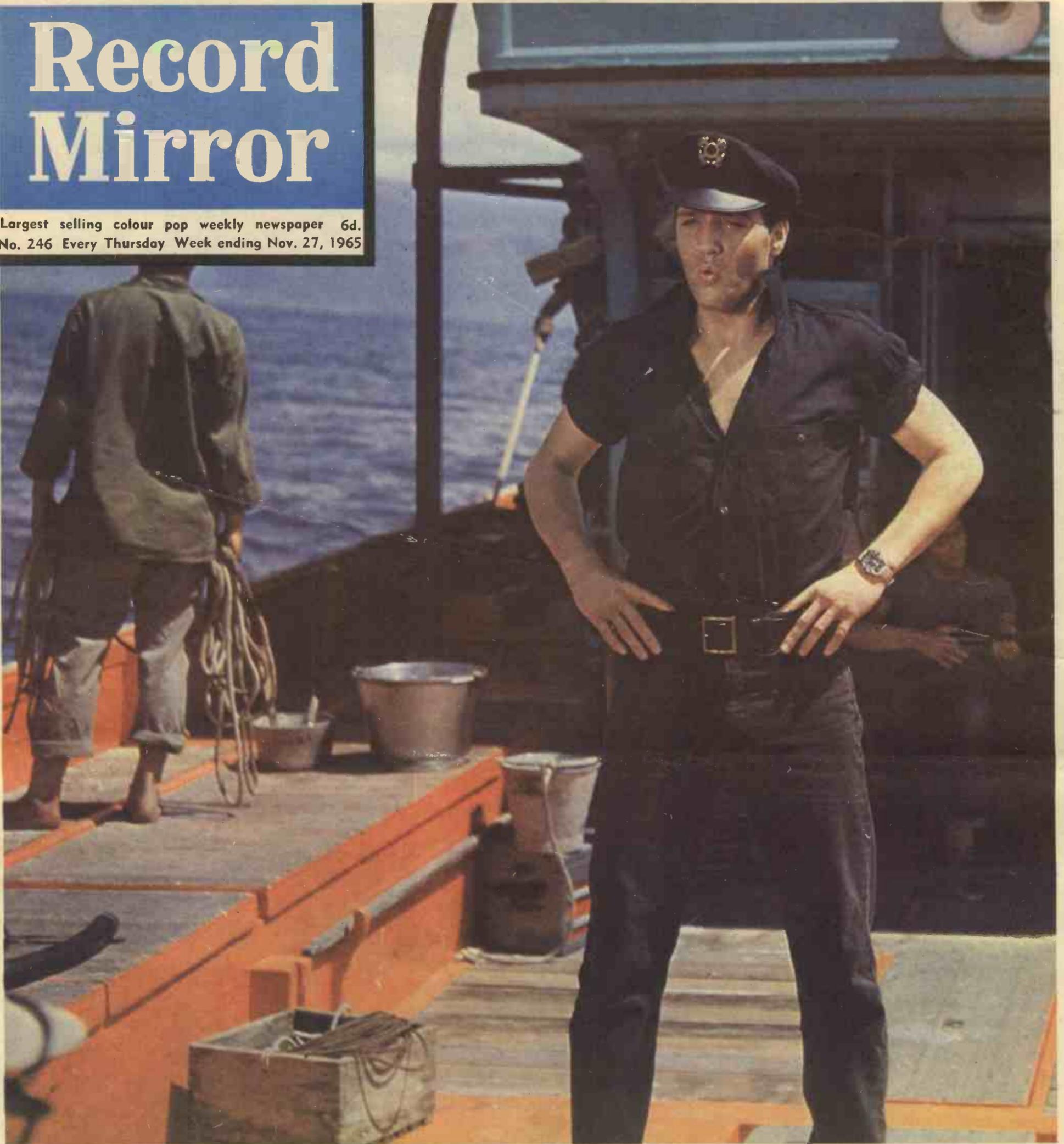


Record Mirror

Largest selling colour pop weekly newspaper 6d.
No. 246 Every Thursday Week ending Nov. 27, 1965



ELVIS—who once again proves he's worthy to the title of "The King" by managing to hove in the top twenty a record that was cut even be-

fore "All Shook Up", the song which established Elvis with the Mum-and-Dad population of Britain back in 1957.

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YOUR PAGE

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

After protest - the poverty song?

WHY do many famous singers still make records which have completely ridiculous and far-fetched words? Gene Pitney's "Princess In Rags" is just a joke—is she one of the Beverly Hillbillies or something? And the Animals "It's My Life" is almost as bad, I mean does Eric Burdon REALLY sing about changing his rags to sables, as though he lives in Alaska? And then there's Billy Joe Royal with his ludicrous "Down In The Boondocks". With every other TV programme and newspaper article going on about the new working class elite, I'm sure that Billy would be well away in real life with his girl from the proverbial 'other side of town'. Even protest songs have more relation to real life than these infantile squawkings, and that's saying something. Grow up, fellas, you'll still make plenty of money without singing about your bird's worn-out Dad. — Anthony Hamilton, Chase Side, Southgate, London.



THE ANIMALS are slated in our lead letter this week. If you wonder about the coats they're wearing, well they come from John Michael's. And the Animals wore them on their recent tour of Poland, and found them most useful in the cold. They're called Borgfrost coats and come in brown or grey, and cost 16½ gns. for men and 17½ gns. for women (no, we DON'T know why they cost more for women...).

Record Mirror

EVERY THURSDAY

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TEEN TROUBLE

I'VE met the Nashville Teens, I bought some of their discs, I work with the mother of one of them and I've even played football against them... but I've never read such rubbish as your interview with them. I remember when the first Searchers' LP came out and Artt Sharpe criticised them for recording "the same old stuff." But have the Teens done anything remarkably different. The Yardbirds have, the Beatles set a new trend entirely in music and the Who are probably the best thing on the scene today. Artt should also leave Marianna alone — her version of "Bird" was better than the Teens and she also knocks spots off Matt Monro. Please, Mr. Sharpe, you're a far better goalkeeper and singer than pop critic. — Norman Guess, 22 Rutson Road, St. Mary's Estate, Byfleet, Surrey.

EX-GREASER EL

YOUR Norwegian reader, Harold Dadnevik, said many mods have gone off Elvis because he uses grease on his hair. Well, that statement is out of date. El hasn't used grease in any of his recent movies. In fact, the last time was in 1963 in "It Happened At World's Fair." Since then his hair-style is such that he doesn't need grease. Take a look at "Roustabout" and let's have less of this Moody Blues style! — Mike Darlington, 73 Woodfield Ave., Hyde, Cheshire.

James Craig: Umpteen other readers have commented on the Presley hair-style—almost all like it just the way it is!

ELVIS FACTS

REGARDING Elvis Presley's latest single, "Tell Me Why," which is nearly nine years old, I noted "The Face" dated it as having been recorded on January 12, 1957. If so, it was recorded at Hollywood the day before one of the greatest rock classics of all time, "All Shook Up," at a time when El was one of the acknowledged great rock artists along with Little Richard, Chuck Berry and Bill Haley. And I'd like to point out it was recorded before such established stars as the Everlys, Connie Francis or Jerry Lee Lewis ever had a hit. Though this does show the versatility of Mr. Presley at even that stage of his career, this letter has not been written for pro-Presley propaganda, but because it is hoped that it may be of interest to bear such facts in mind when the record is played.—New Corp, 229 West Heath Road, London, N.W.3.

UNJUST P-J & N-J

READING the LP reviews in the Record Mirror, a feeling of nausea grips me. The line that affects me is... "the rest of the songs could do with a rest" referring to Henry Mancini compositions. Surely the truth is that Hank is one of the few original composers of recent years and it is better to have more interpretations of this type of composition than waste wax on mainly syncopated rubbish. His tunes and lyrics are well equipped to withstand many diverse interpretations. And I'm more nauseated when I listen to the wireless because these songs are not as exposed as some people think. I wish they were.— M. Dowden, 4 Broadsmith Avenue, East Cowes, Isle of Wight.

KING SWINGER

WATCHING the Palladium show, it occurred to me how weak an ordinary pop artiste appears against the big, brassy "with-it" sound of the Palladium orchestra. Playing through an old track called "Money," it occurred to me that there is one artiste who could really swing like mad with such a backing. He packs theatres, but hasn't had a sizeable billing at the Palladium. He's the world's greatest exponent of rock — Jerry Lee Lewis! — Carl Redmond, Park House, Ascardby, Spilsby, Lincolnshire.

PITNEY PRIVILEGE

GENE PITNEY must be the most fantastic stage performer ever. We have seen him on his current tour and never was anyone more worthy of a top-of-the-bill spot. He just stood there on stage, no gimmicks, and captured his audience with his incredibly emotional and powerful singing along. Seeing Gene was an experience and privilege I'll never forget. — Sylvia Nyman, 73 Ilfracombe Gardens, Chadwell Heath, Romford, Essex.

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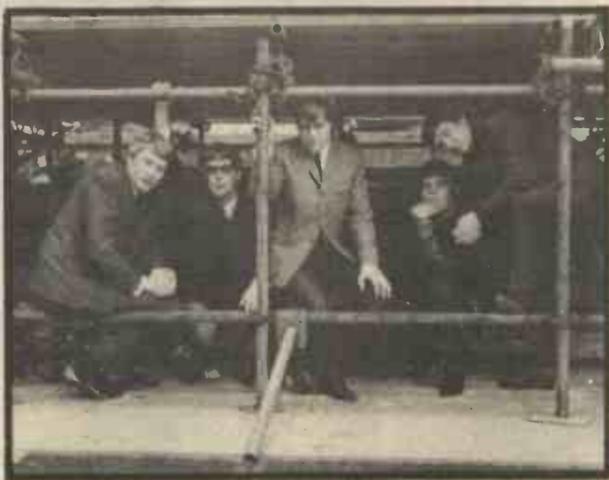
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GREAT LABEL

NOW we've had the fiftieth single from the Atlantic Record Company. I'd like to pay tribute to the best label in Britain. The home of such great artistes as the Drifters, Ben E. King, Barbara Lewis, Joe Tex, Solomon Burke, Booker T. and the MG's and perhaps the greatest, Otis Redding. As yet they've achieved only moderate success with discs by Sonny and Cher (most commercial artistes on the label) and to a lesser extent with Wilson Pickett and the Drifters. But long may they issue records of such a remarkably high standard. Michael Nutley, 201 Ladies Mile Road, Patcham, Brighton, Sussex.

OXFORD TOP TEN

ABOUT that RM readers' top ten—I took one at Oxford University last week and the results may surprise some. Only the most popular records from each of 100 interviewees. Even so, the Stones were only Number 36. Someone's stepped on someone's cloud rather badly: 1, Cathy's Clown, Everly's and Heartbreak Hotel, Presley; 3, Lonesome Town, Rick Nelson; 4, I Want To Hold Your Hand, Beatles; 5, Doesn't Matter Anymore, Holly; 6, Poetry In Motion, Tillotson; 7, Take Good Care Of My Baby, Vee; 8, Diana, Anka; 9, Runaway, Shannon; 10, Wonderful Land, Shadows.—Andrew Lloyd-Webber, Magdalen College, Oxford.



THE ROCKIN' BERRIES

THE ROCKIN' BERRIES (who will shortly delete the "Rockin'" bit from their name because the word gives a misleading impression of the full scope of their music-making) have a bit of a problem and it's this:—

They have two distinct specialities—the sort of music that gets the fans screaming, and comedy. The problem: the two don't mix easily.

Clive Lea (the funny one) explained: Geoff Turton is great at getting the girls screaming. And so's Terry Bond, our 0034 drummer. Screaming's a pretty serious business and the girls don't want to scream and laugh at the same time. This means that, when we're doing a stage show, I have to keep off the laughs while Geoff and Terry are getting them going. So we usually work the act round to comedy and finish with a few gag impressions. Comedy, I reckon, makes a stronger finish than anything else. Sometimes we get a surprising reaction. Of all my impersonations Norman Wisdom is still favourite. The audience went wild at Cardiff. I couldn't believe it, just stood there with my mouth gaping open. I've lately added Peter Cook to the act and he's going down well. And Proby is a great favourite. I have a trick zip down the side of my trousers and underneath I wear a pair of Rolf Harris's swimming trunks. No, Rolf doesn't know I've got them. He left them behind after a summer season at Great Yarmouth and I found them. Fantastic orange and green colours! No use Rolf asking for them back though, I've had them altered for my Proby bit.

In ballrooms, the Berries find it easier to mix comedy and "serious" pop but they find that the ballroom scene doesn't seem to be what it was. "Maybe hit records are all-important there," said Clive. "We did a ballroom tour when we had 'Poor Man's Son' in the charts and we did well. But we did a short ballroom tour, without a hit, just before starting this theatre tour and business wasn't good. Still, this show we're with now is proving that there's still plenty of interest in pop, so long as there's somebody like Gene Pitney headlining. He really is great and business is terrific. But then it's a strong bill with such artistes as Lulu and Peter and Gordon, a carefully knitted production that keeps everything moving along."

