

# Record Mirror

Largest selling colour pop weekly newspaper 6d.  
No. 253 Every Thursday. Week ending Jan. 15, 1966

INSIDE:

## **SINATRA**

### **A TRIBUTE PULL-OUT SUPPLEMENT**

**HERMAN**  
up ten  
places this  
week



**INSIDE RECORD MIRROR THIS WEEK  
FEATURES AND PICTURES OF**

**dave clark  
john walker  
david and jonathan  
crispian st. peters  
chris andrews**

**pretty things  
dave dee, dozy, beaky,  
mick and tich  
the overlanders  
spencer davis group**

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



Best lookers? Just a vague indication of reader Esther Chamberlaine's fave rave group. Left to right: Frank Allen (Searchers), Alan Buck (Four Pennies), Denny Laine (Moody Blues), Graham Nash (Hollies) and Tony Hicks (Hollies).

**Record Mirror**

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

oh! what a **GORGEOUS** group

MOST groups have at least one good-looking member, many have three or four, but no groups are entirely handsome. So I have dreamed up the perfect group "borrowing" its members from existing groups. Here is my gorgeous line-up: Lead guitar—Tony Hicks (Hollies); Bass—Frank Allen (Searchers); Drums—Alan Buck (Four Pennies); Rhythm guitar—Graham Nash (Hollies); lead vocalist—Denny Laine (Moody Blues).  
Some group that would be!! Any other RM readers got ideas for "dream groups"?—ESTHER L. M. CHAMBERLAINE 45, Roosevelt Avenue, Leighton Buzzard, Beds.

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**KATHY KIRBY**  
MAKE SOMEONE HAPPY  
—MY HEART SINGS



**THE FORTUNES**



The Decca Record Company Limited, Decca House, Albert Embankment, London, SE 1

**PITNEY PRESS**

AS a fan of Gene Pitney, I have been delighted with the beautiful colour picture you published (week ending Jan. 1st) of Gene. I have been reading your paper for a year now, and thanks to your paper have collected several colour pictures of Gene. I buy four musical papers a week, including "Record Mirror" (the only coloured paper) I buy them for "pop" information, and news of Gene. I wait patiently for articles and interviews, which are always "first-class" in my opinion. I wrote this letter to you to say how great your paper is, and keep up the good work, through the new year! — DOROTHY JUDD, 18, Montgomery Drive, Old Bliton, Rugby, Warwickshire.

**LONG LIVE JIM**

IN answer to your comment on Jimmy Saville in "Record Mirror", Jan. 1st, I would like to say that Jim is the only Disc Jockey that can get 45 minutes worth of popular records into a 30 minute programme without wasting too much valuable time talking. Teenagers listen to disc programmes to hear records, not to listen to the disc jockey saying the type of record HE likes and then moaning because no one's bought it yet. So I say: "Long Live Jim!" — GILLIAN HOLLIS, WELL, 4, Beattie Road, St. Budeaux, Plymouth, Devon.

**R&B FOR BBC!**

THE BBC, as far as I know, tries to provide a balanced service, and, with regard to the Light Programme, has been careful to ensure that in most musical programmes, the material is so varied, that anybody listening will find something to his liking during its transmission. This applies to about 50% of the Light Programme's material. Another 20% accounts for comedy, quiz and serial items, and the remaining 30% is specialised. It so happens that most of these programmes provide music for the older more sentimental listener. It seems to me that the BBC would do well to cater for a wider range of specialists. I am aware that the company already has programmes on country, western, folk, jazz, music of the 20s and 30s, and swing, but in NONE of its programmes does it cater for enthusiasts of R & B and soul music, which are becoming more recognised in music thanks to Norman Jopling and Tony Hall. The legendary "Top Gear" came near to an ideal such programme but there has since been no substitute. Tony Hall, some time ago, advocated the need for a show featuring what he termed "programme music". Well, why not? I have a sneaking suspicion that most of his "programme music" would well come under the "soul music" heading, and, for this reason, I suggest the BBC introduces such a programme, produced by Bernie Andrews, and introduced by Tony Hall — DOUGLAS SNOWDEN, Keble College, Oxford.

**THE ANSWER!**

IN answer to reader Wes Phillips' letter (RM, W.E. 1-1-66), concerning Barry McGuire's new LP and how the sleeve cannot look like two different things at once, I would, would just like to say to Mr. Phillips: So What? — LES POPHAM, 26, Grantham Rd., Chiswick, London, W.4.

**WHO-OFF FORM?**

THAT crowd from Norwich are talking utter crap! After seeing The Who once they think they know enough to criticise them and call their entertainment a painful sound. ("Record Mirror" week ending Jan. 1st), a group cannot be expected to keep up a good standard everytime they

make an appearance. Surely one must take into account the fact that a group may have been travelling for half the day, or that they don't feel too good, or that they don't feel comfortable with the audience. I personally think The Who are a fantastic group and everytime I have been to see them I have liked them more. — MISS D. GARNER, 42, Cecil Road, Hertford, Herts.



DAVE DEE, etc., with what looks suspiciously like a police escort. Left to right: Mick, Dave, Beaky, Dozy and Tich (RM Pic)

**'Our act is dangerous — last time something went wrong there was blood everywhere' say Dave Dee etc.**

THE strangest thing about Dave Dee, Dozy, Beaky, Mick and Tich isn't their name. At least not really. What really amazed me were the pineapple juices they were sipping in the pub.  
"What's it all about?" I asked them. Delicately they explained to me that they dare not consume alcohol because of the precision of their stage act.  
"You see," Dave explained to me, "We go around throwing guitars and instruments at each other. We even go throwing each other around occasionally. But the timing must be perfect. You could even get killed if it was wrong. I mean, look at Dozy here—three teeth missing where a guitar smashed him in the mouth. Blood everywhere. We all laughed it off and pretended it was a part of the act. Dozy was really hurt badly though."  
The boys themselves come from Salisbury where they were on the point of breaking up until they met their present managers Ken Howard and Alan Blaikely, the pair who were responsible for the success of the Honeycombs. Ken and Alan wrote several of the boys discs and now thanks to their efforts the group are in the charts with "You Make It Move". Ken and Alan also suggested the name for the group who immediately thought they were mad. But it stuck.  
The boys' stage act is interesting and

original. It also tends to get them accepted by the male half of their ballroom and club audiences.  
"What usually happens" explains Dave, "is that the girls are with you from the start. But the fellers hate you. Anyway, we do some comedy and stage routines and we usually end up with everyone on our side. We're lucky—if the girls pull us off stage the blokes just laugh."  
"But the manager of one dance hall we were at said that when the Walker Brothers appeared the girls pulled them off stage. But all the fellers rushed up and put the boot in—kicked them all over the place. They're so jealous some of these dance hall blokes—they just stand around the wall and don't ever dare to ask a girl to dance."  
Dave Dee and the gang are cutting their follow-up this week, and they're shortly to go on tour with Gene Pitney and Len Barry. They'll be third on the bill.  
One strange thing about them are their clothes. They have trousers made in flowery material with frills, and other trousers with a grey herringbone front, and plain maroon at the back. That's apart from an assortment of multi-coloured shirts, jackets and other specially made garments.  
A colourful group visually, and an exciting group soundwise. And once you have got over the initial ordeal of remembering their name you can start enjoying Dave Dee, Dozy, Beaky, Mick and Tich.  
NORMAN JOPLING



THE WALKER BROTHERS start 1966 as one of the biggest groups in the country. Can they keep this up? It all looks as if they'll be even bigger this year in fact (RM Pic.)

**J**OHAN WALKER, that is the most skyscraping and gangling Walker Brother, was due for a lunch meeting in London's Soho but reported early morning that the previous celebrations had been (A) unwise; (B) too much; (C) somethin' else . . . so would I nip over to his flat in North London. I slipped — expecting to be ministering to the sick . . .

In fact, he was feeling much perkier, sipping at a Coke bottle, relaxing. But he said it had been a near thing. On reflection, he felt it could have been a touch of flu or possibly food poisoning. As he was due to leave soon for a trip back home to the States (he's there right now) he was determined to take no chances.

Wife Kathy opened the door. No shoes, I noted. I noted some other things about this tremendously attractive girl. John was also shoeless, casually relaxing in corduroy slacks and T-shirt.

This was the sole married quarters of the astonishing Walker Boys. A spacious second-floor flat — no hint given that it housed a pop-star, though many fans have already found out about it. Along the road a bit was parked a Bentley, one of the joys of John's life.

A couple of guitars lay around the main room. Kathy sat at the bar, dispensing tea and coffee. And John talked on . . .

"Yeah, we're going to the States for a while. I

## John Walker talks about food poisoning, his dogs, cars, and their career

know Scott thinks of Britain as his new home, but we don't, not entirely. We got so many relations over there to visit. Maybe I've got too many relations, but I get this urge to get back every so often. I think it's only natural. There's this thing about our work permits. Well, I really don't understand the situation — you hear so many different stories. But I suppose it's fair enough that we can't just work out our own lives in somebody else's country.

"Scott's got so many different things he wants to do in show business. But I'm happy the way it is. We don't work too many dates and we get good money. Wasn't always so organised, I'm interested. I guess, in producing records for other people, but it's no burning ambition. One thing I do regret, though, is not having stuck to learning guitar properly.

"I did start, back home. But I didn't keep at it.

Now I go to a Studio and hear guys like Scotty Moore or your Jim Sullivan and I just get fascinated watching the way they can play. Yeah, I'd do myself a favour if I really took the time to learn properly.

He's also mad keen on cars and dogs. His two Alsatians, Scotch and Brandy, had already been housed in kennels. "They quite like it there", said John. "Boy, they're getting real big now. Tearing us out of house and home. One day I'll get a proper house, with space at the back, so they can run around more. Great dogs, really. I got this book about German Shepherd dogs — that's what we call them back home — and I found that one of these champions is in our dogs' pedigree. They're such handsome dogs."

While waiting for the house, though, John hasn't got a bad "lawn" in front of his pad. It's called Regent's Park . . . miles and miles of green-stuff and he gets out there just about every day with the two canine sisters. Said John: "At a filling-station the other day, I came face to face with my first English bulldog. I wondered what the heck it was. Scared me stiff first off. Then it came waddling over and just licked my face. Mad!"

He talked for a while about the Walker Brother scene, about how unpredictable the pop record scene was, about the earliest days of struggle in Britain. "Sometimes it looked like we were crazy, turning down jobs because the money was good enough. We were unknowns. We turned down one tour at £200 a week between the three of us . . . ended up doing the same tour at £200 a night. I mean, that's somethin' else."

And about his car. He said: "I hear Gary Leeds has been putting it about that my Bentley is just about falling to bits. He'd say anything to give someone a laugh. But I have had some trouble with it — I wanted it re-sprayed, a two-tone job, and you've no idea how much it costs to do a Bentley. It's a hand-painting job first for a few coats, then it's the spraying. Some garage people try to take you on if you happen to have a Bentley.

"Back home I've got this Thunderbird — I loaned it to a friend. I'm sure looking forward to seeing it again. They tell me they've made a lot of changes to it and Dan Gurney drove it on a local private track and got it up to 140 miles an hour. One day I'll get myself a small racing job. That's if Kathy doesn't mind. I'd like to try actual motor-racing, but I don't know if I'd be any good at it. Driving, to me, is great. Not just a hobby. A positive passion."

There's no doubt that John is basically the more easy-going Walker in the sense that he likes his life uncomplicated. He works and enjoys it, but he insists that work can't dominate the whole year. "Working to an audience is the big thing. It's funny. We had this small sort of scene going in the States before we came over here. We did well enough, but it was a terrible gamble to come to Britain. Now our records are starting to move in the States, too. Be interesting to see what happens on this next trip back home. Don't suppose most of my friends will like my hair-style — it's hardly American, is it? But later on I'd like to do some Continental touring, get farther away in a lot of different countries."

But for the moment he was more concerned with getting packed and ready for the States. An enthusiastic bloke is John Walker. A happy man, too. I think Kathy's got a lot to do with that . . .

PETER JONES

PAUL  
AND  
BARRY  
RYAN

ANOTHER  
GREAT  
DISC

HAVE  
PITY  
ON  
THE  
BOY

DECCA  
F12319

## WHEN THE RAVING HAD TO STOP . . .

**O**NCE upon a time, when Hyde Park was just a flower pot, there used to be a merry bunch of revellers living in a large house in Chester Street. People used to visit them with bottles of refreshment and the complaints were many. It came to pass, then, that the Pretty Things, still raving, had to move out.

