

# Record Mirror

Largest selling colour pop weekly newspaper 6d.  
No. 251 Every Thursday. Week ending Jan. 1, 1966



**We hope you all have  
a fantastic 1966**

**TO ALL OUR READERS AND FRIENDS  
FROM THE STAFF OF RECORD MIRROR**

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



THE WHO — a painful noise?

# THE WHO — PAINFUL SOUNDS?

## GARY ADMIRED

**M**UST say how moved I was after reading the anonymous article about Gary of the Walker Brothers. It was a wonderfully human letter. Gary's marvellous character was brought over beautifully and it almost made me cry. I've long admired Gary as a member of the group but I now really admire him as a person. Meanwhile, I'll make do with my pictures on the wall and my imagination.—Miss Steve Danesh 60 Davenport Road, Goodwood, Leicester.

## CASH DELIVERY

**A**N open letter to Johnny Cash admirers: Can you help me get a complete list of all Johnny's British releases. I note his discs are issued on Philips, London and now CBS and none of these companies seem sure about his past releases.—Stewart N. Fox, 155 Albam Grove, Harlow, Essex.

## FRANCIS FAN

**P**LEASE don't think that because Connie Francis hasn't had a hit for a long time, that she is finished. She still has a lot of true fans. I've met her and she is so kind and considerate — she just doesn't deserve to be forgotten. She's the Queen of Soul.—C. Coupe, 23 Rose Avenue, Ashton, Preston, Lancs.

## BELT-UP

**W**HY do so many British vocalists insist on covering American R and B or soul numbers? It seems quite definite that there is not a strong following for this sort of music in this country other than with the "in crowd" who saw the light years ago. Perhaps, however, they might sell a couple of thousand copies to some silly 15-year-old to whom their personal appearance appeals more than their singing. Conclusion: Belt up Wayne and company or cut something like "The River"—seems plenty of sale for that sort of thing these days—we prefer Garnett Mimms.—G. Woodcock, The Rosary, Windmill Lane, Bueriton, Andlem, Crewe, Cheshire.

## STEVE & STEVE

**I** DISAGREE with Tony Tall when he says that Steve Marriott has more to offer than any other singer of his kind since Eric Burdon. Has he forgotten Steve Winwood of the Spencer Davis Group, who besides being a vastly superior vocalist is a far more accomplished musician — outstanding guitarist, brilliant pianist, superb on harmonica, better than average on organ. Also Steve has written several songs and hopes to record an LP with a big hand backing in the New Year — Patrick A. Crowley, 33 Cranmoor Crescent, Halesowen, Worcestershire.

## OPEN LETTER

**A**N open letter to Mr. Anthony Wedgwood Henn: I read your plan to legislate against commercial radio stations. I am wondering about the motives behind your decision. You stated that you would not be pressured by any commercial group. To a layman it would seem as though the state has "pressured" you into outlawing all commercial radio in preference for the outdated service we now have in the shape of the BBC. Has the

we went to a local dance to see the Who. In view of the widespread publicity and popularity of the group, we expected an excellent performance. But after an irritating 20 minute wait while vast and totally unnecessary speakers were staggered into place, obscuring the whole stage, the group made their appearance. After some token hysterics by half-wits in the front, we were treated to some of the most appalling, sound-soaked, electronic drivel we have ever heard. Musical sense, professionalism, sound balance, entertainment value were nil. The whole object seems to be to make as much painful sound in a small place as was physically possible. If this truly laughable performance is the ultimate to be achieved from Marshall amps, Rickenbacker guitars and Fender basses, we'll have much pleasure in selling ours to the first person to send us a five-shilling postal order.—N. P. Moore, B. Russell, A. Holmes, D. Lawson, T. Moore and others, Church View, 45 City Road, Norwich.

BBC so scared by the coming of commercial TV that they fear they would lose hands down to the Carolines and Londons of the future? It would seem so. No, sir, the commercial stations cater for a need, a need that comes from all walks of Britain's day to day life—he it for long distance lorry drivers, factory workers or what you will. All those in agreement say "aye" should be loud enough for you to hear. I feel, Mr. Wedgwood Henn—Austin Powell, Raleigh Bryn, Knighton, Rads.

## HORROR GOOF!

**T**HE sleeve picture of the new Barry McGuire album "Eve Of Destruction" may, as you reviewers say, look like something out of a Hammer Film. Or it may as your reviewers also say, look like something out of "The Premature Burial," but it cannot look like both. "The Premature Burial," starring Ray Milland, is a James H. Nicholson Samuel Z. Arkoff production for American International Pictures and NOT a Hammer Film.—Wes Phillips, 50, Shundour Crescent, Wednesfield, Wolverhampton, Staffs.

James Craig: Reader Phillips clearly knows his film business.

## TWO TONE TOP

**J**UST seen Jimmy Saville's new two-toned hair style on television and it is double-fantastic. Who else but our own Jim could do such a thing and get away with it? Easy to see why he has topped all the polls. He is the best disc-jockey ever.—Geraldine Byrne, 55 Golding Road, Cambridge.

James Craig: I'm not quining, but are you putting the right emphasis on the right sides of his talents? Would a treble-toned hair style make, say, ME a better disc-jockey.

## AMBASSADORS . . .

**O**N a recent and memorable Thursday, I had the great honour of meeting the Dave Clark Five. I'd previously met other performers in the singing field and many of them turned out to be very rude. But the Dave Clark Five are the complete opposite. You should be very proud of these boys. They are by far five of the nicest, most polite young gentlemen that I've ever had the pleasure of meeting. They are truly goodwill ambassadors and a credit to your country.—Leslie Reed, Photographer, "Dayscene", 1716, Carlisle Road, Oklahoma City, Oklahoma 73120, U.S.A.

# Record Mirror

EVERY THURSDAY

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

## GOLDIE TELLS WHAT'S WRONG WITH BRITISH RECORD BUYERS!



GOLDIE

"I'm told that alcohol isn't good for the voice," said Goldie, sipping an exotic looking snowball which had taken about ten minutes of careful preparation to perfect.

