

Record Mirror

Largest selling colour pop weekly newspaper
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SONNY won't be seen in Great Britain before next year due to his recent illness, caused through overwork. His tour with Cher, scheduled for November, has been put

off until January when it is hoped he will be fit enough to return here. Get well soon, Sonny . . .

THE FOUR PENNIES

Until It's Time
For You to Go



BF 1435



YOUR PAGE

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



DONOVAN seen resting along the Thames embankment. An RM reader in the forces attacks 'protest' songs—see lead letter.

universal soldier hits back

IT'S all right for idealistic romantics such as Dylan, Donovan and Barry McGuire to sing their 'love thy neighbour' songs as they are getting paid for it. Do they realize that if anyone took notice of their moralizing nonsense, I for one, would be out of a job — or would they donate all their royalties to support redundant servicemen? 23849344 L/Cpl. Davey, C2 Troop, 1 Squadron, 2nd Signal Regt., BFPO 22.

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.
Telephones GERRard 7942/3/4

NO, I DON'T COPY GENE ...



says Billy Joe

When Billy Joe Royal was introduced on Ready Steady Go during his few days in England (to promote his CBS recording of "Down In The Boondocks") Cathy McGowan asked him if he minded being compared to Gene Pitney (whom he looks a little like and sounds slightly like too).

"No," said Billy, "I admire him and I take it as a compliment." Back in his hotel room, 21-year-old Billy elaborated to me: "If I do sound like Pitney it's purely unintentional. I've never met him and have only seen him working on television. The only influences I've ever had have been in the rhythm and blues field. I must admit it gets a bit irritating — as well as being a compliment — to be compared to Pitney because I sometimes feel like I'm promoting HIM and not myself! That's why my new disc, just out in the States and called "I Knew You When," is absolutely nothing like Gene's style."

Billy was born and raised in South Georgia, had a band in high school, worked in local night clubs and made four or five records for a small label before being taken up by CBS. "Down In The Boondocks" (which means something like coming from the wrong part of town) has been an enormous seller for him and enabled him to make his first trip outside USA.

"In England my main desire is to get to Carnaby Street and buy some of those great British clothes. Nothing quite like that in the States."

Billy added that he's very much hoping his records will do well enough in this country to enable him to come on another trip as soon as he possibly can.

U.S. BONDS PIX?

HAS any reader any photos of Gary U.S. Bonds' act, when he toured here in 1962, or of the Isey Bros. on their recent tour? I am willing to pay a good price for any such photos. I've been searching for 34 years for pics of Gary Bonds' act. J. Barry, 101 Windsor Drive, Orpington, Kent.

NOT LIKELY!

UNTIL Donovan gives the royalties on his "protest" EP to the C.N.D., he will be as phoney as all the others.—William Gynn, 6 Greenbank, Penzance, Cornwall.

POOR OLD JACK

WITH the appearance on the Andy Williams TV show of nearly all the American class singers, including Tony Bennett, Johnny Mathis and Bobby Darin, I'm at a loss wondering why the greatest of the lot hasn't been on. I mean Jack Jones, who can out-sing and outclass any other singer. What's the matter, Andy? Knees shaking with fright at the fear of being shown up? — M. E. Storey, 440 Harewood Street, Bradford 3, Yorks.

● James Craig: Jack is expected in Britain soon. Dusty Springfield nurses an ambition to work with him on an upcoming TV spectacular of her own.

THE WORSTEST

SINCE there has been some interest shown in my idea of a "Worst Of The Year" poll, which I suggested in a letter some weeks back, I have decided to run one myself. Would any RM readers interested send me a stamped addressed envelope and I will send them a poll form when ready. Dave Wood, 14, Edinburgh Street, Radford, Nottingham.

MORE OF GARY

HOW come whenever the Walker Brothers are on television, we get close-ups of Scott, long looks at John's legs and NO Gary. I'm sick of seeing his head shoot across the screen at 100 m.p.h. at the end of a number. He's a great drummer and a great looker, too, so I want more of him — and I bet lots agree. — S. Roberts, Rochester, Kent.

YOUNG ROCKERS!

SO there's a slump in sales, dance-halls are closing and a packageshow has to have a bill like the Top Twenty before it breaks even. Why? I know. I recently saw British pop-music 1965 when I went to a dance in Cardiff the mixture of rock and jazz from Graham Bond, Liverpool sound from the Merseybeats, a surfing group and so-called R and B group. For this I paid 8s. 6d. I wish I'd stayed home and played my Little Richard discs. The show was trash. They all played some twisted, kicked-in-the-teeth form of rock 'n' roll. Only they wouldn't have the guts to admit it. So if the would be jazzmen and soul brothers don't dig the rock, they should leave it alone. They can't rock — to do this, you must have feeling for the music, a sense of showmanship, plus real talent. What the pop world needs isn't folk with a rock beat, old R and B songs with a harmonica, or off-colour lyrics. It needs young rock 'n' rollers performing in the tradition of giants like Berry, Lee Lewis, Domino, Richard, Perkins, etc — Paul Barrett, 44 Queens Road, Penarth, Glamorgan.

CHART SHY

WHY is 'Chart Success' such a dirty phrase? I aim at those who say they appreciated Joan Baez and Bob Dylan before they were known to the general public. But since they hit the English charts they are 'No good,' or 'jumping on the bandwagon.' I admired them before they were recognised but I am delighted to see them in the charts. If you REALLY like a singer it won't bother you if he or she gets into the charts. Unless, of course, you do not like the singer — just the feeling of superiority it gives you to 'like' an unknown. Lars Gilbert, Linnegatan 7, Gothenburg SW, Sweden.

OVER AND OVER

I'VE just been watching this week's "Top Of The Pops" — it was SICK. What's with all those boring repeats? The three I remember before were Sonny, the Stones and Donovan (were there more?). Surely there are plenty of fantastic groups on the scene who could fill these spots instead of the show becoming a drag. I hope other readers will agree with me. Stephen Dalton, 40, Sowden Road, Bradford 9, Yorks.

BA-BA-BA

CAN any RM reader help me? For 6 months I've been trying to buy old records by Jan and Arnie without success. For any Jan and Arnie disc, especially "Jennie Lee," or any Jan and Dean single before "Linda," I will swap any available single, or 6/-. Anyone who can help me, please write to me. John Stebbing, The Corner House, Longfield Avenue, Wembley, Middx.

WORDS OF WISDOM

I AM aged 12 and would like to tell you that Bob Dylan pronounces his name 'Dylan' because he took the name from Dylan Thomas, the Welsh poet. In Welsh Y is pronounced as I. Allison Mercer, 5, Hughendon Road, Weston-super-Mare, Somerset.

DEL'S DOWNFALL

RE Del Shannon's new disc "Move It On Over." While the song itself and arrangement are great, the quality of recording is terrible. Since joining the Amy label, the recording quality of Del's discs has gone steadily down the nick. His voice is scarcely audible above the backing, reducing good songs to mushy messes. What's happened to the old clean-cut Shannon sound that trade-marked such hits as "Runaway" and "So Long Baby"? It's about time it came back. — Roger McKane, 22 Tennyson Avenue, Spratborough, Doncaster.

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STONES & SPENCER SAVE A DISMAL SHOW



MICK JAGGER seen backstage at Finsbury Park Empire last Saturday with SPENCER DAVIS.

TWO and a half acts are not enough to satisfy an audience, as should become painfully obvious to the promoters of the Rolling Stones tour before long. If the Stones had not been on the tour, I could not have forecast a long run for it.

The End opened the show and rarely have I seen a group so aptly named. Compere Ray Cameron relied upon a gruesome series of sick jokes aimed at pop stars to keep him going and the Checkmates, though entertaining, should have changed their act by now.

Closing the first half, Unit Four Plus Two seemed to have little idea of what was required of them. Singer Tommy Moeller was content to shake his head violently every two minutes while the rest of the group just stood and played. Really nothing out of the ordinary.

After a dismal display by the Habits, their leader Charles Dickens treated us all to a tuneless ten minutes and deserves some kind of award for the most painful rendition of "Running Scared" ever heard.

After all that mush, the Spencer Davis Group was a welcome relief. But it would be unfair to them to judge their performance on the standard set by the rest of the bill. Quite alone, they were magnificent. Stage presence, timing and pure musicianship were in the 'A' stream and numbers like "Every Little Bit Hurts" and "My Babe" were beyond compare.

Little can be said about the Stones, mainly because there was little to hear and see through a wall of shrieking, leaping female bodies. What glimpses I managed to catch were worth seeing and proved that Mick Jagger has conditioned his body to greater feats of contortion than before.

"Hitch Hike," "She Said Yeah" "We Got A Good Thing Going," "Satisfaction", "The Last Time", "Mercy Mercy", "Cry To Me." Brian Jones playing organ and Charlie speaking were offered and accepted with gusto. Another Stones triumph!

NOW SPENCER DAVIS TALKS TO PETER JONES ABOUT THE TOUR . . .

What a tour this one is turning out to be! Fantastic—that's one word that springs to mind. Nervewracking—that's another, specially through the first couple of days when you're really getting acclimatised. Working with the Rolling Stones is honestly something else . . . that wall of sound that erupts as soon as they get on stage.