Years passed and the Pretty Things were next seen behaving properly, quietly and not offending anyone. This being a strange phenomenon, we decided to investigate and eventually traced Dick Taylor (ex-Rolling Stone that he is) to a place of rest in Charing Cross Road.

"It's not that we're subdued, we just don't make things so obvious," said Dick. "I hardly drink at all. Viv's gone and Phil can take it better."

But follow me follow down to a hollow in Kensington of an evening and you may well find the Pretty Things having quite a go. Until the early hours, in fact. Which has, as the tale shall unfold, got a lot to do with their new single.

"We spent months trying to find something to record, but there wasn't anything good enough about." Dick told me. "We didn't want to push anything out, so we waited. Then we had to go into the studio and do something, so Phil and I sat down and wrote Midnight to Six Men in half an hour. We got the idea from all these people who you never see during the day. Then spent all their



THE PRETTY THINGS (RM Pic.)

lives down clubs at night and that's the only sort of place they ever go."

So the record could almost be described as a self-portrait of the Pretty Things. On the surface, they're now a changed group. Probe beneath the surface, and the old Chester Street ways are still there.

Phil May came over and plunked himself down in a chair, uttering the words: "What'd you want to know, then?"

I explained as gently as I could that I had already found out from Dick and Phil slid down in the seat a few inches, shook his mane and replied: "I'll have a drink, then."

Dick, who had refused all temptations such as drink during the interview, left to see the Pretty Things manager and I tried to elevate Phil from his gloom by asking about Viv Prince, former drummer with the group, who is now to be observed in places many and various with Freddie Lennon.

A moment of silence while a look of horror (?) crossed Phil's face. Then he said: "Let's just say it was group policy."

He wouldn't be drawn and even Brian Pendleton just smiled and commented: "We've got Skip Alan with us now. He used to have his own trio. It's like a big cuddly Dudley."

RICHARD GREEN

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Susan Davey, (15), "Red Tiles", Rowly Drive, Cranleigh, Surrey. Stars—Beatles, Walker Bros., Sonny & Cher, Small Faces, Everly's, Sir Douglas Quintet, Sam 'n' Sue Sham. Hobby and interests—sailing, swimming, parties, dancing, collecting records, boys, Record Mirror.

George McKinstry, (21), 108 Kinfauns Road, Goodmayes, Essex. Stars—Rolling Stones, Beatles, Cliff & Shadows, Elvis Presley, Tom Jones. Hobby and interests—Cinema, pop music, girls, reading, writing, dancing, collecting Rolling Stones records.

## READERS' CLUB



Nancy Thatcher, (16), 3909 Hubble Road, Cincinnati, Ohio 45239, U.S.A. Stars—Beatles, Herman's Hermits, Gerry & the Pacemakers, Beach Boys. Hobby and interests—Beate Pk., boys, dancing, English groups.



Mary Grant, 49 Ednam House, Peckham Park Road, S.E.15, Stars—Elvis, Roger M., Beatles, P. J. Proby, Sandie Shaw. Hobby and interests—Dancing, films, listening to records.



Henry Kotowski, (20), P.O. Box 273, Warsaw 1, Poland. Stars—Bob Dylan, Johnnie Walker, Three Nuns, RM.



Nanik Bhagwanani, (21), 53 St. Thomas Road, Finsbury Park, London, N.4. Stars—Elvis Presley, would like to hear from Elvis fans (abroad). Hobby and interests—Collecting Elvis records, writing, cinema, singing, reading.



Rita Frances Head (18), 25 St. Peter's Street, Tunbridge Wells, Kent. Stars—Animals, Yardbirds, Cliff. Hobby and interests—Photography, writing, Radio London.



Maxwell Dubrovay, (26), Bratislava, Breena 3, Slovakia. Stars—Cliff, Buddy Holly, Mike Berry, Manfred Mann, Pat Boone. Hobby and interests—Hitch-hike, songwriting, swimming, penpalling.

Please do not worry if your photograph has not appeared yet as we have been flooded with replies and are still in the process of acknowledging them all by letter.

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# PLACES & FACES

## SPENCER DAVIS GROUP

January 18—Sunderland El Cubano, 20—Newcastle A Gogo, 21—Redcar Coatham Hotel, 22—Ravestonhall Astoria and Oldham Image, 23—Sheffield Mojo, 26—Coventry University of Warwick, 28—London Manor House, 29—Portsmouth Birdcage, 30—Bexley Black Ferry, 31—Edmonton Cooks Ferry Inn.

## SWINGING BLUE JEANS

January 21—Newcastle Mecca, 22—Manchester Union College and ABC's "Lucky Stars", 23—Horne Bay Starlight, 26—Great Yarmouth Tower, 27—Crawley Starlight, 28—Bath Regency, 29—Birmingham College of Advanced Technology.

## MERSEYBEATS

January 15—Seaton Town Hall, 16—Cheshunt Wolsey Hall, 21—Swansea University, 22—Ramsdale Coronation, 26—Cardiff Top Rank, 27—Llanely Glen, 29—Smetwick Baths and West Bromwich Adelphi, 31—South Ockendon Youth Centre.

## WHO

January 15—Stratford Two Puddings and Hackney In Crowd, 21—Forest Hill Glenis, 22—West Bromwich Adelphi and Smetwick Baths, 23—Warrington Co-op, 26—Stevenage Locarno, 28—Birmingham University, 29—Nelson Imperial, 31—Newport Youth Centre.

## CHRIS FARLOWE

January 15—Soho Flamingo, 16—Hayes Blue Moon, 18—Uxbridge Burton's, 20—Hampstead Klooks Klee, 21—Derby Rialto, 22—Chelsea College, 23—Kirk Levington Country Club, 26—Birmingham Technical College, 27—Burton Manor BRC, 28—Leeds University, 29—Hackney In Crowd.

## ZOOT MONEY

January 15—Uxbridge Burton's, 16—Nottingham Beachcomber, 17—Edmonton Cooks Ferry Inn, 18—Hampstead Klooks Klee, 19—Farborough Town Hall, 21—Greenford Starlite, 22—Windsor Rikki Tik, 23—Brighton Cadillac, 24—Reading Majestic, 25—Grays Civic Hall, 26—Norwich Orford Jazz Cellar, 27—Harlow Brays Grove Youth Centre, 28—Golders Green Refectory, 29—Peterborough Palais, 30—Birmingham Plaza and Ritz.

## ZOMBIES

January 16—East Grinstead Whitehall, 21—Loughborough, 22—Leicester University, 28—Manchester Top Twenty, 29—Manchester New Century Hall.

## STEVIE WONDER

January 21—Rediffusion's "Ready Steady Go", Soho Flamingo and Marylebone In Place, 22—Hislop's Stortford Rhodes Centre and Fishopsate New All Star, 23—Manchester Oasis, 26—Purley Orchid, 28—Middlesbrough, 29—Birmingham, 30—Soho Flamingo, February 1—Harlow, 2—Southampton, 3—London Carnabee, 4—Manchester, 5—Birmingham, 6—Nottingham.

## MATT MONRO

January 16—BBC-Light's "Easy Beat", 18—BBC-Light's "Pop Inn", 19—BBC-Light's "Parade Of The Pops", 29—ABC's "Lucky Stars" and BBC-Light's "Saturday Club", February 1—Rediffusion's "Five O'Clock Club".

## SPENCER DAVIS TO STATES & SOLO LP FROM STEVIE

The Spencer Davis Group fly to America on February 25 for one concert at Yale University. They have also been offered TV and radio dates in Hamburg for three days at the end of the month. Manager Chris Blackwell confirmed this week that Steve Winwood is to make a solo LP. He hopes to cut some of the tracks in America, probably later this year. "There's a lot more we can do with Steve's voice," he said. "We'll probably try a big band with strings and a lot of brass. The rest of the group may be on the sessions, too."

## ANIMALS — FIRST DECCA SINGLE IN FEBRUARY

THE ANIMALS first release on the Decca label is due on February 11. Several titles were recorded in London last week under the supervision of Bob Dylan's A & R man Tom Wilson.

The Animals told the RM: "One of them seems to be really us. It's got one chord going right through it if this one is chosen it could be the biggest flop or the biggest hit."

The Animals make a quick three-day visit to New York on February 4 to appear on the "Ed Sullivan Show". They will be back in time for a massive promotion campaign on their new single.

At the end of April, the Animals return to America for a month long tour of colleges. They are also set for a short visit to Scandinavia (March 10-13) and a headlining concert at Paris Olympia the next day. Another overseas trip begins on March 30. It involves six days of concerts in Beirut.

Lined up for exploitation

of the new single are Granada's "Scene at 6.30" (February 9), BBC-1's "Top Of The Pops" (10), Rediffusion's "Ready Steady Go" (11), BBC-Light's "Easy Beat" (13), TWW's "Now" (16), ABC's "Lucky Stars" (19), BBC-1's "Whole Scene Going" (23) and BBC-Light's "Saturday Club" (March 5).

The Animals' remaining dates include Bangor University (January 22), Battersea College (February 11), Brixton New Flamingo (17), Isleworth (18), Manchester University (21) and Newcastle University (25).



"Tell Him" and "Do Wah Diddy Diddy" were just two of the originals recorded by THE EXCITERS (above) who are currently appearing here. They've made a sensational number of appearances and their next disc could be "A Little Bit Of Soap", just issued in the States.

## New discs from Dusty, Nini Sandie and the Fortunes

THE girls battle it out for top honours as from January 21 when both Dusty Springfield and Sandie Shaw have singles released. Dusty sings "Little By Little" (Philips) and Sandie's newie is "Tomorrow" (Epic).

The Fortunes try for a hat-trick of hits with "This Golden Ring" (Decca) and trumpeter Nini Rosso plays "Ballata Della Tromba" (Durium). Other January 21 releases include Eye's "Episode Six", "Put Yourself In My Place", Mial Five's "Pencil And Paper", Ugly's "A Good Idea", Robert Horton's "Shenandoah" and Gary Benson's "This Man's Got No Luck". Piccadilly — Keith Powell and Billie Davis' "When You Move You Lose" and the Generation's "Hallelujah", Eye International-Packers' "Hole In The Wall" and Chris Montez's "Call Me". Dot — Barry Young's "One Has My Name (The Other Has My Heart)", Red Bird-Orpheus's "My Life", Warner Brothers — Gary Sanders's "Ain't No Beatin'".

Decca — Zombies' "Remember You", Sound — Flight 464 and René and his Alligators' "She Broke My Heart", Atlantic — Ben E. King's "Goodnight My Love" and Sam and Dave's "You Don't Know Like I Know", RCA — Libby Morris's "One Of Those Songs", Mercury — Brendan Phillips's "When She's Kissing Me", Fontana — Patriots' "The Prophet", John Bryant's "Somebody New" and Alan Haven's "Flaminco". Philips — Los Cincos Ricardos' "La Yenka". Columbia — Gaylords' "He's A Good Face", Times' "Think About The Times", Selina Jones's "Walk In The Black Forest", Downliners Sect's "All Night Worker", Checkmates' "Gamma Gooches" and Diana and the Javelines' "Heart And Soul", HMV — Danny Williams's "Throw A Little Lovins My Way", Tom Dufey's "I Know What It's Like" and Della Reese's "Home", Liberty — Mel Carter's "My Heart Sings", Stateside — George Stone's "Hole In The Wall", Lee Dorsey's "Get Out Of My Life Woman".

Dusty Springfield has a new EP released at the end of February. The title track is "Heartbeat". Dusty guests on Rediffusion's "Ready Steady Go" (January 21) and ABC's "Lucky Stars" (February 5).

## DONOVAN — THE NEW SINGLE

Donovan's new single is "Superlove," subtitled "To John And Paul." The title has been changed since last week when it was announced that the single would be "For John And Paul." It is released on January 28.

Don starts on Rediffusion's "Ready Steady Go" (January 21) and BBC-1's "Top Of The Pops" (27).

## Gary ill

Gary Leeds has bronchial pneumonia. He was taken ill last week and is being attended by a private nurse at his London home. His condition is reported to be "satisfactory."