DAVID GRIFFITHS

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KEN DODD—RM's David Griffiths speaks up in his defence (RM Pic).

the big joke

THAT'S WHAT 'TEARS' WAS TO VARIOUS POP STARS — BUT WHO HAD THE LAST LAUGH? DAVID GRIFFITHS REPORTS.

DON'T know about "Tears;" Ken Dodd must have laughed himself even crazier if he bothered to read some of the quotes from his lovable fellow pop artistes that have lately appeared in print. They've all added up to the same sort of sneer: Dodd is a joke therefore his records are a joke and nobody could possibly want to buy them—except of course those great figures of fun the Mums and Dads.

Must confess that, though neither a Mum nor a Dad, "Tears" seems to me to be a perfectly pleasant disc, rather well sung. Certainly a good deal easier on the ears and a lot more musical than quite a few records in any Top Twenty of the last few years.

So why has there been all the hysterical knocking? For example, that Do Wah Diddy Diddy man Paul Jones spoke up Mannfully in these terms: "I think 'Tears' is absolutely dreadful. I am horrified that it has done so well. Completely vulgar in every respect." Paul's comment is the most forthright I can think of, but many others have expressed similar hostility—Pete Townshend of The Who, Scott Walker and the usually super-enthusiastic Cathy McGowan among them.

Could it be that modern young popsters feel that only they (after days or even months of arduous training in their vocation) have a right to make records that hit the charts? It's been noticeable that the sneers and jeers at Mr. Dodd reached a crescendo when "Tears" got to the top, where it stayed for longer than any other disc this year.

No, surely it can't be a simple case of mean-minded envy, a desire to keep the top-of-the-pops trade for themselves! That's about as plausible as screaming and yelling rockers say they don't like Doddy's singing because it's in bad taste! In fact, the less people in glass houses who chuck rock about bring notions of good taste into their discussions of the merits of pop discs the better.

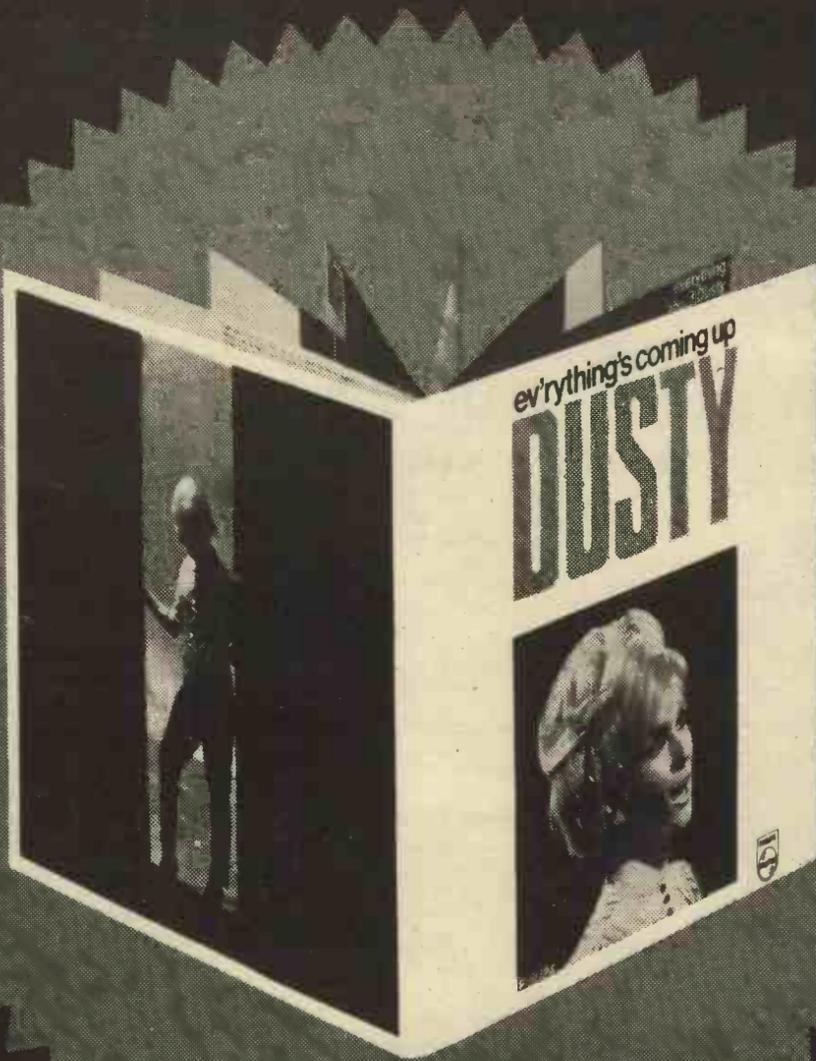
Well then, could the fact that Dodd is a comedian, and a highly successful one to boot, have something to do with it. Yes, I think so. Seems it's OK to be a plumber's mate or an art student or on the dole and make a pop hit. But a comic—no. Why is that? The way some of our top pop acts dress and gyrate on stage I reckon Dodd has fair grounds for complaint that a lot of popsters are trying to get into his act. He's looked funny, in gaudy jackets and with his hair all long, for years.

As a matter of fact he's been making records successfully for quite a while too. "Love Is Like A Violin" and "Happiness" sold very well indeed. No doubt "The River" will make quite a few bob as well. For just because Doddy is a funnyman it doesn't mean he is incapable of being serious about singing. His approach to hit-making is a thoroughly professional one. He told me: "I'm always on the look-out for good material to record. On my radio show I try out promising songs and note the reactions carefully. I record the ones that go over best. That's how I came to do 'Tears'."

So whether you're a Mum, a Dad, a kid who likes to hear a sentimental song nicely sung, or a pop artiste also looking for a hit, here's a little suggestion: if you like Doddy's discs then go right ahead and enjoy them and never mind what anybody else says about them. And whenever you hear some performer knocking Doddy just ask yourself what's behind it and remember that Doddy is the one who's having the last laugh. Which, considering Doddy's main profession, is exactly the way it should be.

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BASS guitarist 22-year-old Jack Bruce formerly with Alexis Korner and Graham Bond joins Manfred Mann next Monday to replace Pete Burford who left last week.

New Beatles L-P — a knockout!

ONE night last week, George Harrison came over to my flat. Armed with a pile of acetates. He'd just collected them from A and R man, George Martin. I heard so many songs, I can't remember the titles. But of one thing I'm certain. They're the best things the Beatles have ever recorded. Their musical development is quite startling. Their playing and performances have improved out of all recognition. Their harmony was especially impressive. Every track has something interesting happening. And the songs cover so much different ground.

Regular readers may recall that George gave me a preview of their previous LP. And that I was disappointed. This time? To coin a phrase, I'm knocked out. Hope that you will be, too.



Tony Hall Column

The RM's Peter Jones not only compiled the excellent booklet in

Dusty Springfield's new LP. He also gave readers a round-by-round preview of the tracks. But because Philips have had reprint troubles (now happily resolved), some of you might need reminding about the album. It's a 'must.' Haven't had time to really 'live' with it yet. But my favourites are the wilder tracks. Plus her version of "I Had A Talk With My Man." And those great things like "It Was Easier To Hurt Her," "Oh No. Not My Baby" and "Long After Tonight Is All Over." So far, I'm not so sold on "I've Been Wrong Before" and "Who Can I Turn To?" Maybe I expected too much on "Wrong." My only worry about the LP? Dusty's such a perfectionist, that at times I wondered whether some of her emotional spontaneity has been lost. But the album is first-rate. And magnificently packaged with great pictures of Dusty. It deserves to be a huge seller.

The records I get most pleasure from at the moment? Fontella Bass' "Rescue Me" (Chess). Marvin Gaye's "Ain't That Peculiar" (Tamla-Totown). Otis Redding's "My Girl" (Atlantic). Kim Weston's "Take Me In Your Arms" (Tamla-Motown). The Toy's "Lover's Concerto" (Stateside). The Castaways' "Liar, Liar" (London). The Miracles' "My Girl Has Gone" (Tamla-Motown). Billy Joe Royal's "I Knew You When" (CBS). The Byrds' "Turn, Turn, Turn" (CBS). Ray Pollard's "The Drifter" (United Artists). And Patty LaBelle and the Bluebelles' "All Or Nothing" (Atlantic). How many of these are in your collection?

This is the most important week in the life of Goldie Zelkowitz. She's making her debut as a solo singer. On the Manfred-Yarbirds tour. Replacing Charlie and Inez Foxx. She has also made her first solo records on Monday. Mike Leander MD's the morning session. Tony Washington composed two of the songs.

Goldie is loaded with talent. She has tremendous potential. I dig her very much indeed. As a person, she's pretty mixed-up. But, then, so are many of the real 'greats' in our business. So maybe it's an asset. I hope her new image will be softer. She can have such a warm personality. But she must let it come across. I have tremendous faith in her. And wish her all the good luck in the world.

Tom Jones on TV last week was an eye-opener. I've never heard such soulful singing from a British artiste. And seldom from Americans. He sounded so 'coloured.' Which reminds me, when I visited the Tamla-Motown people in Detroit, they were raving about Tom. Said they'd give anything to be able to record him. Just imagine that voice with the Tamla-Motown musicians and singers!

Later the same evening, on BBC-2 there was Jimmy Smith. It was sad to see the studio audience looking so serious and tense. Jimmy's music swings so much, I defy you to keep your feet still. I'm going to see him at the New Victoria on December 5. If there are tickets left for any of his shows (which I doubt!) I urge you to hear him. And there's a new Verve LP available this week. Title? "Organ Grinders" Swing.

MANN TOUR—NEW SCRIPT

A NEW SCRIPT for part of the Manfred Mann-Yarbirds tour has been sent to the Lord Chamberlain's office for clearance. The move follows a decision by certain theatres on the tour.

"When we arrived at Stockton on Thursday, the manager said he didn't know we were using props and costumes", producer Giorgio Gomelsky told the RM. "He said we should have sent the script to the Lord Chamberlain. It was the first we had heard about it."

Paul Samwell-Smith said later: "We had a lot of trouble, we had to change the whole thing. A lot of theatres don't have a full theatre licence. The Scaffold have adapted their sketches and a new script has been sent off."

"We all had a hand in re-organising the thing and it has gone quite well."

It is almost certain that the Yardbirds will visit America again during December and January. Venues and TV appearances have been arranged for the trip which would last from December 9 until January 25.

The schedule includes Chicago and Rockford (December 11), Flint (12), Kansas (15), Cedar Rapids (18), Clear Lake (19), Colorado (22-26), Texas (27-30), Seattle (January 1), Sacramento (8), "Hollywood A Gogo" (15), "Shivaree" (16), Hollywood (17), "Ninth Street West" (18), "Lloyd Thaxton Show" (19), "Never Too Young" (20) and Lowell (22).

KINKS TV BAN OFF

A decision by the BBC and ITV companies not to play the Kinks' new record "Till The End Of The Day" has been reversed following a court order against Kassner Music Ltd.

Kassner's lawyers sent letters to BBC and ITV, but an order has been made requiring the music company to withdraw the letters. "Immediately this decision was reached, it was announced that the Kinks will appear on 'Lucky Stars' on December 4 and 'Ready Steady Go' on December 10", stated Brian Sommerville, the Kinks' publicist.

Seekers cut disc soon

The Seekers, who rise to No. 1 this week, record their new single between November 30 and December 3. At the same time, they will complete tracks for another LP.

The third in their concert series with the Honeycombs has been set for December 12 at Leicester De Montfort. They appear on the "Eamonn Andrews Show" on December 26.

SANDIE GETS SWISS HOLIDAY

Sandie Shaw will spend Christmas Day at home, but the next day goes to Blackpool for a two-day stint at the ABC. Then she flies to Switzerland for a holiday. A tour of Switzerland, France and Belgium is currently being set up for her.

DONOVAN CANNOT WORK!

Geoff Stephens and Peter Eden, who first presented Donovan on records, said on Monday that they had applied for, and been granted, an injunction against Donovan and promoter-agent Vic Lewis restraining Donovan from working. It relates to a dispute over the management of Donovan.

Donovan is currently in America, as is Vic Lewis.

Donovan's solicitor, Mr. David Jacobs, told RM on Monday: "I know nothing about this, but you can apply for an ex parte injunction, in which case the other side need know nothing about it."

Dodd, Shads on 'Stars'

The Shadows, Ken Dodd and Manfred Mann are set for appearances on ABC's "Lucky Stars" during December. The Shadows appear with Tom Jones, Mark Wynter and Dennis Lotts the first week (4th).

Other bookings include Ken Dodd, Manfred Mann and Janie Jones (11th), Johnny Tillotson and Vince Hill (18th) and Ray Fell and the Barron Knights (25th).

WHO ALBUM NEXT MONTH

The Who's first LP is out on December 3. Titled "My Generation", the Brunswick album, includes nine Pete Townshend originals. Piano is featured on some tracks.