For us, the Spencer Davis Group, this is the second big tour we've done—we went out with Manfred Mann. What we've noticed so far is that first house is different from second in every venue. First show, you get all the screamers in. Second one, the people tend to listen a bit more closely. I suppose it's nicer to have people listen intently, but you've got to remember that the screamers, who are perhaps younger, are showing their appreciation, or adulation, in the way they know best.

Thing about touring is that you get to know properly the others on the bill. There's

REVIEW BY RICHARD GREEN INTERVIEW BY PETER JONES

Unit Four Plus Two, for instance, who are really friendly guys. We go around together.

The Stones? Well . . . I knew Mick Jagger before—we'd met him at a BBC audition. But you get to know him, the real him, on a tour like this. We've been talking about material, and equipment and that sort of thing. He really shows interest in the other groups.

But that Charlie Watts. He's so cool it's unbelievable. He talks so slowly, thinks so carefully. Our drummer uses his kit, to avoid changeovers on stage. At Colston Hall, on Sunday, Charlie nearly lost his kit. You get the fans sitting on the stage, behind the groups . . . and a group of them rushed Charlie and nearly heaved him off. But he's so cool. Ridiculous. He just carried on drumming, smiling benignly. Guess he's used to it by now.

We've watched the Stones from the side of the stage. But Unit Four Plus Two got through the theatre and watched from the back. They reckoned you couldn't hear a single thing of their act. But that wave of sound, that great roar—it really is fantastic. The Stones are travelling round in a chauffeured Austin Princess—but there is a tour coach for most of the others.

SO FAST MOVING

But the honest truth is that it's all so fast-moving and exciting that it's difficult to marshal one's thoughts. A great thrill for us, in fact. Funny thing is that we split our act of four fast numbers with one slow one—either "Georgia" or "Every Little Bit Hurts"—and it's the slow one that seems to go best of all. A bit unexpected . . .

Of all the panics, the doubts, and the nerves being wracked—the one thing that stands out is that wall of noise that builds up every time the Stones step out on stage. It's almost incredible.

**NEXT WEEK—
Barry McGuire
in colour!**

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ANIMALS FOR EUROPE & U.S.A. — PLUS FILM

AN American TV Christmas show and visits to Spain, Turkey, Poland and Copenhagen are lined up for the Animals. They may star with Dusty Springfield and the Walker Brothers in a London Xmas spectacular and appear with Donovan in a film.

The group spends October 10-12 taping "The Dangerous Christmas Of Red Riding Hood" in New York. The comedy musical was written by Jill Stein, who penned the smash musical "Funny Face."

The show will be shown throughout America over Christmas, but as yet there are no plans to screen it here.

They return to England in time to promote their new Columbia single "It's Our Life" which is released on October 22. It will be plugged on BBC-1's "Top Of The Pops" (21), Rediffusion's "Ready Steady Go" (22), TWW's "Discs A Gogo" (27), BBC-Light's "Easy Beat" (31) and ABC's "Lucky Stars" (November 6).

The Animals leave again for Turkey on November 3 where they spend eight days before moving to Poland until November 20. In December, they appear at Copenhagen (4 and 5), Lisbon (6 and 7) and Madrid (8-11).

Negotiations are under way for the Animals to team up with Dusty and the Walkers for a mammoth Christmas show at Finsbury Park, Astoria. It would open on December 27 and run until January 15.

A script for a satirical film about war "designed to shock" is under consideration by the Animals management. It is understood that Donovan may have a part in the film also. The artistes would be called upon to act as well as sing.

The Animals complete their October dates with appearances at Peterborough Palais (23), Crawley Starlite (28), Harlesden 32 (29) and Southall Community Centre (31).

Hilton Valentine has taken over management of a new Newcastle group, the Pagans. They have recorded one of Hilton's compositions, "It's All In Your Head" and are being negotiated for a recording contract.

No dates for Ivy League

THE IVY LEAGUE will make no personal appearances in Britain during November. Instead, they devote the whole month to composing and recording.

Their only possible public appearance is a tentative short trip to America.

YARDBIRDS NEW ALBUM

The Yardbirds expect to have a second LP released soon. Some recently recorded tracks will be included and within the next few weeks they will be in the studio cutting more songs.

Their appearances during the second half of October are almost exclusively in the Midlands and North. They play Barnstaple Queen's Hall (14), Axminster Guildhall (15), Weston super Mare Winter Gardens (16), Watford Trade Union Hall (18), High Wycombe Town Hall (19), Cleethorpes Winter Gardens (21), Morecambe Central Pier (22), Leeds University (23), Manchester (24), Wolverhampton Queen's Ballroom (25) and Nottingham Sherwood Rooms (26).

They will record a new single, LP and a Christmas EP, as well as making demo discs for several other artistes who have sought their services.

On October 11, they begin a short Scottish tour, playing Aberdeen (11), Elgin Two Red Shoes (12), Dunfermline Kinema (13), Inverness (14), Kirkcaldy Raith (15) and Perth (16).

Their new single, "Our Love Is Slipping Away," is released on October 8 and they will perform it on BBC-Light's "Saturday Club" and ABC's "Lucky Stars" (October 23) and Rediffusion's "Ready Steady Go" (29).

Other October dates for the Ivy League include pre-recording Southern TV's "Chart Busters" (7), Weston super Mare Winter Gardens Pavillion (9), Manchester Bellvue (10) and TV in Brussels (21).

Protest arrivals

Barry McGuire and the composer of "Eve Of Destruction", P. F. Sloan, fly in for a ten-day promotional visit on October 10. McGuire will appear on Granada's "Scene At 6.30" (12), BBC-1's "Top Of The Pops" (14) and Rediffusion's "Ready Steady Go" (15).

MOD MOVIE

The trials and tribulations of a band rushing round the country for a hectic weekend will be shown in "Rod The Mod," a film about blues singer Rod Stewart on Rediffusion on November 2.

The film was made by Francis Megahy, a former ATV documentary director. Initially, it will be shown locally, but it is hoped to network it later.

Long John Baldry will be featured talking about the blues and many well-known clubs are shown.

New Seekers

The Seekers' new record is another Tom Springfield composition — "Carnival Song." It is released by Columbia on October 15 and has a string backing.

After seven months, the Nashville Teens have a single released on the same day as the Seekers. Their Decca disc is "I Know How It Feels To Be Loved."

Eppy plugs pop package via 'London'

The American trend of promoting pop tours in association with a radio station is being adopted by Brian Epstein for the forthcoming Everly Brothers package.

Radio London will provide deejay Pete Brady to introduce the major acts and present LPs and EPs to members of the audience. He will also give away Radio London T-shirts.

Lionel Blair will present the other acts besides performing with his dancers on a number of occasions.

Producer John Lyndon said: "The public is beginning to expect something more than a string of disconnected acts on a one nighter tour. Lionel Blair's choreography will identify closely with the mood of the show and the dance sequences will link the acts together."

An additional gimmick is the introduction of four-foot long brochures which open out concertina-like to reveal photo displays.

It is now possible that Cilla Black, who is also on the show, will arrive with the Everly Brothers at London Airport on October 4 at 5 p.m. They are appearing together in Amsterdam.



JONATHAN KING with HEDGEHOPPERS ANONYMOUS — currently at No. 44 with "It's Good News Week."

New discs from Adam and Ivy's

ADAM FAITH'S new record, "I Don't Need That Kind of Loving," is released by Parlophone on October 8. Out the same day is the Ivy League's self-penned "Our Love Is Slipping Away" (Piccadilly).

Matt Monro's newie is the Lennon-McCartney number "Yesterday" (Parlophone), while on Philips, Frankie Vaughan sings "The Happy Train."

Other October 8 releases include: Columbia-Beryl Marsden's "Who You Gonna Hurt", Jimmy Young's "Someone To Turn To", Russ Conway's "The Beggars Of Rome", the Shots' "Keep A Hold Of What You Get", Dixie Drifter's "Soul Heaven", the Cherokees' "Dig A Little Deeper", the Downliners Sect's "Bad Storm Coming", Brian Auger Trinity's "65 Green Onions" and David and Jonathan "Laughing Fit To Cry".

Parlophone — Bill Oddie's "The Knitting Song", Steve Race's "Just Like Old Times", Rosemary Nicol's "A Long Way Home" and the Gass' "One Of These Days". HMV — Gang Show 1965's "Free And Frispenne Happen", Elkie Brooks' "All Of Life", Brendan Bowyers' "The Wonder Of You"

and Don Charles' "I Could Conquer The World".

United Artists — Jay and the Americans' "Some Enchanted Evening", Verve-Jimmy Smith's "Organ Grinders' Swing", MGM — the Gentry's "Keep On Dancing", Stateside — Ronnie Dove's "I'll Make All Your Dreams Come True" and Mary Wells' "Me Without You", Tamla Motown — the Marvelettes' "Danger, Heartbreak Dead Ahead", Mercury — the Profile's "Haven't They Got Better Things To Do", Fontana — Millie's "Bloodshot Eyes" and the Rattles' "Come On And Sing". Decca — the Clayton Squares' "Come And Get It", Barry And Tony's "Lots Love", Julie Felix's "Someday Soon", Tierney's Fugi-

tives' "Did You Want To Run Away", Page Ten's "Boutique" and Room Ten's "I Love My Love". Brunswick — Len Barry's "One Two Three", Atlantic — Bobby Darin's "We Didn't Ask To Be Brought Here", London — Jack Jones' "Just Yesterday", the Vogues' "You're The One" and John and Paul's "People Say".