Scott celebrated his 22nd birthday on Sunday without Gary or John. John is at home in America and should arrive back on January 25.

## GEORGIE ON HOLIDAY

Georgie Fame begins two weeks holiday on January 17. His last two dates before vacation are Chelmsford Corn Exchange (15) and Greenford Starlite (16).

His new single is due on February 25, but a title is not set.

## NEW TV POP FROM MIKE

Dusty Springfield, Sandie Shaw and Marianne Faithfull are among six top girl singers featured in a special TV pop show to be produced in late February or early March.

"The Tale Of Two Rivers" will be about the pop scene around the Thames and the Seine. Producer Mike Mansfield has also stenciled Kitty Lester, Françoise Hardy and Petula Clark for the programme.

Another of Mike's productions, "The Six Shades Of Kitty," starring Kitty Lester, will be networked at a peak viewing time on January 26. The show lasts twenty minutes.

## Chad & Jeremy for U.S.A. - TV

Chad and Jeremy are making a comedy Western series in colour for U.S. TV. Each show will last for half an hour, but it is unlikely that the series will be shown in this country.

The duo take part in the San Remo Song Festival, then return to England to promote their single "Teenage Failure" which is released by CBS on January 28.

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# dave's defence

## PETER JONES TALKS TO DAVE CLARK

WE asked for it, Dave Clark and I. We asked YOU to let us know why you thought Dave and the Five were bigger, right now, in America than in Britain—and why, for instance, "Over and Over" was a number one in the States yet a comparative failure this side of the Atlantic.

And you responded magnificently! It took Dave and I a couple of hours to sort it all out, even though some of the same points were raised over and over again. What knocked us both out was the obvious care and attention readers had put into their letters. Few were from Clark-baiters; almost all were from people who admired steadfastly the talents of the Five and only wanted to see more popularity and recognition for the boys in their own country.

I can't take the letters one by one. But at the end of this feature, there'll be a list of the readers who replied. Meanwhile, we'll just browse through the different points raised . . . and let Dave do the talking.

Point one: Dave's music is not the sort one can do the modern dances to. Says Dave: "Hmmm . . . 'Over and Over' was actually a perfect disc to dance to—that much I do know. But quite honestly we try to make all our records danceable. Even the slow ones—you can do a smooch."

Stage act not way-out enough? Says Dave: "Oh, I disagree. After all I have to admit we just haven't been

seen in Britain for a long, long time. But we now have two blokes with us just to look after the lighting effects. Our aim is to create a visual presentation. Anyway, our last tour of eight weeks here was sold out. Blackpool was a big success . . . even the critics were impressed by the stage presentation."

Not enough attention given to places like Northern Ireland? Said Dave: "Everywhere, every single where, is important . . . but we can't be everywhere at the same time. We hoped the film would satisfy a lot of fans, more than we could have played to on a whole year of touring."

Is Dave Clark himself considered too much the front man—too separate from the group? Said Dave: "No, we're really just a group. People will like one member and dislike another. But the five of us are on every appearance. The thing is that we can't now chance from being called the DAVE CLARK Five."

Should they make more records like the first LP? Says Dave: "We honestly think we switch styles on our singles. An LP is different—we used strings and so on—you don't have to have the immediate impact. It's more of a showcase. We're so sure we ARE varying our styles . . . you have to progress. But it is true that there are similarities between 'Catch Us If You Can' and 'Over and Over.'"

Too many separate releases for the States? Says Dave: "I know what is meant by this sort of criticism. But you have to tailor releases for individual countries. One criticism is that 'Can't You See That She's Mine' came out as a single after it was on an LP. Well, I rather agree. But sometime you are directed by the record company—anyway it was a very complicated business. But you have to consider how a record rises or falls in the charts before thinking about a new release."

Not enough radio or TV appearances here? Says Dave: "We do the usual biz, major plugs on

television whenever we set out a new record. We've done three 'Saturday Club's' for instance, on radio. O.K.—sometimes a record isn't heard enough. But generally the dee-jays are very fair . . ."

Are the "B" sides sometimes stronger than the "A" sides? Said Dave, vehemently: "Humm, normally the 'B' side is just something you throw away. We always try to get good material on the slip. It's a sort of value-for-money bit. Obviously some people will prefer a quality-type 'B' side—which is where the trouble starts. But you have to nominate a definite 'A' side. You can sell 200,000 and set to the top of the charts—split it with 100,000 sales for each side and you would only be in the Top Twenty."

Is it because so many other British groups have tried to copy the D.C.S. sound? Says Dave: "Well, that must matter to some extent. But you see you're bound to get copyists, which is why we insist on changing our style. However, you can't drop a successful 'image' just because others have cashed in on it."

Maybe it's because of insufficient "general" television appearances? Said Dave: "There's a terrible danger of being over-exposed on television. You have to ask yourself if there's a chance of people getting fed up with seeing your face. We'll do the top plux, then lay off for eight or ten weeks . . . until there's a new record. I know this system is the right one."

Is the group too PRIM-AND-PROPER on stage? Said Dave: "Oh dear, I suppose this is something to do with the Who and so on. Well, we succeeded early on using our style of dress and presentation. So why should we suddenly dress more casually. Honestly, I'd never so on the London Palladium wearing a T-shirt and jeans."

Is Dave Clark much too predominantly the main figure of the group? Said Dave: "No, I doubt it. All the boys have been interviewed on television and Mike Smith has compered R.S.G. with Cathy. After all, we WERE the Dave Clark Five three years before we got on records. I like all the boys to have equal prominence. But any criticisms are directed directly at me—I'm the one who is blamed for flops. In the film, it was the same. Fans like one

member specially—or all of them equally."

Why not get more with the sort of immediate material in the charts? said Dave: "I don't see this bit. If we suddenly switch to protest or R and B or something, people will only say we're latching on to someone's bandwagon. Take Frank Sinatra. People will run down characters like that just to be different to all the others. No, we've got to take criticism . . . even if some of it hurts."

Why not, then, write all the group's material among group members? Said Dave: "Yeah, and then you get people like Mitch Murray writing in Record Mirror that group composers are taking money from the 'real' composers. Our first in the charts was 'Do You Love Me' . . . we'd always use outside material if we felt it was best for the group. All we want is to set the best commercial sound."

Is the group not angry enough? Said Dave: "Another point . . . but the fact is that we've been accepted for what we are. If I start punching people on the nose, setting my name in the paper in that way . . . well, I don't want it that way. None of us in this business is in the position of criticising anybody else in it. We may not like an artist. But you can never be strong enough to criticise another professional. Ken Dodd for instance—he had a number one record and anyone who does that deserves credit. He breaks box-office records everywhere. You can't knock that. Take Stan Getz. I've avowed hater of beat groups. He came to see us, then came back to the hotel in America—and he said he thoroughly enjoyed the show. So where are you?"

Is the group stand-offish towards fans? I'll answer this I've only heard a couple of complaints from the fans. Both were in Blackpool where the boys caused such chaos that Mike ended up with a fractured arm. The police, not the Five, kept the fans at arm's length.

Do they copy too much? "Any number we've revived, we've done our best to make it completely different from the original."

And the biggest point of all: that the Five spend too much time in the States. Well, Dave has already answered that one. He wants to be international—and he IS international. But he says: "We'll surely be doing a big tour of Britain in March."

Dave, then, answers the criticisms. It's inconclusive, of course. But it's left off a lot of steam. I'll list the readers who wrote us . . . and Dave is sending, to the best DOZEN letter-writers, a signed copy of his new U.S. LP. And he's darned grateful to everybody who took the trouble to write. From our point of view, we've seldom had such satisfying response to a reader-participation item.

Thanks then to readers: Geraldine Craig; Anne Ally; Leslie Histed; Christine Mason; Michael Clifford; Thomas Clifford; Motra Chew; Susan Roberts; Dennis Baldwin; Peter Smith; G. Pearson; Peter Walters; Joan Cope; Susan Murray; Alister Mackilligan; Jim Powell; Miss A. Prentice; Helen Scholes; Mrs. Lorna Moss; Mike Longman; Jennie Skepper; Christopher Wright; T. Shepherd; Phillip Broomfield; Miss S. Prince; Christine Moeser; Pal Pybus; David Collier; Joey Crew; N. Woolley; Miss L. Elliott; Mrs. Marian Ransome; Doreen and Sheila Emm; Rosalyn Kelly; John Wrot (?); Colleen Horgan Rosetta Jackson; Barbara Johnson; Sally Coates; Margaret Russell; G. W. Ware; K. Jordan; David Felthouse; Ann Pine; Peter Zear; Carol Williams; Diane Brown.



DAVE CLARK with a doggie friend. He talks to Peter Jones in this RM feature about the reasons for his greater success abroad than in Britain—and comes up with some interesting comments.

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TOM JONES

A-TOM-IC

# The London-American decade of hits... 1964

## British beat kills U.S. hits

**DURING** the early months of 1964, it became increasingly evident that the London-American label's great era of almost casually consistent chart-busting was fast becoming a thing of the past. Since the turn of the decade the label's selling power had been declining steadily as both individual artists and complete U.S. record companies which had been represented here by London moved on to join rival British outlets and now the biggest threat of all to the label's continued success—the British Beat craze—had actually crossed the Atlantic and was killing off potential London hits even before they got off the ground in the States. Clearly, it was just a matter of time before The Crunch came and not much time at that. In fact, London's Last Stand took place during the first half of the year and it was all over by the end of July.

It is perfectly fair to say that he was by no means the label's most impressive champion during that year, and had actually been out-sold both here and in America by the combined might of Phil Spector's Girl Group Sound. In fact, it would appear that 1963 was not the year which Roy had been really waiting for; whereas 1964 most emphatically was!

Exactly half of London-American's eight 1964 hits were Orbison discs, and they included both of the label's chart-toppers and one of its two other Top Ten entries. Just what staggering percentage of all London's 1964 disc sales was accounted for by Roy can never be calculated to any great degree of accuracy, but it is possible that it was as high as eighty per cent, which would mean that four out of every five London-American discs sold that year bore Roy's name—an achievement of which even Elvis in his heyday would have been justly proud. Roy's "Four for Sixty-Four" (taken in the order in which they crashed our charts) were "Borne On The Wind" which reached Number Fifteen; the huge weepie "It's Over" which took Roy to the Top here for two straight weeks and went on to become the third most successful British release of the year; his rocking U.S. chart-topper "Oh Pretty Woman" which followed "It's Over" into the Number One spot here, topping our lists for a total of three weeks and becoming the year's tenth most popular British release; and to round off a tremendous year in true festive spirit, Roy's Christmas offering, "Pretty Paper" which had lost none of its appeal during its twelve months on the shelf and by the end of the year had climbed high into our Top Ten.

1964 was a year of great incident for Phil Spector's New York Sound, although it was by no means as successful as it had been in 1963.

In the States the Crystals were completely out of the running, but the Ronettes enjoyed one more year of most enviable popularity. All three of their 1964 U.S. singles made the Top Fifty Stateside, each one hitting a little harder than the one before. The first of them was "(The Best Part Of) Breakin' Up" which only just scraped into the Top Ten here. Then came "Do I Love You" which was slightly more successful making the Top Forty, and finally the girls brought out their most plaintive and appealing disc of the year, "Walkin' In The Rain" which saw them back in the U.S. Top Twenty.

Over here, the Crystals enjoyed a six-week British tour early in the year, but discwise encountered some extremely bad luck. Their very minor U.S. hit "Little Boy" which could easily have sold well here with the help of the girls' personal appearances was scheduled for release but withdrawn at the last moment as unsuitable for our market, and although only three weeks elapsed before a replacement disc could be rushed out (coupling the great new side "I Wonder" with "Little Boy") the chance was lost

and the disc made only a fleeting impression on our Top Fifty. The Crystals, it seemed, had lost their grip on our charts, and this was later proved conclusively as the girls' very last London single, the tear-along rocker "All Grown Up" which really was tailor made for the dancers, missed completely.

The Ronettes, who also toured here early in 1964, were a little more fortunate. Their "Be My Baby" follow-up, the similarly-styled "Baby I Love You" almost made our Top Ten, and they also spent a month in the lower regions of our Fifty with "(The Best Part Of) Breakin' Up." But that, as far as British fans were concerned, really was the end of the line for Phil Spector's great gals.

