

Record Mirror

Largest selling colour pop weekly newspaper 6d.
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THE MINDBENDERS are hitting the high spots with their first solo disc since WAYNE FONTANA left them.

(R.M. Pic.)

INSIDE :

GENE PITNEY

SMALL FACES

PET CLARK

YARDBIRDS

YOUR PAGE

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

Well-mannered 'pirates' will get my vote

SAYS AN RM READER

WE all know that the pirate stations are rapidly taking over the pop music audience. Pirate disc jockeys are becoming very popular and are taking awards now in the pop polls. We know one reason why—they are so good. But there's another reason. I've written to BBC and established disc jockeys and never had a reply, even when I enclosed self-addressed and stamped envelopes for their use. But every pirate disc jockey I have written has answered, out of his own pocket, within a few days. I know who I'll be voting for in the next poll. — Paul Bailey, Frensham House, Gartree Drive, Melton Mowbray.

READERS' FACE

SOME Face items made up by ourselves. Crispian St. Peters O.K. but don't push it too much. "Thank Your Lucky Stars" is a big bore — new show format needed quickly. Beatles still top, though lots of people think it big to say they're not. David Jacobs, can't you wear anything else on "Top Of The Pops"? Why bother to knock Ken Dodd — he couldn't care less. Gary Walker, please don't bother again. Barry Fantoni, please get your hair cut and remember your lines. False fans for Spencer Davis nowadays. How about checked hair for Jimmy Savile? — keep an eye on the Action. Better still, keep both eyes on the Action. — Peter Cross and Alan Trace, 1 Adelaide Street, Portsmouth.

James Craig: Well, it's one way of getting umpteenth ideas in one letter.

HALF-BAKED STONES

DISGUSTED that you should have occupied almost all Record Mirror recently with the Rolling Stones. Contrary to popular belief, there are some people who loathe the Stones and detest beat groups generally. I'm tired of magazines pandering to these long-haired, talented, half-naked morons such as the Stones, Kinks and Pretty Things. I'd like more space given to the girl singers, most of whom run circles round these ignorant louts. To be considered "with it", one apparently has to rave over

the so-called music of these yowling, guitar-bashing idiots such as the Stones. If so, I prefer to be "without it", thank you very much. — Leonard Harris, 3 Kings Gardens, Malms Close, Blyth, Northumberland.

James Craig: One of the few voices raised against our Stone Special. However, we've given spacious coverage to the girls, like Pet Clark, Cilla, Sandie, etc., plus male stars. Popularity of the Stones can be seen from the way "19th Nervous Breakdown" rocketed to the top.

REVIEW RILES

TILL now, I've restrained myself from replying to things I disagree with in Record Mirror. But I've been stirred to take up my pen after reading the review of Otis Redding's LP "Otis Blue". Anyone who says that Otis' recording of "Satisfaction" is terrible must be a really fanatical Stones' fan. His versions of three Sam Cooke numbers put the originals in the shade, especially "Shake" and the re-recordings of "Respect" and "I've Been Loving You Too Long" only add extra magic to already perfect songs. Your reviewer must have had a different record to mine and I suggest with due respect he sticks to Herman and Gene Pitney — J. K. Jarvis, 23 South Avenue, Three Lane Ends, Castleford, Yorks.

James Craig: Reviewer Norman Jopling was, surely, merely expressing HIS opinion.

LUVVERS WON'T BE HUMBLE ANYMORE

Conducting an interview in Wardour Street's "Ship" can be an interesting — and un-nerving — experience. It's a port-of-call for groups from many parts of the country and they jostle past, steering their beers, forcing you to move in never-ending circles.

I met The Luvvers ("not Lovers or Luvvers, but L-U-V-E-R-S") under the stairs and we balanced our pints as we elbowed around the room, like partners in a strange, new dance.

Alex Bell raised a toast to the Mindbenders. "I'm really glad between gulps," he said, "between gulps." "So many people thought they wouldn't because they'd virtually become just a backing group for Wayne."

Alex has been a member of Lulu's group for three years, from the days when the outfit were called The Glen Eagles. The other members are Henry Wright, Dave Wendels and Tony Tierney.

After mentioning in a matter-of-fact way that the group were "going-it-alone" next month, he said: "We'll be leaving Lulu shortly after our Polish tour. When we come back, that's the termination."

"You see, nowadays people just look on us as a backing group and we feel we should be more than just that. When we made our first

record it was a complete thing, Lulu was part of the group and we were a unit, not two separate acts. But gradually a change has come about — Lulu has made about five records without us, televisions without us and we've not been entirely happy.

"No matter who it is, being a backing group is a humble thing because you don't play for yourself, you play for the person in front. A lead singer also tends to become bossy, whether they're a boy or a girl. In the time we've been with her we've had our ups and downs, we've had some great times and bad times. Now, we feel, it's time we went on our own — and we're really looking forward to it. We're not going to change our style, but we'll be able to play what we want to play and we won't be so limited."

The boys recorded earlier this week and they describe the forthcoming record as a "fast, beauty number". It will probably be released late next month by Decca and the boys remain with their present manager and agent.

Lulu? "Lulu will be keeping her fingers crossed that our record will be a success. We really have enjoyed our time with her, in the past three years, but it's reached the stage where we have to lean on her. We could lean on her for years to come, but would sooner stand on our own feet," said Alex, once again raising a toast to the Mindbenders who may have started a revolution.

"Can you picture all those frustrated backing groups, sniffing freedom at last, eager for a chance to be in the spotlight?"

After all, can you blame them?

BILL HARRY



BOBBY GOLDSBORO

HOW much longer before Bobby Goldsboro gets the recognition he deserves. He's the most original singer-writer to come out of America since his great friend, Roy Orbison. But unlike Roy he's been dogged by the old hoodoo, inferior cover versions. He had "Funny Little Clown" covered by Mal Ryder and Daryl Quist; "If She Was Mine", by Chad and Jeremy; "Little Things" by Dave Berry; "Voodoo Woman" by Bern Elliott; and now Dave Berry has done it again with "If You Wait For Love". He wrote all the above songs. He's a better guitarist than most British group members and can handle C and W ballads like "You Don't Know Me" and "Lonely Street", as well as up-tempo ones like "Voodoo Woman". Took Gene Pitney eight singles to make the Top Twenty—maybe it will be the same for Bobby. — Tony Hesford, 67 Digby Drive, Marston Green, Birmingham.

INTENSE ADAM?

THE newly rush-released Adam Faith single is simply fantastic. With the exception of Ray Charles, I've never heard an artiste sing with such intense feeling. The song, "To Make A Big Man Cry" could never have been more excellently performed—Tom Jones' manner was right to scrap "Mr. Thunderbolt" waxing. But chart-wise, will it make it? I doubt it. There's no room for a really good record in the charts these days. It is dominated by monotonous commercial trash. Adam is the only pop star daring to offer his fans something new and different. — Øystein Skjæveland, Hjelme-landsgaten 87, Stavanger, Norway.

seems that as soon as we show our faces they have to think twice about keeping us over. It is a bit ridiculous to finish work around three in the morning, then have to ride round town half the night trying to find a place to sleep. Until things get better I don't think we'll be back. We love you very, very much, but sorry. I always understood this to be a free country with no colour bar — especially in first-class hotels. I know this has happened to other visiting Americans, but I didn't realise it was so bad. These people take the cuts out of themselves, take a cut in salary, travel in appalling conditions and then have to put up with these hotel problems.—Chris R. Lorimer, 39 Milton Avenue, Highgate, London, N.6.

GB. COLOUR BAR

I THOUGHT I'd reached the stage where nothing could affect, but what has recently happened to Charlie and Inez Foxx has disgusted me. I quote from Miss Foxx: "Wonderful to be back and everything still swinging but the same old thing is going on. You know I don't talk too much but I'm a little fed up and would like to express myself regarding the hotels in Britain. It's happened every time we've been here. We make reservations and it

PEEPING FANS

DOUBT if he realised it, but Stevie Winwood had two observers on a recent lunch-time when he changed into his new white roll-neck jumper in the group's van just outside our offices in Richmond Buildings, Dean Street. We don't want to embarrass him. Just like him to know that he looks just as gorgeous, if not better, without a shirt as he does with — Joanne and Jane, Richmond Buildings, Dean Street, London, W.1.



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JAMES DEGRADED COCHRAN PROTEST

I ALWAYS associate the London-American series with the familiar black and silver label. I have 40 singles and 20 LP's on this label, so I associate certain singers with the old black-and-silver. But now James Brown has changed — when I bought "I Got You", instead of the well-loved black and silver I get an all-pink label. It shattered me and to look at it again, I had to paint it black. To see James' name on bright pink, after all these years, was shabby, horrible and degrading. — Dick P. Strap, Boyne House, College Road, Cheltenham, Glos.

James Craig: Extraordinary — never thought the colour of label mattered all that much.

PLEASE, this time, answer my plea. Will any fan, disgusted at the lack of release by the great Eddie Cochran, please write a protest letter aimed at Liberty Records, but sent to me I'll forward them to Hollywood — Andrew O'Neill, Eddie Cochran Appreciation Society, 19 Howlish Terrace, Coundon, Bishop Auckland, Co. Durham.

DREAM GROUP

H OPE I'm not too late in put in my all-time "dream" group. Lead guitar, Pete Townsend; drums, Dave Clark; bass, Chas Chandler; rhythm, Graham Nash; composers, Lennon and McCartney.—Henry Antonich, 61 St. Gartan Street, Hamrun, Malta.



EDDY ARNOLD

IS EDDY'S BRITISH HIT A 'COUNTRY' BREAKTHROUGH?

RECORD sales estimated at 37 million, and some sources of information go as high as 50 million. The salesman, Eddy Arnold, known affectionately to all Americans as "The Tennessee Plowboy". At one time second only to Bing Crosby in U.S. disc sales, gliding easily from pure country to pop music in his rich baritone, Eddy Arnold has made himself a Stateside household name.

Eddy has recently visited Britain, promoting his recording of "Make The World Go Away", which hit the top of the U.S. charts and, incidentally, his latest single, "I Want To Go With You", written by Hank Cochran, has well and truly entered the hit parade there.

During the year I spent in Eddy's native Nashville, I failed to meet him, owing to his heavy schedule. And so, ironically, it was in Shepherd, Bush, London, that I finally caught up with him. He has the charm indigenous to the people of the Tennessee Valley, that smile and handshake that really means "nice to meet you". This man, who could retire from the road and manage his real-estate business which is run, incidentally, by his steel-guitarist "Little" Roy Wiggins—but similar to so many great artists who have reached the peak of their profession, Eddy still wishes to continue bringing pleasure to his audiences — even if this entails many thousands of miles of travel and mysterious places of accommodation.