Pye — Leonard Whiting's "The Piper", Kim D's "The Real Thing", the Mastersingers' "Praeludium", Peter London's "Bless You" and Michael Leslie's "Make Up Or Break Up", Piccadilly — Sounds Orchestral's "A Boy And A Girl", Red Bird — Bessie Banks' "Go Now", Durium — Los Marcellos Ferial's "Sei Deventata Nera".

BRIAN EPSTEIN
in association with
RADIO LONDON

EVERLY BROTHERS
CILLA BLACK
BILLY J

Scene
with his kick dancers

From Radio London
PETE BRADY

- October 8: Bedford Granada
- October 9: London Finsbury Park Astoria
- October 10: Leicester De Montfort Hall
- October 12: Edinburgh ABC
- October 13: Glasgow Odeon
- October 14: Newcastle City Hall
- October 15: Leeds Odeon
- October 16: Blackpool ABC
- October 17: Liverpool Empire
- October 19: Bristol Colston Hall
- October 20: Plymouth ABC
- October 21: Exeter ABC
- October 22: Cardiff Odeon
- October 23: Bournemouth Winter Gardens
- October 24: London East Ham Granada
- October 26: Lincoln ABC
- October 27: Chesterfield ABC
- October 28: Wigan ABC

PRICE SEEKS SAX MAN

Alan Price is looking for a baritone sax player to join his newly-formed group. They are currently cutting tracks for their next Decca single.

In October, they play Redcar Coatham Hotel (1), Sheffield Mojo (2), Guildford Rikki Tik (3), Warrington Parr Hall (4), Soho Marquee (5), Bromley Court Hotel (6), Redhill Market Hall (9), Hanley Place (10), Hampstead Klooks Kleek (12) and Tottenham Manor House (15).

"No Longhair" 'stars' spokesman

The new-look "Lucky Stars" with built in family appeal begins this Saturday (October 2) starring Ken Dodd, Petula Clark, Lance Percival, the Fortunes, Bo Diddley, Alan David, Jan Panter and Lionel Blair with his dancers.

"Out goes the parade of long haired groups and in come entertainers with family appeal," said an ABC-TV spokesman.

Set for the first month are Frankie Vaughan, Kenny Ball, the Searchers, the Dave Clark Five, the Everly Brothers, Freddie and the Dreamers, the Seekers, Adam Faith, Jackie Trent, Anita Harris, Gene Pitney, Lulu and Peter and Gordon.

ABC's Light Entertainment Supervisor Philip Jones stated: "The pop music scene has been going through a big change in the last few months and we hope to reflect this trend by booking the best singers, the finest of the comedy recording artistes and the greatest of the hit paraders."

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'DON'T MOVE OUR GLASSES FOR THE PICTURE — DOESN'T EVERYBODY DRINK?'

PETER ASHER and Gordon Waller turned up to chat. Gordon, with publicity girl Janet, was on time . . . said Peter had to drive up from the country and knowing his driving he could be anything up to a week late. Peter turned up just a few minutes adrift. And they talked.

Gordon: (as photographer moved some glasses from the table for a saloon-bar picture): Why does everybody move the glasses out of our reach? We drink doesn't everybody? Why make it look as if we're teetotal? Must try to change this image. . .

Peter: Our next release will be a revival of the Barbara Lewis song "Baby I'm Yours". But about covering old hits — well, if you give them your own interpretation, what's wrong with that? Some cover records are so similar they're just diabolical.

Gordon: Ah, we remember Record Mirror's Norman Jopling saying we might as well pack up and change our name or something. We'd had a ridiculous flop. Well, then came "True Love Ways" and our last one. . . so that was our answer.

Peter: This last trip to America was a long one — eleven weeks. Good thing to be away so long? Don't know. But you can earn a lot of bread in America, though your expenses are very high. Nowadays they don't spend out quite so blindly on British groups.

Gordon: Had some great times in the States. One night in a bar we met up with James Brown. He ended up on drums. . . Dave Rowberry of the Animals was on organ and knocked everybody out.

Peter: Of course we don't like people writing us off, like they did when we had a couple of poor sellers. But there IS a funny side to it when you get a good follow-up hit.

Gordon: That's the lucky one . . . (pointing to Peter). I've written about eight songs recently and he only did

say

PETER AND GORDON

half of ONE of them. And they all go out under our two names!

Peter: Sure, he's been very creative recently. Tom Jones is interested in a couple of them.

Gordon: We're NOT having a knock at Tom — we've been working with him in America. But I reckon he'd be better, with that great voice of his, in the top cabaret spots rather than in teen shows. The older folk lap him up.

Peter: People seem interested in how much money we have stashed away. You just can't keep up-to-date with it, because of royalties coming in slowly. I've just a fair idea. . .

Gordon: I've been having trouble with the birds recently. There are two of them — I think I fancy both.

Peter: You should get to meet the Lovin' Spoonful, the American group. Great characters. One wears these National Health round specs — I think I'll have to look out my old pair. Let's have another drink.

Gordon: Well, YOU pay and don't look so fed up about it.

Peter: We are going back to America, but for only a short time this trip. Actually, we're very lucky. If we miss the charts here there's always somewhere we're showing, like Singapore or something. You can pick up a thousand pounds a week there. . .

Gordon: No worries, then. Except that we're late for a meeting in our office. There's only room for one more in my car — so I'll take this lovely publicity girl, Janet, with me.

Peter: Trust HIM.

And they were away.



PETER & GORDON discuss a variety of subjects (above). Their new LP "Hurtin' and Lovin'" contains these 12 tracks, "Don't Pity Me", "Tears Don't Stop", "Who's Lovin' You", "What You Gonna Do 'Bout It", "Crying In The Rain", "Hurtin' Is Loving", "Cry To Me", "Someone Ain't Right", "Any Day Now", "Broken Promises", "When The Black Of Your Eyes Turns To Grey" and "All Shook Up". RM pic (RM pic by Dezo Hoffman).

OUT THIS WEEK

"IN MY LONELY ROOM"



THE FACTOTUMS

IM 009

From London — a record that's gotta get away



"GOTTA GET AWAY"

VAN LENTON

IM 008

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THE DAWN OF CORRECTION

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VAL DOONICAN

A million miles from nowhere

DECCA

F 12242

SONNY AND CHER

The letter

vocalion

V-L 9247

TILL THE END OF TIME

Spencer Mason
Orchestra & Chorus

DECCA

F 12235

TREAT HER RIGHT

Roy Head

vocalion

V-P 9248

I WENT OUT WITH MY BABY TONIGHT

Moses K
and The Prophets

DECCA

F 12244

PETER NERO

Ship of fools (from the film)

REACTOR

RCA 1481

THE DYING SWAN

Basil Sherling Orchestra

DECCA

F 12245

THE SINS OF A FAMILY

P. F. Sloan

REACTOR

RCA 1482

big new h

Barbara LEWIS

Make me your baby

AT 1041

RECORD



EVERY time I went out on a date or anything and came home later, I'd find my brother waiting for me on the corner, worrying himself sick. Sometimes he'd ring people up and ask if I was there.

Nowadays, it's him who's always out to all hours, but he's got a better reason—singing with the Yardbirds.

Keith joined the Yardbirds with Eric Clapton. Actually, they formed the group and he was always dead keen on the idea but he never thought it would go as far as it has now.

LONG HAIR

He grew his hair long when he was at art school, though, not just for the Yardbirds. He'd come home after late parties and have Dad nag him. It was Mum that kept Keith from being thrown out, I think. But Keith won in the end because Dad's now the Yardbirds' road manager!

Keith used to go round all the folk clubs with a guitar he bought from a friend for £1. He didn't do any work for ages after leaving art school. He went round with a crowd from Kingston, a lot of berks they are.

He went to see them again before he went to America and discovered they were all getting married. He was dead choked. There was one bloke who used to put a notch on his bed every time he took a girl home, now he's married.

JAZZ FANATIC

Keith got all fanatical about the Modern Jazz Quartet through going with that crowd. He still likes modern jazz, but not as much. He doesn't get all that much free time, but sometimes he stays in his flat with his girl friend and listens to records.

It's funny about records with Keith. When he was going all folk mad, he didn't buy records, he usually borrowed them. Apart from the guitar, the only thing he bought

MY BROTHER KEITH—BY JANE

at that stage was a bike.

He was 16 and it was a stripped down racer, a Hobbs. He'd cycle to school and back every day. We lived in Richmond and it was 15 miles to his school at Kingston. Sometimes he took a 65 bus all the way, but mostly he went by bike. He used to have great races round Richmond Park with his friends. I didn't share his enthusiasm.

The guitar wasn't the first instrument he had. When he was little, he banged a biscuit tin, then he got a mandolin. I haven't a clue where it came from, but he pretended it was a guitar. Then he got a real guitar and played that all the time.