Co-manager Chris Stamp said: "We're probably going to Scandinavia for two weeks in January, taking in Holland, for concerts and TV shows."

He added that initial reaction to "My Generation" in America was "very good" and if the record breaks, the Who could pay a short promotional visit soon.

NEW HOLLIES—A BEATLES NUMBER

The Hollies' new single was written by George Harrison—originally for the Beatles' next LP "Rubber Soul". Titled "If I Needed Someone" it is out on December 3.

Graham Nash said: "Our recording manager, Ron Richards, heard it and agreed with George Martin that it sounded right for us. George asked the Beatles what they thought and they agreed to let us have it."

P&G—NASHVILLE SESSION

Peter and Gordon are flying to Nashville next month to record an album of country and western numbers. They leave on December 15, but other commitments will keep them Stateside until mid-January.

They go from Nashville to New York where they appear in Murray the K's Christmas Show with the Fortunes and the Moody Blues. On December 5, they begin a week's engagement at Stockton Club Fleeta.

Beatles head the big star-name release

THE Beatles head the December 3 releases with their new single "We Can Work It Out" as stated in last week's RM. Also out on that date are new discs from Joan Baez, Roger Miller, Hedgehoppers Anonymous, Unit Four Plus Two and Nini Rosso.

Joan Baez sings "Farewell Angelina" (Fontana) and on Philips, Roger Miller states "England Swings". Hedgehoppers warn "Don't Push Me" and Unit Four Plus Two explain: "You've Got To Be Cruel To Be Kind" (both Decca). Nini Rosso's Durium follow-up is "Starlight Melody."

Other December 3 releases include: Columbia—Vince Hill's "Take Me To Your Heart Again", Lita Rosa's "What Am I Supposed To Do" and Major Lance's "Everybody Loves A Good Time". Parlophone—Harry Leader's "Dragonfly", Jimmy Clitheroe's "They All Blame Jim" and Jason Eddy's "What You Gonna Do". United Artists—Force Five's "I Want You Babe", Verve—Jimmy Smith's "God Rest Ye Merry Gentlemen". Capitol—Bing Crosby's "Do You Hear What I Hear?", Ketty Lester's "West Coast" and Tennessee Ernie Ford's "The Little Drummer Boy". Liberty—the Ventures' "Sleigh Ride". Stateside—Johnny Thunder's "Everybody Do The Sloop", Little Eva's "Stand By Me" and Betty Harris' "What A Sad Feeling". Mercury—the Debs' "Sloopy's Gonna Hang On", Lesley Gore's "I Won't Love You Anymore (Sorry)" and Christine Holmes' "Goin' Where The Lovin' Is". Fontana—David Essex's "Can't Nobody Love You" and the Dalsy's "She's My Girl".

Philips—the Peddlers' "Over The Rainbow", Decca—Gina Carroll's "Bye Bye Big Boy", Syd Dale Orchestra's "C'mon In", the Applejacks' "I'm Through", the Chasers' "Hey Little Girl", the Blue Stars' "Please Be A Little Kind". Atlantic—Don Covay and the Goodtimers' "Seesaw" and the Front Line's "I Don't Care". London—Dick Roman's "The Truth Hurts" and Ernie Marasca's "It's Their World".

CBS—Little Jimmy Dickens' "May The Bird Of Paradise Fly Up Your Nose", Mike Redway's "Magic Rocking Chair" and the Gibsons' "Anytime". Pye—the Shades Of Blue's "Where Did All The Good Times Go", Barbara Kay's "Chips With Everything", Sean Fagan and the Pacific Showband's "This Time", Justin Hayward's "London Is Behind Me", Laurie Johnson Orchestra's "Theme From The Avengers", Piccadilly—Dedicated Men's Jug Band's "Don't Come Knocking" and Val McKenna's "I Can't Believe What You Say". Colpix—Duane Eddy's "House Of The Rising Sun", Reprise—Bink Crosby's "The White World Of Winter" and Tom Lehrer's "Pollution".

R.A.F. WANTS HEDGEHOPPERS

Two of Hedgehoppers Anonymous have had their application to leave the RAF refused. They wanted to leave to become fully professional with the group.

Drummer Leslie Dash and Ray Honeyball had previously been refused permission to leave. They are serving at RAF Wittering.

Moodies to stay on in States

The Moody Blues will remain in America for two weeks after the end of their engagement on Murray, the K's Christmas Show in New York. They intend to holiday, but will tour if "Everyday" becomes a hit there.

Before leaving for America, they play Farnborough Town Hall on December 1.

PLACES & FACES

GEORGIE FAME

December 1—Paris, 2—Kensington Cromwellian, 3—Middlesbrough Purple Onion, 4—Liverpool Cavern, 5—Stockport Manor Lounge, 8—TWW's "Now", 9—Reading University, 10—Leicester University, 11—Chelsea College, 12—Soho Flamingo, 13—BBC-Light's "Jazz Club."

FORTUNES

December 3—Harrowgate Royal Hall, 5—Carlisle Cosmo, 8—Southern's "Three Go Round", 16—Birmingham College of Economics.

HEDGEHOPPERS ANONYMOUS

December 1—Stourbridge Town Hall, 2—Cheltenham Blue Moon, 3—Trowbridge Town Hall, 4—Redhill Market Hall, 6—Bridge-water Town Hall, 9—Kidderminster Town Hall, 11—Nelson Imperial, 12—Manchester Oasis, 13—Streatham Silver Blades.

HOLLIES

December 3—Rediffusion's "Ready Steady Go", 4—Northwich Memorial Hall, 6—Birmingham Silver Blades, 7—Malvern Winter Gardens, 9—BBC-1's "Top Of The Pops", 10—Wimbledon Palais, 11—Hinckley George, 12—BBC-Light's "Easy Beat", 14—BBC-Light's "Pop Inn", 15—Salford College of Technology, 17—London County Hall and BBC-Light's "Joe Loss Pop Show", 18—Margate Dreamland and BBC-Light's "Saturday Club", 19—Camberley Agincourt, 22—BBC-Light's "Pop Show", 23—Gosport Community Centre and Southern's "Three Go Round", 24—Rediffusion's "Ready Steady Go", 27—Southport Floral Hall, 31—Manchester New Century.

ALAN PRICE SET

December 3—Farnborough Technical College, 4—Newcastle University, 5—Carlisle Cosmo, 9—Soho Marquee, 10—Derby, 11—Portsmouth Birdcage, 13—Reading, 14—Exeter University, 17—Ewell County Technical College, 31—Newcastle Club A Gogo.

SMALL FACES

December 1—Great Yarmouth Tower, 2—Crawley Starlite, 3—Bath Regency, 4—Buxton Pavilion, 5—Leicester De Montfort, 6—Torquay Tower, 7—Plymouth City Hall, 8—Tottenham Bluesgrove, 9—Sidcup Austral, 10—Leicester University, 11—Leyton Baths, 12—Romford ABC, 14—Exeter University.

NASHVILLE TEENS

December 2—Cambridge, 3—Oxford Mansfield College, 4—Rawmarsh, 5—Manchester, 6—Watford Woodside Community Centre, 10—Hereford Hillside, 11—Shrewsbury Seven, 13—Stoke 15—Bournemouth Pavilion.

JOE TEX

December 12—Soho Flamingo, Bishopsgate New All Star, 13—Granada's "Scene at 6.30", 16—Mayfair Scotch of St. James, Rediffusion's "Ready Steady Go", 17—Soho Flamingo, Marylebone In Place, 18—Manchester, 19—BBC-1's "Stramash", 20—Kensington Cromwellian, Soho Flamingo, 21—Harlow, 22—TWW's "Discs A Gogo".

WHO

December 1—Cheshunt Waisey Hall, 3—Shepherds Bush Goldhawk, 4—Nelson Imperial, 6—Eitham Baths, 8—Bristol Corn Exchange, 9—Portsmouth Guildhall, 11—Southampton University, 15—Swansea University.

ZOMBIES

December 2—RAF Weddington, 4—Leicester Town Hall, 9—Maidstone, 10—Bedworth, 11—Southampton University, 12—Warrington Co-op Hall.

MANN—YARDBIRDS TOUR—DYNAMIC

Exciting, fascinating, shatteringly dynamic, that's the Marquee Show which opened last week. I caught the tour on the second night at Chesterfield. It is a wizardly show produced by Yardbirds' manager Giorgio Gomelsky.

The show opened with a film featuring Manfred Mann and the Yardbirds while a taped medley of the groups' hits was played. Suddenly, the cast appeared on stage out of the blackness, leaving the Mark Leaman Five to rocket their way through three numbers. Guest stars Paul and Barry Ryan got things cracking with "Long Tall Sally". Then they took things calmly with "Don't Bring Me Your Heartaches" and "Yesterday", ending with "Money". They were followed by satirists the Scaffold who the audience lapped up.

It was film time again with the Yardbirds dressing in all sorts of way out clothing. At the end of the film, the group dashed on to the stage for a fantastic reception with "For Your Love". Their six number stint included all their hits.

Gary Farr and the T-Bones opened the second half and their next single, "Together", went down like a bomb. The Marty Wilde Three replaced Goldie and the Vagabonds for the first three nights.

With Paul Jones leaping about all over the stage, Manfred Mann with his new band sound crashed in with "The One In The Middle" and followed with five of their biggest hits. They followed with a couple of tracks from their new EP, before featuring "Why Bother", "With God On Our Side" and "Do Wah Diddy Diddy".

R.N.

POOLE DATES

Brian Poole and the Tremeloes guest in "Home And Away" on BBC-Light on December 4. Two days later, Brian appears in "This Must Be The Place" with Gerry and the Pacemakers and Susan Maughan.

THINK OF THEMES AND YOU THINK OF THESE TWO GREAT LPs

JAMES BOND IN ACTION

Thunderball and the other 007 film themes



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The London-American decade of hits... **1957**

THE 'ATOM BOMB' ARRIVES

THE rock 'n' roll bandwagon was gathering momentum. On board, the London-American label occupied two First Class seats (those of Pat Boone and Fats Domino) and had reservations on four more (those of Little Richard, the Everly Brothers and Jerry Lee Lewis, who were to join the great drive during the year).

Pat ("I'm just a rock singer") Boone went over almost completely to beat ballads for his five huge hits of the year, but strangely enough he failed to top the charts with any of them. Three of his four Top Ten entries only just missed the Top, however, and one of them, "Love Letters In The Sand", spent so long at Number Two that it was easily the best selling record of the year. The three others which made the Top Ten were "Friendly Persuasion" and "Don't Forbid Me", both of which reached the Top Three, and "Remember You're Mine". Pat's fifth hit of the year, "Why Baby Why", showed that he had not entirely turned his back on rock. It made the lower half of the Top Twenty with ease.

Fats Domino began the year in fine style, crashing into the Top Ten with his bluesy revival of "Blueberry Hill". With this, and two quick-fire Top Twenty entries, namely "I'm Walkin'" and his own version of "Ain't That A Shame" (which had actually been released here at the same time as the Pat Boone cover version back in 1955) in the bag, even before the year was half over, it seemed pretty certain that the rockin' Mr. D. would at least be the London label's second most successful star by the end of the year. Things did look that way — until an unstoppable human hurricane name of Little Richard appeared on the scene.

The impact of "Little" Richard Wayne Penniman's arrival in our charts during the Spring of 1957 was every bit as atomic as the fabulous rock 'n' roller later pro-

claimed himself to be. All four sides of his first two hit singles made our Top Twenty, and all but one of them went on to reach the Top Ten. There was even one week when all four tracks were in the Twenty together — "Long Tall Sally", at Number Three; its flip-side, "Tutti Frutti" at Eighteen; "The Girl Can't Help It" at Number Eleven, and its flip, "She's Got It" at Thirteen. The date of this most memorable chart event was April 6. Later in the year, Richard's "Lucille" gave him his fourth Top Ten entry, and still two more of his discs ("Jenny Jenny" and "Keep A Knockin'") made the Twenty before the end of the year to complete one of the most sensational climbs to fame in pop music history.

The Everly Brothers appeared on the scene in July 1957, and

were an immediate hit as their debut disc, "Bye Bye Love" made the Top Ten. They later followed — and bettered — this initial success with their second British release, "Wake Up Little Susie" which climbed to Number Two.

And whilst that second Everly hit was making its mark, the Top Ten was beginning to shake to the pounding beat of a song called "Whole Lotta Shakin' Goin' On" — and waking up to the powerhouse vocal style of the King Shaker himself, Mr. Jerry Lee Lewis.

Those were the artists who were later to follow up their 1957 successes and become key figures in the London label's success story. But there were, of course, many other artists who, however, briefly, hit it big for the label during 1957. Artists like Andy Williams and Tab Hunter.

Although they were never to become permanent champions of the London label, both Tab and Andy made invaluable contributions to the London-American success story in 1957. Tab had a very big disc called "Young Love" which topped the charts for seven weeks, and a really solid follow-up "Ninety-nine Ways" which also made the Ten. Then Andy came along to give the label a further month at the Top with his version of "Butterfly", and a lesser Top Twenty entry with "I Like Your Kind Of Love".