To improve her voice even further, she was smoking in between sips and busily talking to me about everything from her new dog to her new record coming out," she explained. "But I can't really tell you the title or else my publicist would be upset."

"Thanks," I said. "But it was a great session. There were all people like Georgie Fame and Jeff Beck there. It was great . . . a soulful session."

"Talking about soul, that's the big difference between British and American record buyers. The American charts are nearly all soul records, while the British charts aren't."

I asked Goldie if she thought that any British artists have got soul. "Well, Eric Burdon has. But he's certainly overated a lot nevertheless. To a certain extent Paul Jones has soul too. It's certainly possible for white artists to have soul, but it's still a tragedy that so many great coloured stars are overlooked."

"I mean, over here it's almost impossible for a coloured star to get a hit—the majority of the record buyers prefer to buy records by a

good looking white group. It really is a drag . . ."

Recently, Goldie has been touring on the Manfred Mann-Yardbirds package, and has been stunning the audiences with a delicious lace outfit, and her new hair colour, blonde. (Before it was dark red). "Do you think my hair is better the other colour?" she asked me. I thought she'd go berserk when I said I liked it better before, but she actually agreed. "It's my publicist. He likes it like this," she said, gesturing towards John Fenton who was waiting nearby, sipping another snowball.

"But that tour was great," she continued. "I was working with Jimmy James & the Vagabonds and they really are just like an American soul group. I was worried though during that tour because I didn't know how I'd go down being by myself. Luckily everything was OK and the audiences were great."

"Everyone wonders about me and the Gingerbreads breaking up, but I feel much better now. I mean, I can do what I want to and I'm not tied down by a particular line-up for my backing. I don't have to worry about the group either, and I'm not sharing the same pad with them anymore."

"I've got a new flat and I've been staying in lately making it OK. I've also got a new dog for company. I've settled down in England now you might say—I've got no desire to go back to the States to stay."

Which, of course, puts her in the same class of expatriate Americans as P. J. Proby and the Walker Brothers, except that Goldie is prettier but has shorter hair.

NORMAN JOPLING

**JONATHAN KING AND HIS ARTISTES, HEDGEHOPPERS ANONYMOUS AND RICK AND SANDY HOPE THAT YOU TOO WILL HAVE A SUCCESSFUL 1966**

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the transatlantic group 120 marylebone lane w1

# 'I SAID I'D SMASH HIS FACE IN'

PAUL and Barry Ryan's hit wasn't entirely due to their show biz connections or publicity. The McCoy's new record is supposed to sound like their last. Jonathan King is a one hit wonder.

Explanations follow. I met Paul, Barry, McCoy Rick and Jonathan in a Soho watering hole and listened to what they had to say about one another, themselves and their new records.

Ken King, if I may be so bold as to address him by his real name, started the whole thing off by having a go at Paul and Barry in a musical paper.

It's all his fault for saying: "We and the fans regard them as a freak product of compressed plugging and exposure."

Quite calmly, Barry said: "When I saw the headline, I said I'd smash his face in. Then I walked in here and saw him sitting here. Now I've read the rest of the story, it's not so bad."

Really it was all a wicked plot by Uncle Richard to get the three of them together in the same place. And Rick Zehringer was invited along for good measure.

"We want to do the epilogue for our next record," said Paul with a trace of a smile. "They all reckon we did a lot of plugs for our last record. Well, we did thirteen and we're doing seventeen on the next."

"I'd like to go on and say 'Merry Christmas to all our fans and the clappers to the knockers.'"

Barry took it a stage further with: "If you're told you're doing the Palladium show next Sunday you don't turn it down do you? We got the plugs and they helped, but we think the record did it for us really."

Milk drinking Mr. King leaned over and asked the brothers: "But you must admit that your connection with a top agent like Harold Davison had some effect on the number of plugs you got."

I echoed the question, and Barry explained: "If Harold Davison had thought we weren't worth anything, he wouldn't have risked his reputation by pushing us. Obviously, he had to have faith in us or he wouldn't have done it."

"That's right," Paul confirmed.

Poor little Rick was sitting there quietly sipping an orange juice, not saying a word and perhaps taking it all in.

"You've had a lot of criticism over 'Hang On Sloopy' being like 'Twist And Shout'," I said merrily (this being the festive season). "Do you agree?"

"I didn't write the song, I was just asked to record it," Rick said very diplomatically.

"How about 'Fever' sounding like 'Sloopy', then?" I inquired, once again after controversial quotes.

"In America, it's a different scene from here," he began. "In America, you try to get something similar to your last record for a follow-up. Something along the same lines, anyhow. We had a few tunes in mind, but they wanted us to do 'Fever', so we did it."

Whoever "they" may be, "they" seem to have been proved right. "Fever" entered the RM chart last week and substantiated the ravings about the McCoy's by such people as Eric Burdon, Dave Davis and P. J. Proby.

On the question of a follow-up, I asked Paul (or was it Barry?) Ryan if they had decided exactly what they were going to do for their next single.

"We haven't done it, but

## Said Barry Ryan about Jonathan



JONATHAN KING'S comments on PAUL and BARRY RYAN caused considerable bad feeling.

we're doing it tonight," said whichever one it was. "It's called 'Have Pity On The Boy'. It's not like the last one at all. It's more moody, with brass rather than all those strings."

At this point, Jonathan (I hope I've spelt it right this time) decided it was about time he had another say, so he said: "I think people think 'Fever' is like 'Hang On Sloopy' because it has the same chord sequence. Things like this happen and then everyone has a go. Even me."

Back to Rick who gave the matter a lot of thought, then came forth with the profound statement: "Yea, that's right."

I think I ought to explain that Rick has been very ill in hospital and this was only his second public appearance since being discharged. If his quotes make him sound a bit dozey, it's just that he's still rather ill, and is naturally a quiet person and only lets go when he's on stage producing a great sound.

The other thing that had to be cleared up with Paul and Barry was the obvious connection with Marion Ryan. What a great stunt that was at the start and look at the publicity they got. But then they went on the Manfred Mann-Yardbirds tour and, in the words of many people who saw the show, "went down a bomb."