After he heard Jimmy Reed he bought a harmonica and that was all we heard for a time. But he was funny about the guitar, he wanted to be a big purist and not plug it in. He just ignored electricity for years until he got interested in groups.

much for him with his travelling and everything, he gave it to me. It was called "Winnie The Pooh" which was shortened to "Pooh". It was embarrassing walking down the street shouting: "Come on, Pooh!"

All the girls go mad about Keith and scream for him when he's on stage. He's got more used to it before, but they didn't know he was going up there nervous and wondering if he'd pass out.

It's funny for me to see my brother on stage being treated like an idol, I just laugh.

Not all that many people know that Keith was once told by a hospital never to sing again. He collapsed just before the Yardbirds went to America and they found he had a punctured lung.

I fainted when I went to see him in hospital. There were all these things rigged up over and under the bed. He had got very despondent about his asthma and wanted to leave the group. He used

to say he wasn't doing them any good and was only a drag.

But the boys all kept going into hospital to see him. It was funny to see them walking along with bunches of flowers and fruit hanging down. When he was let out, he spent two weeks touring Cornwall in his car and then went back to the group.

Another time, he got food poisoning and the hospital thought it was typhoid. They kept him in an isolation ward for ten days before they let him out. He seems to have all the luck.

He gets really fed up when things like that go wrong, but then he's so keen to get back to work that he forgets about it. He cares so much about his singing and the group that I'm really glad things have become so big for them.

(ABOVE left, an early shot of Keith with his first guitar, above, right, as he is now. RIGHT—Jane Relf).



LOVE LIFE

While he was at school, he used to have lots of girl friends. I wouldn't say he was a Casanova, but perhaps he thought he was. He'd come home and I'd sit on the end of the bed and listen to him talk about his love life. I picked up some tips that way!

He was always warning me about who not to go out with. He'd point at a boy and say: "Don't go with him, he's not the right type." Then I'd go with the boy to find out.

I didn't like crusts on bread and I used to throw them at him when we were eating. Once I threw a table at him. He pushed me, and I fell off the chair. I made out I was hurt and he just said: "Stop being stupid and get up."

But really he's very kind and sincere. Please don't think that's corny because it's true. If he says something to someone he means it. He loves signing autographs for fans.

A girl came to the Crawdaddy one Sunday night with a little white mongrel puppy. She said that if she couldn't find a home for it she'd have to have it put down. So Keith said he'd look after it. Later, when it got too

**A SURE SECOND HIT
for
Jonathan
KING**

Green is the grass

F 12237 45 rpm records



hits from over the



**Joe
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I want to
(Do everything for you)

In the
midnight hour

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

FIRST LP'S FROM SONNY AND CHER

SONNY AND CHER: "Look At Us" I Got You Babe; Unchained Melody; Then He Kissed Me; Sing C'Est La Vie; It's Gonna Rain; 500 Miles; Just You; The Letter; Let It Be Me; You Don't Love Me; You Really Got A Hold On Me; Why Don't They Let Us Fall In Love. (Atlantic ATL 5036)

THE great demand for this album is bound to make it a smash from the word "go." Sonny wrote and produced most of the tracks himself. So they sound just right for him and Cher. Some of the Phil Spector influence creeps in now and again, but Sonny seems to have adapted the technique to suit their style. Best tracks are undoubtedly Cher's solo "Unchained Melody" and "500 Miles."

★ ★ ★ ★

CHER: "All I Really Want To Do"—All I Really Want To Do; I Go To Sleep; Needles And Pins; Don't Think Twice; She Thinks I Still Care; Dream Baby; The Bells Of Rhymney; Girl Don't Come; See See Rider; Come And Stay With Me; Cry Myself To Sleep; Blowin' In The Wind (Liberty LBY 3058).

CHER'S image is fantastic. Her voice isn't as good. With Sonny, her discs are stronger because they seem to strengthen each other, but certainly none of these tracks live up to the early promise of "All I Really Want To Do." The backings are sparkly and help things along, and she seems better on the jerkier type of song such as "Girl Don't Come" and "I Go To Sleep." But on the other Dylan tunes and "The Bells of Rhymney" there's a distinct weakness. This LP will obviously sell well, but on the strength of her image rather than the quality.

★ ★

MR. ACKER BILK AND HIS PARAMOUNT JAZZ BAND "Ack's Back" Mona Lisa; Train Song No. 1; Ol' Man River; Judy; Undecided; China Boy; Bula Bula; In The Sunset; Nagasaki (Columbia Lansdowne series 335X 1747).

SOMEHOW, one has the feeling that this music is more like the real Acker Bilk than the ultra-commercial trad of some five years back. Or the suxary "Stranger" stuff. Subtlety abounds, and Acker's progression is interesting. Try "Train Song No. 1" or "Bik Crash From China" and you'll see. Smooth jazz with touches of harshness, and always the feeling of enjoyment.

★ ★ ★

DORIS DAY: "Greatest Hits"—Everybody Loves A Lover; It's Magic; A Guy Is A Guy; Secret Love; Teacher's Pet; Bewitched; Whatever Will Be; If I Give My Heart To You; Shanghai; When I Fall In Love; Lullaby Of Broadway; Love Me Or Leave Me (CBS BPG 62419).

"MISS PERSONALITY", with that lovely crisp voice, on a collection of some of the biggies from her hit-studded career. You'll know most of 'em, anyway, but it's nice to have them in this handy-pack form.

★ ★ ★

ROY ORBISON: "There Is Only One Roy Orbison"—Ride Away; You Fool You; Two Of A Kind; This Is Your Song; I'm In A Blue Mood; If You Can't Say Something Nice; Claudette; Afraid To Sleep; Sugar and Honey; Summer Love; Big As I Can Dream; Wondering (London HAU 8252).

HEADLINED by his current single, this is all MGM-recorded material. Mostly ballads, with an interesting version of his old song "Claudette," written some seven years ago for the Everly Brothers. The piano backings are mostly countryish, and there is a fresh flavour to most of these songs. The vocals are really good, with Roy putting just about everything into it—perhaps on the whole the material isn't quite as strong as it could be, but it's still a good LP, as opposed to a bad one.

★ ★ ★ ★

JEAN SHEPARD: "The Best Of". (Capitol T 1922).

JEAN is a kind of Americanised Ruby Murray, and her country songs with prominent steel guitar whining away are quite attractive. If you like her voice—a bit like a sharper Patsy Cline—you'll like this because it is well performed and sung.

★ ★ ★

MARVIN GAYE: "Hello Broadway."—Hello Broadway; People; The Party's Over; On The Street Where You Live; What Kind Of Fool Am I; My Kind Of Town; The Days Of Wine and Roses; This Is The Life; My Way; Hello Dolly; Walk On The Wild Side (Tamla Motown 11015).

MARVIN in a more restrained mood, working over, in a tuneful but not notably explosive way, some of the top show tunes of recent years. Some are time-worn, some are remotely tired... but Marvin treats them as if it's the first time he'd heard them. That is, with an air of high-voiced wonderment. He swinks, but gently. Mostly it's plaintive singing. A surprise stand-out: "This Is The Life." But he's also great on "Hello Dolly."

★ ★ ★

BILLY ECKSTINE: "Big Sixteen."—Tenderly; Laura; Smoke Gets In Your Eyes; Over The Rainbow; Ill Wind; Someone To Watch Over Me; Temptation; One For My Baby; My Foolish Heart; April In Paris; Jealousy; You've Got Me Crying Again; Don't Get Around Much Anymore; Kiss Of Fire; Do Nothin' Till You Hear From Me; Hold Me Close To You (Encore 203).

BILLY has been on the scene, and on the golf-links, for 25 years now, with a myriad pile of hits behind him. Here's a collection of some of them. In which "Someone To Watch Over Me" still stands out as a marvellous demonstration of his skills. That wierd, much-copied, vibrato, shows through abundantly, as they say, but the sounds are enhanced by arrangements by widely-ranged talents such as Nelson Riddle, Pete Rugolo and the fantastic Bobby Tucker quartet. It's classy singing; not even remotely square. Lyrics set full value.

★ ★ ★ ★

COUNT BASIE: "Picks The Winners."—Watermelon Man; That's All; I Won't Cry Anymore; Main Theme From "Exodus"; I'll Get By; My Kind Of Town; I'm Walkin'; Come Rain Or Come Shine; Volare; Nobody Knows You When You're Down And Out; Oh, Lonesome Me (Verve 9097).

BILLY BYER'S arrangements on some songs 'n' hits which might be regarded as time-worn until you hear them. There's a vocal by Leon Thomas on "Nobody Knows You..." and Domino's "I'm Walkin'" gets a thoroughly acceptable treatment. Main solos from trombonist Al Grey and tenorist Eric Dixon and Eddie "Lockjaw" Davis. Liquid, fluent, flexible—that's the Basie band in this mood. Crisp, collective, crushingly coherent. Those words apply too. The Count's coming-up tour here will obviously boost sales. Deservedly.

★ ★ ★ ★



JOHNNY HODGES: WILD BILL DAVIS: "Joe's Blues."—Joe's Blues; I'll Walk Alone; Harmony In Harlem; Warm Valley; Wild Bill Blues; Somebody Loves Me; Solitude; Clementine (Verve 9094).