The label's two other Top Ten hits in 1957 were Slim Whitman's chart swansong, "I'll Take You Home Again Kathleen" and "Wandering Eyes" by Charlie Gracie; whilst those which got no further than the Second Ten included Larry Williams (telling the world about "Short Fat Fanny"); Billy Ward and the Dominoes with their perfection-plus revival of "Star-dust"; and Bill Haley of all people with "Rock The Joint". Bill actually had six early singles issued on London, though all of his other hits were, of course, on Brunswick. A very popular disc of that time which didn't, for some reason, make the RM chart was the Del Vikings' American smash, "Come Go With Me".

Outstanding debut discs issued on London during the year included "Searchin'" by the Coasters; Eddie Cochran's "Twenty Flight Rock"; "Susie-Q" by Dale Hawkins, and a disc called "Ain't Got No Home" on which a guy named Clarence Henry offered something a little different by croaking like a frog.

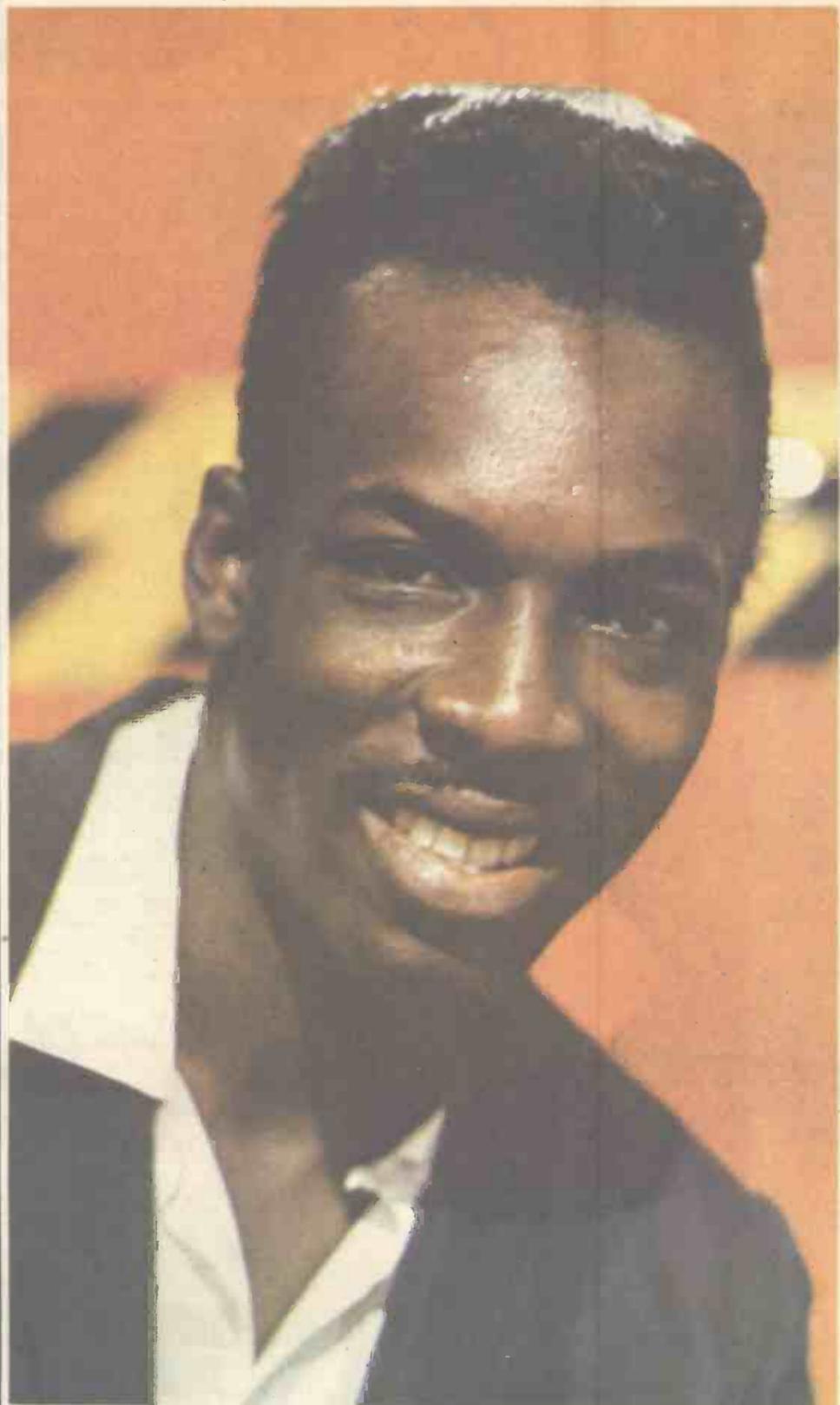
Amongst the other hits from across the Atlantic which didn't click here were three brilliant originals — "Silhouettes" by the Rays; Chuck Berry's "Roll Over Beethoven"; and "C.C. Rider" by the late Chuck Willis; and Sam Cooke's first million-seller, "You Send Me".

And for those who wanted comedy, the London label offered a satire on Elvis Presley's meteoric rise to fame entitled "Around The World With Elwood Pretzel", narrated by a Mr. Lee Tully.

ALAN STINTON



LITTLE RICHARD—"I'm The Atom Bomb," he says. Seen here in a shot from the film "The Girl Can't Help It".



WILSON PICKETT has become a very 'in' name in a very short time over here. His new release "Don't Fight It" hits the charts at No. 50 after only a few days on release and he has already played a successful tour of clubs, dance halls and TV and Radio shows. His album "In The Midnight Hour" is being issued this month on Atlantic and is already a best-seller in the States. Wilson's Atlantic label-mate Otis Redding scores his first British hit this week with "My Girl" which enters one place above Wilson's new disc. "My Girl" was picked by RM's columnist, dee-jay Tony Hall especially for British single release.

3 Chart Busters

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The Harry Simeone Chorale The little drummer boy HLR 10005 LONDON	Billy Page It's Pop HLU 10006 LONDON	Chills and Fever Paul Kelly AT 4053 ATLANTIC	The stones I throw Levon and The Hawks AT 4054 ATLANTIC	Patty La Belle & The Blue Belles All or nothing AT 4055 ATLANTIC	The Kingston Trio Parchment farm 05946 BRUNSWICK	Burl Ives A holly jolly Christmas 05947 BRUNSWICK	

America comes rocking back

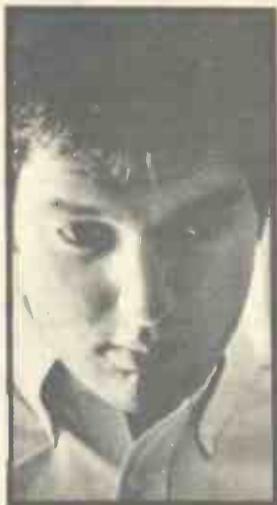
WITH THIS NEW WAVE OF HITMAKERS



THE BYRDS, or three of them at least. Gene Clark (with cigarette), Mike Clark (with hairbrush) and David Crosby (with cloak) mingling with some of their Hollywood followers. On the left of the picture is bearded Carl, the dancer who toured with them throughout America. The Byrds' latest—and third—hit is of course 'Turn Turn Turn', the Pete Seeger number which originates from the Book of Ecclesiastes.



ROY HEAD with his group **THE TRAITS**, 'The Man With The Rubber Legs' as he was dubbed when films of him were seen here. Born on January 9th, 1943, in Three Rivers, Texas, he grew up in San Antonio and San Marcus. Roy was an art student but in his spare time he wrote songs, including "Treat Her Right", which he recorded and released. It also marks the first single hit in this country for the Vocallon label....



P. F. SLOANE, composer of "Eve Of Destruction" and writer-composer of "Sins Of A Family" is 19, and one of the leading figures in the 'protest' movement. A disciple of Bob Dylan, Flip, as he is known, was once a writer of surfing music. However, his talents are considerable.



FONTELLA BASS looks like scoring heavily with her Tamla-orientated "Rescue Me", which is high in the States. Her first disc here was "Don't Mess Up A Good Thing", which she sang with Bobby McClure.



THE TOYS topped the U.S. charts with "Lover's Concerto", and consist of Barbara Harris, June Montlero and Barbara Barritt. They're flying in sometime around November 26 for a promotional visit, and to buy clothes in Britain. They record for the same organisation as the Four Seasons, who are in the charts here with "Let's Hang On". The name of the firm they're contracted to is . . . Genius Inc!



THE STRANGELOVES consist of Bob Feldman, Jerry Goldstein and Richard Gotterher. Selling well with "Cara-Lin", they discovered the McCoy's and Produced "Hang On Sloopy". They've written many big hits, including "My Boyfriend's Back", "I'm On Fire" and "I Want Candy". They've been together to Africa on safari and have a vast collection of African war drums and aborigine war masks.



JAMES BROWN is the golden boy of the American R. & B. scene. In Britain he was more or less a mystical figure until his "Papa's Got A Brand New Bag" made our top fifty. James would like to come to Britain, but there are many difficulties involved as he wants to bring his whole show. In the States James tours with an immense show consisting of other artistes, dancers, and many backstage personnel, all under the one name of 'The James Brown Show'. His new American hit is "I Got You" on the King label.



LEN BARRY has the biggest American hit in Britain at the moment. His show-business career began when he and some friends formed the Dovells, who had big American hits with "Bristol Stomp", "Bristol Twistin' Annie" and "You Can't Sit Down". Len left the Dovells and his first solo single was "Lip Sync", a minor hit. The follow-up, "1-2-3" became a hit in Philadelphia, and then a national break-out. Len's first LP was issued in the States last week and contains his first two discs. His favourite all-time song writer is 'Smookey' Robinson, of the Miracles.

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

Joan sings Dylan and Donovan on her new album "Farewell, Angelina"—one of her best yet.

GENE PITNEY: "Looking Through The Eyes Of Love" I Must Be Seeing Things; Marianne; Save Your Love; Down In The Subway; If Mary's There; Don't Take Candy From A Stranger; One Day; She's Still There; I Lost Tomorrow (Yesterday); If I Never Get To Love You; Looking Thru The Eyes Of Love (Stateside SL 10148).

THE strange, touching voice of Pitney is employed dramatically here, with a couple of his single successes included. But there are some good new tracks, and every one is good Gene Pitney. Girl chorus, not-too-loud backings and an excellent bit of production supervised by Gene. Our favourite track in the RM office was the Bacharach-David song "If I Never Get To Love You."

★★★★

JOAN BAEZ: "Farewell Angelina" — Farewell Angelina; Daddy, You Been On My Mind; It's All Over Now, Baby Blue; Will You Go, Laddie, Go; Rangers' Command; Colours; A Satisfied Mind; A River In The Pines; Pauvre Rutebouef; Sagt Mir Wo Die Blumen Sind; A Hard Rain's A Gonna Fall (Fontana TFL 6058).

ONE of the very best Baez productions, and including a tribute to Britain's Donovan via "Colours." Four Dylan items, too, including the great "It's All Over," and a backing that includes from time to time string bass, mandolin and electric guitar. This is feelingful singing with a stark simplicity that somehow leaps out and smacks the listener right in the brain. Nice changes of mood. Writes Joan on her own sleeve notes: "Here we are, waiting on the eve of destruction with all the odds against any of us living to see the sun rise one day soon."

★★★★

STAN KENTON "Artistry In Voice And Brass" (Capitol T 2132).

MORE experimentation from Stan — eighteen voices, five trombones, big band sounds. A collection of ten ballads created from old instrumental compositions, like "Concerto To End All Concertos," "Artistry In Rhythm," "Artistry In Bolero." Comes off fairly well.

★★★
MRS. MILLS: "Mrs. Mills' Party" (Parlophone 1264).

TWENTY songs, ranking from the eternal "Show Me The Way To Go Home" to "Underneath The Arches." Geoff Love on the accompaniment and a party spirit picture on the front. This, of all things, should get the old folk going to the festivities.

★★★

WAIKIKI BEACH BOYS: "Magic Of Hawaii" (Encore 2011).

ALOHA to the boys with a selection of predictably-chosen, predictably-played material like "Across The Sea," "Aloha De," "Hawaiian Wedding Song" and so on. Steel guitars, lots of twangink, fair atmosphere.

★★

VARIOUS ARTISTES: "The Blues Volume Five" (Chess CRL 4512).

MORE dingy blues, scraped from the bottom of the seemingly endless barrel of Chess blues. OK for really fanatical blues fans, or anyone who wants to get depressed in a hurry, but good pop is still better listening than mediocre blues.

★★

SOUND TRACK: "The Sons Of Katie Elder" (CBS BPG 62558).

FILM music, by Elmer Bernstein, for the movie which stars John Wayne and Dean Martin. Moody music, most of the way, conjuring up the story of three black-sheep sons who try to avenge their father's name.