"We did the thing with

Marion at the beginning to get it over with," Paul said. "Now we've had a hit and I don't think anyone could say that she caused that. We'd like to do another tour, the last one was great."

I asked them what they thought made them such a huge success on their tour. Was it their hit, their appearance or their attractiveness?

Paul answered: "It's terrible, but after the first night, a girl asked me for my autograph and said we looked so great because we were small. You know, that's not why I think we went down, but she said it. I don't know really."

Then the hand of fate, in the form of a publicist, struck and Paul and Barry were dragged away to a recording session. Young Mr. McCoy decided it was high time he left too.

I managed to ask Jonathan King when he was going to come and visit the RM again. Would it be when he had another hit record, I guessed.

"You're joking," was all he replied.

Make what you like of that statement. RICHARD GREEN



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DAVE BERRY talks to RM's David Griffiths below. (RM Pic)

## DAVE'S AN EXPORT THEY LIKE IN THE COMMON MARKET

DAVE BERRY'S gamble has paid off — handsomely. "Four months ago I was invited to the Belgian song Festival at Knokke. Not much money in it, about £70 for five days. But I wanted to get known on the Continent and reckoned this was a good way. I'd be appearing with a lot of good artistes, though some of 'em pretty square, and shows would be televised in Holland, Belgium, France and Germany," said Dave. "I went, expecting to be either liked or hated. People are seldom indifferent to my performances. I behaved the same as I do on shows over here, pleasing myself, not going on stage when announced — just to get a little extra impact. Opening night was very dodgy for me. There was no reaction. I suppose the audience couldn't figure out what it was creeping about the stage. The second night I was on it was fantastic! Tremendous applause. Delayed action, maybe: they'd gone home, thought about the show, and decided I was all right."

Since then Dave has worked a week in Belgium and five days in Holland and recorded a show for French television. He's also re-signed with Decca and the record company is now all set to push Mr. Berry in Europe. He's doing a Christmas Day Show in Amsterdam for Dutch television (recorded a few days in advance so that Dave can spend Christmas at home with his folks in Sheffield), he's going to Italy's San Remo Festival in January, and he's likely to be appearing at the Paris Olympia early in the New Year.

An exciting prospect, but it has its problems: some foreign countries don't exactly welcome British musicians so the Cruisers usually have to stay behind (on salary) while Dave works with local European musicians (plus, when possible, his regular guitarist Frank White). "This means I have to earn good money to be able to pay the boys. And living over there is much more expensive. But better. A lot better. In England, we don't eat so well when touring. We just grab quick 'meats' in transport cabs. On the Continent, every place we pull into has such good food, and 100 per cent better service, that I always have a big nosh-up."

Biggest disappointment for D. Berry: after months of looking forward to his first trip to USA, with five TV shows lined up in 10 days, Dave was refused a work permit just three days before he was due to set off.

"A bit diabolical. Doesn't just inconvenience me, it puts out the producers of those TV shows who have just a few days to get a replacement. Still, I was half expecting it so, with ten free days I'm off on holiday. 'Bye!'"

DAVID GRIFFITHS



THE YARDBIRDS—or four of them at least, without Paul—they were having a wild time at New Brighton, near Liverpool.

THE last time I saw—no, not Paris—but Brian Poole and Gary Farr, they were huddled round a tea stall on Euston Station at 6 a.m. Cold? Not really, perishing might be the word.

Don't get the idea that we are all masochists, it's just that we had returned from a Radio Caroline outing to New Brighton Tower for a mammoth ball. Groups galore were involved. But perhaps I should start from the beginning . . .

The 1965 version of the 6.5 Special pulled out of Euston Station at 12.20 p.m. bearing a most distinguished collection of passengers. The Yardbirds, Twinkle, Paul and Barry Ryan, the Mark Leeman Five, the Honeycombs, Brian Poole and the Tremeloes, Billie Davis, the Vagabonds and RM's tame cynic, Richard Green, among them.

It is, of course, quite hopeless to expect large numbers of pop people to be on their best behaviour for a long train journey and the first puff of steam had hardly left the funnel when Brian Poole directed a roll in the general direction of Twinkle. That started the frivolity, and John Lantree began a series of remarks that would have made even the Chelsea-Roma crowd blush.

Anyway, things went okay until the train pulled into Liverpool at about four o'clock. Coaches were alleged to be picking us up, but even the efficient Radio Caroline staff couldn't explain what had happened to the conveyances.

"I think it'd be quicker to walk," Dave Munden said. But "boss" Brian Poole told him to "hang on and shut up."

### THE GLOOMY TOWER

Unbelievable as it seemed at the time, after a wait of only 30 minutes, we were off in the direction of New Brighton, quite a short leap away from Liverpool. But not the way our driver went. Just under an hour it took him and that was enough to get a sing-song going in the back of the coach, much to the annoyance of most other passengers.

I don't know if you ever saw the film "The Colditz Story" or if you are familiar with Castle Dracula, but New Brighton Tower viewed in the gloom puts both of these places well into the shade. Bad enough trying to get out of the camp or the castle, have you ever tried setting into the Tower?

What seemed like the whole cast of "Ben Hur" spent over 10 minutes milling about banging on doors and yelling for a character called "Albert" to set in. At last, the "open sesame" became reality and hordes of hungrily (you know what British Railway meals are like) and thirsty performers surged up enough stairs to make Eddie Cochran's "Twenty Flight Rock" look ridiculous.

Dressing rooms were sorted out and everything was okay. Disc jockey Tom Lodge did a great job calming everyone down and the screams for Paul and Barry Ryan were almost deafening—the audience having by that time arrived. There can't be any doubt about the twosome's reputation after New Brighton.

It was then a question of full gallop to the snack bar, then a mass exodus to the only bar in the vicinity, in the grounds tucked away in a corner. That was fine, until Ronnie Jones, Brian Poole, Brian Somerville and I were mistaken for some pop group or other and "attacked" by a middle-aged lady who thrust an envelope and pen at us, explaining that it was her son's birthday. What could we do but sign the names of

## SUNDAY SCHOOL OUTINGS WERE NEVER LIKE THIS!

John Lennon, George Harrison, Ringo Starr and Paul McCartney?