SET named after a Davis ork-in-al, this features rhythm section (with Fender bass) and the Davis organ style nearly nicks the full honours from the Hodges alto. Great and sympathetic trombone from Lawrence Brown fills out the front line. There's an Ellington mood to the selections, expectedly, and maybe "Harmony In Harlem," a Duke bit from 1937, is perhaps the most ambitious, with staggering guitar from Grant Green—a technician superb. The eloquent Johnny Hodges is best on "Warm Valley" another stand-out. Melodic, easygoing jazz.

★ ★ ★ ★

SAM THE SHAM AND THE PHARAOHS: "Woolly Bully"—"Woolly Bully"; "Memphis Beat"; "I Found Love"; "Go-Go Girls"; "Every Woman I Know (Crazy 'Bout An Auto)"; "Haunted House"; "Juimonos (Let's Want)"; "Shotgun"; "Sorry 'Bout That"; "Gangster Of Love"; "Mary Lee"; "Long Tall Sally" (MGM C1007).

MOST rock 'n' roll fans have to be content with album of re-issues. Now Sam the Sham has come up with a brand new LP full of real rock material. Saxes blare away as guitars pound out the beat. Really like vintage '55 stuff. Couple of the numbers drag, but the rest are belters.

★ ★ ★ ★

VARIOUS ARTISTES: "What's New Pussycat"—What's New Pussycat; School For Anatomy; High Temperature, Low Resistance; Night Time At The Crazy Horse; Stripping Really Isn't Sexy is it?; Marriage, French style.—Here I Am; Here I am; Marriage French Style; My Little Red Book; Pussy Cats On Parade; A Walk On The Wild Wharf; Chateau Chantel; Catch As Catch Can (United Artists ULP 1096).

THE unusual sound-track from the unusual film. The two current singles from Tom Jones and Dionne Warwick are here, while Manfred Mann's "Little Red Book," not heard too much in the film, is also included. The rest of the album is more conventional film music, which is slightly out of context when divorced from the film. Not really typical Bacharach and certainly yet another facet of his talent.

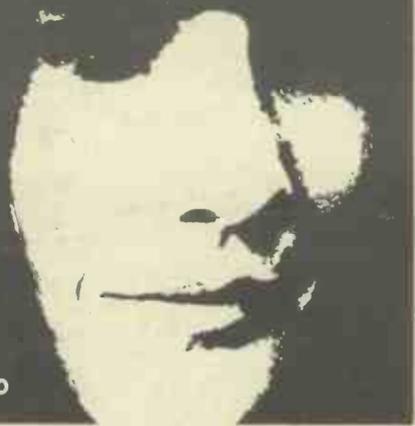
★ ★ ★

PEPE JARAMILLO "The Mexican Way Of Pepe Jaramillo" (Parlophone PMC 1253).

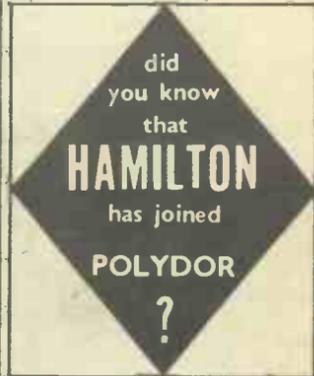
EXCELLENT piano artistry from Pepe, on this his ninth album. Latin-styled versions of such tunes as "Amapola," "Mexico" and "It Happened In Monterey." Directed by Geoff Love, and produced by Norman Newall, this is very listenable.

★ ★ ★

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SANDIE SHAW
MESSAGE UNDERSTOOD



PB 7N 15940



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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

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

JOHNNY THUNDER: Dear John I'm Going To Leave You; Suzie-Q (Stateside SS 454). Pounding medium pace beat on this strong R & B item from Johnny. His best for a while, with quite a good tune. Maybe a bit old hat, but OK.

ZOOT MONEY'S BIG ROLL BAND: Something Is Worrying Me; Stubborn Kind Of Fellow (Columbia DB 7697). Heavy R & B band backing, and a compelling lead vocal. Lots of atmosphere, and quite exciting. A bit way-out for popular tastes though.

THE TURTLES: It Ain't Me Babe; Almost There (Pye Int. 25320). A big hit in America, this rather mournful folk-cum-ballad item. Smallish lead voice and vocal harmonies. Builds well mid-way in a thumping way. Might get away given right plugging.

WAYNE GIBSON AND THE DYNAMIC SOUNDS: One Little Smile; Baby Baby Pity Me (Columbia DB 7683). It really is dynamic, this, particularly from the backing sounds. Wayne handles a rather straightforward song with vocal assistance. It moves well at a good tempo. A chunky sound.

THE SYNDICATS: On The Horizon; Crawdaddy Simone (Columbia DB 7686). Old Ben E. King song, treated with tortuous tempo and weird backing sounds. It's very well done and the song has a grow-on-you appeal. Nice wailing, but controlled, by the lead singer. A very highly commended effort which deserves to do well.

LENNY WELCH: Two Different Worlds; I Was There (London HLR 9991). Soft-voiced Lenny on an oldie which comes up reasonably bright. Nicely phrased but not particularly commercial.

THE HARBOUR LITES: I Will Give All; They Call The Wind Marla (HMV Pop 1465). Second disc from three lads all called John — New Zealanders. It's a rather catchy song, lifted immensely by stylist harmonies. String backing, with snatches of piano. A hopeful, optimistic sort of song and performance.

JOE LOSS ORCHESTRA: Let's Kick; Just For Kicks (HMV Pop 1470). Must sell well through Joe's popularity. It's a Lionel Blair dance routine which moves fast, mostly through section work. Shouted phrases. Persistent beat.

JAMES DARREN: Because You're Mine; Millions Of Roses (Warner Bros. 56487). Talented Jimmy on a Latinish-treated version of the oldie, a Mario Lanza biggie. Curious trumpet figures behind James and a percussive cymbal beat. A stylish treatment but probably not a charter. Clever arrangement.

RUSS LOADER: Count The Stars; Trying Too Hard (Columbia DB 7696). Another excellent performance from Russ, following a big-building instrumental lead in. Double-tracked and a meaningful beater-belter. A very pleasant song. All sepulchral mid-way.

THE KINGSMEN: Annie Fanny; Something's Got A Hold On Me (Pye 25322). Story of a magazine strip character, with a compulsive near blue-beat rhythm. Moves along nicely, with rather flat lead voice. Hand-clapping.

THE CHOSEN FEW: Today, Tonight and Tomorrow; So Much To Look Forward To (Pye 15942). Rather an urgent group sound, this. Plenty of piano and a high-pitched lead voice. Song is rather ordinary, but the boys get maximum value. O.K. for sound.

THE IMPRESSIONS: I Need You; Never Could You Be (HMV Pop 1472). Typical Impressions song, high pitched vocals lacking the power of their "Talking About My Baby" type of material. A pity.

BEN E. KING: Cry No More; (There's) No Place To Hide (Atlantic AT 4043). A very unusual release from Ben. Jerky femme chorus a la Bacharach, and a pounding ballad which is plaintive, tuneful and attractive. Certainly his best for a while, and no disappointment.

JIMMY JOHNSON: Don't Answer The Door Part One; Part Two (Sue WI 387). Shrill bluesy guitar opens this slow ponderous opus. Quite a good vocal here, with chorus working away gradually in the backdrop. Specialist, but OK.

PEGGY MARCH: Let Her Go; Your Girl (RCA Victor 1472). A highly urgent vocal from Miss March. Fiery opening, then it settles into a saleable mid-tempo beat-ballad. Nice performance. Good arrangement.

THE ZOMBIES: Whenever You're Ready; I Love You (Decca F 12225). Group always likely to make the charts. This has a good lead voice setting the scene, then the usual group sounds. It's a good number, in a fairly routine way, and the group keep things moving well. Sensitive handling.

LITTLE FRANKIE: It Doesn't Matter Anymore; Happy, That's Me (Columbia DB 7681). Buddy Holly's biggest hit given a multi-track treatment from Frankie. Sounds a bit squeaky, but then this number would sound O.K. by almost anybody. Holly fans may not dig.

GENE McDANIELS: Walk With A Winner; A Miracle (Liberty LIB 55805). Fantastic atmospheric sound from Gene — almost a Bacharach type ballad song with plenty of enthusiasm thrown in — quite subtle in parts. But what a great voice.

THE IKETTES: Prisoner In Love; Those Words (Sue WI 389). A years-old side here for the benefit of R. and B fans. Heavy beat, contagious tune, unfortunately it's a carbon copy of their oldie "I'm Blue."

GLADYS KNIGHT & THE PIPS: Letter Full Of Tears; You Broke Your Promise (Sue WI 394). A hit some four years back for Gladys in the States and Billy Fury here. It's an atmospheric wailer with a touch of the early Mary Wells about it. It's worth listening to.

SOUNDS INCORPORATED: My Little Red Book; Justice Needl (Columbia DB 7676). Almost a Top Fifty Tip, this fine instrumental of the item from the "Pussy-cat" movie. Good and rich sax sounds, with organ trilling and dynamic drum basis. It's a good, catchy, commercial number. Quite a lot of excitement here — one definitely to watch.