The London label's one other Top Ten entry in 1964 was the surprise hit of the year, Louis Armstrong's million-selling version of "Hello Dolly" which, having single-handedly broken the British stranglehold on the Top of the U.S. charts, crossed the Atlantic, beat off a number of fiercely plussed cover versions and crashed into our Top Five. Whilst down in the lower half of the Twenty, Nino



**LITTLE RICHARD** made a minor comeback in 1964 with "Bama Lama Bama Loo", his last single on Specialty released here on London. He's pictured here in a photo dated 1962, with four keen young fans of his. Said Richard, of these fresh-faced boys "... they'll go a long way."

Tempo and April Stevens notched up their second and last British hit with yet another oldie, "Whispering," and visiting hurricane Little Richard proved that out-and-out rock can still shake the charts as his all-new composition "Bama Lama Bama Loo" stormed in within a month of release.

Hitwise, that was, more or less, it from London-American in 1964, except perhaps for the label's solitary "near miss"—Terry Stafford's U.S. Top Three smash, "Suspicion."

Some big American hits which completely missed out here during the year were "Daisy Petal Pickin'" from Jimmy Gilmer and the Fireballs; the country-styled "Haunted House" by Gene Simmons; Satchmo's "Dolly" follow-up, "I Still Get Jealous," and the instrumental smash, "Penetration" by the Pyramids. Also of special interest to R & B fringe fans) such big ones as the Dixiebelles' second U.S. chart-jumper, "Southtown U.S.A.," a smooth, jazz-accented "I Wish You Love" from Gloria Lynn; the standard "Ch Title" revived most rewardingly by Lenny Welch, and two belting instrumen-

tais: "20-75" by Willie Mitchell, and the second successful airing of "Tail Cool One" by the Waiters.

Whilst for those who preferred that their R & B came from the very crest of the "new wave," London's vast and appetising 1964 menu included such great originals as Lou Johnson's "There's Always Something There To Remind Me" and "Message To Martha;" "One Way Love" by the Drifters; the immortal "Pain In My Heart" which was the first British release from Otis Redding; Barbara Lynn's fine rock-in'n' soul opus, "Oh Baby (We Got A Good Thing Goin');" and a little thing called "My Girl Sloopy" which was performed "live in person" by the Vibrations. Plus other R & B chart makers like "Good-bye Baby (Baby Goodbye)," as soulfully delivered by Solomon Burke; "Can Your Monkey Do The Do?" from Rufus Thomas, and three others which just failed to make the U.S. Fifty: "Snap Your Fingers" revived by Barbara Lewis; "Around The Corner" by Ben E. King, and "Black Night" by Arthur Alexander which was the very last disc issued here under the London-Dot agreement.

ALAN STINTON

### LAMENTABLE

Only eight London-American discs appeared in our Top Twenty during 1964, less than half as many as in 1963 and the lowest total since the label's Great Awakentink in 1955. True, two of them did manage to make the Top here (and appear amongst the year's ten best-selling discs) but eight hits compared with the 1961 grand total of thirty-six was a truly lamentable figure made all the more dismal by the fact that six of the eight were issued here during the first six months of the year.

1963 favourites like the Crystals, Del Shannon and Chris Montez were long forgotten Top Twenty names in 1964, due to be joined in the "fallen idols" department as the year progressed by Nino Tempo and April Stevens and the Ronettes. One solitary London artist (Roy Orbison, of course) enjoyed un-diminished success, and the label's only other two Top Twenty entrants for the year were Louis Armstrong and Little Richard. Whilst to add to its problems, two more of the label's most loyal and productive U.S. sources did not renew their contracts but chose to become British labels in their own right. They were the stant Atlantic and Dot concerns which together had supplied London-American with no less than fifty-three of its biggest hits over the previous nine years.

Although Roy Orbison had taken the top honours in 1963 as the London label's best-selling artist,

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

# CONTROLLED PANIC-RIDDEN EXCITEMENT ON SPENCER LP

**SPENCER DAVIS GROUP:** "The Second Album." Look Away; Keep On Running; This Hammer; Georgia On My Mind; Please Do Something; Let Me Down Easy; Strong Love; I Washed My Hands In Muddy Water; Since I Met You Baby; You Must Believe Me; Hey Darling; Watch Your Step. (Fontana TL 5295).

SOMEWHERE between soulful blues and r-and-b you find an excellent medium—known as the Spencer Davis Group. Raving away like mad or oozing woe, the quartet puts across a sound that creates a sort of controlled panic-ridden excitement in their audience. It's rather a shame that two tracks on this album are already well-known via the charts, but the remaining ten make up for that fact. "Georgia On My Mind" has long been a favourite with Davis fans and here it is at last on wax. "Please Do Something" is a great rave-up number, Bobby Parker's "Watch Your Step" is equal in excitement and the album as a whole is an excellent showcase for Stevie Winwood's unbelievable voice and the group's beautiful sense of timing, rhythm and general musicianship.

JOHNNY CASH "Ballads of the True West Part 2: Bury Me Not On The Lone Prairie; Mean AS Hell; Sam Hall; 25 Minutes To Go, The Blizzard; Sweet Betsy From Pike; Green Grass The Lilies; Stampede; The Shifting Whispering Sands; Reflections (CBS BPG 62591)

SECOND album of this type from Johnny, this really is a superb example of cowboy folk culture sung by someone who really 'feels' the part. Johnny's stony voice handles these numbers well and this two-album set should sell well to country and cowboy fans.

CATERINA VALENTE'S "Greatest Hits" (Decca LK 4737).

SOMEbody once wrote "Caterina is simply the finest female entertainer in the world" which is praise indeed. However much of her versatility shows through on this set which includes "Malacena"; "Breeze and I"; "What A Difference A Day Made" and it's underlined by some marvellous understanding with the Werner Muller orchestra. Miss Valente obviously enjoys her singing.

THE KENNY CLARKE FRANCY BOLAND BIG BAND: "Now Hear Our Meaning" (CBS BPG 62567).

SIX trumpets, five trombones, five saxes, four rhythm... that's how big the band is. It's a multi-nation set, with plenty of British performers like Ronnie Scott, Kenny himself, Derek Humble, Jimmy Deuchar vying with top Americans. Continental produced by energetic Italian boss Giel Campi. Great Humble alto, but the solo standards generally are very high. Really moves on "Sabbath Messae-".

## 3 from Frank

**FRANK SINATRA:** "A Man And His Music"—Put Your Dreams Away; All Or Nothing At All; I'll Never Smile Again; There Are Such Things; I'll Be Seeing You; The One I Love Belongs To Somebody Else; Polka Dots And Moonbeams; Night And Day; Oh, What It Seemed To Be; Siliolique; Nancy; The House I Live In; From Here To Eternity.

Come Fly With Me; How Little We Know; Learnin' The Blues; In The Wee Small Hours Of The Morning; Young At Heart; Witchcraft; All The Way; Love And Marriage; I've Got You Under My Skin; Ring A-Ding Ding; The Second Time Around; The Summit; The Oldest Establishment; Luck Be A Lady; Call Me Irresponsible; Fly Me To The Moon; Softly, As I Leave You; My Kind Of Town; The September Of My Years (Reprise R 1016).

HOW do you start describing this sort of double-album set? Like "fabulous"? Possibly "immaculate"? Or how about "evergreen"? It's Frankie boy the gov'nor doing a narrative link between some of the songs that have made him what he is today. A singularly short-haired, non-microphone smashing, non-way-out start of the highest magnitude. The arrangements include Nelson Riddle, Gordon Jenkins, Billy May, Sy Oliver, Count Basie, Ernie Freeman, Johnny Mandel, Don Costa and sundry other greats. So how do you go wrong? Songs, as listed above, are highlights in the Sinatra career. He adds his own comments, pretty wryly in some cases. There's the bit with Crosby, Dino in "The Summit". Once Sinatra appealed to kiddies only... then he switched—and, as the sleeve notes say, you had to be old enough to buy booze to hear and see Sinatra. In 1961, he formed his own company, Reprise, leaving behind a mass of material with other companies. It's all here, folks 'n' fans. And I think it's so good that it deserves an Oscar on its own. You are listening, through these two albums, to the one great, indefinable, stand-out voice of a couple of decades. Just nip out and buy it.—PETER JONES, who gives it ★★★★★

**FRANK SINATRA:** "My Kind Of Broadway"—Everybody Has The Right To Be Wrong; Golden Moment; Luck Be A Lady; Lost In The Stars; Hello Dolly; I'll Only Miss Her When I Think Of Her; They Can't Take That Away From Me; Yesterdays; Nice Work If You Can Get It; Have You Met Miss Jones; Without A Song (Reprise R 1015).

OKAY, so this is Sinatra time, but I'd be selling myself short if I gave this less than five stars. It's a series of show-tunes, already sung-and-known by umpteen other stars; yet Frank gives each his own personal treatment. Oh gawd, said I, when I noted that he'd done "Hello Dolly", but it comes up bright as paint, because Sinatra's talent is bright and fresh as paint. Nobody else in the business could handle these songs in his way—he's inimitable despite many imitators. It's controlled singing, stylish singing, and often wonderful swinging. A big band and he goes vocally mad. It's great, great, great. Also there's an informative sleeve-note from Stan Cornyn on what it's like to be involved in a recording session with the Great Man.

★★★★★ PETER JONES

WILLIE NELSON "Country While His Own Songs" (RCA Victor RD 7749).

WELL-KNOWN country songs written Willie on some of his own songs. They include "Funny How Time Slips Away", made into a great hit by Jimmy Ellender and "Hello Walls". Willie's vocal style is low and pleasant, without any high-pitched whimsies of any sort. Maybe his voice isn't too strong, but there's a certain endearing charm about this album.

LOUIS ARMSTRONG: "Ambassador Satch" (CBS BPG 62302).

THIS was recorded during Louis' European tour of 1955 and some recorded in Amsterdam and the others in Milan. Titles are obviously fairly predictable: "Royal Garden Blues"; "Twelfth Street Rag"; "Tiger Rag"; "All Of Me"; "Tin Roof Blues"; but you also get the excitement, the inventiveness, the sheer joie de vivre of live appearances. Trummy, Ed Hall, Louis, Billy Kyle... all here.

FRANK FIELD: "Babes In The Wood" (Columbia SX 6009).

SONGS from the highly successful full pantomime at the London Palladium, featuring some excellent music from the Shadows, who handled the whole book. Most of the songs are by Frank, though "Rose Ballet" is just by Norrie Paramor's orchestra. Some stand-out songs are "There'll Be Another Spring"; "Then Came She"; "I Only Want To Be With You"; Frank's clean-cut voice comes over well — but he has to share the honours with the splendid writing of Hank, Bruce, Brian and John.

BILLY JOE ROYAL "Introducing" Pollyanna; Leaning On You; Heartaches and Teardrops; Funny How Time Slips Away; My Fondlest Memories; Down In The Boondocks; I Knew You When; Those Railroad Tracks In Between; Steal Away; Oh What A Night; King Of Fools; I've Got To Be Somebody (CBS BPG 62590).

RATHER underrated here, Billy Joe Royal is promising new talent who demonstrates considerable vocal versatility here. The magnificent "Down In The Boondocks" is supported by his next two singles "I Knew You When" and "I've Got To Be Somebody". Other good tracks include "Funny How Time Slips Away" and "Steal Away". Billy lives down his Pitney-ish reputation here and this LP deserves to sell well.

THE KINKS, THE SEARCHERS, BO DIDDLEY, CHUCK BERRY & THE HONEYCOMBS.

FIVE best-selling Pye albums have been re-released in the Golden Guinea label. They are "Kinks"; "Meet The Searchers"; "The Honeycombs"; "Chuck Berry"; and "Hey Bo Diddley". Obviously they are all superb bargains at the new price.

PETER NERO "In Person" (RCA Victor RD 7743).

THE contrived, yet delightfully enchanting piano style of Mr. Nero is given an unusual amount of atmosphere by "live" recording techniques. This set was recorded in Webster Hall, New York City and he's accompanied by bass and drums only. Titles include such goodies as "Button Up Your Overcoat"; "It's Alright With Me"; and "Love Is A Many Splendored Thing".



THE SPENCER DAVIS GROUP—unlike all the other discs on this page, the group's "Second Album" was reviewed by Richard Green, and not Peter Jones or Norman Jopling.