Back in the ballroom, the V.I.P.s were doing a storm and the Vagabonds were completely great. The Searchers, who were only doing a talking spot, got tremendous cheers, and the Four Pennies almost brought the house down. I never realised they were so popular.

Topping the bill were the Yardbirds. Keith Relf knelt on the stage and got a blamphen Park-type roar. Then Jeff Beck lunged forward with his guitar and the crowd looked like setting out of control. The "bouncers" did a good job, but punching girls in the face just isn't on.

At the end of the evening, there was minor panic when it looked as though both coaches wouldn't be at the station in time for the train. Fortunately, they left together, but the driver of my coach stopped and informed us that if several people didn't get out for a while he couldn't set up a hill! Make what you like of that.

Back on the train, there was a real scramble for the few sleepers. The rest of us had to make do with carriages that had the heat turned on full. Trying to turn it off did no good, so it was a Turkish bath scene for the next five and a half hours.

Ronnie Jones, Brian Poole, some of the Honeycombs, and a few other odd people had had the good sense to take two crates of liquid refreshment on board to reduce the internal temperature by a little bit. But that long on a train at that time of night loses its appeal after a very short time.

"You can quote me as saying that I never want to do another thing like that again," Paul Samuel-Smith told me a few days later. "I still don't know what it was all about."

RICHARD GREEN

### NEW YEAR GREETINGS

FROM

## DEZO

and all at the

RECORD MIRROR PHOTOGRAPHIC STUDIO

GERRARD STREET, W.1.

## HAPPY NEW YEAR

FROM

THE MANAGEMENT  
AND STAFF  
OF

THE WHATELY HALL HOTEL  
BANBURY, OXON. BANBURY 3451

AA/RAC/★★★★

CENTRE FOR THE COTSWOLDS  
AND SHAKESPEARE COUNTRY

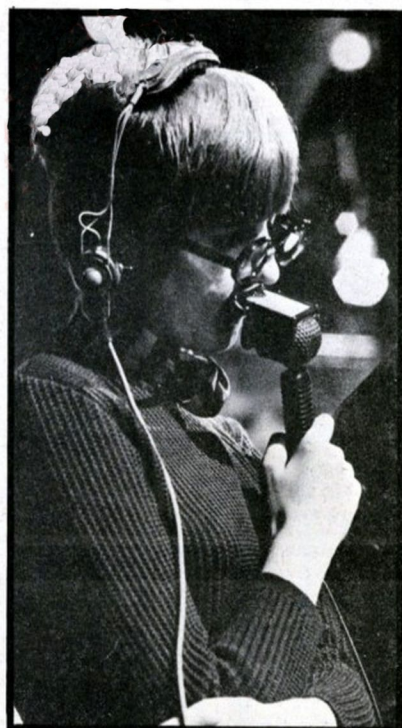
ROBINSON CRUSOE  
ALEXANDRA THEATRE  
BIRMINGHAM  
THE BARRON KNIGHTS

SINATRA  
WEEK  
17th-23rd JANUARY



# re go

A PICTURE  
MOST RIDI



**O**RGANISED too calm to describe when the crew filmed the Christmas edition this week at the Studios in Wembley. Cathy acting like a version of Cinderella, the groups as the Kinks, Herman's Hermits, of course the Animals around, anything to pen. And did, by some of these pictures taken by Dezo Hoffman. Above, there's Ray Charles, pretty pose being mixed reception by Pete. Cilla directs proceedings looking something from a space while Eric looks suitably Christmassy... all in colour on the left. Herman and his Herman good action shot, with them Roger Daltry, sive and almost ready for other colour shows. Eric lounging about the studio—it's a hard top!



Below in black and white Chas Chandler and...

# ady steady es panto...

## THE STORY OF THE VICULOUS R.S.G...

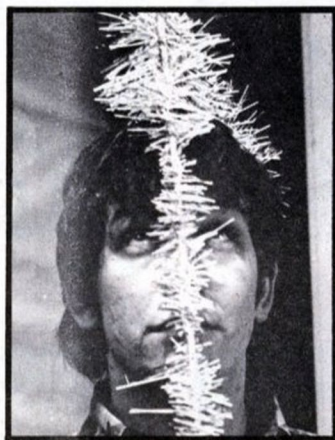


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k and white,  
and Herman



talk over a few salient points  
with RSG's Floor Manager,  
while next to them are Cathy  
and Eric again with what looks  
like an imitation of an imita-  
tion horse. Certainly no real  
gee-gee would recognize it as  
one of its own kind. In the last  
photo all restraint is thrown  
to the winds as everyone  
dances around together, un-  
aware of the ever constant  
camera vigil of Dezo Hoff-  
mann.

All RM Pictures.



# 20 TOP LPs FOR THE END OF 1965



## The Rolling Stones

Out of our heads

○ SKL 4733 ○ LK 4733



## The best of Jim Reeves

○ RD 7666



## Sonny & Cher

Look at us

○ ATL 5036



## The Bachelors

More great song hits

○ LK 4721



## Elvis Presley

Harem holiday soundtrack recording

○ SF 7767 ○ RD 7767



## Marianne Faithfull

○ LK 4689



## There is only one Roy Orbison

○ SHU 8252 ○ HAU 8252



## Burt Bacharach

Hit maker!