NAT KING COLE AND STUBBY KAYE: The Ballad Of Cat Ballou; They Can't Make Her Cry (Capitol CL 15411). The two minstrels who introduce the movie give a typically personality-laden performance of some amusing lyrics. Nice little souvenir of the most way-out Western in years.

JOHN SCHROEDER ORCH: Agent 00-Soul; Nightrider (Pye Piccadilly 35271). Flute, piccolo, organ, brass — main ingredients of this instrumental with touches of vocal group chanting "seven." Great guitar leads and the sort of thing which could easily make the charts. Fine beat. Exciting.



THE SEARCHERS



VAL DOONICAN

Not the best Searchers and an ordinary follow-up from the Fortunes. Good rocker from Roy Head and a sub-standard oldie from Sonny and Cher. Pleasant newies from Val Doonican and Gary Lewis.

SEARCHERS: When I Get Home; I'm Never Coming Back (Pye 7N 15950).

STILL on a slightly folksy kick, the Searchers tackle a medium-paced song with their usual excellent style. Not exactly the best thing they've done. Quite a complicated song with more vocal harmony than of late. Flip is more typical of the Searchers. Faster and with a good dance beat.

TOP FIFTY TIP.

FORTUNES: Here It Comes Again; Things I Should Have Known (Decca F 12243).

CO-WRITTEN and MD'd by Les Reed. An easy-on-the-ear ballad with some interesting key changes from the boys. They'll be lucky to repeat the success of "You've Got Your Troubles" with this, though it's definitely well worth listening to. More of a beater on the flip with plenty of guitar work.

TOP FIFTY TIP.

GARY LEWIS: Everybody Loves A Clown; Time Stands Still (Liberty Lib 55818).

COULD be Gary was singing about his dad, Jerry Lewis — but it's a teen-slanted beat-ballad, with jangling guitar-bass sounds behind. Not a particularly good showcase for Gary's personal vocal talents, but it's already been given full pluss. Compactly arranged, with plenty of enthusiasm shown. Should be at least a minor hit. Flip is weird.

TOP FIFTY TIP.

SONNY AND CHER: The Letter; Spring Fever (Vocallon V-L 9247).

A TRACK Sonny produced himself some time ago before he and Cher made the big time. Will obviously do well because of who's singing it. They sing together on a weepie ballad that has a lot going on in the background. Drums get frenzied now and again, then the couple take the story-line on. Flip is an instrumental but we don't know which instruments Sonny and Cher play.

TOP FIFTY TIP.

VAL DOONICAN: A Million Miles From Nowhere; Much Too Much (Decca F 12242).

WISTFUL harmonica and drifting strings help promote a soothing ballad. Val's pleasant voice rambles along and gives the impression of a man surveying a green plain from a mountain. Occasional drop into his deep-voiced style that is so popular. Much brighter flip with a girly chorus on a jog trotting medley.

TOP FIFTY TIP.

ROY HEAD: Treat Her Right; So Long, My Love (Vocallon V-P 9248).

REPETITIOUS guitar and trumps with Roy yelling odd comments lead into a very strong beat. Singer tells how to get a reputation as a lovin' man. Builds up to a rousing shout then ends abruptly. Smash in America and bound to do the same here. Flip is a weepy ballad from the days of rock 'n' roll films.

TOP FIFTY TIP.

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A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—"Rescue Me"—Fontella Bass; "I Knew You When"—Billy Joe Royal; "1-2-3"—Len Barry; "Cara-Lin"—Strangeloves; "A Taste Of Honey"—Tijuana Brass; "Let's Hang On"—Four Seasons; "Ain't That Peculiar"—Marvin Gaye; "Ring Dang Do"—Sam The Sham.

New U.S. releases include—"Where Have All The Flowers Gone"—Johnny Rivers; "I Miss You So"—Little Anthony and the Imperials; "Chapel In The Moonlight"—Bachelors; "I Found A Girl"—Jan and Dean; "Seesaw"—Don Covay; "Rusty Bells"—Brenda Lee; "So Long Babe"—Nancy Sinatra; "Only A Fool Breaks His Own Heart"—Arthur Prysock; "Let Me Know When It's All Over"—Ester Phillips; "Just One Kiss From You"—Impressions; "Think Before You Act"—Tony Orlando; "I'll Be Looking Back"—Ketty Lester; "My Place"—Crystals; (U.A.) "Gotta Tell You How I Feel"—Righteous Brothers; "Nobody But My Baby"—Rudy and Romantics; "I Really Love You"—Dee Dee Sharp; "The World Is Round"—Rufus Thomas. N.J.

TOP SIX FOR OCTOBER

SIX CHART HITS FOR ONLY 6/8

- SATISFACTION
 - BABY DON'T GO
 - EVE OF DESTRUCTION
 - UNIVERSAL SOLDIER
 - IF YOU GOTTA GO, GO NOW
 - LOOK THROUGH ANY WINDOW
- SIX 21

STILL A SENSATION

Eve of destruction



BARRY McGUIRE

RCA 1469 45 rpm record

BOUND FOR HITSVILLE

Sam Cooke



Sugar dumpling

RCA 1476 45 rpm record



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MARIANNE FAITHFULL seen above with PATRICK KERR in the "Hem and Fringe" boutique in Pimlico, London. Marianne is being fitted for a maternity styled trouser suit, designed especially for her by Patrick and his wife Theresa. (RM Pic)



DUSTY is with KEITH BECKETT, director of "Thank Your Lucky Stars" at a recording of last Saturday's show. Dusty shows Keith her new album and she also sang some of the tracks on Saturday.



Unit Four Plus Two didn't know what they were starting when they asked Record Mirror to find them a girl mascot. Hundreds of comely readers harkened to their request and applications poured into our office. Here with the boys, is the girl they chose—15-year-old Caroline Davis from Sheen, Surrey. The whole Unit (+2) turned out smartly for a day with their lovely mascot. They took her to a meal in London's Soho, showed her round the Apollo Music premises, slipped her a copy of their LP and then took her down to Cheshunt where she listened to them rehearsing. The outing was a thrilling end to her summer holidays: that night Caroline returned to the autumn term at her boarding school, The Royal Ballet School, Richmond.

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|--|--|
| 1 HANG ON SLOOPY*
4 (6) McCoys (Bang) | 26 I'LL MAKE ALL YOUR DREAMS COME TRUE
28 (4) Ronnie Dove (Diamond) |
| 2 YOU WERE ON MY MIND*
2 (9) We Five (Aurora) | 27 LIAR, LIAR
36 (3) Castaways (Sonia) |
| 3 EVE OF DESTRUCTION*
1 (6) Barry McGuire (Dunhill) | 28 KEEP ON DANCING
43 (2) Gentrys (MGM) |
| 4 YESTERDAY*
27 (2) Beatles (Capitol) | 29 A LOVER'S CONCERTO*
- (1) The Toys (DynaVoice) |
| 5 THE IN CROWD*
6 (8) Ramsey Lewis (Argo) | 30 I WANT TO (DO EVERYTHING FOR YOU)*
33 (3) Joe Tex (Dial) |
| 6 CATCH US IF YOU CAN*
7 (6) Dave Clark Five (Epic) | 31 JUST YOU
38 (3) Sonny & Cher (Atco) |
| 7 HELP*
5 (9) Beatles (Capitol) | 32 HOME OF THE BRAVE*
37 (3) Jody Miller (Capitol) |
| 8 TREAT HER RIGHT*
30 (3) Roy Head (Back Beat) | 33 ACT NATURALLY*
48 (2) Beatles (Capitol) |
| 9 YOU'VE GOT YOUR TROUBLES*
17 (5) Fortunes (Press) | 34 IT'S THE SAME OLD SONG*
14 (10) Four Tops (Motown) |
| 10 BABY, DON'T GO*
15 (4) Sonny & Cher (Reprise) | 35 DAWN OF CORRECTION*
45 (2) Spokesmen (Decca) |
| 11 LAUGH AT ME*
11 (5) Sonny (Atco) | 36 HEARTACHES BY THE NUMBER*
32 (5) Johnny Tillotson (MGM) |
| 12 HEART FULL OF SOUL*
12 (8) Yardbirds (Epic) | 37 AIN'T IT TRUE
40 (3) Andy Williams (Columbia) |
| 13 LIKE A ROLLING STONE*
3 (9) Bob Dylan (Columbia) | 38 CALIFORNIA GIRLS*
19 (10) Beach Boys (Capitol) |
| 14 I'M YOURS
18 (4) Elvis Presley (RCA) | 39 EVERYBODY LOVES A CLOWN*
- (1) Gary Lewis (Liberty) |
| 15 WE GOTTA GET OUT OF THIS PLACE*
16 (6) Animals (MGM) | 40 KANSAS CITY STAR*
42 (2) Roger Miller (Smash) |
| 16 ACTION*
13 (7) Freddie Cannon (Warner Bros.) | 41 THERE BUT FOR FORTUNE*
44 (2) Joan Baez (Vanguard) |
| 17 JUST A LITTLE BIT BETTER*
22 (2) Herman's Hermits (MGM) | 42 WHAT COLOUR IS A MAN
- (1) Bobby Vinton (Epic) |
| 18 DO YOU BELIEVE IN MAGIC*
24 (3) Lovin' Spoonful (Kama Sutra) | 43 PAPA'S GOT A BRAND NEW BAG*
31 (10) James Brown (Kings) |
| 19 SOME ENCHANTED EVENING
23 (4) Jay and the Americans (United Artists) | 44 AGENT OO SOUL
35 (4) Edwin Starr (Ric Tie) |
| 20 RIDE AWAY*
21 (5) Roy Orbison (MGM) | 45 MY TOWN, MY GUY AND ME*
50 (2) Lesley Gore (Mercury) |
| 21 IT AIN'T ME BABE*
8 (8) Turtles (White Whale) | 46 HUNGRY FOR LOVE
- (1) San Remo Golden Strings (Ric) |
| 22 MOHAIR SAM*
25 (4) Charlie Rich (Smash) | 47 YOU'RE THE ONE
- (1) Vogue (CO and CE) |
| 23 UNCHAINED MELODY*
10 (11) Righteous Brothers (Phillys) | 48 TWO DIFFERENT WORLDS*
19 (2) Lenny Welch (Kapp) |
| 24 I GOT YOU BABE*
9 (10) Sonny & Cher (Atco) | 49 POSITIVELY 4th STREET
- (1) Bob Dylan (Columbia) |
| 25 WITH THESE HANDS*
25 (4) Tom Jones (Parrot) | 50 RESPECT*
- (1) Otis Redding (Volt) |