JEREMY TAYLOR AND ANDREW AND PAUL TRACEY: "Always Something New Out Of Africa" (Decca LK 4731).

THREE characters who came to Britain with the "Wait A Minim" success-revue. This album almost defies description. There are moments of mickey-taking, music, mad drumming. Weird instruments ranging from Coke bottles to five-string harps are employed. Quite fascinating.

CAB CALLOWAY: "The King Of Hi-De-Ho" (Ace of Hearts AH 100).

EARLY 1930 material from the foot-suited wild man of pop music. He really started off the jive-slang craze, carrying it on through World War II. Minnie The Moncher, included here, is the best sample of his then avant-garde vocal stylings.

JACKIE WILSON: "Spotlight On Jackie" (Coral LVA 9231).

WITH the help of a chorus and orchestra directed by talented Teacho Withshire, Jackie as ever lives up to his "Mr. Excitement" tag. A new recording of "Lonely Teardrops" comes off well, and there's a wonderfully soulful "What Kind of Fool Am I?" another good sample being "Georgia On My Mind". It's richly original vocal stylings, with a stack of vibrant vitality.

BABY WASHINGTON: "That's How Heartaches Are Made" (London HAC 8260).

MISS WASHINGTON has got the song-writing urge nowadays — samples here are "Hush Heart", "Standing On The Pier", "I've Got A Feeling". But her hit "Heartaches" is perhaps the strongest summary of her belting bluesy but vocal character. Big-ranged voice, too. Fans are becoming more aware of Baby's talented career — this set will help a lot. It swims, baby, it swims.

GEORGE JONES: "George Jones" (London HAB 8259).

FROM the "Starday" catalogue comes this typical C & W album from George who has improved since he made this album. But it's all good authentic C & W, which will sell well to a specialist market.

ARTIE SHAW ORCIB: "Did Someone Say A Party?" (Ace of Hearts AH 104).

PICTURE of a Pretty Girl on the front and a selection of the Shavian pre-war orchestra, which still holds a lot of magic. "Funny Valentine"; "All The Things You Are"; Cole Porter's "In The Still Of The Night"; all warmly dressed up with the stand-out clarinet tones of Artie. They called this band the best for dancing in the world. Maybe, maybe not. But it's a so-special set.

EDDIE CONDON: "We Called It Music" (Ace of Hearts AH 100).

OF course, this is truly great jazz history. Recorded from the mid-forties to the 1950 mark, you get great performers like Max Kaminsky, Teacarden, Pee Wee, Ernie Caceres, Hancock, Wetling, Touch and so on jamming it up on everything from "Improvisation for the March of Time" to Berlin's "Nobody Knows". And nearly 20 years later it still swims like mad.

XAVIER CUGAT: "Feeling Good" (Brunswick LAT 8625).

TWEN hits, like "It's Not Unusual", "Fiddler On The Roof", "Chim Chim Cher-ee" from the world of movies. All pulsating perfectly to a Latin American swing. Time does not ace Cugat's drive and enthusiasm. Dig LA and you'll die this lot.

MARTY GOLD & HIS ORCHESTRA: "Something Special For Movie Lovers" (RCA-Victor RD 7745).

SOME sweeping strings and wonderfully orchestrated versions of popular tunes from popular films. Some of the outstanding items are "I Could Have Danced All Night"; "Dear Heart" and "Climb Ev'ry Mountain". Very pleasant and a good adult album.

ERNEST TUBB "My Pick Of The Hits" (Brunswick LAT 8627).

IT'S a bumper month for country fans. Top Star Ernest Tubb and his fans — favourite songs which Ernest hasn't recorded before. Of course this is a "must" for all C & W fans, none of whom reside in the Record Mirror offices fortunately.

BRENDA LEE "Too Many Rivers" (It's Not Unusual; Call Me Irresponsible; Too Many Rivers; Who Can I Turn To; Whispering Stormy Weather; Hello Dolly; Unforgettable; Everybody Loves Somebody; No One; Truer Than True; Think (Brunswick LAT 8623).

A NUMBER of well-known songs are given the effervescent Brenda Lee treatment, which though slightly predictable is no less enchanting. Her last hit "Too Many Rivers" is here, and although this is by no means her best LP, it isn't her worst.

ANITA KERR QUARTET: "We Dig Mancini" (RCA Victor RD 7746).

TOP recording outfit, oft featured on television, blessed with tremendous versatility. Most of the tracks are of oft-repeated Mancini themes — "Peter Gunn"; "Charade"; "Mr. Lucky"; "Dear Heart" etc. But there's enough different done to them to make it all worth while again.

TOM JONES "A-Tom-ic Jones" (Dr. Love; Face Of A Loser; It's Been A Long Time Coming; In A Woman's Eyes; More; I'll Never Let You Go; The Loser; To Make A Big Man Cry; Key To My Heart; True Love Comes Only Once In A Lifetime; A Little You're So Good For Me; Where Do You Belong; These Things You Don't Forget (Decca LK 4743).

IT'S a pity that a record of this standard should have such an embarrassingly corny title and cover picture, which would have dated some ten years ago. The disc itself though is a gem, with Tom's exceptional talent showing through well. He shows his ballad side on "More" and several others while his version of "It's Been A Long Time Coming" is scarily bluesy. He makes the Freddie & the Dreamers number "A Little You" sound like a standard and he does several other Gordon Mills compositions proud, including "Where Do You Belong" and "I'll Never Let You Go". Certainly a worthwhile LP.

VARIOUS ARTISTS: "You Don't Have To Be Jewish" (London HAR 8256).

BY the writers and producers of the "First Family" hit comedy album, this is really a collection of contemporary Jewish humour, featuring stars like Lou Jacobi and Joe Silver. Twenty scenes, altogether, at least half showing: keep originally.

JACK JONES: "For Lovers Of All Ages" (London HAR 8257).

THIS teams the prolific Jack with some superb Nelson Riddle arrangements. He sticks to his love theme... some like "True Love" and "Tenderly" some like pop-aimed treatments. Others, like "You Made Me Love You", seem at first sight so loved, but they set tremendously adult treatments here. Heart, soul, mentality, sensitivity are the main ingredients.

GROUCHO MARX AND JERRY COLONNA: (Ace of Hearts AH 103).

OLD-STYLE humour which somehow lives on Jerry contributes his "Ebb Tide", of course, and "Sweet Adeline", but there's probably more interest in the Groucho side... "Thrus In 'Go West Young Man"; "Show Me A Rose"; "Dr. Hackenbush"; and "Father's Day". Of ureah historical interest.

ANDY KIRK: "Clouds Of Joy" (Ace of Hearts AH 105).

FROM the swing era of the early 1930's — the band of bassist Andy. It's the very earliest of his recorded work, features "Blue Clarinet Stomp"; "Dallas Blues" etc. Incidentally, the band didn't disband until 1948 of historical moment, this little lot.



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



PAUL and BARRY RYAN



MATT MONRO with MEL TORME



ADAM FAITH

# High-soaring Orbie and Piaf-y new Cilla. Improved Ryan boys and sing-along Adam while Sinatra's still the best. Toys attack Tchaikovsky and Dylan gets drowned by his backing. Usual Matt, and Stone composed Chris Farlowe.

**FRANK SINATRA:** There Are Such Things: I'll Never Smile Again (Reprise 23650). Lovely old ballad recalling the best of Sinatra and Sinatra material. Must sell well—just arrangement. ★★

**THE TURTLES:** Let Me Be Your Ma Said You Cried (Pye Int. 23341). Second single by American sextet, with a good beat, intriguing vocal touches but also a touch of samesness. ★★

**THE LOVIN' SPOONFULS:** You Didn't Have To Be So Nice; My Gal (Pye Int. 23344). Biggish hit in America, this four-man production has a fair enough beat and fair enough vocal touches but really doesn't say anything new. ★★

**THE CAPITOLS:** Honey And Wine; Boulogne (Pye 17025). A continental styled, mandolin-led, by the Irish show-band, with vocal backing. Pleasantly unusual. ★★

**BARRY MCGUIRE:** This Precious Time; Don't You Wonder Where It's At (RCA Victor 1487). Very good record, with simple start and building rounds, but we feel it may miss the charts. Barry semi-draws through a non-protest song, setting maximum effect from the lyrics. Might do it... might not. ★★

**ALLAN SHERMAN:** It's A Most Unusual Day (Pye); Peyton Place (Warner Bros. 374). Some amusing thoughts on a new play, or plot, extolled to the old musical tune by Mr. S. Lots of laughs from the audience... more from us. Unique. ★★

**VARIOUS ARTISTS:** Day Tripper etc.; My Ship Is Coming In (Top Six No. 24). Six hit tunes, most of them faithfully reproduced in a value-for-money single. Dead right most of the way. ★★

**THE MORGAN JAMES DUO:** Sweet Pussycat; Bye Bye Brown Eyes (Philips BF 1462). It swings but in a more commercial way than this duo usually create. Fine vocal touches, lots of musicianship, good songs. ★★

**BOBBY GOLDBORO:** Broomstick Cowboy; Ain't Got Time For Happy (United Artists UP 1120). Starts like a lullaby of reassurance to a child, then gets near the protest kick. Fine building arrangement. Could easily be a hit, especially strong on arrangement. ★★

**TWIGGY AND ANNE:** Some Do, Some Don't; With Open Arms (Columbia DB 7799). New girlie duo on a fast-moving near-country opus with some first-rate lyrics. Catchy enough to make the grade—and the flip shows their versatility. ★★

**HANK WILLIAMS JNR:** You're Ruinin' My Life; Pecos Jail (MGM 1294). Country-style artist on a more poppy sort of performance. Song is by John D. Loudermilk and has fine sentiments. Nice arrangement. ★★

**HELEN SHAPIRO:** Forget About The Bad Things; Wait A Little Longer (Columbia DB 7810). Lavish arrangement by Ivor Raymonde on a big ballad well-handled by Helen—her voice is vibrantly alert and expressive. Hope it does well. ★★

**MARK LEEMAN FIVE:** Forbidden Fruit; Going To Bluesville (Columbia DB 7812). Top side is famed by Nina Simone but the group do an individual job on it. Lacks real expression but could catch on. Flip is almost as strong—an Alan Klein composition. ★★

**GLORIA JONES:** Heartbeat Parts One and Two (Capitol CL 15429). Two part rave-up with beat-backing and some positively far-out warbling. Gloria goes near-mad in parts—but it's a specialist job. ★★

**JENNIFER LEWIS AND ANGELA STRANGE:** I've Heard It All Before; Bad Storm Coming (Columbia DB 7814). Neatly arranged vocal duo on a song written by the first-named of the team. Melodically strong, very charming. ★★

**DAVID BOWIE:** Can't Help Thinking About Me; And I Say To Myself (Pye 17020). Backed by the Lower Third, this is a Bowie-penned top deck with a good beat, neat vocalists and a mass of enthusiasm. Artist used to be known as Davie Jones—this underlines his promise. ★★

**SOUNDS OF LES AND BARRY:** Looie Girl; She Who Needs Me (Fontana TF 637). Les Reed and Barry Mason, who wrote both sides, get some unusual vocal sounds going over a compulsive backing. Rather original and good. ★★

**DONALD PEERS:** Put Your Head On My Shoulder; If I Had My Way (Columbia DB 7784). Reed-Mason sing-along bit with Donald exerting his usual charm. Square for the teens; but could call plenty support. ★★

**LITTLE RICHARD:** I Don't Know You've Got But It's Got Me (Paris One and Two (Fontana TF 632). Don Covay number given the full double-sided treatment by Richard, who builds to a massive climax. Great bluesy singing and a compact and exciting backing. Worth a specialist spin. ★★

**THE PROFILE:** Go To Find A Way; Don't Say Goodbye (Mercury MF 891). A neat little beat-ballad, well-handled by a promising group. Good lead singing and nice sense of musical harmonies. ★★

**THE ESCORTS:** Let It Be Me; Mad Mad World (Fontana TF 631). Excellent group release of the Gilbert Becaud song. The boys get a soft sort of vocal sound and sell well—very well. Could easily do well, given just a few more plugs. ★★

**DEAN FORD AND THE GAYLORDS:** He's A Good Face But He's Down And Out; You Know It Too (Columbia DB 7805). Best yet from the group who deserve to break through with this competent, controlled, yet exciting patch of vocal-instrumental. An unusual song, too. Highly commercial. ★★