○ SHR 8233 ○ HAR 8233



## The Buddy Holly story

○ LVA 9105



## The Fortunes

○ LK 4736



## The Seekers

○ LK 4694



## The Moody Blues

The magnificent Moodies

○ LK 4711



## Julie Felix

The second album

○ LK 4724



## The Who

My generation

○ LAT 8616



## Len Barry

1-2-3

○ LAT 8637



## Barry McGuire

Eye of destruction

○ RD 7751



## Wilson Pickett

In the midnight hour

○ ATL 5037



## Lulu

Something to shout about

○ LK 4719



## Tom Jones

Along came Jones

○ LK 4693



## Kathy Kirby

Make someone happy—  
My heart sings

○ LK 4746

WE'LL HAVE MORE FANTASTIC ALBUMS IN 1966 TO MAKE SURE IT'S A HAPPY NEW YEAR FOR YOU ALL



STEREO OR MONO RECORDS

The Decca Record Company Limited  
Decca House, Albert Embankment, London SE1



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

# THERE'S NO COMEDY ON KEN DODD'S 'SERIOUS' NEW ALBUM

**KEN DODD: "Tears of Happiness"—I Wonder Who's Kissing Her Now; I Don't Know Why; Girl Of My Dreams; Younger Than Springtime; Say; More Than Ever; My Thanks To You; Tears of Happiness; Story Of A Starry Night; This Year's Lovers; The Very Thought Of You; With All My Heart; My Wonderful One; I'll Be Seeing You (Columbia 1793).**

COVER picture shows Ken with hair neatly combed, so it's a serious album. Orchestrations are by Tony Osborne, Brian Fahey and Geoff Love, and the songs are mostly well-known standards, with the accent on love lyrics. Recording manager Norman Newell had a hand in some of the songs, notably "This Year's Lovers". There'll be many who regard this album as unutterably square but it's already selling a bomb. Doddy's voice comes through pitch true, with phrasing perfection. Maybe that's the main point... he's a thorough perfectionist.



KEN DODD seen recording a "Doddy's Dises" show last summer for Radio Luxembourg transmission. The show was for Pye records.

**TERRY GIBBS:** "It's Time We Met" (Fontana TF 5275).

TERRY Gibbs, key vibes star, wrote all nine tracks on this Mainstream recording. He operates here with a small group—tenor, organ, guitar, bass and drums, and pick of the supporters is tenorist Sal Nistico who used to be with Woody Herman. Neatly rounded, often original, jazz with a theme.

**HELEN MERRILL:** "The Artistry Of Helen" (Fontana TL 5270).

"HOUSE of the Rising Sun," "The River," "Scarlet Ribbons" are among the eleven numbers, with some wonderful un-amplified guitar from Charlie Byrd included. Helen is a hauntingly successful singer, but there is a touch of sameness about much of her work. Her phrasing is spot-on, but there is also an occasional feeling of lethargy. Still, she's way above hit parade standards for all that.

**THE SWINGLE SINGERS:** "Gettin' Romantic" (Philips BL 7679).

THEY started out with their vocal onslaughts on J. S. Bach, Then Handel and Vivaldi. Now it is Beethoven, Chopin, Schumann, Mendelssohn, Schubert, and as ever the arrangements come over with tremendous freshness and verve. Ward Swingle reckons it is their best-yet L.P. And he's quite probably right.

**JUDY GARLAND AND LIZA MINNELLI:** "Live At The London Palladium (Capitol W 2293).

A DOUBLE-ALBUM set of one of the most memorable concerts, a sell-out all the way, ever given at the Palladium. A big orchestra led by Harry Robinson—an emotional, domestic scene performance that was also captured on television. Lots of duets, including virtually all the Garland favourites, plus some solos from Liza on "Gypsy In My Soul," "How Could You Believe Me." Judy's own unflinching vocal form is best shown on "What Now My Love." It's a lovely, warm, affectionate, durable, exciting, swinging, dramatic, delightful, delicious set.

**DEAN MARTIN "Houston" Houston:** The First Thing Every Morning; Hammer and Nails; Little Lovely One; Love, Love, Down Home; I Will; Snap Your Fingers; Everybody But Me; Old Yellow Line; Detour; You're The Reason I'm In Love (Reprise R 6181).

THE relaxed voice of Mr. Martin winds its way around these rather unusual songs, one of which is his current single "I Will." Just about every conceivable type of vocal style is here, ranging from gospel to country and western, but there's the distinctive Dino hallmark about every track. The Bill Justis backings are varied and entertaining, and altogether this is a fine L.P.

**LEN BARRY:** "1-2-3"; 1-2-3; Will You Love Me Tomorrow; Treat Her Right; I.O.U.; Would I Love You; Lip Sync; You Baby; Like A Baby; Bullseye; At The Hop '65; Don't Throw Your Love Away; Happiness (Brunswick LAT 8637).

FOR a first LP, tagged after one hit single this is pretty good. Len's high-pitched, bluesy distinctive voice is put to full effect, especially with the brassy, plaintive backings and thumping beat which he employs. Tracks like "Will You Love Me Tomorrow" and "Don't Throw Your Love Away" are good original treatments of oldies, while "Like A Baby" would make a fair single. "I.O.U." is just like the hit, except for a slightly different tune. The others are OK, some are mediocre and one or two aren't much good but all in all this is an enjoyable LP.

**TRINI LOPEZ:** "The Sink-Along World" — Reprise R 6183.

TRINI goes sing-along with all his usual confidence and zest, along with his personal bassist Dave Striver and drummer Gene Russo. Selection of songs seems a trifle off-putting. "Smile," "Georgia Brown," "You Are My Sunshine," but Trini really does add something new to most of them. You can sing-along if you wish; you can also listen to one of the more inventive vocal talents.

**THELONIOUS MONK:** "The Golden Monk" (Stateside SL 10152).

IF you die Monk, you'll be mad about this one. Side one features Frank Foster on tenor; side two has Sonny Rollins. He uses Julius Watkins on French horn on one side—Ray Copeland, a tremendously imaginative performer on the other. And when Art Blakey is on drums, he adds a lot. Monk wrote everything on the album with the exception of Jerome Kern's "Smoke Gets In Your Eyes." What a technician is the monk.

**GRANT GREEN:** "His Majesty, King Funk" (Verve VLP 9111).

SOMETHING of the Charlie Christian in this outstanding guitarist. Five tracks, including the oldie "Lucky Old Sun," and one of his own "The Selma March." Backing comprises Candido Camero on bonao and conca, with drums, organist Larry Young and Harold Vick on tenor and flute. Mr. Green walks more than somewhat.