★★★

THE VENTURES: "On Stage" (Liberty 1270).

THIS is a Dick Glasser of an on-stage performance which really does swing. Three guitars and drums and enormous crowd approval from, believe it or not, Japanese audiences. Sample tracks "Wipe Out," "Slaughter On Tenth Avenue," "Apache," "Walk Don't Run," "Lullaby Of The Leaves" and so on. Sound actually, gets a trifle monotonous in terms of the big beat, but it is still infectious.

★★★

MUDDY WATERS: "At Newport" (Chess CRL 4513).

THIS is a tried and tested LP which has been issued before, so it can't be faulted commercially. Certainly there's atmosphere here, but you can get that for five bob down a local jazz club. Corny old blues, but for any Muddy Waters fans who missed, this is great.

★★★

BOBBY DARIN: "I Wanna Be Around" (Capitol T 2322).

BOBBI Darin personally dinks the lovely ballads included here — they include "Somewhere," "Dear Heart" (what again?), "Who Can I Turn To," "A Taste Of Honey," "Softly, As I Leave You," which was a hit for Matt Monro. He's right most of the way. He used a big orchestral backing, swinging gently, and led alternately by Ernie Freeman and Bob's old mate Richard Wess. His own "You Just Don't Know" is, surprisingly, a stand-out track.

★★★

CHUCK BERRY: "Fresh Berry's" (Chess CRL 4506).

ONE of the best comedy LP's for a long time. Just looking at the titles gave me a big laugh, with things like "Everyday We Rock And Roll," "My Mustang Ford" and "Merrily We Rock And Roll" (Yes, it IS sung to the nursery rhyme tune). As usual, Chuck is influenced by no one except himself, and the usual "Johnny B. Goode" influences crop up everywhere. Can't criticise the performance, but as always, the seventh carbon copy loses something.

★★★

JIMMY McGRUFF: "Blues For Mr. Jimmy" (London HAC 8247).

THERE'S a certain earthiness underlying Jimmy's bubbly, vibrant organ work. This depth makes his music something more than mere background sounds. Another good album, efficient, and sometimes inspired. For both jazz and R and B fans.

★★★

JOHNNY RIVERS: "Meanwhile Back At The Whisky A Go Go." The Seventh Son; Greenback Dollar; Stop In The Name Of Love; Unsquare Dance; Silver Threads And Golden Needles; Land Of 1,000 Dances; Parchman Farm; I'll Cry Instead; Break Up; Work Song; Stagger Lee; Susie Q (Liberty 3056).

JOHNNY means big business in the States but somehow has missed the big-time here. He works through a lively, bluesy, rhythmic selection, featuring Mickey Jones on drums and Joe Osborn on bass. If you like to swing, this is fine. Rivers can't relax overmuch; and his voice isn't particularly distinctive. But he still commands a reasonable following.

★★★

JOHNNY TILLOTSON: "That's My Style" (MGM 1010).

MORE or less country-pops from the personable youngster who sings along amiably and convincingly with the Anita Kerr Singers and the Jordanaires. "Heartaches By The Number," "Just One Time," "The Race Is On," "Things" — they give a fair summary of what to expect. Interesting enough for fans.

★★★

CAROL VENTURA: "Carol" (Stateside 10146).

CAROL is a young American singer-comedienne who has a distinct feel for a song, but doesn't always have anything original to say. However, the arrangements by Benny Goldson boost the overall sounds. Carol tackles songs like "Lonesome Road," "Lazy Johnny," which is based on "Frere Jacques," "Meditation," and "When The World Was Young." Pretty good, but probably better to come from Carol.

★★★

NINI ROSSO: "Il Silenzio." Il Silenzio; Sinfonia; Vicolo Dell'Amore; La Domenica; Tamoure; Ballata Della Tromba; Nanna Nanna Della Tromba; Evelyn; Ho Bisogno Di Te; Trumpet Tamoure; Tango Baiordo; Concerto Disperato (Durium DRL 50011).

THE hit-maker, with vocal work included, on a set which includes half-a-dozen film themes, one stand-out being "The Legion's Last Patrol." "Concerto Disperato." Clean-cut trumpet work, mostly played straightforwardly and without much embellishment. Fans of his surprise single will dig. But a lot of it is very square.

★★★

ROY ACUFF: "The Great Roy Acuff" (Capitol T 2103).

THE very famous Country and Western star on a selection of songs, accompanied by his fiddle and the Smoky Mountain Boys. It's old-time country music, with its own built-in charm and deep simplicity, but it will command only a specialist following here. "Little Moses" and "Sweep Around Your Own Back Door" are good sample tracks.

★★★

GEORGE MARTIN ORCH: "Help" (Columbia 1775).

TEN songs from the movie "Help," along with a George Martin original "Bahama Sound" and a George Harrison "I Need You." Lovely lush sounds orchestrally, with swirling strings and moments of flashing bishness. The arrangements are genuinely superlative — some of these Beatle songs never sounded so full, romantic, genuine. Must sell well.

★★★

RICHARD CHAMBERLAIN: "Joy In The Morning" (MGM 1009).

SECOND album from "Dr. Killdare," and some lovely evergreens like "Georgia." "You Always Hurt The one You Love." Interest point is in the changes of arrangement mood, provided by Perry Botkin Jr., Hank Levine and Jimmy Bryant. "Hush Hush Sweet Charlotte" gets the reading of an actor; "I Can Dream Can't I" is gently swinging. No great singer; but a good enough personality.

★★★

THE OSMOND BROTHERS: "The New Sound" (MGM 1011).

THIS really is barbershop choral work, with a few notable changes of style. "My Mom," for instance, is said on the sleeve notes to be in R and B style, though it doesn't quite get there. Some American standards like "Life Is Just A Bowl Of Cherries" and a group vocal going along well enough. Plenty of life — but basically just another sing-along disc for parties.

★★★



JOAN BAEZ—several Dylan songs on her latest album (RM Pic).

BERT JANSCH: "It Don't Bother Me" (Trasatlantic TRA 132).

MOST of the songs included were penned by Bert himself — session was recorded in London this year. He describes "As The Day Grows Longer" as a summer seduction song. Alex Campbell's "So Long" as being something "I hope Alex will forgive me for what I've done to it." He includes banjo on "900 Miles." A well-varied, entertaining set, uniformly well-performed.

★★★

JOHNNY CASH: "Sings The Ballads Of The True West, Volume One" (CBS BPG 62538).

AVERY specialist album, really, this. The songs are all well known cowboy or C & W stylings which are sung or more often drawn through by Johnny. There are several narrations throughout, but the technical quality of the album is excellent. It's one of those records that is almost exclusively for the American market but it should create some interest here.

★★★

OSCAR BROWN JNR: "Oscar Brown." Fontana TL 5268.

THIS somewhat electrifying character has had albums out before but never with a "live" audience reacting to all his subtlety, fire and nuances. So this one stands as his best. Twelve songs all written by himself, and a well-varied bunch they are, too. Sample titles: "One Life," "Muffled Drums," "Forty Acres and a Mule," "Call Of The City." Explosively talented.

★★★

MONGO SANTAMARIA "La Bamba" (CBS BPG 62583).

ALL those frustrated Cannonball Adderly fans who like him a bit more latin will love this. A bit disappointing from a bluesy point of view but certainly a lively atmospheric LP. Fiery, exciting and with a delicious cover pic. of a young woman posturing.

★★★

ZOOT MONEY'S BIG ROLL BAND "It Should've Been Me" I'll Go Crazy; Jump Back; Along Came John; Back Door Blues; Sweet Little Rock And Roller; My Wife Can't Cook; Rags And Old Iron; The Cat; Feelin' Sad; Bright Lights Big City; Fina (Columbia 335X 1734).

THE rather extrovert Mr. Money and a fair old LP. Plenty of organ bashing and jazz-blues sounds all round. Several instrumentals on here, and a couple of tracks sung by Paul Williams, the group's bassist. It's interesting to hear Chuck Berry's typical guitar arrangements changed to organ, like in "Sweet Little Rock And Roller." Some amusing tracks like "My Wife Can't Cook," but all in all a very entertaining—and exciting—album.

★★★

TOMMY DORSEY "The Golden Era" (Pye Golden Guinea GGL 0353).

THIS is the fourth volume in the series of Tommy's music, and again this is bound to be a good seller. The distinctive sound of the band led by the "sentimental gentleman of swing" will continue to please and attract.

★★★

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THE SUPREMES

THE SUPREMES: I Hear A Symphony; Who Could Ever Doubt My Love (Tamla-Motown TMG 543). Though not uniformly successful, the Supremes can hardly miss with this commercial song and commercial treatment. Solo voice is great and the others fill in most effectively. Song then starts to build to a great climax. Backing is full of Tamla gimmicks. Must be big.

TOP FIFTY TIP

MARC BOLAN: The Wizard; Beyond The Rising Sun (Decca F 12288). A Mike Leander production for the highly-touted new "face"—and Marc wrote the song, which is distinctively unusual, for himself. It's mid-tempo, well-performed, staccato sort of story-line song with enough appeal to hit the lower reaches of the charts at least. Flip is almost as strong, though more conventional.

TOP FIFTY TIP

RUSS CONWAY: I'm Shy Mary Ellen; I See The Moon (Columbia DB 7765). Russ sings again—the oldie given a personable, infectious treatment. ★★ ★

BIG PETE DUKER: Goin' In Training; I Saw Your Face In The Moon (Columbia DB 7763). Big Pete going in training to meet the guy who nicked his girl. Excellent little tune, guitar and banjo, and a fine commercial "feel." ★★ ★

GARY AND JAN: Do You Want Me To Tell Him; So Many People To Pity (Pye 15985). Brother and sister team on a fresh, perky duet, with answering bits. Their father is Tony Osborne, who arranged this. Bright enough to score. ★★ ★

PATTY LA BELLE AND THE BLUE BELLES: All Or Nothing; You Forgot How To Love (Atlantic 4055). Could easily be a hit, this soulful (much-plugged) Patty vocal with easy-on-the-ear melody and a stack of wonderful feeling. Full group backing and a lovely beat. ★★ ★

KENNY LYNCH: Get Out Of My Way; One Look At You (HMV Pop 1496). Kenny wrote this with Mort Shuman and it only just misses a T.F. Piano dominant in the backing, and a slightly complex ballad construction. Excellent vocal performance. Hit-worthy. ★★ ★

ALMA COGAN: Eight Days A Week; Help (Columbia DB 7786). Two Beatle songs for Alma and almost shatteringly good performances on both. A split vote makes it just miss the Fifty Tip, but it could click big anyway. Top side is absolutely fine. ★★ ★

THE ZOMBIES: Is This The Dream; Don't Go Away (Decca F 12296). Written by Rod Argent, this is a rather wild performance which could easily hit the charts. It builds in a dramatic and dynamic way, at an easy tempo, and with some fine instrumental touches. Watch this. ★★ ★

JOHNNY RIVERS: He Don't Love You Like I Love You; Where Have All The Flowers Gone (Liberty 12021). Lively performance by the highly-touted American though the actual production is fairly straightforward. The beaty treatment of the flip could score more strongly. ★★ ★

THE FOURMOST: Girls, Girls, Girls; Why Do Fools Fall In Love (Parlophone R 5379). Old Lieber Stoller song originally for the Coasters, but the quartet's treatment is good enough, off-beat enough, to make the grade this time. Unusual voices, plenty beat, plenty good humour. ★★ ★

HARRY SIMEONE CHORALE: Little Drummer Boy; Mary's Little Boy Child (London HLR 10005). Great Christmas standard which will sell again this year. ★★ ★

THE ROULETTES: The Long Cigarette; Junk (Parlophone R 5382). Song by the Parker-Moeller team, with Adam's old backing group in vibrant vocal and instrumental form. ★★ ★

MIKE BERRY: It Comes And Goes; Gonna Fall In Love (HMV Pop 1494). Touches of dual-tracking, with a beaty song and good singing. Commercial. ★★ ★

HEINZ: Heart Full Of Sorrow; Don't Worry Baby (Columbia DB 7779). Big and brash offering, gravelly delivery, big beat. Good, but may not be a hit. ★★ ★

A BAND OF ANGELS: Leave It To Me; Too Late My Love (Pye Piccadilly 35279). Piano opening from the ex-public school boys now on a new label. Slow and meaningful and good enough to click big. Full violin sound behind bluesy voices. ★★ ★

KEELY SMITH: Standing In The Ruins; That Old Black Magic (Reprise 23048). Beautiful sing-along ballad, beautifully sung. Catchy enough to click again, soulfully sentimental. ★★ ★

ALLAN SHERMAN: Twelve Gifts Of Christmas; Downtown Crazy Downtown (Warner Bros. 5736). A very funny send-up of the old carol—with equally good value on the knock at Pet Clark's hit, flipside. ★★ ★

GILLIAN HILLS: Look At Them; Tomorrow Is Another Day (Vogue 7005). Girl originally discovered by Roger Vadim, starred in movies with Adam Faith—a folksey, cleverly-sung, breathy little show here. ★★ ★

GEORGE MOODY: Bring A Little Sunshine; Santa The Swagman (Fontana TF 631). Highly commercial sing-along number with George in virile mood—a resonant performance which could emulate "Tears." Sax-included and definitely one to watch given the plugs. ★★ ★

JONATHAN KING: Where The Sun Has Never Shone; Don't Talk To Me Of Protest (Decca F 12286). Third single attempt by Jonathan—should do better than his last. It's a pleasing amiable sort of song, taken as a well-balanced tempo, with full orchestral effects and double-tracking. Ken Jones' backing. Flip is a quick stab at the protest boys and very good, too.