**TOM DUNPHY:** I Know What It's Like; My Little Girl (HMV Pop 1505). With Showband backing, Tom sings slightly waveringly, but engagingly Irishly, a useful mid-tempo ballad. ★★

**BOOKER T AND THE MG'S:** Be My Lady; Red Beans And Rice (Atlantic AT 4063). So-so instrumental of a theme which isn't particularly distinguished. Nice guitar phrases. ★★

**MRS. MILLS:** Newsboy; Someone Like You (Parlophone R 3399). Predictable piano-tackling on an above-average little melody. ★★

**THE DRIFTERS:** We Gotta Sing; Nylon Stockings (Atlantic AT 4062). A Mann-Weill song which could easily get the boys back in the charts. Nice tempo, excellent and brassy arrangement with interesting phrasing from the lead voice. Only just missed a Top Fifty Tip. ★★

**HENRY MANCINI:** Moment to Moment; Soldier In The Rain (RCA Victor 1498). Two massive movie themes by Mr. Mancini, featuring his orchestra and choir. Top side is the stronger, but it's a value-for-money coupling. ★★

**NASHVILLE TEENS:** The Hard Way; Upside Down (Decca F 12316). Excellent performance and the disc only just misses a Fifty Tip. It's well arranged and stacked with power, though there are moments when it seems to ramble on a bit. Great instrumental bits on a challenging song. ★★

**PATTY LABELLE AND HER BELLES:** Over The Rainbow; Groovy Kind of Love (Atlantic AT 4064). Slow and fiery, feelingful treatment of the Judy Garland oldie. With Patty singing out so emotionally, this could easily get in the charts, though there will be some who feel she overdoes it. In more relaxed moments, however, it's darned good singing—only just missed a "Tip". ★★

**JOE HINTON:** Just A Kid Named Joe; Pledging My Love (Vocalion 9253). Sentimental slab of corn, with Joe in only-fair voice. Clever little arrangement. ★★

**JOHN SCHROEDER ORCH.:** Hungry For Love; Soul Destroyer (Pye Piccadilly 25285). Bitingly successful performance this, weighing in good piano. Theme develops well—plenty excitement. ★★

**BILLY VAUGHN:** Michelle; Elaine (Dot 16889). Lennon-McCartney tune, with the Vaughn squareness taking it with fair originality. Chorus. ★★

**BOBBY VINTON:** Satin Pillows; Careless (Columbia DB 7808). Straightforward treatment of a sing-along song which is doing well in the States but will probably miss out here. ★★

**GORDON FRANKS ORCH.:** Newsboy; Music Through Midnight (CBS 202024). Theme music well performed and with enough catchiness to sell well—maybe over a long period. ★★

**BILLY JOE ROYAL:** I've Got To Be Somebody; You Make Me Feel Like A Man (CBS 201883). Big dramatic ballad, sung in a curiously high-pitched voice by Billy Joe who could easily have a sizeable hit here, given enough radio and TV support. Song is from his new LP and written, recorded, and now produced by Joe South. Nice lyrics. ★★

**STEVIE WONDER:** Uptight (Everything's Alright); Purple Rain Drops (Tamlia Motown TMG 545). More commercial than usual, this one opens with ponderous beat, then gives Stevie full rein and a massive mid-tempo. Talented, but rather specialist, performance. ★★

**ROY ORBISON:** Breakin' Up Is Breakin' My Heart; Wait (London HLU 10015). Hit-sounding item from the pen of Roy and his mate, Mr. Dees. Good percussive sounds early on as the mood is set, then that highly distinctive high-soaring voice takes over at a fair old nick. Good words, tinged as ever with sadness. Roy works in a most professional way with the chorus and backing group. Lovely strings. A minor hit at least. Excitantly dramatic flip.

**TOP FIFTY TIP:** FRANK SINATRA: It Was A Very Good Year; Moment To Moment (Reprise 20429). Sinatra is getting all the publicity how and this particular single is strong enough on romantic and nostalgic ingredients to make the charts. Lovely background arrangement as he sings through the years, all the years, that have been good for him. Voice crackling up? Still better than the other side.

**TOP FIFTY TIP:** BOB DYLAN: Can You Please Crawl Out Your Window; Highway 61 Revisited (CBS 20190). Full-blooded amplified backing for this one which should be a very big hit here. A sort of jangling effect, with producer Bob Johnson getting a good excitement but away from the folk sound. Bob does his drawing bit on some outstanding lyrics, but occasionally is near-swamped by the backing. Yep, a definite hit, with a good beat, good performance. Flip is the pacey bit from his LP.

**TOP FIFTY TIP:** THE TOYS: Attack; See How They Run (Stateside SS 483). Must be a hit, this, though it's not as strong as the trio's recent biggie. It's based on a Tchaikovsky theme with lead voice almost squeaking through the opening phrases, then the girls come in... almost as if the disc is being played too fast. However, it is melodic and strong and catchy. Yes, a hit. Flip is a good teen ballad.

**TOP FIFTY TIP:** MATT MONRO: Beyond The Hill; How Do You Do (Parlophone R 5397). Another wondrous ballad from Matt, obviously good enough to make inroads in the charts. It was written by Don Black and Vic Lewis, is a slow and sentimental ballad with fully-scored arrangement from Johnny Spence. Lyrics specially strong, it's a sob-in-the-throat sort of thing, full of nostalgia and hope. Matt's phrasing, as ever, is magnificent. Flip, surprisingly, was penned by Mike and Bernie Winters, also very good.

**TOP FIFTY TIP:** CHRIS FARLOWE: Think; Don't Just Look At Me (Immediate 023). Produced by the new team of Jagger-Richards-Oldham, it's certainly the best thing Chris has done—and we predict a goodly hit for it. It's a Jagger-Richards song, building all the way, with Chris really living up to his reputation for fiery and bluesy performing. Goes like the proverbial clappers later on, with a marvelously well-round backing sound. Flip, also commended, is penned by Andrew Oldham. Good coupling. TOP FIFTY TIP.

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in person

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The Tony Hall Column



Here's the group that sent shivers up my spine



TONY with PATTY LABELLE and her BELLES, left to right, Patty, Nona, Tony Hall, Sarah and Cindy.

WHATEVER you do, don't miss Patty LaBelle and her Belles. They're one of the most sensational acts I've ever seen in my life. And Patty herself is simply fantastic. What a voice! Its power is explosive. And as for her ears... well, there are some notes that would make a dog's ears stand on end!

For once, here's a group that is even more impressive 'live' than on record. At this writing, I've heard them twice. At rehearsal at the Marquee. When they weren't really trying. Even then, Patty's coda to "You'll Never Walk Alone" gave me shivers at the bottom of the spine. Then again, on their opening night at a packed-to-capacity Scotch of St. James. With their British backing group suffering more than somewhat from first-night nerves. Among the audiences: The S'ones (with whom they toured in the States) and the Animals.

BALLAD SPECIALISTS

What distinguishes this group—apart from Patty's incredibly powerful voice—is that it specialises in ballads. And standard ones at that. Sure, they do things like Sam Cooke's "Got The Whole World Shakin'": "The Marvelous "I Do". Ben E. King's "Stand By Me" and their own white-back hit, "I Sold My Heart To The Junkman". But it's on such seemingly improbable material as "You'll Never Walk Alone", "I Believe", "Danny Boy", and their new rush-release single, "Somewhere Over The Rainbow" that they really excel. Personally, I can't stand "Believe" and "Boy" in their normal pub-closing-time context. But the way Patty does them, that's something else! And their in-person "All Or Nothing" is even more exciting than the record.

They're doing lots of TV. But tomorrow (Friday) on RSG will be their most important "live" appearance. I think they'll bring the house down. (And what a bill with them... Lee Dorsey, Fontella Bass, and our own Tom Jones... wow!)

The girls are groovy people, too. Certainly the nicest I've met since the Ronettes. Patty herself is wild! Her nickname is "Michael the Roadrunner" (she was a great athlete at high school). She goes in for the weirdest sunglasses. Sarah (known as "Inch" because of her height) is a little doll. Cute as a button. Crazy about clothes. Wears wild outfits. She's also a very fine lead singer—on "I Do" and "Junkman".

Nona (known as "Droopy" because of her expression) gets lots of male appreciation, as indeed they all deservedly do. She's got some Indian blood in her. She also takes leads—like on "Stand By Me". Finally, there's Cindy (unkindly named "Fant"—an abbreviation—because of her size!). She has to be called half-an-hour earlier than the others, because she likes to take her time. But she's really sweet and very intelligent. While the others are still studying, she's already graduated. She's the "deep thinker" of the group. Digs reading and relaxing. She likes to watch television, too.

SENSE OF HUMOUR

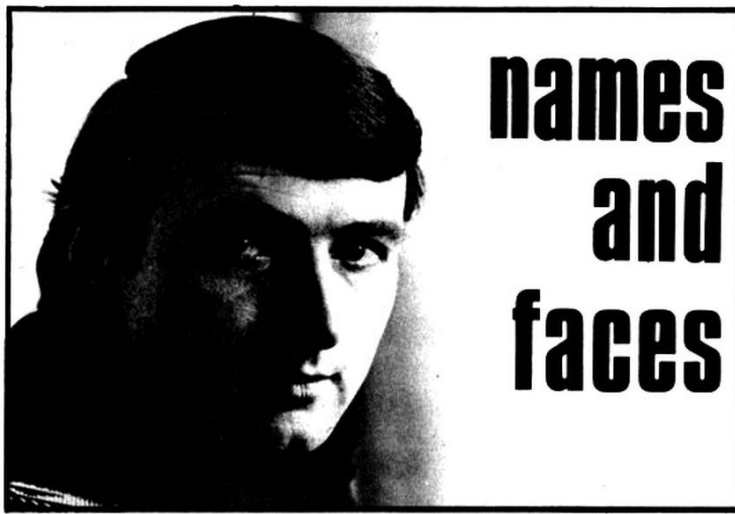
All in all, they're a gas, with a hilarious show-closing, fast dance routine. And with, I understand, a wicked sense of humour. In America, they can work 52 weeks a year for good money. Even though they didn't have any records for nearly three years. I'd love to see that act on a stage with a good big-band backing. They're good enough to do "Sunday Night At The London Palladium". Maybe next trip they will.

By the way, the girls told me they back Wilson Pickett on his next single. Can't wait to hear it. Their own new record of "Rainbow" Opinions are divided as to how commercial it is for this market. But unanimous about Patty's tremendous performance. Time will tell.

Haven't had the space recently to say how much I dig the Spencer Davis hit, "Keep On Running". And how pleased I am that Steve Winwood's groovy voice has at last been recognised. (RM Reader Patrick Crowley of Worcester, please note!). I'm happy, too, for composer Jackie Edwards (whose own Island LP has just arrived—can't wait to hear it). And for managers, Chris Blackwell and Chris Peers. Who've had a comparatively lean time since the demise of Millie Small.

The next singer to happen could easily be Chris Farlowe. He's now probably the most "in" commercially unrecognised singer. His "Midnight Hour" performances brought him considerable acclaim. His new single on Immediate is out tomorrow. A Mick Jagger-Keith Richards song called "Think". Produced by Mick, Keith and Andrew Oldham. Farlowe's performance is most impressive. The record needs a couple of hearings before it all falls into place. But it could "happen". Watch out for it.

Music to make you feel good? Try "The Kettes". "I'm So Thankful" (Polydor). This is the record Station WWRL dedicated to me when I was in New York. Not a smash hit. But a "must" for TH Column readers.



names and faces

It's first time in the charts for Crispian St. Peters (above), the 22-year-old from Swanley in Kent. So far in his career Crispian has had a pronounced taste for wearing black but he has no cause for the mournful look now—except, perhaps, for a slight regret that after writing 80 songs he has achieved a hit with "You Were On My Mind," which he heard on an LP by Barry McGuire. "I met Barry while he was over here and he suggested it might suit me," says the grateful Crispian.



David and Jonathan (above), the boys who wrote "You've Got Your Troubles" for the Fortunes, are now doing nicely with their version of "Michelle," by those "other" writers, Messrs. Lennon and McCartney. David, alias Roger Greenway, and Jonathan (otherwise Roger Cook) were recorded by Beale producer George Martin, who'd previously had them singing in the background on another production.