**MODERN JAZZ QUARTET:** "Patterns." (United Artists ULP 1111).

SIX tracks all arranged and composed by John Lewis and the standard MJQ line-up, which means some shatteringly good drumming from Connie Kay. "Skating In Central Park" features some jazz-waltz rhythms, and there's a lot happening on the 12-bar blues "No Happiness For Slater." Lovely Milt Jackson solo work most of the way, he making the vibes highly expressive. Good stuff for fans; a bit samey for the non-converts.

**MAYNARD FERGUSON:** "The Blues Roar" (Fontana TL 5274).

FOUR Ray Charles' compositions including "Eye Got A Woman" and "Mary Ann," for this massively big band blues session, replete with some ridiculously high-note wailing from trumpeter Ferguson. Great tenor from Frank Vicari, plus some neat touches from altoist Charlie Mariano. It's simple, yet complex. Very exciting.

**COLEMAN HAWKINS:** "Meditations" (Fontana TL 5273).

THINGS like "I Surrender Dear," "Dedication," "Mop Mop," "Esquire Blues" and "Esquire Bounce" from the tenor sax star. Interesting lines-up behind that fat, warm tone, too. Roy Eldridge and Cootie Williams share trumpet roles. Benny Carter and Edmond Hall, and Art Tatum and Sid Catlett and Oscar Pettiford also appear spasmodically. This is jazz history.

**BUCK OWENS "Before You Go" "No One But You" (Capitol T 2353).**

BUCK Owens is perhaps the best selling C & W star here, and it's no surprise when you hear this kind of record. Very lively and interesting. It sounds as though Buck and his group the Buckaroos are really having a good time. The raw edge on most of these only enhances the sound and there are some interesting songs including the old Coasters number "Charlie Brown."



ROGER MILLER looks pretty contented. And so he should. His wife LEAH is lighting his cigarette and the five miniature gramophones are the grammy awards, which he won early last year. Roger must also look contented with the success of his new single "England Swings" which has been his biggest U.S. hit since "King Of The Road".

## names and faces



UNIT FOUR PLUS TWO were told that they had to spend Christmas on the road. So the six lads, not to be depressed decided to make a party of it in their wagon. They're seen here noshing loads and loads of grub and looking as if they're actually enjoying making the best of a bad job. Their van is all lovely and Christmassy and so are their heads with paper hats straight out of bon-bons. (RM picture by Dezo Hoffman).

The  
Tony Hall  
Column



# GEORGE HARRISON'S FAB FORTY . . .

**T**HIS is the time of year when everyone goes chart-crazy. And comes up with lists of the year's ten top this and that. Well, let's be a little different. You've all heard of Big L's Fabulous Forty. But do you know about George Harrison's Fab (his race!) Forty? George — like all the Beatles, incidentally — has his own juke box at his Esber home. It's in his "den". Along with tape recorder, radio and record player. And, on the walls, instead of stuffed animals' heads, he's got his collection of guitars. Plus his latest interest, the Indian instrument, the sitar.

But back to the juke box. It's a KR. Maybe you saw it in the film "Help!" Says George: "It's so much easier to have all my favourite records on the juke box at once. It saves me going through piles of records to find the ones I want. Then when I get sick of them, I just throw them out and put some new ones in."

Here's George's current Fab 40. First, his Top Ten . . .

1. "Harlem Shuffle" — Bob and Earl. (This is on Sue. George tells me he's heard that it's really Ben E. King and Bobby "Rockin' Robin" Day. Can anyone confirm this?)
  2. "Good Things Come To Those Who Wait" — Chuck Jackson. (His latest — and a real knockout.)
  3. "My Lady" — "Red Beans and Rice" — Booker T and MGs.
  4. "Please Crawl Out Your Window" — Bob Dylan. (This is a collector's item. On the first sample pressings of "Positively 4th Street", the wrong tape was used!)
  5. "Baby, You're My Everything" — Little Jerry Williams.
  6. "Back Street" — Edwin Starr.
  7. "Work, Work, Work" — Lee Dorsey.
  8. "The Little Girl I Once Knew" — The Beach Boys.
  9. "My Girl Has Gone" — The Miracles.
  10. "I Don't Know What You've Got (But It's Got Me)" — Little Richard. (His latest — parts one and two — the second is George's favourite.) Then we move on to these . . .
  11. "I Can't Turn You Loose" — Otis Redding.
  12. "My Girl" — Otis Redding.
  13. "I Believe I'll Love On" — Jackie Wilson.
  14. "Plum Nettle" — Booker T and MGs.
  15. "Everything Is Gonna Be Alright" — Willie Mitchell.
  16. "A Sweet Woman Like You" — Joe Tex.
  17. "Something About You" — The Four Tops.
  18. "I Got You" — James Brown.
  19. "Ain't That Peculiar" — Marvin Gaye.
  20. "Turn, Turn, Turn" — The Byrds. (Like me, George can't think why it hasn't happened here.)
  21. "See Saw" — Don Covay.
  22. "I'm Comin' Through" — Sounds Incorporated. ("They made that in America, what a difference!", says George.)
  23. "Don't Fight It" — Wilson Pickett.
  24. "Hootie" — Booker T and MGs.
  25. "I Ain't Gonna Eat Out My Heart Anymore" — The Young Rascals.
  26. "Respect" — Otis Redding.
  27. "Try Me"/"Papa's Got A Brand New Bag" — James Brown. (Instrumentals.)
  28. "I've Been Loving You Too Long" — Otis Redding.
  29. "All Or Nothing" — Patty Labelle and her Belles.
  30. "Pretty Little Baby" — Marvin Gaye.
  31. "Owee Baby, I Love You" — Fred Hughes.
  32. "The Tracks of My Tears" — The Miracles.
  33. "Yum Yum" — Joe Tex. (A great old rocker — on Sue.)
  34. "Agent 00 Soul" — Edwin Starr.
  35. "Money" — Barrett Strong.
  36. "Some Other Guy" — Ritchie Barrett.
  37. "George's 'Revived 45' list — he's dug these since they first came out.
  38. "I Wasn't Me" — Chuck Berry.
  39. "Nohair Sam" — Charlie Rich.
  40. "Let Him Run Wild" — The Beach Boys. (Flip side of "California Girls".)
  41. "Do You Believe In Magic" — The Lovin' Spoonful.
- Come to think of it, except for a couple of new American records which I haven't yet received, I'd say that this could be my chart, too. And that of quite a few readers of this column.
- George really knows his records. It's always a pleasure to talk to him about them. And wouldn't it be fantastic if next year's official RM chart contained similar sounds?
- Wishful thinking. But I'd like to wish you all — and George — a groovy New Year.