While Eddy was doing his spot on BBC-TV's "Top Of The Pops", his manager, Gerard Purcell, discussed with me the astonishing growth in appreciation and love of country music. In the States, Mr. Purcell has been promoting top country shows, using leading "Grand Ole Opry" stars in likely, as well as unlikely, places. The unlikely ones are on the West Coast and in the New York area. Country music can now fill the mighty Carnegie Hall, whereas three years ago you couldn't even tickets away in the street.

Radio stations in these areas, previously on a top forty only basis, finding audiences dwindling, switched to a full 24-hour country and western format and immediately doubled listening figures.

In Shepherd, Bush, London, to see that Radio 390 has a daily country programme at 12.30, with they tell me, an enormous mail. And thanks to producers Bill Betts and Cyril Drake, we can hear country music on BBC "Breakfast Special", from the Alabama Hayriders.

Thank you to promoter Phil Salmons who was responsible for bringing Eddy Arnold over here and we may be allowed to hope that this fine country gentleman will be the forerunner of many top C and W artistes to be presented more to the general British public.

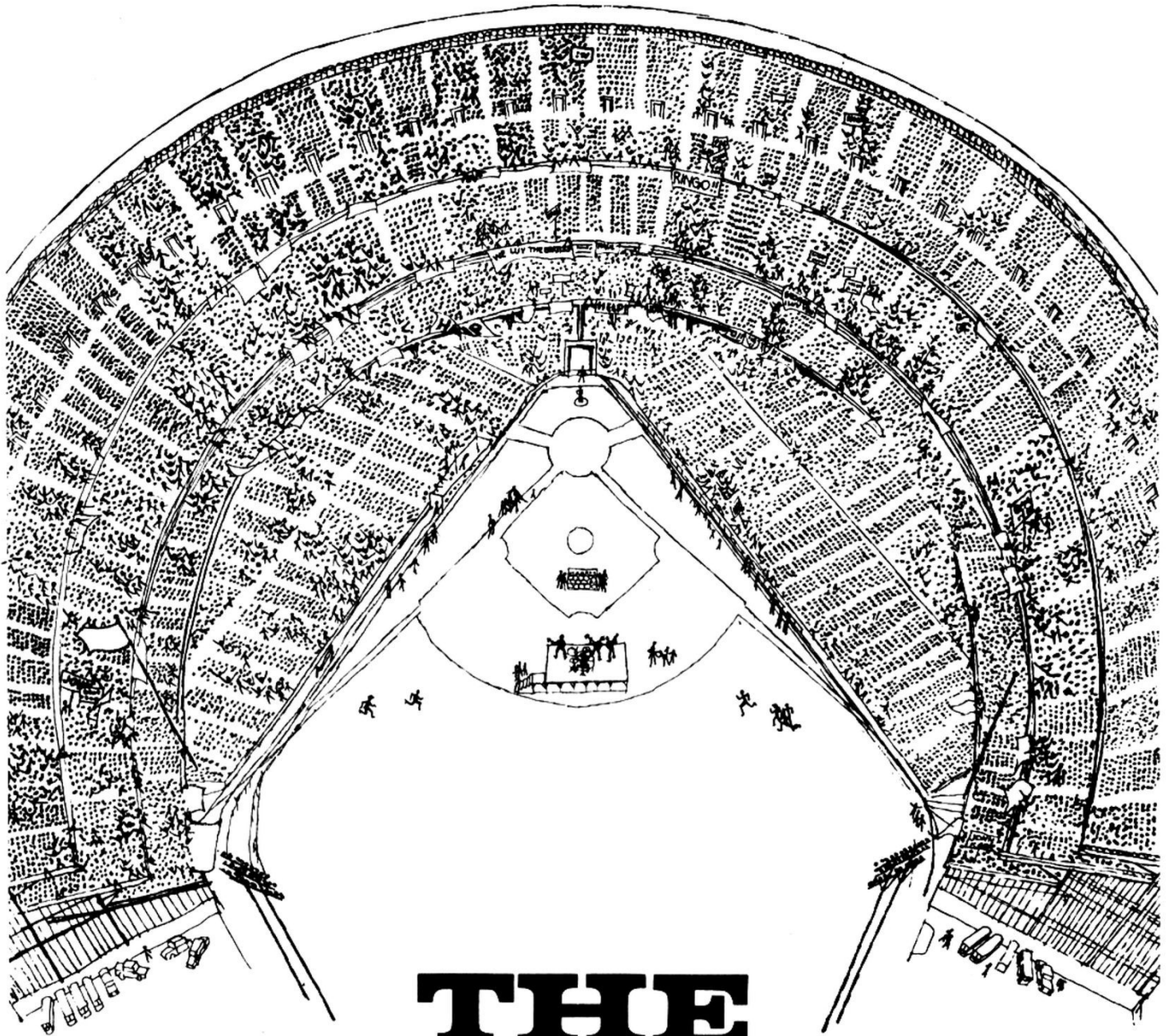
In fact, ladies and gentlemen, "Let's Go Country".



Big Pete Duker and Jimmy Savile are soon to have a road race on bikes. Maybe Pete's new disc "Just Because" will help him win.

PETE DUKER

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A THE BLUE FLAMES

Friday, February 25th, 7.30-11 p.m.
RECORD NITE
Admission 2.0

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JOHN MAYALL

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Sunday, 1st
ZOOT MONEY

CHARLIE CHESTER CLUB. Ser-vice-men aged 19-22 wanted urgently as penpals. Josie Venn, now at 49, Tunley Road, Tooting, London, S.W.17.

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fan clubs

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PROBY—BRITISH, U.S. AND CONTINENTAL PLANS

P. J. PROBY will star in a short concert tour of England before he leaves for America at the beginning of April. The Searchers and the Action are signed to appear with him. The tour begins at Birmingham Town Hall on March 12, later playing Bristol Colston Hall (15), Newcastle City Hall (18), Sheffield City Hall (19), Leicester De Montfort Hall (21) and Liverpool Empire (27).

Proby leaves London on April 3 and four days later begins a six-week concert tour of America with Gene Pitney. Then he spends some weeks appearing on TV and recording for the U.S. market.

He begins a lengthy Continental concert tour in July, visiting Germany, France, Italy, Scandinavia and possibly Spain. Proby is due back in England in September.

At the end of Proby's British tour, the Action fly to Amsterdam for three days of TV and radio work. They visit America on April 3 to spend six days in New York promoting "I'll Keep Holding On" and a TV film in which they appear. They are already signed for "Hullabaloo" and the "Red Skelton Show".

Matt Monro—the new Sinatra?

Matt Monro is switching labels from Columbia to Capitol in a bid to promote him as the company's top balladeer since Frank Sinatra and Nat "King" Cole. His first single on the new label will be "Born Free" (March 11), the title song from this year's Royal Film, written by John Barry and Monro's manager Don Black.

George Martin will continue to record Monro in this country, but in America, Dave Cavanaugh gets the job, his first being an LP in early May. The LP stint will be followed by three weeks at Reno (from May 10), San Jose (from June 3) and Sidney (from June 23).

Don Black has also written the title song for the Marlon Brando film "The Chase" which will be P. J. Proby's next American single.

British pop stars for Far East gigs

HERMAN'S HERMITS, Donovan, the Dave Clark Five and **Matt Monro** are involved with other top British attractions in negotiations for major concert tours in the Far East this year.

Vic Lewis and **Don Black** fly to the Philippines tomorrow (Friday) following the appointment of NEMS as sole booking agency of Cavel Cabe Productions of Manila.

They hope to set up concert tours lasting from two to four weeks. Grey and the Pacemakers, the Moody Blues, Freddie and the Dreamers, Billy J. Kramer and the Dakotas, Sounds Incorporated, the Skillic and a number of American names are among the acts concerned.

READY STEADY GOES TO FRANCE

Ready Steady Goes Continental on April 1 when the programme will be screened via Eurovision "live" from Paris. The show will be on location in the Locomotive Club and the Palace Pigalle.

Editor Francis Hughes flew to Paris on Monday to watch various French and other Continental artists. He was due back with a short list yesterday (Wednesday).

An invited audience of French teenagers will be at the Locomotive with a British couple representing the best British dress and dance trends.

Shads go vocal again and write Frank Ifield's newie

THE SHADOWS will have a double share of the new releases on March 4. They sing Hank Marvin's composition "I Met A Girl" while Frank Ifield has one of their compositions from his pantomime called "There'll Be Another Spring" (both Columbia).

The Four Seasons' newie is "Working My Way Back To You" (Philips) and the same label is Roger Miller's "Husbands And Wives." The Bachelors revive "Love Me With All Your Heart" (Decca) and Del Shannon sings "I Can't Believe My Eyes." On Columbia, Vince Hill has "Heartaches" and Freddie and the Dreamers sing Freddie's composition "If You've Got A Minute By Me."

Decca have just released Tom Jones singing "Stop Breaking My Heart." Recorded on February 14, it was in the shops last Friday (18). CBS have switched the "A" side of the Byrds' new single from "Set You Free This Time" to Jim McGuinn's "It Won't Be Long."

Other March 4 releases include CBS — Simon and Garfunkel's "Homeward Bound"; the Chelsea Lanes' "Smash Tea"; and Thane Russell's "Security." Columbia — the Tornadoes' "Pop Art Goes Mozart"; Tony's Defenders' "If I Do"; Acker Bilk's "Petite Fleur"; the Sons Of Fred's "Baby When You Want Me To Do"; and the Lincolns' "Mr. Loneliness." Capitol — Verdell Smith's "My Roomer"; MGM — Johnny Tillotson's "Hello Enemy" and the Van Dyke Parks' "Number Nine" HMV — Frank Bourke's "Ed Cordoba"; Parlophone — the Quire Five's "Homeward Bound"; Mercury — Julie Rogers' "In My Room" Fontana — Mr. Murray's "Drink To Your Memory"; and Jenny Wren's "Chasing My Dream All Over Town." Philips — the Anteecks' "I Don't Want You." Decca Laurie's "He Understands Me"; the Bunnies' "Ja Da"; the Beatstalkers' "Left Right Left"; Atlantic — the Islys' "Hill Top Sneakers"; London — Clarence Frogman Henry's "I Ain't Got No Home" and Jerry Pallmer's "Walkin' The Dog"; Pye — Tany Colton's "You're Wrong There Baby" and Anita Harris' "Something Must Be Done." Piccadilly — Simon Raven's "I Wonder If She Remembers Me"; Pye International — Sam and Bill's "Fly Me To The Moon" and the Five Americans' "The Shif"; Liberty — Dot-Wink Martindale's "The Shift in Whispering Sands"; Hickory — the Newbeats' "Shake Hands (And Come Out Craving)"; Chess — the Ramsey Lewis Trio's "A Hard Day's Night."