*An asterisk denotes record released in Britain.



SONNY & CHER — number 11

TOP E.P.'s

- 1 THE UNIVERSAL SOLDIER
1 Donovan (Pye)
- 2 THE ONE IN THE MIDDLE
2 Manfred Mann (HMV)
- 3 GOT LIVE IF YOU WANT IT
3 The Rolling Stones (Decca)
- 4 DYLAN
4 Bob Dylan (CBS)
- 5 TICKLE ME
5 Elvis Presley (RCA)
- 6 ANDY WILLIAMS' FAVOURITES No. 1
10 Andy Williams (CBS)
- 7 FIVE YARDBIRDS
6 The Yardbirds (Columbia)
- 8 TICKLE ME Vol. II
9 Elvis Presley (RCA)
- 9 BEATLES FOR SALE No. 2
7 Beatles (Parlophone)
- 10 KWYET KINKS
16 The Kinks (Pye)
- 11 GO AWAY FROM MY WORLD
- Marianne Faithfull (Decca)
- 12 SILVER DAGGER
11 Joan Baez (Fontana)
- 13 I'M ALIVE
19 The Hollies (Parlophone)
- 14 TOM JONES ON STAGE
13 Tom Jones (Decca)
- 15 THE SEEKERS
8 The Seekers (Columbia)
- 16 BEATLES FOR SALE No. 1
14 The Beatles (Parlophone)
- 17 MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER
12 Herman's Hermits (Columbia)
- 18 HERMAN'S HERMITS HITS
20 Herman's Hermits (Columbia)
- 19 WILD WEEKEND
15 Dave Clark Five (Columbia)
- 20 DON'T THINK TWICE IT'S ALRIGHT
17 Joan Baez (Fontana)

TOP L.P.'s

- 1 HELP
1 Beatles (Parlophone)
- 2 SOUND OF MUSIC
2 Soundtrack (RCA Victor)
- 3 MARY POPPINS
3 Soundtrack (CBS)
- 4 ALMOST THERE
4 Andy Williams (CBS)
- 5 BRINGING IT ALL BACK HOME
5 Bob Dylan (CBS)
- 6 JOAN BAEZ IN CONCERT VOL. 5
6 Joan Baez (Fontana)
- 7 OUT OF OUR HEADS
- The Rolling Stones (Decca)
- 8 SOUND OF THE SHADOWS
9 The Shadows (Columbia)
- 9 MR. TAMBOURINE MAN
7 The Byrds (CBS)
- 10 THE FREEWHEELIN' BOB DYLAN
11 Bob Dylan (CBS)
- 11 THERE IS ONLY ONE ROY ORBISON
12 Roy Orbison (London)
- 12 FLAMING STAR AND SUMMER KISSES
16 Elvis Presley (RCA Victor)
- 13 BEATLES FOR SALE
14 Beatles (Parlophone)
- 14 MY FAIR LADY
13 Soundtrack (CBS)
- 15 CATCH US IF YOU CAN
10 Dave Clark Five (Columbia)
- 16 A WORLD OF OUR OWN
18 Seekers (Columbia)
- 17 ROLLING STONES No. 2
15 Rolling Stones (Decca)
- 18 JOAN BAEZ IN CONCERT VOL. 2
8 Joan Baez (Fontana)
- 19 HOLLIES
- The Hollies (Parlophone)
- 20 ALL I REALLY WANT TO DO
- Cher (Liberty)

5 YEARS AGO

- 1 TELL LAURA I LOVE HER
1 Ricky Valance
- 2 ONLY THE LONELY
3 Roy Orbison
- 3 NINE TIMES OUT OF TEN
2 Cliff Richard
- 4 HOW ABOUT THAT
4 Adam Faith
- 5 SO SAD/LUCILLE
7 Everley Brothers
- 6 THE GIRL OF MY BEST FRIEND/
A MESS OF BLUES
6 Elvis Presley
- 7 APACHE
5 Shadows
- 8 WALK DON'T RUN
9 Ventures
- 9 WALK DON'T RUN
11 John Barry Seven
- 10 PLEASE HELP ME I'M FALLING
10 Hank Locklin
- 11 BECAUSE THEY'RE YOUNG
8 Duane Eddy
- 12 AS LONG AS HE NEEDS ME
14 Shirley Bassey
- 13 LET'S THINK ABOUT LIVING
- Bob Luman
- 14 EVERYBODY'S SOMEBODY'S FOOL
12 Connie Francis
- 15 FISH MAN
15 Ian Mezzles
- 16 CHAIN GANG
19 Sam Cooke
- 17 I'LL BE YOUR HERO/
JET BLACK MACHINE
16 Vince Taylor
- 18 IMAGE OF A GIRL
13 Mark Wyner
- 19 LONELY/SWEETIE PIE
- Eddie Cochran
- 20 ALONG CAME CAROLINE
- Michael Cox
- 21 MY LOVE FOR YOU
- Johnny Mathis

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- | | |
|---|---|
| 1 TEARS
3 (8) Ken Dodd (Columbia) | 27 RUN TO MY LOVIN' ARMS
30 (3) Billy Fury (Decca) |
| 2 MAKE IT EASY ON YOURSELF
1 (6) Walker Brothers (Phillys) | 28 CALIFORNIA GIRL
26 (5) The Beach Boys (Capitol) |
| 3 SATISFACTION
2 (6) Rolling Stones (Decca) | 29 IT'S ALL OVER NOW BABY BLUE
24 (5) Joan Baez (Fontana) |
| 4 LOOK THROUGH ANY WINDOW
5 (5) The Hollies (Parlophone) | 30 ALL I REALLY WANT TO DO
21 (8) The Byrds (CBS) |
| 5 IF YOU GOTTA GO, GO NOW
11 (3) Manfred Mann (HMV) | 31 IN THE MIDNIGHT HOUR
48 (2) Wilson Pickett (Atlantic) |
| 6 EVE OF DESTRUCTION
9 (4) Barry McGuire (RCA) | 32 PARADISE
28 (6) Frank Ifield (Columbia) |
| 7 I GOT YOU BABE
4 (8) Sonny & Cher (Atlantic) | 33 YOU'VE GOT TO HIDE YOUR LOVE AWAY
45 (2) The Slikkies (Fontana) |
| 8 LIKE A ROLLING STONE
6 (5) Bob Dylan (CBS) | 34 IT'S THE SAME OLD SONG
37 (5) The Four Tops (Tamlam-Motown) |
| 9 A WALK IN THE BLACK FOREST
7 (10) Horst Jankowski (Mercury) | 35 RIDE AWAY
34 (4) Roy Orbison (London) |
| 10 IL SILENZIO
14 (5) Nini Rosso (Durium) | 36 PAPA'S GOT A BRAND NEW BAG
50 (2) James Brown (London) |
| 11 HANG ON SLOOPY
16 (5) McCoys (Immediate) | 37 EVERYONE'S GONE TO THE MOON
27 (10) Jonathan King (Decca) |
| 12 ALMOST THERE
18 (3) Andy Williams (CBS) | 38 DON'T MAKE MY BABY BLUE
31 (9) The Shadows (Columbia) |
| 13 THAT'S THE WAY
12 (9) Honeycombs (Pye) | 39 THAT MEANS A LOT
- (1) P. J. Proby (Liberty) |
| 14 LAUGH AT ME
18 (6) Sonny (Atlantic) | 40 THE TIME IN BETWEEN
29 (6) Cliff Richard (Columbia) |
| 15 JUST A LITTLE BIT BETTER
12 (5) Herman's Hermits (Columbia) | 41 YOU'VE GOT YOUR TROUBLES
38 (13) The Fortunes (Decca) |
| 16 ZORBA'S DANCE
8 (11) Marcello Minnerbi (Durium) | 42 SHE NEEDS LOVE
- (1) Wayne Fontana (Fontana) |
| 17 BABY DON'T GO
23 (3) Sonny & Cher (Reprise) | 43 TOO MANY RIVERS
35 (10) Brenda Lee (Brunswick) |
| 18 HELP
13 (10) Beatles (Parlophone) | 44 IT'S GOOD NEWS WEEK
- (1) Hedgehoppers Anonymous (Decca) |
| 19 WHATCHA GONNA DO ABOUT IT
22 (5) The Small Faces (Decca) | 45 YOU'RE MY GIRL
43 (6) Rockin' Berries (Piccadilly) |
| 20 ALL I REALLY WANT TO DO
17 (6) Cher (Liberty) | 46 I LEFT MY HEART IN SAN FRANCISCO
- (1) Tony Bennett (CBS) |
| 21 UNCHAINED MELODY
19 (8) Righteous Brothers (London) | 47 SEE MY FRIEND
39 (9) The Kinks (Pye) |
| 22 SOME OF YOUR LOVIN'
32 (3) Dusty Springfield (Phillys) | 48 IN THOUGHTS OF YOU
41 (11) Billy Fury (Decca) |
| 23 MESSAGE UNDERSTOOD
42 (2) Sandie Shaw (Pye) | 49 WE'VE GOT TO GET OUT OF THIS PLACE
36 (12) Animals (Columbia) |
| 24 WHAT'S NEW PUSSYCAT
28 (5) Tom Jones (Decca) | 50 WOOLY BULLY
49 (15) Sam the Sham and the Pharaohs (MGM) |
| 25 TRY TO UNDERSTAND
25 (5) Lulu (Decca) | |
| 26 TAKE A HEART
33 (3) The Sorrows (Piccadilly) | |