# The London-American decade of hits... 1962



**BOBBY DARIN** beneath the glasses in a scene from the film "State Fair". On the right is **KETTY LESTER** who hit it big in 1962 with "Love Letters".

# THE YEAR OF THE TWIST



**NINETEEN SIXTY-TWO**—the year of The Twist. And one of the most immediate by-products of the "all holds barred" dance revolution was the vast new market which it created for top grade beat discs—a demand which, as always, the London-American label was ready, willing and fully equipped to satisfy.

Although none of the London label's seventeen 1962 hits actually topped the Record Mirror charts, no less than eight of the ten London singles which made our Top Three that year climbed to within the proverbial ace of the Top, spending a grand total of eighteen weeks or over a third of the entire year in the Number Two spot. And there was even one truly remarkable period towards the end of the year during which three of the label's hits notched up an unbroken run of eight weeks, just one short step away from the ultimate in British chart achievement.

## BOBBY LEAVES LONDON

Very early in 1962, the giant US Liberty label (which had been issued here by London-American for several years) became a British label in its own right, thus removing from the London catalogue many top-selling artists, the most successful of them being Bobby Vee. It is possible that this event alone prevented Bobby from becoming the London label's chart champion for the end of the year, and the title was promptly snapped up by his great rival of 1961, Del Shannon (very closely followed by Pat Boone and Bobby Darin).

Three great London girls, namely Ketty Lester, Little Eva and Carole King weighed in with big Top Ten entries during 1962, and the label's line-up of chart names for the year was completed by those of brand newcomers Chris Montez and Rick Nelson.

The three discs which gave Del Shannon the edge over all other London artists in 1962 were the "hangover" "So Long Baby"; "Hey Little Girl" which simply streaked to Number Two, and Del's last disc of the year, the surprisingly subdued "Swiss Maid" which climbed even faster.

Pat Boone also began the year with one disc already in the Top Ten ("Johnny Will") which he swiftly followed into the Twenty with his typically smooth revival of "I'll See You In My Dreams". Later, after one miss, Pat made his biggest impression for years with the rocking novelty song, "Speedy Gonzales" which was immensely popular here, spending a whole month at Number Two; and to round off a truly great comeback year, he again made the Twenty, this time with the title song from his circus spectacular film, "The Main Attraction".

Bobby Darin meanwhile was only fractionally less successful with two more massive Top Three entries—the huge Twist favourite, "Multi-plication", and his delightfully corny country-styled "Things". Bobby quit the US Atco label in the summer of 1962, but this really didn't affect his output of London singles until many months later as there was a huge stockpile of Darin tracks in the can.

The three ladies (all, incidentally, finding instant success with their British debut discs) did extremely well. Ketty Lester was first off the mark as her beautiful and intimate reading of "Love Letters" waltzed elegantly into the Top Ten. Then, some three months later, came the double impact of Little Eva and Carole King.

Only three weeks separated the release dates of Little Eva's US chart-topping "Loco-Motion" and Carole King's beat ballad, "It Might As Well Rain Until September", and the two discs stormed into our Top Ten simultaneously during the first week of October. The "Loco-Motion" was, of course, the stronger of the two (it spent two weeks at Number Two), but Carole was right behind, and by the third week in October both discs were in our Top Three. Naturally enough, the two discs, having been so successful at the same time, are in-

strictly linked together. But as was widely publicised at the time, they had far more in common than mere success. In fact, they were the very first two releases from the newly-formed US Dimension label, which was run by Carole King and her co-writer husband, Gerry Goffin. And naturally enough, both were Goffin and King compositions, as was the fourth disc from the label (Little Eva's follow-up, "Keep Your Hands Off My Baby" which just crept into our Top Thirty) and the fifth, Carole's "School Belts Are Ringing" (which was never released here), and indeed the third Dimension release which was the inspired original version of "Chains" solidly put down by Little Eva's backing group, The Cookies. Yet another US smash, this also made the RM Top Fifty—just, spending one week at Number Fifty.

With the Twist still very much in vogue, the energetic beat number "Let's Dance" with its snappy organ arrangement, was an automatic hit towards the end of the year, and the lucky man who cleaned up with it on both sides of the Atlantic was Chris Montez. The disc reached Number Two in our charts and stayed there for a month. Whilst the London label's tally of hits for the year was completed by a feeble Top Twenty entry from Rick (not Ricky) Nelson called "Young World", 1962 was a particularly bad year for instrumentals here in Britain, not one of the London label's non-vocal discs making our Top Twenty. But this was in no way a reflection on the merits of the many massive US chart-busting instrumentals which the London label issued during the year. Discs like "Swinging Safari" by the Billy Vaughn Orchestra; "Fly Me To The Moon" by Joe Harnell; and the rather more bluesy items "Soul Twist" by King Curtis, and "Tuff" from Ace Cannon.

Also two discs which did nothing spectacular saleswise but which should be mentioned, two classically distinctive 1962 releases from the popular "Singing-a-Longs—Sundays" and "Singing My Wheels" (the latter being a neat and logical follow-up to the group's huge 1961 original "Wheels" which actually made our Top Ten, a fact not acknowledged in last week's 1961 survey—apologies for the oversight).

Amongst the year's widely varied American hits which failed to repeat their Stateside success for the London label were the original version of "Bobby's Girl" from Marcie Blane; Bobby "Boris" Pickett's amusing "Monster Mash" and two very big Twist hits—"Peppermint Twist" by Danny Peppermint, and Clay Cole's "Twist Around the Clock", the title song from the abysmal re-make of that wonderful film, "Rock Around the Clock".