POLYDOR GRAB WHO AND THE ATLANTIC LABEL

One of the major outlets for American fan-did stars, the Atlantic label, has left Decca in favour of Polydor. The Who have made a similar move and quit Brunswick in favour of Reaction. In this country, records by Otis Redding, Solomon Burke, Ben E. King, Wilson Pickett and Sonny and Cher are issued by Atlantic. The company had been associated with Decca for 15 years. Announcing the Who's label change, a Polydor spokesman said: "Their records will be issued on the Reaction label, which is a company we are forming in conjunction with Robert Stigwood, their agent." First release will be Pete Townshend's composition "Substitute" backed by another of his works "Instant Party" on March 4. Manager Kit Lambert commented: "New Action are the production company for the Who now, but in fact actual production in the studios will be done by the group themselves."

G.B. STARS ON BELGIAN T.V.

Dave Berry is to host an all-British TV pop show in Brussels next month. Tom Jones, the Fortunes, Paul and Barry Ryan and Twinkle are also on the show on March 27.

The programme comes at the end of Dave's three-day visit to Belgium, during which time he will also star in concerts. Earlier, he flies to Paris on March 11 to do four TV shows, breaking his visit to return to Birmingham to tape ABC's "Lucky Stars" (13).

He starts with the Animals at Paris Olympia on March 15. Dave and the Cruisers have been added to the Herman's Hermits/Mindbenders Pinkertons tour which kicks off at Dover ABC on April 7.

PLACES & FACES

GEORGIE FAME March 3—Newcastle Club A Gogo, 4—Redcar Gatham Hotel, 5—Manchester Jucaw, 6—Carlisle Cosmo, 10—Doncaster Music Grave, 11—Wimbledon Palais, 12—Uxbridge Burton's, 13—Farnborough Carousel.

CHRIS FARLOWE March 1—Newcastle Top Rank, 2—Birmingham Technical College, 3—Stifford B.R.C., 4—Middleborough Mr. McCoy, 5—Leeds University and Halifax Deban, 6—Sheffield Mojo, 7—South Okendon Barretts, Youth Centre, 8—Hampstead Kloos, Kiosk, 10—Gosport Theatre Hall, 11—Birmingham, 12—Dunstable California, 13—Southampton Top Rank, 14—Welling Garden City.

MERSEYS March 4—Manchester Top Twenty, 5—Sheffield University, 11—Kendal Town Hall, 12—Stoke Golden Torch and Kings Hall, 13—Newbury Plaza, 14—Southampton 17—Cheshelth Victoria

MINDBENDERS March 2—Hersk (Corn Exchange), 3—Kidderminster Town Hall, 4—Cinderford Whisky A Gogo, 5—Southport Floral Hall, 9—Stevenage Locarno, 10—Worthing Assembly Hall, 11—Aylesbury Grosvenor, 12—Boston Gilderdero

ZOOT MONEY March 2—Norwich Alford Jazz Cellar, 3—Haby County Arms, 4—London Manor House, 5—Chelsea College, 6—Solo Flamingo, 7—Croydon Star Hotel, 9—Bromley Court Hotel, 10—Morecombe Floral Hall and Lancaster University, 11—Woodstock Blenheim Palace, 12—March Markham Hall, 13—Nottingham Reachomber

OVERLANDERS March 5—Northwich Memorial Hall, 6—Handsworth Plaza, 17—Llanelli Glen, 18—Pontypridd Municipal Hall, 19—Huckle, St George's, 24—Birmingham College of Advanced Technology, 25—West Hartlepool Rink, 26—Ramsey Galets, 30—Dudley Hippodrome

TONY RIVERS AND THE CASTAWAYS February 25—Inceley Training College, 26—Hastings Witch Doctor, 28—Birmingham Technical College March 3—Hull Skyline, 4—Nottingham Danica Slipper, 5—Birmingham Rain bow Sutter, 6—Bedford Conservative Club

WHO

March 2—Chestnut Wolsely Hall, 4—Pontypool Social Club, 5—March Markham Hall, 10—Hirxton Ram Jam, 11—St Albans Market, 12—Porthsmouth Burdcase, 13—Wembley Starthe Be-Hilltop, Locarno

EUROVISION CONTEST FOR T.V.

THE whole of the Eurovision Song Contest, including entries from eighteen countries, will be televised by BBC-1 TV on March 5. The hour-long programme goes out at the peak viewing time of 9 p.m. This year, the United Kingdom's hopes rest with Kenneth McKellar, who sings "Man Without Love" in Luxembourg. Ireland is represented by Dickie Rock singing "Come Back To Stay." In recent years, the UK has claimed six 2nd's and a 4th place. Last year's winning country was Luxembourg. One strong entry, already being tipped for honours, is the winning song at the San Remo Song Festival, "Dio Come Tu Amo" sung by Domenico Modugno, who performed it at the festival.

T.M.A.S. FOLDS

The Tamla Motown Appreciation Society is folding at the request of the record company who feel it is better for individual acts to have their own clubs. Dave Godin, the president, is forming the Friends of American Rhythm and Blues Society to take its place. The society's magazine "Rhythm USA" will be replaced by "Rhythm And Soul, USA."

Hollies U.S. tour

The Hollies tour America for six weeks from March 27, taking in appearances on major TV shows including "Hullabaloo" (March 30). Earlier, they appear at Belfast University (March 25) and Dullin University (31, fitting in an Irish TV date.

Singles—price increases

The pop pirates are being held partly to blame by Decca for a sevenpenny increase in the price of the company's singles. EMI and Polydor have also announced the increase. A Decca director, Mr. W. Tompkins, said: "The volume of singles being sold has come down due to the pop pirates and every thing else has gone up." The increase takes effect from Monday (February 28), but E.P.s and L.P.s are not involved. Philips state that the position is "under review". CBS directors "haven't made a decision yet" and Pye refuse to comment at this stage.

GENE'S U.S. TOUR CAN'T FAIL, BUT...



IF (and I know this is one of the larger-sized "ifs" but let's press on all the same) P. J. Proby succeeds this year in his ambition to become as well known in his native USA as he is here — then the man who provides him with the opportunity will be a fellow singer.

That's an amusing situation since P. J. once told me he didn't care to become too friendly with other artistes since he was in competition with them and out to beat them. So, in April, P. J. is going to find himself in competition with the promoter who is paying him and who also happens to be the top of the bill on this tour, which is Proby's first in America.

Gene Pitney is the name of the promoter star and his all-male Gene Pitney Show will include, in addition to P. J., the Searchers, Chad And Jeremy, Len Barry, the McCoy's, Bobby Vee and his band, and two or three lesser-known acts to be chosen by Gene just before the tour starts on the basis of their current charts popularity.

A BIG TALENT

"It's a tour that can't fail," said Gene confidently. "There are several other tours going out in the States around the same time but they haven't the strength of my bill. And I think Proby will finally make it in USA. He has what's needed — a big, big talent."

"No, I hadn't met him before I booked him though I had seen him work and knew a lot about him. But I've just come from the San Remo Festival and I met Proby there. He seems to be at a very good point in his career, looking forward to working hard. At first it may be hard for him, finding the right style for America. I guess I know better than he does what he should do but for the first few days of the tour I'm going to get him

will he succeed in making Proby a big star in America?

to work on stage in two or three different ways so that we can work out the most positive approach for the US. He can do so many things! Whichever approach we decide on is only like the icing on a cake. Let's see... Uh, put it this way: you can bake a poor cake and put all sorts of fancy frosting and cherries on it but it will still be a terrible cake, right? But if the cake is basically good then the icing and so on are just little extras. That's how Proby is — he has basic singing ability and so the way he wears his hair or what kind of clothes he has on — these don't matter much."

Gene was tremendously impressed with Proby's performance at San Remo — where, incidentally, Gene came second to Domenico Modugno ("who deserved to win, he had a wonderful song and the Italian audiences love the way he cries and falls about on stage").

According to Gene the unluckiest people at that festival were the Yardbirds. "They finally caused the rout of the British. Last year, Dusty — not knowing Italian — was very nervous and when she gets nervous she often, without meaning it, behaves very aggressively. She walked on to the stage and held up to the audience the card in her hand on which she had the phonetic pronunciation of the song. Well, you just can't do that sort of thing to an Italian audience, they don't go for it."

"Now, this year, the Yardbirds arrived from some where abroad, apparently not knowing that a 50 piece orchestra was accompanying all the other acts. Even the groups used the orchestra to augment them. The Yardbirds had no arrangements for the orchestra and so when they went on there they were — just two guitars, bass and drums. Can you imagine how very limited they sounded in contrast to all the other acts who had used this huge orchestra backing them? No wonder the Yardbirds failed so dismally. Wasn't their fault."

GENE PITNEY (RM PIC)

DAVID GRIFFITHS

FOUR NEW HIT LP'S

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BL 7687



Folk fan Sam hopes to convert other Yardbirds!

ALMOST exactly a year ago, Keith Relf told me that the Yardbirds would play more pop music and less of the r-and-b that had made them famous. That worked fine, as the charts and a growing fan club will show. That experiment having been proved successful, they plan to dabble now with the world of folk.

Paul Samwell-Smith is a great folk fan. Dylan, to him, is IT. It is no doubt due to his persuasion and eagerness that the Yardbirds are seriously considering folk for recording purposes.

"Keith wants to do folk numbers," he told me. "Chris'll do it, Jeff especially doesn't like folk numbers and he is an important part of us. We'll do a couple of numbers on the next LP. It'll probably be ready in two months, three months, because we haven't done it yet."

Sam and I were in a large lounge close to the West London Air Terminal. The sounds of a secretary speaking in French, a guitar being played, a coffee cup being dropped and two telephones continually ringing filtered through to us from the rest of the flat.

"Jackie De Shannon has written a song for me," said Sam almost absently. "It's called 'Green Trees'. We were talking for hours and hours and we have the same ideas about music. She adores Dylan and so do I. "He's lost the simplicity and charm. The genius of simplicity he had on things like 'Girl From The North Country'. The last good thing he wrote, and probably the best, was 'Tambourine Man'. I don't know how a person that can write a thing like that can write the things he's doing now. I just adored the simplicity and beauty of things like 'Song To Woody'."

Could Sam give any reason which might explain Dylan's recent change of style?

"He probably got bored with people liking him," Sam opined. "It was a bit sick the way people went for him. A big Dylan cult sprang up. It was all very sudden. I haven't met him to discuss things with him. I'm meeting him in March."