TOP FIFTY TIP

THE CHEETAHS: Whole Lotta Love; The Party (Phillips BF 1453). This group generally nibble at the charts but this one might prove their biggest. That unusual lead voice, with chugging guitar backing and a nice determined beat. Not a brilliant disc, but good enough to register despite the glut of similar records. Flip is even more unusually sung.

TOP FIFTY TIP

THE WALKER BROTHERS: My Ship Is Coming In; You're All Around Me (Phillips BF 1454). Must be a massive hit. The boys get all that massed-choirsound going, with lead voice in particularly dramatic and effective mood. Sentimentally-slanted, with good lyrics, this is as good as anything they've done. Joey Brooks composition, with full marks to the Ivor Raymonde backing. Flip is very nearly as commercial.

TOP FIFTY TIP

MARCELLO MINERBI: Holiday In Athens; Tempo Di Sirtaki (Durium 54003). The last one was a bit of a freak hit, but the Minerbi name now rides high and could ease this one in low down in the charts. It's a slow, rather draggy song. Continually atmospheric, without too much of a whistleable tune. Tempo speeds up later on—very string-laden.

TOP FIFTY TIP

LONNIE DONEGAN: World Cup Willie; Where In This World Are We Going (Pye 15993). The World Cup soccer symbol, brought to life by Lonnie in a typically good-hearted treatment. Not really a chart-entry but could sell well right through next summer's soccer. ★★ ★

VIKKI CARR: Unforgettable; Theme From Peyton Place (Liberty 55804). Old ballad swung gently by the fine cabaret artiste. Tuneful. ★★ ★

CAROLYN HESTER: What Does It Get You; Now He's Gone (Dot 26751). Self-penned and best yet from the folk star who deserves a big hit. Easy tempoed and sung sincerely. Fine. ★★ ★

MARTY ROBBINS: While You're Dancing; Lonely Too Long (CBS 202012). Pacey country item, sung impeccably as ever. Good, though involved, song—climbing in the States. ★★ ★

MICK SOFTLEY: I'm So Confused; She's My Girl (Immediate IM 014). Folk styling, a song subtitled the Battle Hymn of Christendom—organ builds the religious theme, along with drums, guitars. Words are sincere, controversial, worth hearing. Certainly different. ★★ ★

FRANCOISE HARDY: So Many Friends; However Much (Vogue 7004). Self-penned melody, very tender ballad—and certainly as good as her previous chart entries. Very sweet and very well performed and a chart possible. ★★ ★

BROOK BENTON: Mother Nature, Father Time; You're Mine (And I Love You) (RCA Victor 1491). Part-written by Brook, this is superlative singing of a sad, poignant ballad, lushly arranged. Great. ★★ ★

THE RIGHTEOUS BROTHERS: For Your Love; My Tears Will Go Away (Pye Int. 25334). Slow and sentimental, this latest brotherhood single from Pye—the LP "Some Blue-Eyed Soul". Corny old choir. ★★ ★

THE IN CROWD: Why Must They Criticise; I Don't Mind (Parlophone R 5364). More of the old protest against adults bit, but quite well done. Drawly sort of singing; powerful guitar. ★★ ★

THE BREAKAWAYS: Danny Boy; Your Kind of Love (Pye 15973). Why the sudden pop interest in our Danny? Anyway, the girls do a positively first-rate, guitar-backed job with lovely swelling harmonies. Great stuff. ★★ ★

THE HEADLINERS: What Became Of Love; Even Though (Decca F 12279). Talented trio on a fast-paced bit of tongue-twisting. Lyrics need a close listen. Very musicianly. ★★ ★

KEITH POWELL: Goodbye Girl; It Was Easier To Hurt Her (Pye Piccadilly 35275). Big-band backing for the fast-improving big voice. Sad story, well performed, vocal group. ★★ ★

THE DENNY SEYTON GROUP: Just A Kiss; In The Flowers By The Trees (Parlophone R 5363). An AIR recording and it could make the charts. Group get a good sound going on a strong original top-side. Good vocal; alternating lead voices. ★★ ★

THE PATHFINDERS: Don't You Believe It; Castle Of Love (Parlophone R 5372). Rather breathy arrangement of a fastish beater, with some fairsetto touches. Nice song, with a commercial appeal. ★★ ★

JOHNNY MATHIS: Danny Boy; This Is Love (HMV Pop 1491). Consumately good performance of the suddenly-remembered Irish song. Excellent. ★★ ★

SCOTT HAMILTON: Ave Maria; I Remember (Parlophone R 5376). Straight, but non-schmaltzy treatment of the evergreen. Lavish production. ★★ ★

THE EXECUTIVES: Return Of The Mods; How Sad (Columbia DB 7770). Same sort of march-along treatment as "March Of The Mods," instrumentally big. ★★ ★

THE KARLINS: Who Would? Please Tell Me (Parlophone R 5366). Questioning lyrics from a group with a soundly folksey sound. ★★ ★

HERBIE'S PEOPLE: You Thrill Me To Pieces; Sweet And Tender Romance (CBS 202005). Bliston group on a good Bill Bates' song. Very musicianly and catchy. ★★ ★

ROGER PEACOCK: Everybody's Talkin' 'Bout My Baby; Times Have Changed (Columbia DB 7764). Good arrangement for vocal side, and a hoarsely effective song-styling from Roger. Sort of moanin'. ★★ ★

Sixteen top fifty tips, the best being by the Supremes, Dean Martin, Walkers, Wayne Fontana and Spencer Davis. The Beatles disc unfortunately may have split plays as will Frank Ifield—but at least they give value for money.



TOM JONES

THE BEATLES: Day Tripper; We Can Work It Out (Parlophone R 5389).

THIS one, obviously a number one, is put out as a double A-sider by EMI, but story is that John Lennon particularly prefers "Tripper". So... it's a rock-tempoed beater, with John on double-tracked vocal coming in after a strong guitar intro, with Ringo gradually whipping up a percussive storm. First hearing it seems a bit jerky, lacking continuity, but it soon settles down. George and Paul put in vocal fill-ins. Strong lead guitar figures. Very good tempo. On to the flip. This one features Paul, also double-tracked in places, with maracas boosting the rhythm. Also harmonium swells and swings in the background. Curious change of tempo, slowing-down, in one part. Not so rock-y, but in some respects more commercial, generally speaking. Yes, obviously a number one—but which side will register most strongly with the fans?

TOP FIFTY TIP.

THE BARRON-KNIGHTS: Merry Gentle Pops, parts One and Two (Columbia DB 7780). The B-Ks get cracking on the Christmas scene, bringing in pop favourites on a collection which could prove even stronger than "Call Up The Groups." Lots of mickey-taking, some shrewdly observed caricatures and a lot of laughs. Marianne Faithfull gets the treatment; but so do other idols. Great.

TOP FIFTY TIP.

THE SPENCER DAVIS GROUP: Keep On Running; High Time Baby (Fontana TF 632). Group builds popularity week by week and this should make reasonable dent in the charts. Top side is bluesy and meaningful, with fine lead voice (Steve Winwood) and a concise sort of instrumental sound. Though this is the stronger side, the flip makes up good value for money.

TOP FIFTY TIP.

VAL DOONICAN: Just To Satisfy You; Happy Just Like You (Decca F 12294). An appeal from the heart by father Val to his girl, and some excellently presented vocal touches. Song isn't as infectious as, say "Walk Tall," but the overall arrangement is just right for the rather older market. Clever arrangement behind the voice. Flip is melodic Doonican special.

TOP FIFTY TIP.

THE McCOYS: Fever; Sorrow (Immediate IM 021). Follow-up to the "Sloopy" epic—the standard "Fever", purred for posterity by Peggy Lee. The McCoy's are back in chart-hitting form on a rather aggressive version, with lead voice doing curious things to the melody. Wild guitar break mid-way and plenty beat. A hit, but mainly through "name" appeal. Flip is a sad-tinged beat ballad.

TOP FIFTY TIP.

WAYNE FONTANA: It Was Easier To Hurt Her; You Made Me What I Am Today (Fontana TF 642). Originally a hit for Garnett Mimms, this will now be a hit for Wayne—his first solo disc since quitting the Mindbending set-up. Great arrangement from Les Reed, with percussion, strings, and gurlie choir. Surprisingly well sung. Flip is a new song, by Mitch Murray and Robin Conrad. Comended.

TOP FIFTY TIP.

DEAN MARTIN: I Will; You're The Reason I'm In Love (Reprise 20415). Billy Fury had a hit with this, but it could still go through for a second crack. A good performance, with "who-woo-ing" choir, and taken at a faster-than-usual tempo for the casual Dino. A good arrangement and we'll bet a minor hit at least. Flip is a casual ballad of love.

TOP FIFTY TIP.

FRANK IFIELD: I Guess; Then Came She (Columbia DB 7772). A double 'A' side disc—"I Guess" is from Frank's film; the reverse from his Palladium pantomime. Either could make the grade big; together they are a sure-fire success. Frank co-wrote "Guess," the Shadows penned the other.

TOP FIFTY TIP.

TOM JONES: Thunderball; Key To My Heart (Decca F 12292). Bond film theme with Tom in a soaringly wide-ranged performance. All a bit moody, more dark than light, but commercial enough to register strongly. Fine backing arrangement. Top song was by John Barry and the lyrics enhance the whole thing. But not Tom's best. Flip is by Gordon Mills and catchy.

TOP FIFTY TIP.

HORST JANKOWSKI: Heide; Sempel-Gimpel (Mercury MF 884). Not really another "Walk In The B.F.," but the same sort of cute, acute piano styling on a similarly paced sort of number. Very charming and pretty certain, with its choral arrangement, to make at least the lower parts of the charts.

TOP FIFTY TIP.