A blue dot denotes new entry.

BRITAIN'S TOP R & B SINGLES

- | | |
|--|--|
| 1 IN THE MIDNIGHT HOUR
3 Wilson Pickett (Atlantic 4036) | 11 SINCE I LOST MY BABY
7 Temptations (Tamlam-Motown 526) |
| 2 PAPA'S GOT A BRAND NEW BAG
1 James Brown (London 9990) | 12 DANCE, DANCE DANCE
Solomon Burke (Atlantic 4044) |
| 3 IT'S THE SAME OLD SONG
2 Four Tops (Tamlam-Motown 526) | 13 EL WATUSI
10 Ray Barreto (Columbia 7684) |
| 4 SHAKE AND FINGERPOP
4 Junior Walker (Tamlam-Motown 529) | 14 I WANT TO DO EVERYTHING FOR YOU
Joe Tex (Atlantic 4045) |
| 5 RIDE YOUR PONY
6 Lee Dorsey (Stateside 441) | 15 EXACTLY LIKE YOU
20 Nina Simone (Colpix 799) |
| 6 RESPECT
5 Otis Redding (Atlantic AT4039) | 16 I'LL TAKE YOU WHERE THE MUSIC'S PLAYING
9 Drifters (Atlantic AT4040) |
| 7 IF I DIDN'T LOVE YOU
15 Chuck Jackson (Pye International 25321) | 17 YOU'VE BEEN IN LOVE TOO LONG
13 Martha & The Vandellas (Tamlam-Motown 530) |
| 8 YOU CAN PUSH IT (OR PULL IT)
11 Donnie Elberis (Sue 396) | 18 IT'S TOO LATE BABY, TOO LATE
Arthur Prysock (CBS 201320) |
| 9 HANG ON SLOOPY
8 McCoys (Immediate 001) | 19 NO PITY IN THE NAKED CITY
16 Jackie Wilson (Coral Q 72481) |
| 10 CRY NO MORE
Ben E. King (Atlantic 4043) | 20 I'VE GOT NO TIME TO LOSE
12 Caria Thomas (Atlantic AT4005) |

BRITAIN'S TOP R & B ALBUMS

- 1 SOUL BALLADS
1 Otis Redding (Atlantic 5029)
- 2 THE SUE STORY
3 Various Artists (Sue 925)
- 3 SATURDAY NIGHT AT THE UPTOWN
2 Various Artists (Atlantic 5018)
- 4 THE FOUR TOPS
The Four Tops (Tamlam Motown 11010)
- 5 ELMORE JAMES MEMORIAL ALBUM
- Elmore James (Sue 927)



DUSTY SPRINGFIELD — number 22

6 BIG HITS FROM THE U.S.A.

WE FIVE
You Were On My Mind
7N 25314

HERB ALPERT & THE TIJUANA BRASS
The Third Man Theme
7N 25319

THE RAMSEY LEWIS TRIO
The In Crowd
CRS 8020

FREDDY CANNON
Action
WB 5645

THE TURTLES
It Ain't Me Babe
7N 25320

THE GUILLOTEENS
I Don't Believe
7N 25324



HEDGEHOPPERS WILL BE YEARS IN THE R.A.F.!

IT'S the debut-record group that everybody seems to be tipping for a massive hit... Hedgehoppers Anonymous. In fact, there's seldom been such a boost for an outfit, virtually unknown, as these boys have for their "It's Good News Week". Yet they're a group with a bit of a problem.

For three of them are still in the R.A.F. Drummer Lesley Dash, with 7 years to do, and bassist Ray Honeyball (3½ years yet to come) are stationed at RAF Wittering. Lead guitarist John Stewart has just been posted to another station—which means a trip of 120 miles for each rehearsal or date. Lead singer Mike Tinsley has just got his discharge, on the grounds of "depression" — Rhythm Guitarist Alan Laud is out now anyway and operating as a laboratory technician.

Mike told me: "It obviously is a difficult situation. The R.A.F. don't mind about our group work, just as long as we do our ordinary work. Which means getting up very early in the morning after a late night, NOT wearing uniforms on stage—and not doing anything to bring the Service into disrepute!"

They owe, and admit they owe, a lot to Jonathan King. He "found" them playing a date at Cambridge... went along in the interval and told them he liked their vocal arrangement. They went off to listen to some of his songs, including a tape of "It's Good News Week". It obviously fitted their particular style... which is all-in vocal arrangements, with Mick on lead, Ray on the high bits.

The song? Highly controversial—and the lyrics have been changed somewhat for American consumption. Says Jonathan himself: "It's the most sarcastic I've ever written. It just shows how differently people think. For instance, some people would be pleased to hear a bomb had dropped, especially if they had sent it. Others would be horrified, particularly if they were on the receiving end. Others would just say 'Oh really?' as if they'd been told it was going to rain for a week."

Music? Hedgehoppers Anonymous are really interested in rhythm 'n' blues. But they're mad, to a man, on Beach Boy material—and dig Buddy Holly's work. They say: "If Buddy were alive today, he'd be THE biggest name in the business."

JONATHAN—the new pop prophet (profit?)

PETER JONES



NEXT American single release from the Stones will be "Get Off My Cloud"... next Peter & Gordon L.P. is "Hurtin' 'n' Lovin'". . . best selling C. & W. star in the States today is Buck Owens... Sue Patience of Decca heard and seen dee-jaying in Cromwellian night spot... Bobby Darin's first Atlantic single will be "We didn't ask to be brought here"... Supremes hit Las Vegas with booking at Flamingo... Sammy Davis asked to be their Master of Ceremonies... due to public demand Steve Race has recorded "Like Old Times" from the BBC show of the same name... Joe Meek says he will eat his hat if Glenda Collin's "Thou Shalt Not Steal" is a hit. Apologies to enterprising group leader Alan Bown for mis-spelling his name last week... Roger Williams new single is a new version of his 1955 hit "Autumn Leaves" backed with the original version... Animals new MGM-Decca deal identical to Roy Orbison's... next Drifters album "I'll Take You Where The Music's Playing"... Delyse records to issue a Barry McGuire album titled "Here And Now," recorded after he left the New Christy Minstrels... Wilson Pickett has cut an album titled after his "Midnight Hour" hit... EMI to issue three Albert Schweitzer

LP's... nine new songs for Herman in "There's No Place Like Space" which will be included in an album... Jazz LP of Dylan tunes by Gene Norman group... "Woolly Bully" has sold close on two million copies throughout the world... Pretty Things drummer Viv Prince likened to a 'mobile garbage heap' by New Zealand newspaper articles... Caroline Carter seen around with Michael Aldred... which long-haired publicist swears at the mention of Jerry Lee Lewis?... Dublin-born Jackie Lee dislikes English cooking... publicist Allan McDougall the proud daddy of eight pound Christopher Gary... Chris Curtis and Lionel Morton fog bound at London Airport last week... Who co-manager Chris Stamp slept in his office when he couldn't wake his partner Kit Lambert to open the flat door... new Decca groups include Page Ten and Room Ten... new Century 21 label issuing records of children's TV sci-fi series... Andrew Oldham has recorded "A Run In The Green And Tangerine Flaked Forest"... Spokesmen's "Dawn Of Correction" one of the worst "answer" discs to date...

SANDIE has been unwell for a few weeks with a bad throat. But she's recovering now, and will top the bill at Paris Olympia together with Richard Anthony.

A NEW SMASH HIT FOR NO 1 FORTUNES

The successor of
YOU'VE GOT YOUR TROUBLES



HERE IT COMES AGAIN....



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