"I do like Donovan, he's got a lot of talent. It's a pity the way he's copied Dylan. I love 'Turquoise'."

DEMOS

Sam lit another cigarette and asked me if I'd heard Bob Lind's 'Elysive Butterfly'. He added: "I've got a lot of his demos. He's a folk singer, but not with all the long hair bit. He might have by the time he comes over here, though. I'd have to guess at his age — he's about twenty-one, nineteen."

"'Elysive Butterfly' is very beautiful. 'Mr. Zero' is very good. It's not been recorded by anyone yet, not even by him,



YARDBIRDS (left to right: Paul Samwell-Smith, Keith Relf, Jeff Beck, Jim McCarty, Chris Dreja).

unless he's put it on his LP. He's been playing in clubs quite a while now."

He went over to a chest and opened it to reveal a record

player. Remarking that he'd have to be careful as there was a new needle on the machine, he played 'Elysive Butterfly', occasionally turning the controls to get the best possible sound effect.

"I think it does stand a good chance here," he commented when the record finished. "But I don't know. The last thing I liked was 'Sound Of Silence' and that got nowhere. I think the public may have gone off the folk thing altogether. I'm talking in terms of wanting to buy it."

MOURNFUL

He handed me the words and music of 'Mr. Zero' and fished out a demo of the song. As it played, I noticed the mournful quality of the words and wondered how a boy so young could write such sad lyrics. The mood was very sad and taken at almost a funeral pace.

"It's gotta be done over here," he said. "We might do it, I suppose. It's difficult to avoid the Byrds' treatment on a thing like that. I've got a thing I might do as a solo, but not yet."

In jeans, black leather boots, suede Texas-style jacket and khaki coloured shirt, with curly unkempt hair and vague sideburns, Sam could himself have been a folk singer as he sat

staring at the fire, singing softly to the lyrics of Lind's records, his head resting on his hand and a cigarette dangling carelessly from his fingers.

DEADLOCK

The last strains of 'Mr. Zero' died away and we began talking about the Yardbirds' latest trip to America. Their first visit had ended in almost total deadlock with unions.

"There was union trouble again," Sam revealed. "We were only allowed to do three TV shows. We had all the visas lined up before we went, but when a man came back from being ill, he didn't agree and cancelled a lot of things. The visas had been issued by his deputy."

"We played for three nights at the Hullabaloo Club on the Strip in Hollywood. The sound there was immaculate — the best sound we've ever had, except from the Marquee Club, London. One night we had three thousand people in."

"The RCA studio in Hollywood is a very good studio. We did the backing for 'Puff Bum' by going 'ba ba ba' and it sounded like a chorus. In some studios, you play well and the sound is lousy. The Rolling Stones recorded 19th Nervous Break-

down' at RCA. I don't like the sound they've got on the record, though. We did 'Shapes Of Things' there."

With all the current fuss about Ravi Shankar and the sitar, I asked Sam if the sitar sound towards the end of 'Shapes Of Things' had been intentional.

"We used a sitar on 'Heart Full Of Soul', but not on the final record," he replied. "It was Gerardo's idea. On 'Shapes Of Things' it's just Jeff's feedback, that's all."

ANTI-BRITISH

Things didn't go all that well for the Yardbirds at the Sam Remo Song Festival. Various reports filtered through to London about the organisation and anti-British feelings. I asked Sam just what had happened to the group.

"The first song, 'Questa Volta' was written by Bobby Solo and was really very much in the early Elvis Presley style, like 'Don't', and it suited him very well but for us it was wrong," he began. "We played badly and it just didn't go down well. The Italian TV people gave us just one mike apart from the one for the singer."

"The second night, 'Puff Bum' was much better. It was very much the same riff as 'Sloop'. We did quite well I think and

we very nearly got into the final with it. The chap who did it with us was very tiny, about four feet nothing. He was a great chap, with a beard. Very short, but stocky. He came on and sang his heart out."

IMPRESSED

"We played at a party on Saturday night in our hotel and a lot of the Press and a lot of the artistes were there to hear us. We played very well and everybody was very impressed. One of the female contestants wanted us to go on TV with her."

"There's not so much an anti-British feeling as an anti-long hair attitude in Italy. The Roman Catholic parents don't like their children to like that sort of thing. Long hair is supposed to be immoral, in the general sense, not in the sexual sense."

"At least we got through to the Press and the young people that managed to see us. It was mainly old people, very middle-class and very wealthy. Seats were about £25 each. In our hotel, a beer cost six and six. We will play again in Italy, on TV and maybe a few clubs and concerts. The contest was unfortunate, but we managed to get through to enough people."

RICHARD GREEN.

GUESS WHO NUMBER 2 COMPETITION RESULTS



SMALL TALK WITH THE SMALL FACES



SMALL FACES (R.M. Pic.).

D!
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12346
DON SE 1

| |
|--|
| <p>PAUL ANKA Oh, such a stranger RCA 1505 RCA VICTOR</p> |
| <p>SOLOMON BURKE Can't stop lovin' you now AT 4073 ATLANTIC</p> |
| <p>CARLA THOMAS Comfort me AT 4074 ATLANTIC</p> |
| <p>LIZ SHELLY No more love 05953 Brunswick</p> |

AT last, total acceptance for a journalist. Next week, I join the ranks of those show biz types who have had songs dedicated to them. The name of Richard Green will be added to the role of honour alongside Tony Hall, Buddy Holly, Eddie Cochran, the Beatles and Jim Reeves.

And it's all due to the Small Faces, bless 'em. Out of the goodness of their hearts they have decided that among the tracks on their forthcoming LP shall be one titled "Drinking Green". I can't quite see the connection, though.

There was a very strong smell of asthma cure in their dressing room when I went in and through the fumes I could just make out the figure of Steve Marriott sitting on the back of a chair playing a guitar.

"I got it for ten quid in Sound City this morning," he said. "It was just laying there, so I had to get it. I don't know what I'll do with it."

GREATEST GUITARIST

Steve was playing bottleneck style, but he emphatically denied that that was his particular method of playing. "Jeff Beck is the greatest bottleneck guitarist in the country, but I don't want to play like that," said Steve.

"I dig Steve Cropper, Booker T's guitarist. I was never taught. I just listened to Booker T records. He's God to me. Have you heard 'Red Beans And Rice'? It's great. The drummer's got much tighter than he was. Steve Cropper makes that group," he opined. "We will do a Booker T number on the LP. We have written a lot of our own numbers, but we never do them on stage because they want vocals. They don't dig instrumentals.

Steve and Plonk say some 'nice' things to the RM

"I'd like to play instrumentals all the time, but I don't like singing when I'm playing. We're starting on the LP next week. It should be out in a month or so."
Steve answered a knock on the door and called out: "Plonk! Sign this young lady's autograph book."

LAUGH SECRETLY

"Oh, what a drag," commented Mr. Plonk. He seems to have a permanent puzzled smile on his lips.

Steve and Plonk frequently use the word "nice" in their conversation, I noticed. "This sounds nice"—"she's nice"—"Lulu's record's nice" and so on. It seems to be an "in" word with them. They often make little cracks about things and laugh secretly. If that's what they're like in public, goodness knows what goes on in the seclusion of their house in North London where they all live together. Must be a sort of Moody satirical palace.

Plonk wondered aloud if the group could use castanets on one of their records. Steve told him: "Has Andrew Oldham? He will if you mention it to him. I dig Sonny Bone's productions, they're nice. He's better than Spector and I think Andrew Oldham thinks so too. That's why he had to slate him."

Rummaging through a drawer, someone produced a copy of "The People" from last September. On one of the pages was a headline: "The Menace At Your Local". One of the "menaces" was given as "plonk addicts".

I called Plonk over and showed him the feature. "What the Hell's plonk?" he demanded. "It's what? Beer and red wine? What a nickname I've got. Oh, no! I didn't know that's what it meant. No one told me. We'll do a track called 'Drinking Green' on the LP about you for that."

Ah well, that's one way of gaining fame, I suppose.
RICHARD GREEN



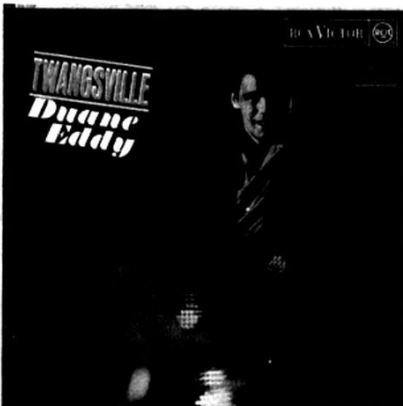
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Jopling and Peter Jones new album



'Dionne the pianist' on her latest album

DIONNE WARWICK: "Here I Am." — Here I Am; Looking With My Eyes; Don't Go Breaking My Heart; If I Ever Make You Cry; How Can I Hurt You; Are You There?; Once In A Life Time; This Little Light; Window Wishing; In Between The Heartaches; I Love You Porgy; Long Day, Short Night (Pye Int. NPL 28071).

PRETTY well all Bacharach-David compositions, which seem so ideally tailor-made for Dionne's light, but so expressive voice. This rates as one of her best yet releases, with a special bonus included on "This Little Light" where she plays solo piano. There's an aura of perfectionist skill over all this lot — though oddly Newley's "Once In A Life Time" is a positive stand-out. "Long Day, Short Night" extends Dionne fully on the lyrics . . . as ever she proves mistress of the situation. An excellent album. Specially for lovers of quality performances.

★ ★ ★ ★

FATS WALLER "Ain't Misbehavin'" (Music For Pleasure MFP 1062).

ALL of the tracks on this album were recorded in London in 1938 and 1939, some four years before Fats' tragic death in December 1943. There's no piano on this set—but his favourite instrument the organ is featured prominently and all of side two are organ solos. The great jazzman still sounds magical on such sides as "Smoke Dreams of You" and "You Can't Have Your Cake and Eat It."

★ ★ ★ ★

VARIOUS ARTISTES "The Beverly Hillbillies" (CBS BPG 6240).

DEVOTEES of the TV series will go into raptures when they hear this. There are all the original cast of the series in a number of comedy songs including such as "Love Of Money" (Gene and Mr. Drysdale), "Vittles" (Granny and Cast) and several others. The title song by Flatt & Scruggs is here and with sleeve notes by Buddy Ebsen this is a complete LP for Beverly Hillbilly fans.

★ ★ ★

ROY ACUFF "Great Train Songs" (Hickory LPM 125).

COUNTRY and Western music has always been a good vehicle for train songs and all train-spotters will delight in this new collection from country great Roy Acuff, who sings his way through such numbers as "Wreck Of The Old '97" and "Wabash Cannonball." Twelve songs in all, and authentic country material too. An interesting, and entertaining album.