Ask a group to play for more than about 45 minutes and a minor revolt develops. But the Cardinals (above) recently broke the world record for non-stop playing and it took them something like FIVE DAYS at London's Scene Club. The East London group got a lot of publicity as a result and are making a record for EMI this week. Further proof of their talent lies in the fact that Rank's are making a 20-minute documentary in the "Look At Life" series next month.



Here are the Overlanders (above), talented group who are carving off a hefty slice of the sales on the much-covered Beale song "Michelle." The boys recorded it in a hurry, between engagements, and are fingers-crossed that sales continue. Recently they added drums and bass to their line-up—said Laurie Overlander: "We found it a risky business to use local musicians." The boys have been a knock-out success on the continent.



The New Breed (left) — formed in the middle of November and already making their mark on the scene — have an average age of 17. They consist of one Briton and two cockney — speaking Greeks. A brochure kindly supplied by their publicist states: "MEMO TO JOURNALISTS — If any of you speak Greek, you'll get the story of your life from the New Breed." Alas, we can't oblige, so we'll just note that their first disc is titled "Friends And Lovers Forever."

great LPs



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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 WE CAN WORK IT OUT\*  
1 (5) Beatles (Capitol)
- 2 SOUNDS OF SILENCE\*  
2 (7) Simon and Garfunkel (Columbia)
- 3 AS TEARS GO BY  
4 (4) Rolling Stones (London)
- 4 FIVE O'CLOCK WORLD\*  
2 (5) Vocalese (Co and Ce)
- 5 SHE'S JUST MY STYLE\*  
10 (6) Garry Lewis (Liberty)
- 6 A MUST TO AVOID\*  
4 (4) Herman's Hermits (MGM)
- 7 EBB TIDE\*  
4 (7) Righteous Brothers (Philips)
- 8 FLOWERS ON THE WALL  
12 (4) Starliner Brothers (Columbia)
- 9 THE MEN IN MY LITTLE GIRL'S LIFE  
12 (3) Mike Douglas (Epic)
- 10 I GOT YOU  
3 (10) James Brown (Kins)
- 11 NO MATTER WHAT SHAPE YOU'RE IN  
14 (4) T. Bones (Liberty)
- 12 YOU DON'T HAVE TO BE SO NICE\*  
14 (4) Levin Spoonful (Kama Sutra)
- 13 BARBARA ANN  
29 (3) Beach Boys (Capitol)
- 14 OVER AND OVER\*  
5 (9) Dave Clark Five (Epic)
- 15 DAY TRIPPER\*  
11 (4) Beatles (Capitol)
- 16 ENGLAND SWINGS\*  
8 (19) Roger Miller (Smash)
- 17 THE DUCK\*  
19 (3) Jackie Lee (Mirwood)
- 18 SPANISH EYES  
22 (5) Al Martino (Capitol)
- 19 MAKE THE WORLD GO AWAY\*  
12 (6) Eddy Arnold (RCA)
- 20 IT'S MY LIFE\*  
22 (9) Animals (MGM)
- 21 LET'S HANG ON\*  
15 (7) Four Seasons (Philips)
- 22 THUNDERBALL\*  
26 (5) Tom Jones (Parrot)
- 23 SATIN PILLOWS\*  
24 (4) Bobby Vinton (Epic)
- 24 A SWEET WOMAN LIKE YOU\*  
25 (5) Joe Tex (Dial)
- 25 JENNY TAKE A RIDE\*  
22 (3) Mitch Ryder & Detroit Wheels (New Voice)
- 26 YOU'VE BEEN CHEATING\*  
27 (3) Impressions (ABC)
- 27 JUST LIKE ME\*  
33 (4) Paul Revere and Raiders (Columbia)
- 28 A WELL RESPECTED MAN\*  
34 (4) Kinks (Reprise)
- 29 ATTACK\*  
42 (2) Len Barry (Decca)
- 30 MY LOVE  
- (1) Petula Clark (Reprise)
- 31 LIKE A BABY\*  
42 (2) Len Barry (Decca)
- 32 LIES\*  
- (1) Kalechobrokers (Challenge)
- 33 ZORBA THE GREEK  
45 (2) Herb Alpert and the Tijuana Brass (A & M)
- 34 HOLE IN THE WALL  
37 (8) Packers (Pure Soul)
- 35 I'VE GOT TO BE SOMEBODY\*  
36 (4) Billy Joe Royal (Columbia)
- 36 LOOK THROUGH ANY WINDOW\*  
36 (4) Hollies (Imperial)
- 37 SECOND HAND ROSE\*  
38 (3) Barbara Streisand (Columbia)
- 38 A YOUNG GIRL\*  
41 (4) Noel Harrison (London)
- 39 TELL ME WHY\*  
79 (2) Elvis Presley (RCA)
- 40 UP TIGHT\*  
56 (2) Stevie Wonder (Tamla)
- 41 IT WAS A VERY GOOD YEAR\*  
45 (2) Frank Sinatra (Reprise)
- 42 SPREAD IT ON THICK  
- (1) Gentrys (MGM)
- 43 GOING TO A GO GO  
- (1) Miracles (Tamla)
- 44 A TASTE OF HONEY\*  
16 (14) Tijuana Brass (A & M)
- 45 ARE YOU THERE\*  
- (1) Dionne Warwick (Scepter)
- 46 CRYING TIME\*  
- (1) Ray Charles (ABC)
- 47 TIJUANA TAXI  
48 (2) Herb Alpert and the Tijuana Brass (A & M)
- 48 TURN! TURN! TURN!\*  
29 (11) Byrds (Columbia)
- 49 UNDER YOUR SPELL AGAIN  
- (1) Johnny Rivers (Imperial)
- 50 RECOVERY\*  
- (1) Fontella Bass (Checker)

\*An asterisk denotes record released in Britain



George Harrison—number 1

### TOP E.P.'s

- 1 NO LIVING WITHOUT YOUR LOVING  
1 Manfred Mann (HMV)
- 2 BEATLES MILLION SELLERS  
3 Beatles (Parlophone)
- 3 KWYET KINKS  
1 The Kinks (Pye)
- 4 THE SEEKERS  
2 The Seekers (Columbia)
- 5 TONY BENNETT  
10 Tony Bennett (CBS)
- 6 DODDY AND THE DIDDYMEN  
3 Ken Dodd (Columbia)
- 7 THE UNIVERSAL SOLDIER  
5 Donovan (Pye)
- 8 ANDY WILLIAMS' FAVOURITES No. 1  
7 Andy Williams (CBS)
- 9 DYLAN  
11 Bob Dylan (CBS)
- 10 GOT LIVE IF YOU WANT IT  
11 The Rolling Stones (Decca)
- 11 BEATLES FOR SALE No. 1  
13 Beatles (Parlophone)
- 12 TAKE FOUR—BY CLIFF RICHARD  
5 Cliff Richard (Columbia)
- 13 BEATLE CRACKER MUSIC  
17 The Arthur Wilkinson Orchestra (EMI)
- 14 THE ONE IN THE MIDDLE  
12 Manfred Mann (HMV)
- 15 FIVE YARDBIRDS  
9 The Yardbirds (Columbia)
- 16 BACHELORS HITS VOL. 2  
20 Bachelors (Decca)
- 17 YOU PUT THE HURT ON ME  
15 Spencer Davis Group (Fontana)
- 18 BARBRA STREISAND  
- Barbra Streisand (CBS)
- 19 THE ANIMALS ARE BACK  
15 Animals (Columbia)
- 20 FARLOWE IN THE MIDNIGHT HOUR  
- Chris Farlowe (immediate)

### TOP L.P.'s

- 1 RUBBER SOUL  
1 Beatles (Parlophone)
- 2 SOUND OF MUSIC  
2 Soundtrack (RCA Victor)
- 3 HELP  
4 Beatles (Parlophone)
- 4 MARY POPPINS  
5 Soundtrack (H.M.V.)
- 5 A WORLD OF OUR OWN  
8 The Seekers (Columbia)
- 6 TEARS OF HAPPINESS  
4 Ken Dodd (Columbia)
- 7 MY GENERATION  
5 The Who (Brunswick)
- 8 FAREWELL ANGELINA  
7 Joan Baez (Fontana)
- 9 OUT OF OUR HEADS  
10 Rolling Stones (Decca)
- 10 ALMOST THERE  
5 Andy Williams (CBS)
- 11 THE OTHER SIDE OF DUDLEY MOORE  
16 Dudley Moore (Decca)
- 12 TAKE IT EASY WITH THE WALKER BROTHERS  
12 Walker Brothers (Philips)
- 13 HIGHWAY 61 REVISITED  
11 Bob Dylan (CBS)
- 14 THE KINKS' KONTROVERSY  
15 Kinks (Pye)
- 15 THEIR FIRST LP  
20 Spencer Davis Group (Fontana)
- 16 IN SAN FRANCISCO  
17 Tony Bennett (CBS)
- 17 MAGIC OF THE MINSTRELS  
13 Black and White Minstrels (HMV)
- 18 HAREN HOLIDAY  
- Elvis Presley (RCA)
- 19 SHIRLEY BASSEY AT THE PIGALLE  
- Shirley Bassey (Columbia)
- 20 ELVIS FOR EVERYBODY  
14 Elvis Presley (RCA)

### 5 YEARS AGO

- 1 ARE YOU LONE-SOME TONIGHT  
2 Elvis Presley
- 2 POETRY IN MOTION  
1 Johnny Tillotson
- 3 PEPE  
4 Duane Eddy
- 4 I LOVE YOU  
3 Cliff Richard
- 5 PORTRAIT OF MY LOVE  
6 Matt Monro
- 6 SAILOR  
- Petula Clark
- 7 RUBBER BALL  
20 Bobby Vee
- 8 COUNTING TEARDROPS  
7 Emile Ford
- 9 YOU'RE SIXTEEN  
11 Johnny Burnette
- 10 RUBBER BALL  
- Marty Wilde
- 11 STAY  
12 Maurice Williams
- 12 SAVE THE LAST DANCE FOR ME  
3 The Drifters
- 13 BUONA SERA  
10 Acker Bilk
- 14 IT'S NOW OR NEVER  
9 Elvis Presley
- 15 PERIFIDIA  
8 Ventures
- 16 NORTH TO ALASKA  
15 Johnny Horton
- 17 MANY TEARS AGO  
- Connie Francis
- 18 PILTDOWN RIDES AGAIN  
13 Pildown Men
- 19 SAILOR  
- Anne Shelton
- 20 FIRST TASTE OF LOVE  
- Ben E. King
- 21 LITTLE GIRL  
20 Marty Wilde