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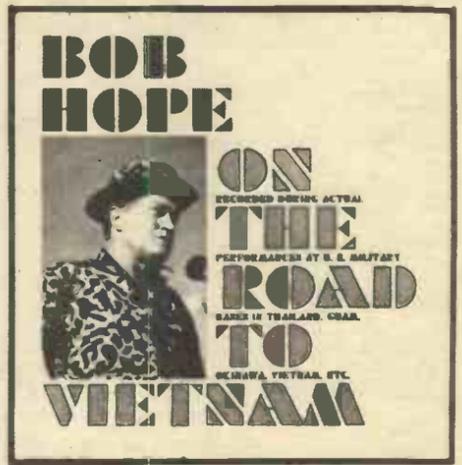
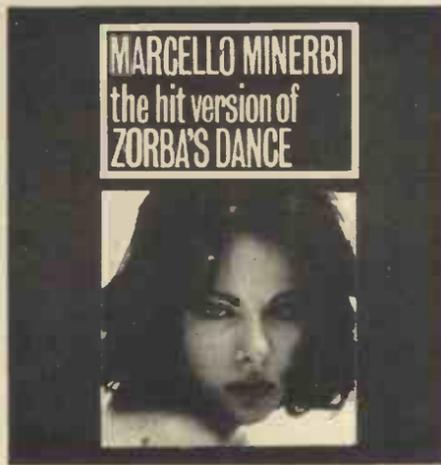
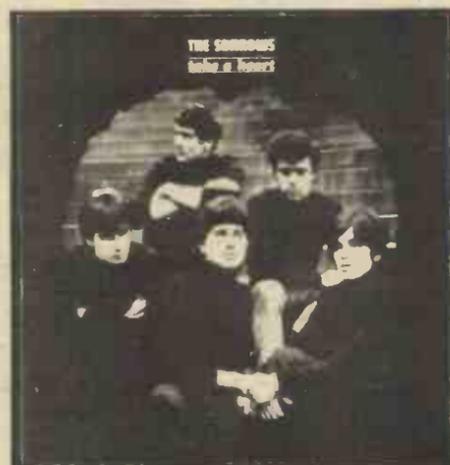
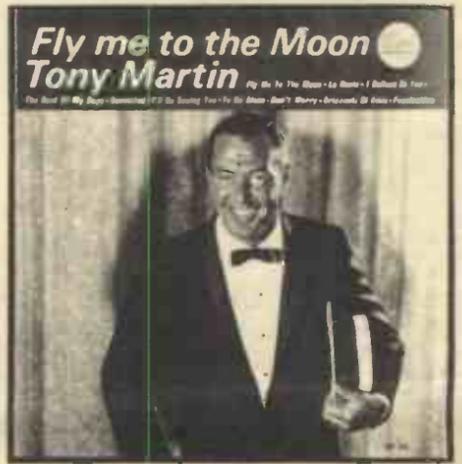
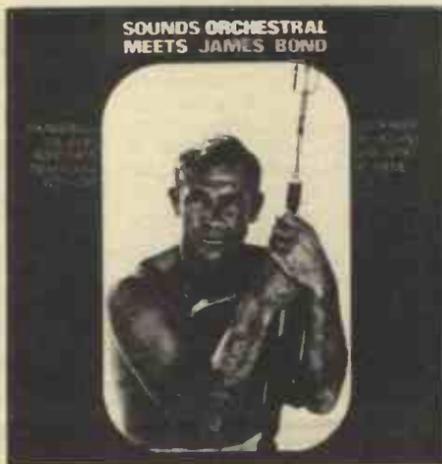
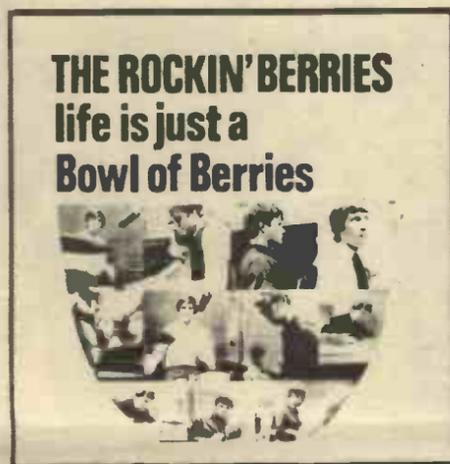
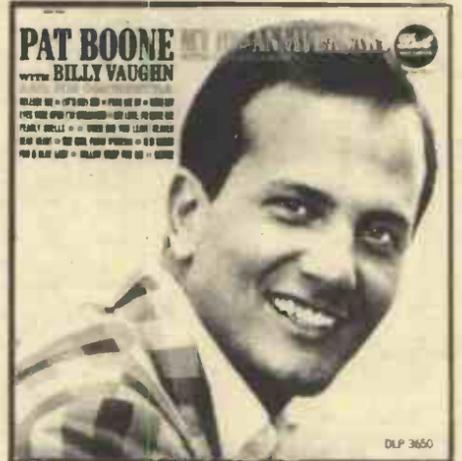
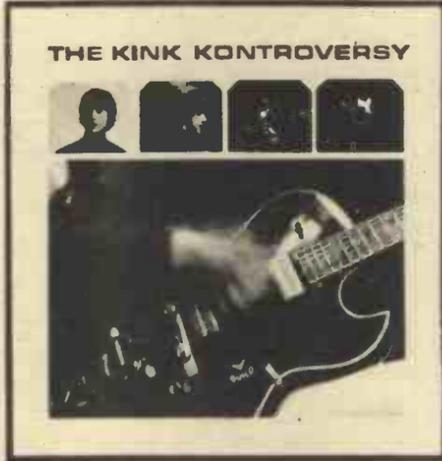
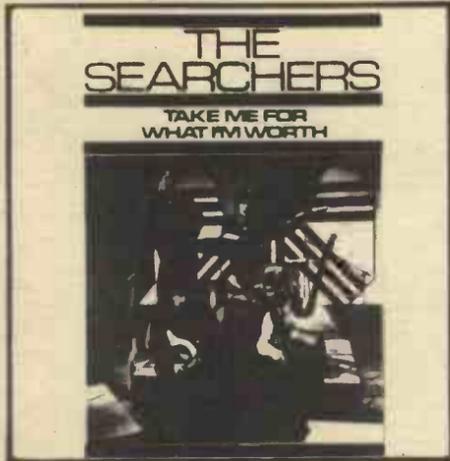
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THUNDERBALL
7N 35284 Single

HERB ALPERT & the Tijuana Brass
L.P. GOING PLACES NSPL 28065 (S)
NPL 28065
E.P. LOLLIPOPS AND ROSES
NEP 44047
SPANISH FLEA
7N 25335 Single

TONY MARTIN
L.P. FLY ME TO THE MOON
DLP 3488

THE SORROWS
L.P. TAKE A HEART
NPL 38023
YOU'VE GOT WHAT I WANT
7N 35277 Single

DIONNE WARWICK
L.P. THE BEST OF DIONNE WARWICK
NPL 28064
E.P. WHO CAN I TURN TO?
NEP 44049

MARCELLO MINERBI
L.P. THE HIT VERSION OF ZORBA'S DANCE
DRL 50010
HOLIDAY IN ATHENS
DRS 54002 Single

BOB HOPE
L.P. ON THE ROAD TO VIETNAM
CRL 4514

EDDIE FISHER
L.P. EDDIE FISHER TODAY
DLP 3631

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|--|--|
| 1 1-2-3*
2 (9) Len Barry (Decca) | 26 YOU'RE THE ONE*
11 (9) Viques (CO & CE) |
| 2 I HEAR A SYMPHONY*
1 (5) Supremes (Motown) | 27 MAKE IT EASY ON YOURSELF*
33 (3) Walker Brothers (Smash) |
| 3 RESCUE ME*
5 (8) Fontella Bass (Checker) | 28 MAY THE BIRD OF PARADISE FLY UP YOUR NOSE
25 (4) Little Jimmy Dickens (Columbia) |
| 4 LET'S HANG ON*
6 (7) Four Seasons (Phillips) | 29 LET ME BE
36 (3) Turtles (White Whale) |
| 5 TURN! TURN! TURN!*
7 (4) Byrds (Columbia) | 30 DON'T THINK TWICE, IT'S ALRIGHT*
(1) Wander Who (Phillips) |
| 6 A TASTE OF HONEY*
9 (7) Tijuana Brass (A & M) | 31 PUPPET ON A STRING*
48 (2) Elvis Presley (RCA) |
| 7 GET OFF OF MY CLOUD*
3 (7) The Rolling Stones (London) | 32 RING DANG DOO*
28 (6) Sam The Sham and The Pharaohs |
| 8 A LOVER'S CONCERTO*
4 (9) The Toys (DynaVoice) | 33 EVERYBODY LOVES A CLOWN*
14 (9) Garry Lewis (Liberty) |
| 9 OVER AND OVER*
19 (2) Dave Clark Five (Epic) | 34 KISS AWAY
43 (2) Ronnie Dove (Diamond) |
| 10 AIN'T IT PECULIAR*
10 (6) Marvin Gaye (Tama) | 35 I'M A MAN
44 (3) Yardbirds (Epic) |
| 11 I GOT YOU
15 (3) James Brown (King) | 36 IT'S MY LIFE*
45 (2) Animals (MGM) |
| 12 EVERYONE'S GONE TO THE MOON*
12 (7) Jonathan King (Parrot) | 37 (ALL OF A SUDDEN) MY HEART SINGS
32 (2) Mel Carter (Imperial) |
| 13 YESTERDAY*
8 (10) Beatles (Capitol) | 38 MYSTIC EYES*
47 (2) Them (Parrot) |
| 14 I WILL*
16 (3) Dean Martin (Reprise) | 39 RUSTY BELLS*
30 (6) Brenda Lee (Decca) |
| 15 RUN BABY RUN*
17 (6) Newbeats (Hickory) | 40 CRAWLING BACK*
50 (2) Roy Orbison (MGM) |
| 16 YOU'VE GOT TO HIDE YOUR LOVE AWAY*
20 (5) Silkie (Fontana) | 41 POSITIVELY 4th STREET*
21 (9) Bob Dylan (Columbia) |
| 17 SOMETHING ABOUT YOU
25 (3) Four Tops (Motown) | 42 JUST A LITTLE BIT
(1) Roy Head (Scepter) |
| 18 I CAN NEVER GO HOME
38 (2) Shantri-Las (Red Bird) | 43 LET'S GET TOGETHER
(1) We Five (A & M) |
| 19 MY BABY*
18 (4) Temptations (Gordy) | 44 TREAT HER RIGHT*
22 (11) Roy Head (Baek Beat) |
| 20 FEVER*
46 (2) McCoys (Bang) | 45 HERE IT COMES AGAIN*
(1) Fortunes (Press) |
| 21 MY GIRL HAS GONE*
24 (5) Miracles (Tama) | 46 HOLE IN THE WALL
(1) Packers (Pure Soul) |
| 22 HANG ON SLOOPY
49 (2) Ramsey Lewis Trio (Cadet) | 47 ROUND EVERY CORNER*
23 (5) Petula Clark (Warner Bros.) |
| 23 KEEP ON DANCING*
13 (10) Gentry's (MGM) | 48 ROAD RUNNER*
41 (3) Gants (Liberty) |
| 24 MAKE THE WORLD GO AWAY
34 (3) Eddy Arnold (RCA) | 49 ONE HAS MY NAME
(1) Barry Young (Dot) |
| 25 ENGLAND SWINGS
35 (3) Roger Miller (Smash) | 50 SUNDAY AND ME
(1) Joy & The Americans (United Artists) |

*An asterisk denotes record released in Britain.



The Fortunes — number 45

TOP E.P.'s

- 1 KWYET KINKS
1 The Kinks (Pye)
- 2 THE UNIVERSAL SOLDIER
2 Donovan (Pye)
- 3 THE ONE IN THE MIDDLE
3 Manfred Mann (HMV)
- 4 ANDY WILLIAMS' FAVOURITES No. 1
4 Andy Williams (CBS)
- 5 FIVE YARDBIRDS
6 The Yardbirds (Columbia)
- 6 DYLAN
7 Bob Dylan (CBS)
- 7 I'M ALIVE
9 The Hollies (Parlophone)
- 8 GOT LIVE IF YOU WANT IT
5 The Rolling Stones (Decca)
- 9 THE SEEKERS
10 The Seekers (Columbia)
- 10 TAKE FOUR—BY CLIFF RICHARD
12 Cliff Richard (Columbia)
- 11 THE ANIMALS ARE BACK
8 Animals (Columbia)
- 12 WILD WEEKEND
11 Dave Clark Five (Columbia)
- 13 BEATLES FOR SALE No. 1
15 Beatles (Parlophone)
- 14 SILVER DAGGER
12 Joan Baez (Fontana)
- 15 TICKLE ME
— Elvis Presley (RCA)
- 16 TICKLE ME Vol. II
14 Elvis Presley (RCA)
- 17 RAINING IN MY HEART
19 Pretty Things (Fontana)
- 18 SEARCHERS '65
16 Searchers (Pye)
- 19 HERMAN'S HERMITS HITS
16 Herman's Hermits (Columbia)
- 20 NO LIVING WITHOUT YOUR LOVING
— Manfred Mann (HMV)

TOP L.P.'s

- 1 SOUND OF MUSIC
1 Soundtrack (RCA Victor)
- 2 HELP
2 Beatles (Parlophone)
- 3 MARY POPPINS
3 Soundtrack (CBS)
- 4 HIGHWAY 61 REVISITED
6 Bob Dylan (CBS)
- 5 OUT OF OUR HEADS
4 Rolling Stones (Decca)
- 6 EV'RYTHING'S COMING UP DUSTY
5 Dusty Springfield (Phillips)
- 7 MANN MADE
7 Manfred Mann (HMV)
- 8 ALMOST THERE
3 Andy Williams (CBS)
- 9 LOOK AT US
8 Sonny and Cher (Atlantic)
- 10 MY FAIR LADY
12 Soundtrack (CBS)
- 11 ALL I REALLY WANT TO DO
10 Cher (Liberty)
- 12 HOLLIES
11 The Hollies (Parlophone)
- 13 WEST SIDE STORY
16 Soundtrack (CBS)
- 14 ANIMAL TRACKS
14 Animals (Columbia)
- 15 THERE IS ONLY ONE ROY ORBISON
13 Roy Orbison (London)
- 16 MORE GREAT SONG HITS
18 Bachelors (Decca)
- 17 JOAN BAEZ IN CONCERT VOL. 5
15 Joan Baez (Fontana)
- 18 FAREWELL ANGELINA
— Joan Baez (Fontana)
- 19 BRINGING IT ALL BACK HOME
19 Bob Dylan (CBS)
- 20 LOOKING THRU' THE EYES OF LOVE
17 Gene Pitney (Stateside)

5 YEARS AGO

- 1 IT'S NOW OR NEVER
1 Elvis Presley
- 2 SAVE THE LAST DANCE FOR ME
4 The Drifters
- 3 MAN OF MYSTERY
2 Shadows
- 4 STRAWBERRY FAIR
11 Anthony Newley
- 5 GOODNESS GRACIOUS ME
7 Peter Sellers and Sophia Loren
- 6 ROCKING GOOSE
3 Johnny and the Hurricanes
- 7 MY HEART HAS A MIND OF ITS OWN
5 Connie Francis
- 8 I LOVE YOU
— Cliff Richard
- 9 AS LONG AS HE NEEDS ME
6 Shirley Bassey
- 10 LITTLE DONKEY
13 Nina and Frederick
- 11 DREAMING
8 Johnny Burnette
- 12 POETRY IN MOTION
20 Johnny Tillotson
- 13 GUERNEY SLADE
— Max Harris
- 14 OLE McDONALD
14 Frank Sinatra
- 15 LIVELY
10 Lonnie Donegan
- 16 MY LOVE FOR YOU
— Johnny Mathis
- 17 WILD SIDE OF LIFE
18 Josh McRae
- 18 BLUE ANGEL/TODAY'S TEARDROPS
15 Roy Orbison
- 19 KICKING UP THE LEAVES
— Mark Wyner
- 20 ONLY THE LONELY
9 Roy Orbison