★ ★ ★

VARIOUS ARTISTES "The King And I" (Music For Pleasure MFP 1064).

SUCH really good sinners as June Bronhill and Inia Te Wiata are featured on this, which would be a bargain at any price. The others are Mike Hudson and Jennifer West, who are also excellent and the LP, with its so-familiar songs takes on a new freshness.

★ ★ ★

SONNY TERRY & BROWNIE MCGHEE "Home Town Blues"—Mean Old Frowse; Man Ain't Nothin' But A Fool; The Woman Is Killing Me; Cryin' The Blues; Meet You In The Mornin'; Stranger Blues; Feel So Good; Bad Blood; Lightin' Blues; Forgive Me; Sittin' On Top Of The World; Goin' Down Slow (Fontana TL 5288).

TWO of the most popular of the current blues sinners, Sonny and Brownie show once more that they can produce another album without sounding too corny. Good tracks are "Man Ain't Nothin' But A Fool" and "Sittin' On Top Of The World," but the general standard is high. Probably they've developed a more sophisticated sound than in their recordings of a few years back, but this adds, rather than detracts to the interest of the disc.

★ ★ ★ ★

BILLY VAUGHN "Moon Over Naples" (Dot DLP 3654).

THE Billy Vaughn sound is strong and distinctive, and his interesting orchestral arrangements and sounds make this into a good LP for light listening. "A Walk In The Black Forest," "The Sound of Music" and "Goldfinger" are included here, all of which are given a very professional treatment. A limited market for this type, but probably, but of its kind it is excellent.

★ ★ ★

THE BIG BEN BANJO BAND "Strummin'" (Music For Pleasure MFP 1063).

STARTED way back in 1955 as some kind of musical joke by Norrie Paramor, the Big Ben Banjo Band has progressed from stage to stage. It's now incredibly popular and this album features a dozen tunes ranging from 1958 through to 1965 of typical Big Ben Banjo type of material.

★ ★ ★

MUDDY WATERS "The Real Folk Blues"—Mannish Boy; Screamin' & Cryin' Women; Just To Be With You; Walkin' In The Park; Walkin' Blues; Canary Bird; Same Thing; Gypsy Woman; Rollin' & Tumblin'; 40 Days & 40 Nights; Little Geneva; You Can't Lose What You Ain't Never Had (Chess CRI 4515).

ONE of the best LP's from Muddy for quite some time. This features several hitherto unrecorded songs and will delight his numerous fans. The genuine soul feeling which Muddy puts across has made him into a top blues and R & B name and this LP should do well. Try "Screamin' & Cryin'" or "Same Thing" for effect.

★ ★ ★ ★

EDDIE CALVERT "Italian Carnival" (Music For Pleasure MFP 1061).

THE man with the golden trumpet features a dozen well-known Italian tunes all given the usual sparkling Calvert treatment. Such songs as "Volare," "Come Prima" and "Isle Of Capri" are included, and this will be a must for Muz.

★ ★ ★

THE MIRACLES "Going To A Go-Go"—The Tracks Of My Tears; Going To A Go-Go; Ooo Baby Baby; My Girl Has Gone; In Case You Need Love; Choochey Beazar; Since You Won My Heart; From Head To Toe; All That's Good; My Baby Changes Like The Weather; Let Me Have Some; A Fork In The Road (Tamla-Motown TMI 11024).

TAGGED after their latest single, the Miracles once again inject their brand of bluesy smoothness into an LP. With four singles on here it isn't particularly good value for Tamla addicts but there are several outstanding numbers such as "All That's Good" and "Let Me Have Some". Best number is "Tracks Of My Tears" and it's noted with interest that the group is now billed as Smokey Robinson and the Miracles.

★ ★ ★ ★

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

DENNIS LOTIS: This Boy; Meadow Green (King KG 1822). Beatle song for the fine singer—it's an expressive, melodic treatment, that could easily bust the charts. So professional. And commercial. ballad-wise ★★★★★

JACKSON AND SMITH: Ain't That Loving You; Every Day I Have The Blues (Polydor BM 56651). New duo on a rather overdone but nevertheless exciting vocal duet of boy and girl. Lots of raving. ★★★★★

THE SETTLERS: Nowhere Man; Call Again (Pye 17065). Folksey treatment of the Beatle song, the two boys and a girl line-up give full value to excellent lyrics. Might click. ★★★★★

COUNT BASIE: Your Cheatin' Heart; Bye Bye Love (Reprise R 23051). Superlative arrangement of the oldie, with saxos mostly stating the theme. Lovely piano touches of the flutes. Excellent. ★★★★★

THE GOLDEN EARRINGS: That Day; The Words I Need (Polydor BM 56514). Standard sort of group sounds but on his fair enough song. Falsetto. ★★★★★

SEAN DUNPHY AND THE HOEDOWNERS: Wonderful World of My Dreams (Pye 17056). Slow, country-style ballad from the Irish outfit, sung most pleasantly and in relaxed style. ★★★★★

THE FRUGAL SOUND: Norwegian Wood; Cruel To Be Kind (Pye 17062). New group on a debut with Lennon-McCartney. Vocal and guitar and an obviously commercial song. Two boys and one girl. Nice. ★★★★★

LEE WILSON: I Can't Convince My Heart; I Can Mend Your Broken Heart (Columbia B 7849). Deep-voiced country-style voice, with piano, on a sing-along song. ★★★★★

MICHAEL CRAWFORD: It's Gonna Take A Little Time; Help Me (United Artists UP 1127). Actor-turned-singer on a gentle ballad, singing in a relaxed dramatic style. His popularity could move this mid-tempo piece chartwards. ★★★★★

THE MARIONETTES: Like A Man; Tonight It's Going To Storm (Parlophone R 5416). Excellent, and catchy, song, presented with insistent power by coloured group. Stylish singing. ★★★★★

NOEL HARRISON: It's All Over Now, Baby Blue; Much As I Love You (Decca F 12345). Dylan song, big for Noel in the States, and sung with a fiery sort of charm. Might click. ★★★★★

CHAS McDEVITT AND SHIRLEY DOUGLAS: When The Good Times Come; Never Wed An Old Man (Columbia DB 78461). Duo with guitar backing on an eminently catchy little song — so professional. ★★★★★

ELKIE BROOKS: Baby Let Me Love You; Stop The Music (HMV Pop 1512). Very good Ivor Raymonde arrangement of a good song, but it slightly clouds Elkie's personalised vocal talents. Nice beat; good words. One to watch. ★★★★★

BOB LIND: Elusive Butterfly; Cheryl's Goin' Home (Fontana TF 670). Highly touted talent on a talkative number. Self-penned, with a repetitive phrase which grows and grows. Could easily be a hit. Folk-country styles. ★★★★★

THE CRVIN' SHAMES: Please Stay; What's New Pussycat (Decca F 12346). Liverpool group stirring up lots of interest — and this one is slow and interesting all the way. Could be a hit, though just missed a rating. Soulful and husky lead voice and catchy melody. ★★★★★

GIGLIOLA CINQUETTI: Dio, Come Ti Amo; Vuol (Decca F 12347). Continental star on the San Remo Contest-winning song, penned by Domenico Modugno. Very good, even in foreign language. Should sell. ★★★★★

GRAHAM BOND ORGANISATION: St. James Infirmary; Soul Tango (Columbia DB 7838). Slow, tortuous version of the classic, with great lead voice but a rather uncommercial approach. ★★★★★

MARTHA AND THE VANDELLAS: My Baby Loves Me; Never Leave Your Baby's Side (Tama Motown TMG 549). Lively composition and a first-rate performance by Martha. Beat is good, style is good, and it's catchy. But it'll probably miss the charts. ★★★★★

PAUL ANKA: Oh, Such A Stranger; Truly Yours (RCA Victor 1505). Great song this, and a great performance, but there are doubts about Paul's current chart appeal. Meaningfully performed, with teen-slanted lyrics. ★★★★★

THE HERD: So Much In Love; This Boy's Always Been True (Parlophone R 5413). A Mick Jagger-Kent/Richard composition, with strong vocal touches and a good instrumental backing. Orcaan Com-mended. ★★★★★

SHARON TANDY: Love Makes The World Go Round; By My Side (Mercury MF 898). Kenn Wood mat backing helps the South African on a fine song, expressively sung and with subtle nuances. Good single. ★★★★★

JIM WALKER AND THE ALL STARS: Cleo's Mood; Baby You Know You Ain't Right (Tama Motown TMG 550). Sax-based instrumental of good beat and feel but limited commercial tie. ★★★★★

BLUESOLOLOGY: Mr. Frankie; Everyday I Have The Blues (Fontana TF 668). O.K. rendition by a blues outfit with an ultra-strong lead voice. A trifle way-out but excellently different. ★★★★★

KIKI DEE: Why Don't I Run Away From You; Small Town (Fontana TF 669). Excellently performed beat-ballad by the so under-rated star. Song by Bert Berns, arrangement by Les Reed. Very good, deserves a chart placing. ★★★★★

SHIRLEY AND JOHNNY: I'm Sorry; Breakaway (Parlophone R 5411). Two songs by the duo's manager, Richard Bakrall, with close duetting and charming overall sound. ★★★★★

THE SHEVELLS: Come On Home; I Gotta Travel All Over (United Artists UP 1125). Jackie 'Keep On Running' Edwards' song, well-performed by the British group. Commercial-sounding most of the way. ★★★★★

TONY RIVERS AND THE CASTAWAYS: Girl Don't Tell Me; The Girl From Salt Lake City (Immediate IM 027). Comprehensive arrangements of two Brian Wilson songs, top deck having a saleable flair and flavour. ★★★★★

MUTT 'N' JEFFE: Don't Nag Me Ma; Strolling The Blues (Decca F 12335). Good, this — a debut of softness, charm, and highly commercial lyrics. Nice sounds and a chance for the charts. ★★★★★

CHERYL ST. CLAIR: My Heart's Not In It; We Want Love (CBS 202041). A debut from a 15-year-old girl who sings with supreme confidence and verve. One to watch. ★★★★★

CHRIS McCLURE: The Dying Swan; The Land Of The Golden Tree (Decca F 12346). Tchaikovsky dressed up by Jonathan King and Chris, new boy, sings the famous melody very well. ★★★★★

LORRAINE SILVER: The Happy Faces; When The Light Starts Shinin' Thru' His Eyes (Pye 17055). Big orchestral backing at perky tempo and a good song. Lorraine has obvious ability. Hope she does well. ★★★★★

SUE THOMPSON: I'm Looking For A World; Walkin' My Babe (Hickory 1359). More little-girl singing on a little-girl-type song. Sue could make it again this time, but it's a fairly routine ballad. ★★★★★



WALKER BROTHERS



DONOVAN

BALLADEERING WALKERS, GIMMICKY IVY LEAGUE, VIBRANT TOM JONES AND KOMIK KINKS. McGOYS ROCK WHILE DONOVAN STAYS ON FOLK KICK AND NEW FACES LOOK SET FOR CHART DEBUT.