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 DAY TRIPPER/WE CAN WORK IT OUT  
1 (5) Beatles (Parlophone)
- 2 KEEP ON RUNNING  
5 (16) Spencer Davis Group (Fontana)
- 3 WIND ME UP  
2 (10) Cliff Richard (Columbia)
- 4 THE CARNIVAL IS OVER  
3 (11) Seekers (Columbia)
- 5 MY SHIP IS COMING IN  
6 (6) Walker Bros. (Philips)
- 6 THE RIVER  
4 (8) Ken Dodd (Columbia)
- 7 LET'S HANG ON  
8 (10) Four Seasons (Philips)
- 8 TILL THE END OF THE DAY  
10 (6) Kinks (Pye)
- 9 A MUST TO AVOID  
19 (3) Herman's Hermits (Columbia)
- 10 MERRIE GENTLE POPS  
9 (4) Barron Knights (Columbia)
- 11 TEARS  
7 (12) Ken Dodd (Columbia)
- 12 SPANISH FLEA  
21 (5) Herb Alpert (Pye)
- 13 I-3  
11 (16) Len Barry (Brunswick)
- 14 RESCUE ME  
13 (6) Fontella Bass (Checker)
- 15 A HARD DAYS NIGHT  
16 (12) Peter Sellers (Parlophone)
- 16 MY GENERATION  
12 (10) The Who (Brunswick)
- 17 MY GIRL  
20 (7) Otis Redding (Atlantic)
- 18 TO WHOM IT CONCERNS  
15 (6) Chris Andrews (Decca)
- 19 A LOVER'S CONCERTO  
17 (10) The Toys (Stateside)
- 20 IF I NEEDED SOMEONE  
22 (5) Hollies (Parlophone)
- 21 MARIA  
14 (7) P. J. Proby (Liberty)
- 22 TAKE ME FOR WHAT I'M WORTH  
27 (4) Searchers (Pye)
- 23 WAR LORD  
22 (7) Shadows (Columbia)
- 24 ENGLAND SWINGS  
21 (2) Roger Miller (Philips)
- 25 PRINCESS IN RAGS  
18 (16) Gene Pitney (Stateside)
- 26 BYE, BYE BLUES  
23 (2) Bert Kaempfert (Polydor)
- 27 THE VERY THOUGHT OF YOU  
26 (2) Tony Bennett (CBS)
- 28 YOU WERE ON MY MIND  
45 (2) Crispian St. Peters (Decca)
- 29 TAKE ME TO YOUR HEART AGAIN  
49 (2) Vince Hill (Columbia)
- 30 YOU MAKE IT MOVE  
41 (2) Dave, Dee, Doz, Beaks, Mick and Tich (Fontana)
- 31 I LEFT MY HEART IN SAN FRANCISCO  
25 (3) Tony Bennett (CBS)
- 32 YESTERDAY MAN  
24 (14) Chris Andrews (Decca)
- 33 GIRLS, GIRLS, GIRLS  
37 (5) Fourmost (Parlophone)
- 34 A GROOVY KIND OF LOVE  
- (1) The Mindenders (Fontana)
- 35 GET OFF OF MY CLOUD  
39 (11) Rolling Stones (Decca)
- 36 MICHELLE  
- (1) The Overlanders (Pye)
- 37 POSITIVELY 4th STREET  
28 (11) Bob Dylan (RCA)
- 38 HELLO DOLLY  
42 (2) Bachelors (Decca)
- 39 MICHELLE  
- (1) David and Jonathan (Columbia)
- 40 HOW CAN YOU TELL  
32 (8) Sandie Shaw (Pye)
- 41 DON'T FIGHT IT  
26 (12) Wilson Pickett (Atlantic)
- 42 TELL ME WHY  
47 (3) Elvis Presley (RCA)
- 43 GIRL  
- (1) St. Louis Union (Decca)
- 44 MIRROR, MIRROR  
- (1) Pinkerton's Assort. Colours (Decca)
- 45 IT WAS EASIER TO HURT HER  
40 (5) Wayne Fontana (Fontana)
- 46 THUNDERBALL  
- (1) Tom Jones (Decca)
- 47 LIKE A BABY  
- (1) Len Barry (Brunswick)
- 48 LOVE'S JUST A BROKEN HEART  
- (1) Cilla Black (Parlophone)
- 49 I HEAR A SYMPHONY  
39 (4) Supremes (Tamla Motown)
- 50 EBB TIDE  
- (1) Righteous Bros. (London)

A blue dot denotes new entry.



Hollies—number 20

### BRITAIN'S TOP R & B SINGLES

- 1 A SWEET WOMAN LIKE YOU  
1 Joe Tex (Atlantic 4058)
- 2 MY GIRL  
3 Otis Redding (Atlantic 4059)
- 3 EVERYTHING IS GONNA BE ALRIGHT  
4 Willie Mitchell (London 10004)
- 4 RESCUE ME  
15 Fontella Bass (Chess 8023)
- 5 DON'T FIGHT IT  
6 Wilson Pickett (Atlantic 4052)
- 6 SOMETHING ABOUT YOU  
9 Four Tops (Tamla-Motown 542)
- 7 LIAR LIAR  
5 Castaways (London HL 16063)
- 8 HARLEM SHUFFLE  
11 Bob and Earl (Sue WI 374)
- 9 THE DUCK  
14 Jackie Lee (Fontana 646)
- 10 SEE SAW  
8 Don Covay (Atlantic 4056)
- 11 MY GIRL HAS GONE  
18 Miracles (Tamla-Motown 540)
- 12 AIN'T THAT PECULIAR  
7 Marvin Gaye (Tamla-Motown 539)
- 13 ALL OR NOTHING  
12 Pattie La Belle & the Bluebelles (Atlantic 4055)
- 14 ONLY LOVE CAN SAVE ME NOW  
15 Solomon Burke (Atlantic 4061)
- 15 EVERYBODY LOVES A GOOD TIME  
15 Major Lance (Columbia 7275)
- 16 CHEATING  
- Impressions (HMV 1458)
- 17 APPLE OF MY EYE  
- Roy Head (Vocalion 9256)
- 18 LOVER'S CONCERTO  
19 Toys (Stateside 460)
- 19 RECOVERY  
- Fontella Bass (Chess 8027)
- 20 MY BABY  
18 Temptations (Tamla-Motown 541)

### BRITAIN'S TOP R & B ALBUMS

- 1 IN THE MIDNIGHT HOUR  
1 Wilson Pickett (Atlantic 9037)
- 2 IMPRESSIONS BIG 16  
2 The Impressions (HMV 1925)
- 3 SOUL BALLADS  
2 Otis Redding (Atlantic 5029)
- 4 COME ON HOME  
5 Jackie Edwards (Island HLP 821)
- 5 SAM COOKE AT THE COPA  
- Sam Cooke (RCA 7674-Victor)
- 6 DANCE PARTY  
4 Martha and the Vandellas (Tamla-Motown 11012)
- 7 MORE HITS BY THE SUPREMES  
- Supremes (Tamla Motown 11020)
- 8 ETTA JAMES ROCKS THE HOUSE  
4 Etta James (Chess 4592)
- 9 SHOTGUN  
7 Junior Walker and the All Stars (Tamla-Motown 11017)



## THE GENERATION

IT'S UP TO YOU

BM 56 042

## PAUL

WILL YOU FOLLOW ME

BM 56 045

## GABRIELI BRASS

RIDE YOUR PONY

BM 56 047

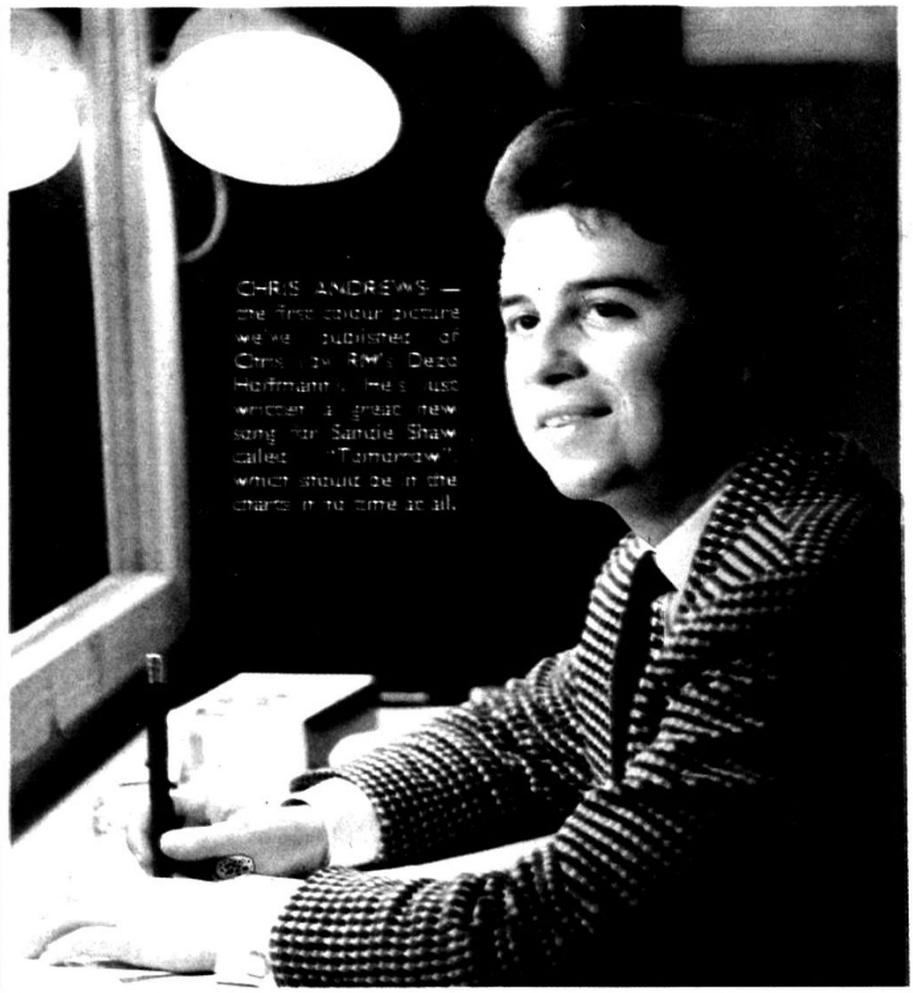
**T**HE Beatles have requested that Tamla songwriting team Holland-Duizer-Holland write a song for them—the team are responsible for all the top hits by the Supremes and Four Tops. Mick Jagger seen in the Soho Record Centre buying a copy of "Rubber Soul". Righteous Brothers leave Philles for Verve. The Exalters revise the Jarmels hit "A Little Bit Of Soap". Frank Sinatra has never had a million-selling single. Neil Sedaka tipped for a comeback with "The Answer To My Prayer". Johnny Cash pleads guilty to possessing drugs. Len Barry sold one and a half million copies of "1,2,3" in America alone. Thanks to Elvis' commendation to the King of Thailand, the Honeycombs were the first group ever to visit that country. Dave Dee, Dozy, Beaky, Mick and Tich all play each others' instruments. was the Pretty Things "Midnight To Six Man" dedicated to RM's Richard Green?



A certain record paper we could name is on such 'exclusive' terms with Elvis Presley that its 'best columnist' can't even get his birthday right. Cilla's new hit slightly reminiscent lyrically of "Smoke Gets In Your Eyes" had a drastic drop in the British sales of U.S. trade magazine "Billboard"—the only possible result of a 100% price increase. Lee Dorsey's American hit "Get Out Of My Life Woman" to be issued here next week sounds like "Shotgun" part five. "Sound of Silence" vaguely reminiscent of "Sealed With A Kiss" release here of Four Seasons' minor American hit (No. 84) "Little Boy In Grown Up Clothes" unlikely as their current label Philips owns British rights to Vee Jay for which the song was recorded some years ago. Latest from Gary Lewis actually has something — it would have suited the Beach Boys. Peter Cooke funnier than ever in his latest batch of Watney commercials. "Love Is Just A Broken Heart" reminiscent of an Edith Piaf song. chart-jumper Herb Alpert's "Spanish Flea". Four Seasons lead singer Frank Valli has a solo hit stateside with "You're Gonna Hurt Yourself"—he's now making records under his own name, that of the Four Seasons and that of the Wonder Who. Bob Dylan's latest a real let-down. Eric Sykes should be re-booked for Juke Box Jury post haste.

American burglar Jim Adams started his own record company as no existing record companies would use material by an ex-con. four of the discs in Radio London's fab forty not yet in the top fifty national chart isn't it about time James Brown's "I Got You" was issued?

Dave Rowberry sat in at a Tufnell Park pub on Saturday and wasn't recognised. Charles Dickens signed to Immediate. Mark Holan making two films this week. Top Six records are like musical Identikit. Roy Tempest running weekly courses for bookers. folk singer Charles Brutus McClay describes the Who's style as "all this mucking about". Yardbirds recorded at Chess in Chicago. Spencer Davis Group and Millie have same manager in Chris Blackwell. the Action are. Freddie Lennon quite a character. Gary Leeds interested in archery. Ted Heath in his 21st year as a bandleader. Paris version of the Marquee is Le Golf Drouot already 30 covers of "Michelle". Nashville Teens drummer Barry Jenkins learning the guitar. late but deserved success for Spencer Davis Group's first LP is Donovan's "For John and Paul" really a Beatles tribute? Jimmy Radcliffe part-wrote Helen Shapiro's newie. Alan Price Set playing fierce music. Matt Monro's new "A" side penned by agents Don Black and Vic Lewis. congratulations to Mr. and Mrs. Joe Brown. Shirley Bassey sings the title song of the Rod Taylor-Trevor Howard thriller "The Liquidator".



CHRIS ANDREWS — the first colour picture we've published of Chris by RM's Dezo Hoffmann. He's just written a great new song for Sandie Shaw called "Tomorrow" which should be in the charts in a few days.

# "THE CHOSEN FEW"

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