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- | | |
|---|--|
| 1 THE CARNIVAL IS OVER
2 (5) Seekers (Columbia) | 26 CRAWLIN' BACK
32 (4) Roy Orbison (London) |
| 2 MY GENERATION
5 (4) The Who (Brunswick) | 27 EVE OF DESTRUCTION
17 (12) Barry McGuire (RCA) |
| 3 GET OFF OF MY CLOUD
1 (5) Rolling Stones (Decca) | 28 SOMETHING
23 (4) Geordie Fame (Columbia) |
| 4 1-2-3
6 (4) Len Barry (Brunswick) | 29 HANG ON SLOOPY
24 (13) McCoys (Immediate) |
| 5 TEARS
4 (16) Ken Dodd (Columbia) | 30 IN THE CHAPEL IN THE MOONLIGHT
27 (5) Bachelors (Decca) |
| 6 YESTERDAY MAN
3 (8) Chris Andrews (Decca) | 31 TURQUOISE
34 (3) Donovan (Pye) |
| 7 IT'S MY LIFE
7 (5) Animals (Columbia) | 32 IN THE MIDNIGHT HOUR
35 (10) Wilson Pickett (Atlantic) |
| 8 WIND ME UP
16 (4) Cliff Richard (Columbia) | 33 TREAT HER RIGHT
30 (4) Roy Head (Vocalion) |
| 9 HERE IT COMES AGAIN
8 (8) Fortunes (Decca) | 34 TURN, TURN, TURN
29 (3) Byrds (CBS) |
| 10 POSITIVELY 4th STREET
10 (5) Bob Dylan (CBS) | 35 LET'S HANG ON
38 (2) Four Seasons (Phillips) |
| 11 A LOVER'S CONCERTO
15 (4) Toys (Stateside) | 36 SOME OF YOUR LOVIN'
31 (11) Dusty Springfield (Phillips) |
| 12 PRINCESS IN RAGS
18 (4) Gene Pitney (Stateside) | 37 MARIA
(1) P. J. Proby (Liberty) |
| 13 YESTERDAY
11 (6) Matt Monro (Parlophone) | 38 WALK HAND IN HAND
41 (2) Gerry and the Pacemakers (Columbia) |
| 14 EVIL HEARTED YOU/STILL I'M SAD
9 (7) Yardbirds (Columbia) | 39 HOW CAN YOU TELL
46 (2) Sandie Shaw (Pye) |
| 15 LOVE IS STRANGE
14 (6) Everly Brothers (Warner Bros.) | 40 IF YOU GOTTA GO, GO NOW
29 (11) Manfred Mann (HMV) |
| 16 ALMOST THERE
13 (11) Andy Williams (CBS) | 41 I LOVE YOU YES I DO
33 (7) Merseybeats (Fontana) |
| 17 IT'S GOOD NEWS WEEK
12 (9) Hedgehoppers Anonymous (Decca) | 42 YESTERDAY
43 (4) Marianne Faithfull (Decca) |
| 18 TELL ME WHY
22 (3) Elvis Presley (RCA) | 43 IL SILENZIO
40 (13) Nini Rossi (Durium) |
| 19 THE RIVER
37 (2) Ken Dodd (Columbia) | 44 EVERYDAY
48 (2) Moody Blues (Decca) |
| 20 DON'T BRING ME YOUR HEARTACHES
26 (3) Paul and Barry Ryan (Decca) | 45 OVER AND OVER
49 (3) Dave Clark Five (Columbia) |
| 21 IS IT REALLY OVER
28 (3) Jim Reeves (RCA) | 46 A WALK IN THE BLACK FOREST
47 (18) Horst Jankowski (Mercury) |
| 22 UNTIL IT'S TIME FOR YOU TO GO
19 (8) Four Pennies (Phillips) | 47 MESSAGE UNDERSTOOD
36 (10) Sandie Shaw (Pye) |
| 23 YOU'RE THE ONE
25 (1) Pet Clark (Pye) | 48 WAR LORD
(1) Shadows (Columbia) |
| 24 BUT YOU'RE MINE
29 (6) Sonny and Cher (Atlantic) | 49 MY GIRL
(1) Otis Redding (Atlantic) |
| 25 BABY I'M YOURS
21 (6) Peter and Gordon (Columbia) | 50 DON'T FIGHT IT
(1) Wilson Pickett (Atlantic) |

A blue dot denotes new entry.



The Who at the Glad Rag Ball — number 2

BRITAIN'S TOP R & B SINGLES

- 1 RESCUE ME
2 Fontella Bass (Chess 8023)
- 2 LOVER'S CONCERTO
3 Toys (Stateside 460)
- 3 1-2-3
1 Len Barry (Brunswick 5942)
- 4 MY GIRL
5 Otis Redding (Atlantic 4050)
- 5 AIN'T THAT PECULIAR
9 Marvin Gaye (Tama-Motown 539)
- 6 DON'T FIGHT IT
10 Wilson Pickett (Atlantic 4052)
- 7 TREAT HER RIGHT
4 Roy Head (Vocalion 9248)
- 8 TAKE ME IN YOUR ARMS
6 Kim Weston (Tama-Motown 538)
- 9 MY GIRL HAS GONE
14 Miracles (Tama-Motown 540)
- 10 FIRST I LOOK AT THE PURSE
8 Contours (Tama-Motown 531)
- 11 THESE HANDS (SMALL BUT MIGHTY)
12 Bobby Bland (Vocalion 9251)
- 12 IN THE MIDNIGHT HOUR
7 Wilson Pickett (Atlantic 4056)
- 13 I BELIEVE I'LL LOVE ON
— Jackie Wilson (Coral Q 72482)
- 14 IT WASN'T ME
11 Chuck Berry (Chess 8022)
- 15 HIGH HEEL SNEAKERS
13 Stevie Wonder (Tama-Motown 532)
- 16 MY BABY
— Temptations (Tama-Motown 541)
- 17 RIDE YOUR PONY
16 Lee Dorsey (Stateside 441)
- 18 MOTHER NATURE, FATHER TIME
20 Brook Benton (RCA-Victor 1491)
- 19 DON'T HAVE TO SHOP AROUND
— Mad Lads (Atlantic 4051)
- 20 ALL OR NOTHING
— Patti La Belle & the Bluebelles (Atlantic 4055)

BRITAIN'S TOP R & B ALBUMS

- 1 SHOTGUN
1 Junior Walker and the All Stars (Tama-Motown 11017)
- 2 SOUL BALLADS
2 Otis Redding (Atlantic 5029)
- 3 MASHED POTATOES USA
4 James Brown (London 8241)
- 4 ROCK AND SOUL
6 Solomon Burke (Atlantic 5009)
- 5 ETTA JAMES ROCKS THE HOUSE
— Etta James (Chess 4502)
- 6 THE BEST OF LEE DORSEY
7 Lee Dorsey (Sue LP 924)
- 7 FRESH BERRIES
— Chuck Berry (Chess 4506)
- 8 ELMORE JAMES MEMORIAL ALBUM
9 Elmore James (Sue 927)
- 9 SOUL DRESSING
— Booker T. & The M.G.'s (Atlantic 5027)
- 10 TEMPTATIONS SING SMOKEY
3 The Temptations (Tama-Motown 11016)

Great New E.P.s.

- | |
|---|
| SANDIE SHAW
Talk About Love
NEP 24232 E.P. |
| BUTCH MOORE & THE CAPITOLS
A Christmas Wish
NEP 24235 E.P. |
| THE ALEXANDER BROTHERS
Nobody's Child
NEP 24231 E.P. |
| IRISH SHOW BAND
HITS VOL Two
NEP 24234 E.P. |
| THE EVERLY BROTHERS
Rock 'N Soul Vol. 2
WEP 609 E.P. |

FRANK SINATRA & COUNT BASIE

- | |
|--|
| BASIE/SINATRA
Hello Dolly
R 30047 E.P. |
| COUNT BASIE
This Time By Basie (Hits Of The 50's & 60's)
R 30055 E.P. |
| NINA SIMONE
Fine And Mellow
PXE 303 E.P. |
| THE IVY LEAGUE
The Holly And The Ivy League
NEP 34046 E.P. |
| BAJA MARIMBA BAND
On The Loose
NEP 44048 E.P. |

Great New Singles

- | | |
|--|--|
| MEDICAL MISSIONARIES OF MARY CHORAL GROUP
Angels
7N 17009 IRISH RELEASE | THE JOHN SCHROEDER ORCHESTRA
Ave Maria No Morro
7N 35280 PICCADILLY |
| LEAPY LEE
It's All Happening 7N 17001 PYE | CLEM QUINN
Bucks Polka
7N 17006 IRISH RELEASE |
| JOE DOLAN & THE DRIFTERS
Aching Breaking Heart
7N 17003 IRISH RELEASE | TONY KEELING
It's A Crying Shame
7N 17008 IRISH RELEASE |
| THE HOBOS
The Letkiss Trot
7N 15999 PYE | GARY & JAN
Do You Want Me To Tell Him
7N 15985 PYE |
| THE VEJTABLES
I Still Love You
7N 25339 PYE INTERNATIONAL | THE TRUTH
Who's Wrong?
7N 15998 PYE |
| THE CANDY DATES
Some Other Time
7N 17000 PYE | LONNIE DONEGAN
World Cup Willie 7N 15993 PYE |





PAUL & BARRY RYAN have begun their show-biz career with many assets. They have a famous mother, an excellent song writer and many friends in the business who have done everything possible to help them

on their way to stardom. However, if any readers have cut their first records, and they haven't got a famous Mum, or many friends in the business, just remember neither had the Beatles or the Stones.



SUPREMES have a rush-released Christmas disc in America called "The Children's Christmas Song", backed with "Twinkle, Twinkle Little Me" from their album "Merry Christmas".
Unit Four Plus Two begin a week's engagement at Newcastle La Dolce Vita on December 26.
Johnny Gustafson has disbanded his group for a solo career under the Andy Lothian agency.
America's Toys sound similar to the Shirelles.
Cathy McGowan joins BBC-Home's "Petticoat Line" to answer listeners' questions and giving her own point of view on fashion.
Len Barry worried about a follow-up.
Ivy League on Christmas Day edition of Southern's "Day By Day", in film of them singing numbers from their new EP in and around Salisbury Cathedral.
Buddy Holly tapes finally run out?
Hilton Valentine hypnotised Hermit Karl Greene

recently . . . Beatles, Stones and Herman stayed in same Hollywood house . . . Liz Taylor asked Sonny and Cher for signed LPs for her children . . . Andy Wickham has become the self appointed leader of the Hollywood "Jet Set".
Sandie Shaw didn't know the release date of her new single . . . Vince Taylor a knockout at the Scotch . . . Chuck Berry's "Memphis" featured on new LPs by Elvis Presley and Wayne Fontana . . . GPO benefiting by Herman's calls to Lulu . . . Wilson Pickett rivals British Railways for punctuality . . . Ramsey Lewis Trio's "In Crowd" a hit in Holland . . .
Rod Stewart an Al Jolson fan . . . who is Sue in Gary Leeds' life? . . . Paul McCartney, Herman and Dennis D'El visited the Gene Pitney tour on the same night . . . Ingoes offered a part in Roger Vadim's next Jane Fonda film . . . Billy Hatton

and Dave Lovelady went to Blackfriars pub to see Beryl Marsden sing . . . Cana Agency claim to have first option to bring Solomon Burke here after all his preaching, will he become Andrew Luke Oldham?
The Royal Variety Show is about the only plug Paul and Barry Ryan didn't get . . . what did Rod Buckle give Keith Altham in a tube?
Charlie Gouldman is not Herman's manager.
Supremes could repeat their current American success here . . . Tom Jones, Donovan, Hedgehoppers Anonymous and Small Faces guests on Sunday's "Ready Steady Radio" . . . in Los Angeles the Yardbirds are No. 1 . . . Roy Head's U.S. newie is "Apple Of My Eye" . . . Alan Price claims to have given up drinking and smoking . . . which pop journalist wants to be a tick tack man?

"THE CHOSEN FEW" CHOOSE HOHNER



Young in years, but rich in experience, "The Chosen Few" are yet one MORE up-and-coming group to choose HOHNER — and you couldn't make a better choice. No matter what your musical requirements might be — guitars, drums, organs, accordions, harmonicas — be it wind, string, or brass, HOHNER HAVE IT!

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HOHNER

11-13 FARRINGTON ROAD, LONDON, E.C.1