THE WALKER BROTHERS: The Sun Ain't Gonna Shine Any More; After The Lights Go Out (Phillips BF 1473). Slow, tambourine-sounding instrumental opening, then Scott Walker takes over on a lovely, commercial, tuneful ballad. As ever, it's a massive sort of sound, with nothing overdone. String section is beautifully used. Flip is also of bit material, with striking vocal arrangement. TOP FIFTY TIP

NEW FACES: Like A Man; Shake Up The Party (Myra) (Pye 17029). Scottish trio (two boys, one girl) should comfortably hit the charts with this one. Opens with Marie singing to bass notes, then the group fill on out with a wonderfully big sound. Big backing drives along like mad, and it's a splendidly professional job, with key changes et al. Highly commended. Flip is on calypso lines, very lively and amusing in concept. Good variety of style. TOP FIFTY TIP

THE IVY LEAGUE: Running Around In Circles; Rain Rain Go Away (Pye Piccadilly 25294). Written by the boys, this is full of those vocal gimmicks which is the League trademark. Falsetto variations of tone and mood, and a song which has a massive beat, but takes time to get under way. The lyrics are repeated incessantly, but it has grow-on-you appeal. Good melody. Flip has an old-world sort of backing sound, with more good singing. TOP FIFTY TIP

TOM JONES: Stop Breaking My Heart; Never Give Away Love (Decca F 12349). Tom in his vibrant most virile vocal form — a Mills-Harris song which suits perfectly his big-selling style. Big orchestral backing, with a sturdy beat and a general aura of commercial appeal. Unusual phrasing in parts — all over a most outstanding production. Flip, not so strong, but tuneful. TOP FIFTY TIP

THE McGOYS: Up And Down; If You Tell A Lie (Immediate 029). Strong contender for the top, this one. Group show much more life and power, with a constantly building instrumental break behind really lively voices. Lead singer is in exceptional form, bluesy and forceful. Song persists at strong mid-tempo. Flip is value for money. TOP FIFTY TIP

DONOVAN: Juste; Little Tin Soldier (Pye 17047). A non-grooving sort of love lyric, with Don singing to a girl he obviously admires, promising that he won't fall for her. Very good in a minor key, with harmonica break and chugging guitar backing. Should be a sizeable hit, but very hard to predict in today's mood over this folksey material. Flip is a fairy-story sort of saga, at mid-tempo, with excellent lyrics. Lovely listening. TOP FIFTY TIP

THE KINKS: Dedicated Follower of Fashion; Sittin' On My Sofa (Pye 17064). What a change of style for the boys. A Ray Davies' composition striking guitar backing and cymbals, amusing lyrics delivered rather in the style of Joe Brown. But the beat is there and it also has sing-along sequences. Could arouse anti-feelings from some fans, but it comes off well for our money. Flip is much more bluesy and old-style Kinkiness. TOP FIFTY TIP

NEXT WEEK — THE FIRST RELEASE FROM

THE WHO

591001

'SUBSTITUTE'

WRITTEN BY **PETE TOWNSHEND**
 Published By **FABULOUS MUSIC LTD. (ESSEX)**
A NEW ACTION PRODUCTION
 MANAGED & DISTRIBUTED BY
POLYDOR RECORDS LIMITED

FOR **FR** THE ROBERT STIGWOOD ORGANISATION LTD.

The
Tony Hall
Column



TONY PICKS DISCS HE'S HUNG-UP ON!

THERE are so many great records around at the moment, you'd better start saving your money! For weeks now, my "musts-to-play-to-people" pile at home has been pretty static. Stevie Wonder's "Music Talk", Bessie Banks's "It Sounds Like My Baby", The Byrds' "Turn! Turn! Turn!" etc. are still in constant use. But now, there's a big batch of new ones. Like . . .

★ **The Packers' "Hole In The Wall"** (Pye International): There's a George Stone version of this on Stateside, which I haven't heard. But for late-night mood setting, this Packers' instrumental takes a lot of beating. A real hang-up record and there's some fantastically funky piano-playing. A must for every party. If the 'feel' doesn't get you, my sympathies!

★ **The Marvellettes' "Don't Mess With Bill"** (Tamla-Motown): How any self-respecting deejay could fail to play this one, I do not know! A huge hit in the States, it deserves to be so here, too. The bass line is ridiculous! So's the beat. The lead voice is very reminiscent of Mary Wells in her Motown days. A gas of a record. My copy only arrived last Saturday morning. It's nearly worn out already!

★ **The Mamas and the Papas' "California Dreamin'"** (RCA Victor): An excellent Lou Adler production from the Dunhill label. This, like The Byrds' "Turn! Turn! Turn!", typifies the best of the new adaptation of the British sound (with a bit of Beach Boys influence thrown in) that's currently coming out of the West Coast. Very commercial and it deserves to succeed here.

★ **Sam and Dave's "You Don't Know Like I Know"** (Atlantic): Didn't really dig this one that much till it subconsciously crept up on me at the Scotch Club. If the Righteous Brothers sound coloured, Sam and Dave sound like coloured Righteous Brothers! This record really grows on you. And it's got that typical, wallowing great Atlantic beat going. Great.

★ **Lou Christie's "Lightnin' Strikes"** (MGM): A number one in the States, I kept half-hearing this on Radio London and thinking "now what the Hell's this called?". Parts of the solo singing are rather corny. But there's this girl chorus "Baby I know" bit and the stomping, falsetto "I Can't Stop" and the main "Lightnin' Strikes again" harmony bit which really make it an outstanding record. By the time this finally appears in print, I have the feeling I'll be completely sold on it.

★ **Billy Stewart's "Because I Love You"** (Chess): This is a weird one. During the intro, you think it's going one way. Then it takes a completely different direction. If you haven't heard it, it's best described as a sort of kiddies' nursery rhyme 'feel' vocal over a "Lovers' Concerto"-type arrangement.

★ **Wilson Pickett's "634-5789"** (Atlantic): This is another knockout! Another typically Atlantic bluesy beat. Sort of slowish jerk tempo. The girl backing group is none other than Patty LaBelle and The Belles. (I'm sorry for RM reader Mrs. Day on last week's Letters Page; she should never have judged Patty by "Over The Rainbow" — the British release was a different, inferior 'take' to that on the American issue and not a patch on Patty's live performances, which are fantastic — as countless readers have agreed).

★ **The Supremes' "My World Is Empty Without You"** (Tamla-Motown): The most different Motown record in ages and infinitely better than "I Hear a Symphony", which, frankly, I didn't dig at all. The bass with bass drum and baritone sax riff on "World" is very infectious. One you'll either like or loathe. Hope you'll like it!

★ **Doris Troy's "I'll Do Anything (He Wants Me To Do)"** (Cameo Parkway): At first hearing I thought this was what Doris herself would call a "Little Mickey Mouse record"! But it's grown on me a lot. I goofed the other week, incidentally, Doris DID write the lyrics. Even if it doesn't take off, Troy's "in person" appearances are so groovy, she could keep working here forever. The original "soul Mother". Incidentally, I hear that last week's edition of Chris Mercer's "Now!!" TV show ended with Doris, Tom Jones and Eric Burdon singing together and blowing up such a storm that the session went on long after the camera lights went off. Lucky TWW viewers!

★ **Lee Dorsey's "Get Out Of My Life, Woman"** (Stateside): Lee Dorsey is quite an acquired taste. "Ride Your Pony" and "Work, Work, Work" took their time getting to me. But already I dig this a lot.

● More on the pop side. I like . . . **Billy Fury's "I'll Never Quite Get Over You"** (Decca): the mail I get from Fury fans never ceases to amaze me and I honestly think this is his best record yet. . . **Gary Walker's "You Don't Love Me"** (CBS): I believe this song came from the Sonny and Cher album—it is so commercial and 'down', it just has to be a smash hit. . . **Jackie Trent's "You Baby"** (Ftwe): I wrote about this one last week. Tremendous sound. . . **Sonny and Cher's "What Now My Love"** (Atlantic): Obviously a lot of thought went into the making of this record—it deserves to be a monster seller.

Names and faces



Pretty **SHARON TANDY** (left) arrived in England from South Africa 18 months ago and startled many people by singing in eight languages — including Bantu! A great fan of Barbra Streisand, Georgie Fame and Peggy Lee, Sharon has dresses specially designed for each TV appearance.

THE TRUTH (below) followed the St. Louis Union into the charts with their version of Lennon & McCartney's "Girl." Steve Gold and Frank Aiello took their name from the title song of a Ray Charles album and are now earning far more than they would have done if they had remained hairdressers all their lives.



SUE AND SUNNY (above) are going great guns on the Gene Pitney-Len Barry tour, providing a highly satisfying visual as well as vocal act. As sisters, they are used to sharing things and at the moment it happens to be praise for their pleasing talent.



The "Rubber Soul" L.P. has provided material for many acts, and the **FRUGAL SOUND** (above) have made a good job of "Norwegian Wood." Mike Brown and Brian Stein don't get as much attention as lovely Rosalind Rankin, who always wears unusual hats, but that's understandable. Next month, they appear at the International Folk and Blues Festival in Belgium.



CHRIS MCCLURE (above) had an 18-week run on "Stramash" and built quite a reputation before Jonathan King decided to record him. Tchaikovsky has been put to good use in Chris's "The Dying Swan" and the record could make a classical entry into the charts.

GREAT NEW LP BY



Roy Orbison

THE ORBISON WAY

Crawling back;
It ain't no big thing;
Time changed
everything; This is
my land; The loner;
Maybe; Breakin' up
is breakin' my heart;
Go away;
A new star; Never;
It wasn't very long
ago; Why hurt the
one who loves you

☎ SHU 8279 ☎ HAU 8279

LONDON

Stereo or mono LP record

LONDON RECORDS division of
THE DECCA RECORD COMPANY LIMITED
DECCA HOUSE ALBERT EMBANKMENT SE1

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 THESE BOOTS ARE MADE FOR WALKING*
4 (6) Nancy Sinatra (Reprise)
- 2 THE BALLAD OF THE GREEN BERETS
12 (3) S. Sgt. Barry Sadler (RCA)
- 3 LIGHTNIN' STRIKES*
1 (6) Lou Christie (MGM)
- 4 UP TIGHT*
3 (8) Stevie Wonder (Tamla)
- 5 MY WORLD IS EMPTY WITHOUT YOU*
5 (6) Supremes (Motown)
- 6 MY LOVE*
2 (7) Petula Clark (Reprise)
- 7 LISTEN PEOPLE
11 (2) Herman's Hermits (MGM)
- 8 CALIFORNIA DREAMIN'*
15 (9) Mamas & Papas (Dunhill)
- 9 DON'T MESS WITH BILL*
9 (6) Marvelettes (Philips)
- 10 WORKING MY WAY BACK TO YOU
11 (4) Four Seasons (Philips)
- 11 CRYING TIME*
6 (7) Ray Charles (ABC)
- 12 ELUSIVE BUTTERFLY
31 (3) Bob Lind (World Pacific)
- 13 BARBARA ANN*
7 (8) Beach Boys (Capitol)
- 14 AT THE SCENE
18 (4) Dave Clark Five (Epic)
- 15 I FOUGHT THE LAW
23 (3) Bobby Fuller (Mustang)
- 16 GOING TO A GO GO*
17 (7) Miracles (Tamla)
- 17 JUST JAKE ME*
17 (10) Paul Revere and the Raiders
- 18 MICHELLE*
26 (3) David and Jonathan (Capitol)
- 19 WHEN LIKING TURNS TO LOVING
23 (4) Ronnie Dove (Diamond)
- 20 WHAT NOW MY LOVE
26 (4) Sonny and Cher (A&M)
- 21 NIGHT TIME*
22 (2) Stranahan's (Sana)
- 22 THE CHEATER*
31 (3) Bob Kuban (Meridian)
- 23 LOVE MAKES THE WORLD GO ROUND*
22 (2) Dean Jackson (Carla)
- 24 19TH NERVOUS BREAKDOWN*
— (1) Rolling Stones (Decca)
- 25 BATMAN
37 (2) Marketa (Warner Bros.)
- 26 NO MATTER WHAT SHAPE YOU'RE IN
13 (10) T. Bones (Liberty)
- 27 CALL ME*
29 (4) Chris Montez (A & M)
- 28 ZORBA THE GREEK*
8 (8) Herb Alpert and the Tijuana Brass (A & M)
- 29 A HARD DAY'S NIGHT
28 (5) Ramsey Lewis (Cadet)
- 30 HOMEWARD BOUND
48 (2) Simon and Garfunkel (Columbia)
- 31 A WELL RESPECTED MAN*
15 (10) Kinks (Reprise)
- 32 BABY SCRATCH MY BACK*
3 (3) Slim Harpo (Excell)
- 33 BREAKING UP IS BREAKING MY HEART*
34 (5) Roy Orbison (MGM)
- 34 YOU BABY
44 (2) Parties (White Whale)
- 35 MY BABY LOVES ME
46 (2) Marsha and the Vandellas (Gordy)
- 36 WE CAN WORK IT OUT*
14 (11) Beatles (Capitol)
- 37 634-5789
— (1) Wilson Pickett (Atlantic)
- 38 LIKE A BABY*
18 (3) Len Barry (Decca)
- 39 HUSBANDS AND WIVES
— (1) Roger Miller (Smash)
- 40 LONG LIVE OUR LOVE
49 (3) Shangri-Las (Red Bird)
- 41 BYE BYE BLUES*
45 (3) Bert Kaempfert (Decca)
- 42 SOMEWHERE THERE'S A SOMEONE
— (1) Dean Martin (Reprise)
- 43 TELL ME WHY*
24 (5) Elvis Presley (RCA)
- 44 JENNY TAKE A RIDE*
32 (9) Mitch Ryder & Detroit Wheels (New Voice)
- 45 SOUNDS OF SILENCE*
27 (13) Simon and Garfunkel (Columbia)
- 46 GET OUT OF MY LIFE WOMAN*
28 (5) Lee Dorsey (Amy)
- 47 I SEE THE LIGHT
41 (4) Five Americans (HBB)
- 48 BATMAN
— (1) Neal Hefti (RCA)
- 49 ANDREA
— (1) Sunrays (Tower)
- 50 IT WON'T BE LONG
— (1) Byrds (Columbia)

*An asterisk denotes record released in Britain.

TOP E.P.'s

- 1 THE SEEKERS
1 The Seekers (Columbia)
- 2 BEATLES
1 MILLION SELLERS
2 The Beatles (Parlophone)
- 3 NO LIVING WITHOUT YOUR LOVING
4 Manfred Mann (HMV)
- 4 YOU PUT THE HURT ON ME
5 Ken Dodd (Columbia)
- 5 DIDDY AND THE DIDDY
8 Chris Farlowe (Immediate)
- 6 ANDY WILLIAMS' FAVOURITES No. 1
7 Andy Williams (CBS)
- 8 FARLOWE IN THE MIDNIGHT HOUR
8 Chris Farlowe (Immediate)
- 9 TONY BENNETT
9 Tony Bennett (CBS)
- 10 MANY MORNINGS
12 Bob Dylan (CBS)
- 11 BARBRA STREISAND
11 Barbra Streisand (CBS)
- 12 BACHELORS
12 Bachelors (Decca)
- 13 DYLAN
13 Bob Dylan (CBS)
- 14 FIVE YARBIRDS
14 The Yarbbirds (Columbia)
- 15 BEATLE CRACKER
15 The Arthur Wilkinson Orchestra (HMV)
- 16 GOT LIVE IF YOU WANT IT
14 The Rolling Stones (Decca)
- 17 TIMES THEY ARE A'CHANGIN'
17 Byrds (Columbia)
- 18 THE UNIVERSAL SOLDIER
18 Donovan (Pye)
- 19 THE ONE IN THE MIDDLE
19 Manfred Mann (HMV)
- 20 BEATLES FOR SALE
15 Beatles (Parlophone)

TOP L.P.'s

- 1 SOUND OF MUSIC
1 Soundtrack (RCA)
- 2 RUBBER SOUL
2 Beatles (Parlophone)
- 3 THE SECOND ALBUM
3 Spencer Davis Group (Fontana)
- 4 MARY POPPINS
3 Soundtrack (HMV)
- 5 GOING PLACES
7 Herb Alpert (Pye)
- 6 TAKE IT EASY WITH THE WALKER BROTHERS
4 Walker Brothers (Phillips)
- 7 BEACH BOYS' PARTY
18 Beach Boys (Capitol)
- 8 HELP
6 Beatles (Parlophone)
- 9 MY NAME IS BARBRA, TWO
8 Barbra Streisand (CBS)
- 10 OTIS BLUE
30 Otis Redding (Atlantic)
- 11 A MAN AND HIS MUSIC
11 Frank Sinatra (Reprise)
- 12 A STRING OF TONY'S HITS
17 Tony Bennett (CBS)
- 13 FAREWELL ANGELINA
12 Joan Baez (Fontana)
- 14 MY GENERATION
11 The Who (Brunswick)
- 15 A WORLD OF OUR OWN
14 The Seekers (Columbia)
- 16 IN SAN FRANCISCO
16 Tony Bennett (CBS)
- 17 TEARS OF HAPPINESS
13 Ken Dodd (Columbia)
- 18 THEIR FIRST LP
3 Spencer Davis Group (Fontana)
- 19 THE ORBISON WAY
— Roy Orbison (London)
- 20 ALMOST THERE
15 Andy Williams (CBS)

5 YEARS AGO

- 1 WALK RIGHT BACK/EBONY EYES
1 Events Brothers
- 2 ARE YOU SURE
2 The Allisons
- 3 WILL YOU LOVE ME TOMORROW?
4 Shirrelles
- 4 THEME FOR A DREAM
7 Cliff Richard
- 5 WOODEN HEART
— Elvis Presley
- 6 SAILOR
3 Petula Clark
- 7 F.B.I.
6 Shadows
- 8 RIDERS IN THE SKY
8 Ramrods
- 9 WHO AM I/THIS IS IT
9 Adam Faith
- 10 CALENDAR GIRL
11 Neil Sedaka
- 11 ARE YOU LONE-SOME TONIGHT
5 Elvis Presley
- 12 SAMANTHA
13 Kenny Ball
- 13 MY KIND OF GIRL
— Matt Monro
- 14 DREAM GIRL
18 Mark Wynter
- 15 LET'S JUMP THE BROOMSTICK
15 Brenda Lee
- 16 WHEELS
12 String-A-Longs
- 17 EXODUS
— Ferarite and Tetcher
- 18 JA-DA
14 Johnny and the Hurricanes
- 19 BABY SITTING BOOGIE
16 Buzz Clifford
- 20 PEPPY'S DIARY/GATHER IN THE MUSHROOMS
18 Benny Hill

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 THESE BOOTS ARE MADE FOR WALKIN'
1 (5) Nancy Sinatra (Reprise)
- 2 19TH NERVOUS BREAKDOWN
2 (3) Rolling Stones (Decca)
- 3 A GROOVY KIND OF LOVE
6 (7) The Mindbenders (Fontana)
- 4 YOU WERE ON MY MIND
2 (8) Crispian St. Peters (Decca)
- 5 MY LOVE
15 (3) Petula Clark (Pye)
- 6 SPANISH FLEA
4 (11) Herb Alpert (Pye)
- 7 SHA LA LA LA LEE
18 (3) Small Faces (Decca)
- 8 BARBARA ANN
25 (2) Beach Boys (Capitol)
- 9 TOMORROW
1 (5) Sandie Shaw (Pye)
- 10 LOVE'S JUST A BROKEN HEART
7 (7) Cilla Black (Parlophone)
- 11 MICHELLE
5 (7) The Overlanders (Pye)
- 12 HIERRO, MIRROR
17 (5) Pinkerton's Assort. Colours (Decca)
- 13 INSIDE LOOKING OUT
28 (3) Animals (Decca)
- 14 SECOND HAND ROSE
15 (4) Barbra Streisand (CBS)
- 15 BACKSTAGE
45 (2) Gene Pitney (Atlantic)
- 16 GIRL
12 (7) St. Louis Union (Decca)
- 17 LITTLE BY LITTLE
17 (5) Dusty Springfield (Philips)
- 18 UPTIGHT
26 (4) Stevie Wonder (Tamla-Motown)
- 19 LIKE A BABY
13 (7) Len Barry (Brunswick)
- 20 KEEP ON RINNIN'
8 (12) Spencer Davis Group (Fontana)
- 21 MAKE THE WORLD GO AWAY
26 (2) Eddie Arnold (RCA)
- 22 GET OUT OF MY LIFE WOMAN
29 (4) Lee Dorsey (Stateside)
- 23 MY GIRL
16 (12) Otis Redding (Atlantic)
- 24 HAVE PITY ON THE BOY
19 (4) Paul and Barry Ryan (Decca)
- 25 YOU'VE COME BACK
48 (3) P. J. Proby (Liberty)
- 26 A MUST TO AVOID
11 (3) Herman's Hermits (Columbia)
- 27 GIRL
32 (4) The Truth (Pye)
- 28 BREAKIN' UP IS BREAKIN' MY HEART
49 (2) Roy Orbison (London)
- 29 TCHAIKOVSKY ONE
14 (6) Second City Sound (Decca)
- 30 WHAT NOW MY LOVE
31 (4) Sonny & Cher (Atlantic)
- 31 DON'T MAKE ME OVER
27 (8) Swinain' Blue Jeans (HMV)
- 32 THIS GOLDEN RING
22 (4) Fortunes (Decca)
- 33 BLUE RIVER
— (1) Elvis Presley (RCA)
- 34 BYE, BYE BLUES
23 (8) Bert Kaempfert (Polydor)
- 35 CAN YOU PLEASE CRAWL OUT YOUR WINDOW
25 (5) Bob Dylan (CBS)
- 36 JENNY TAKE A RIDE
— (1) Mitch Ryder and the Detroit Wheels (Stateside)
- 37 LET'S HANG ON
11 (14) Four Seasons (Phillips)
- 38 TROUBLE IS MY MIDDLE NAME
36 (2) Four Pennies (Phillips)
- 39 YOU DON'T LOVE ME
— (1) Gary Walker (CBS)
- 40 LIGHTNING STRIKES
— (1) Lou Christie (MGM)
- 41 FLOWERS ON THE WALL
— (1) Statler Bros. (CBS)
- 42 TAKE ME TO YOUR HEART AGAIN
22 (5) Vince Hill (Columbia)
- 43 I CAN'T LET GO
— (1) Hollies (Parlophone)
- 44 WOMAN
— (1) Peter and Gordon (Columbia)
- 45 MAY EACH DAY
— (1) Andy Williams (CBS)
- 46 DAY TRIPPER/WE CAN WORK IT OUT
27 (11) Beatles (Parlophone)
- 47 GOING TO A-GO-GO
— (1) Miracles (Tamla Motown)
- 48 THE HARD WAY
— (1) Nashville Teens (Decca)
- 49 I GOT YOU
— (1) James Brown (Pye)
- 50 I'LL NEVER QUIT GET OVER YOU
47 (3) Billy Fury (Decca)

A blue dot denotes new entry.

BRITAIN'S TOP R & B SINGLES

- 1 UPTIGHT
1 Stevie Wonder (Tamla-Motown 545)
- 2 GOING TO A GO-GO
4 Miracles (Tamla-Motown 547)
- 3 GET OUT OF MY LIFE WOMAN
2 Lee Dorsey (Stateside 488)
- 4 HARLEM SHUFFLE
2 Bob and Earl (Sue WI 214)
- 5 DON'T MESS WITH BILL
5 Marvelettes (Tamla-Motown 546)
- 6 634-5789
— Wilson Pickett (Atlantic 4972)
- 7 HOLE IN THE WALL
8 Packers (Pye International 2324)
- 8 I GOT YOU (I FEEL GOOD)
10 James Brown (Pye 2329)
- 9 MY GIBB
5 Otis Redding (Atlantic 4928)
- 10 SEE SAW
1 Don Covay (Atlantic 4856)
- 11 CAN'T YOU SEE (YOU'RE LOSING ME)
14 Mary Wells (Atlantic 4923)
- 12 MICHAEL
16 C.O.D.'s (Stateside 488)
- 13 BECAUSE I LOVE YOU
13 Billy Stewart (Chess 8028)
- 14 LOVE MAKES THE WORLD GO ROUND
— Dean Jackson (Atlantic 4978)
- 15 CRYING TIME
9 Ray Charles (HMV 1388)
- 16 I FEEL ALRIGHT
— Jimmy James and the Vagabonds (Piccadilly 2328)
- 17 DO I MAKE MYSELF CLEAR
11 Etta James and Sugar Pie De Santo (Chess 8025)
- 18 BABY SCRATCH MY BACK
— Slim Harpo (Stateside 491)
- 19 CLEO'S MOOD
— Junior Walker (Tamla-Motown 550)
- 20 HEARTBEAT
12 Gloria Jean (Capitol 15429)

BRITAIN'S TOP R & B ALBUMS

- 1 OTIS BLUE
1 Otis Redding (Atlantic 5643)
- 2 THE NEW LOOK
3 Fontella Bass (Chess 4571)
- 3 GOING TO A GO-GO
4 Miracles (Tamla-Motown 11924)
- 4 IN THE MIDNIGHT HOUR
2 Wilson Pickett (Atlantic 5627)
- 5 MOTOR-TOWN REVIEW IN PARIS
7 Various Artists (Tamla-Motown 11927)
- 6 SOUL BALLADS
5 Otis Redding (Atlantic 5629)
- 7 HERE I AM
— Dionne Warwick (Pye Int. 2867)
- 8 I'LL TAKE YOU WHERE THE MUSIC'S PLAYING
8 Drifters (Atlantic 5628)
- 9 COME ON HOME
6 Jackie Edwards (Island ILP 821)
- 10 IMPRESSIONS BIG 16
9 The Impressions (HMV 1925)



The Dave Clark Five — number 14



The Animals — number 13

TIM THOMAS
WALKING
BM 56 052

MIKE, JOHN & SANDY
CULLODEN MOOR
BM 56 053

PATSY ANN NOBLE
HE WHO RIDES A TIGER
BM 56 054



'I THOUGHT HE WAS A SMART ALEC'

says PET CLARK about Hitmaker
TONY HATCH in this exclusive
interview with RM's David Griffiths

LAST time I talked to Petula Clark was around eight years ago, before she moved to France and began a whole new career as a Continental, and then international, singing star. And became a wife (to her personal manager Claude Wolff) and mother (of two little girls).

So, I asked, has all this changed your habit of driving sports cars around at thrilling speeds?

Pet laughed. "I can't drive in France because I haven't got a French driving licence. Before I got married it was all right, I could use my English licence, but when you marry Frenchmen you automatically become French and if you want to drive you have to take their test! I never seem to find the time, so the musicians in my regular group do the driving. And they drive quite fast enough."

Asked if she finds much difference in temperament between British and French musicians, Petula hesitated. "Got to be careful what I say here. My group are certainly rather different from the sort of fellows I meet over here in England. Well, they're Latins and this means they are very quick minded and don't mind keeping moving all over the Continent. We finish a date in one town and then get into our two cars and drive, sometimes hundreds of miles. I'm not sure British musicians would be so keen all the time. Daresay they'd want to relax with a pint of beer a little more often! Can't say I blame them. On the other hand, you can't beat London studio musicians for sheer professionalism. They can read anything and play it perfectly, usually the first time they look at an arrangement. Which is one reason why I still come to London to make my records. Another good reason, of course, Tony Hatch."

Tony is the composer and recording director responsible for Miss Clark's greatest hits, including "Downtown," and

her current tremendous seller "My Love." It's been a highly profitable relationship for both of them, but, Pet told me, it started off badly.

OUT OF TUNE

"Yes, I didn't like him at all on the first recording session we did together. I was nervous and singing flat and he kept getting me to do another take, making various polite excuses. After a while I got annoyed and shouted at him — 'Look, I know I'm out of tune so why don't you just say so?' Somehow I got the impression he was a bit of a smart alec. But when I got to know him better we became good friends and now he and his family sometimes come over and stay with us in our house near Paris. As a matter of fact, I have to admit he's easy to work with. Anyway, he's tremendous at getting the right sound out of an orchestra and encouraging me to give of my best."

DONOVAN's former managers, Geoff Stevens and Pete Eden, have formed new indie label — Pied Piper Records . . . According to Hollywood rumour, Cher going to be a mum . . . it should be "Viv-Prince Of Darkness" . . . "Woman" is the vocal equivalent of Handel's "Largo" . . . surprising number of Raver Shakeup fans emerging since "Rubber Soul" . . . Decca display manager David Naish leaving after six years for Australia . . . Chelsea star Peter Oswood a Beatles and Herman fan . . . on "Sound Of Music" LP cover, doesn't Christopher Plummer resemble agent Jimmy O'Dea? . . . Mindbenders swear they backed their car into Wayne Fontana's by accident . . . over million Dylan records sold in Britain since CBS became independent last March . . . CBS Press officer Roger Easterby should challenge Jimmy Saville to fast-talking competition . . .

Action and Mike Cotton to appear with James Brown here . . . Rockin' Berries playing a month in Bermuda . . . Nancy Sinatra's first LP titled "Boots" . . . Statter Brothers are Johnny Cash's backing group . . . Hedgehoppers' next single is "Wild One" . . . New Faces better than topper Dave King on Palladium Show . . . Dusty Springfield polled almost twice as many votes as Sandie Shaw on Radio Luxembourg's "Battle Of The Giants" . . . Doris Troy billed in Birmingham this week as the "My Guy" songstress" . . .

Peter Duker begins a weekly hour-long country music series on Radio Scotland March 6 . . . CBS what have Gary Leeds and Allan McDougall got against Anthony Wedgwood-Renn? . . . similarities between Doris Troy's latest and Lulu's "Leave A Little Love" and "Elusive Butterfly" and "Everyone's Gone To The Moon" . . . a pound to churn of milk Chris McClure's "Dying Swan" does . . .



Rolling Stones' chauffeur Tom Keylock manages Habits . . . Ray Davies writing songs about professions for March EP . . . smart move on the part of "Top Of The Pops" taping Stevie Wonder singing "Up-tight" . . . Lynette of Thursday's Children singing duo worth watching in more ways than one . . . where did Charlie Foxx get his ring? . . . Pete Quaife and Mick Avory guest of Shadows at Talk Of The Town . . . Animals visibly chuffed on the set of "Now" as satirical reference was made to Jonathan King's pannik of "Inside Looking Out" . . .

John Lantree going into hospital for back observation . . . Steve Aldo signed to Parlophone . . . Allan McDougall leaving Keith Goodwin to start independent publicity company with New Faces' agent Bob Perkins . . . Brian Jones has his hair cut at Hem And Fringe . . . Nancy Sinatra to be seen in "The Ghost In The Invisible Bikini" and "Last Of The Secret Agents" films . . . before they recorded, Paul and Barry Ryan sang Beatles songs in backs of taxis . . . John Washington replaces Al Jackson as Applejacks' singer . . . Radio London join Tony Hall in tipping Kiki Dee's newie for the charts what have Jonathan King, Paul Samwell-Smith and Richard Green in common? . . .



PET CLARK (R.M. Pic.).

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