## ROCK & SOUL CLASSICS

Whilst amongst the more bluesy grooves, the London label offered three great originals ("Anna" and "You Better Move On" from Arthur Alexander, and Solomon Burke's "Cry To Me"); two big US chart-climbers by rocking new group The Majors ("A Wonderful Dream" and "A Little Bit Now"); and the late Joe Henderson's superb ballad, "Snap Your Fingers". Also the appealing "What's Your Name" by new duo Don and Juan which was extremely big in the States; a song which proclaimed the glory and the durability of Rock 'n' Roll but which, in mood, was pure R. & B. called "It Will Stand" by the Showmen, and three more Ben E. King classics—"Too Bad"; "Don't Play That Song"; and his sex 'n' soul double-sided, "Yes/Ecstasy".

All of these remarkable discs rolled off the London-American presses during 1962 only to fall on the incurably deaf ears of the British disc buying masses, as did the five discs which are probably the most sought after deletions of the period—the dynamic "I Know" by Barbara George; The Ikettes' wailing "I'm Blue"; Miss Carla Thomas answering a huge Sam Cooke hit with "I'll Bring It On Home To You"; the instrumental masterpiece "Green Onions" by Booker T. and the M.G.s. (second best R. & B. disc ever in the opinion of R.M. readers, 1964), and the disc to end all rock 'n' soul sessions — the Falcons' fantastic "I Found A Love".

ALAN STINTON



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ASSURING YOU AS ALWAYS PROMPT DELIVERY FOR

**1966**

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*A Bright and Happy New Year*

**LULU and the LUVVERS**

# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 WE CAN WORK IT OUT\*  
2 (3) Beatles (Capitol)
- 2 I GOT YOU  
2 (8) James Brown (King)
- 3 OVER AND OVER\*  
1 (7) Dave Clark Five (Epic)
- 4 SOUNDS OF SILFUNK\*  
4 (3) Simon and Garfunkel (Columbia)
- 5 EBB TIDE\*  
8 (5) Righteous Brothers (Philips)
- 6 A TASTE OF HONEY\*  
4 (12) Tina Turner (A & M)
- 7 AS TEARS GO BY  
24 (2) Rolling Stones (London)
- 8 ENGLAND SWINGS\*  
10 (8) Roger Miller Smash
- 9 TURN! TURN! TURN!\*  
9 (7) Byrds (Columbia)
- 10 DON'T THINK TWICE, IT'S ALRIGHT\*  
11 (6) Wonder Who (Philips)
- 11 A MUST TO AVOID\*  
28 (2) Herman's Hermits (MGM)
- 12 MAKE THE WORLD GO AWAY\*  
4 (8) Eddy Arnold (RCA)
- 13 FIVE O'CLOCK WORLD  
13 (2) Vauxies (Co and Ce)
- 14 LET'S HANG ON\*  
5 (4) Four Seasons (Philips)
- 15 FLOWERS ON THE WALL  
19 (4) Startler Brothers (Columbia)
- 16 SHE'S JUST MY STYLE  
21 (4) Garry Lewis (Liberty)
- 17 NO MATTER WHAT SHAPE YOU'RE IN  
24 (2) T. Jones (Liberty)
- 18 FEVER\*  
9 (7) McCoys (Bang)
- 19 DAY TRIPPER\*  
34 (2) Beatles (Capitol)
- 20 IT'S MY LIFE\*  
27 (7) Animals (MGM)
- 21 SUNDAY AND ME  
29 (4) Jay and The Americans (United Artists)
- 22 YOU DON'T HAVE TO BE SO NICE  
27 (4) Lovin' Spoonful (Kama Sutra)
- 23 ONE HAS MY NAME  
27 (4) Barry Young (Dot)
- 24 THE DUCK\*  
31 (3) Jackie Lee (Miramwood)
- 25 I CAN NEVER GO HOME  
12 (7) Shangri-Las (Red Bird)
- 26 A SWEET WOMAN LIKE YOU\*  
25 (2) Joe Tex (Dial)
- 27 YOU'VE BEEN CHEATING  
29 (2) Impressions (ABC)
- 28 THUNDERBALL\*  
27 (2) Tom Jones (Parrot)
- 29 JEALOUS HEART\*  
22 (4) Connie Francis (MGM)
- 30 SATIN PILLOWS  
34 (2) Bobby Vinton (Epic)
- 31 SPANISH EYES  
35 (2) Al Martino (Capitol)
- 32 I WILL\*  
14 (8) Dean Martin (Reprise)
- 33 THE GIRL I ONCE KNEW\*  
10 (5) Beach Boys (Capitol)
- 34 PRINCESS IN RAGS\*  
34 (5) Gene Pitney (Musicor)
- 35 PUPPET ON A STRING\*  
27 (7) Elvis Presley (RCA)
- 36 HOLE IN THE WALL  
30 (6) Packers (Pure Soul)
- 37 THE MEN IN MY LITTLE GIRLS LIFE  
— (1) Mike Douglas (Epic)
- 38 A WELL RESPECTED MAN\*  
6 (2) Kinks (Reprise)
- 39 I'VE GOT TO BE SOMEBODY  
41 (2) Billy Joe Royal (Columbia)
- 40 ATTACK  
— (1) Toys (Dynavox)
- 41 HANG ON SLOOPY\*  
45 (2) Ramsey Lewis Trio (Cadet)
- 42 LIES  
— (1) Knickerbockers (Challenge)
- 43 LOOK THROUGH ANY WINDOW\*  
45 (2) Hollies (Imperial)
- 44 A YOUNG GIRL  
45 (2) Noel Harrison (London)
- 45 JENNY TAKE A RIDE  
— (1) Mitch Ryder & Detroit Wheels (New Voice)
- 46 JUST LIKE ME  
30 (2) Paul Revere and Raiders
- 47 SECOND HAND ROSE  
— (1) Barbra Streisand (Columbia)
- 48 I HEAR A SYMPHONY\*  
15 (10) Supremes (Motown)
- 49 BARBARA ANN  
— (1) Beach Boys (Capitol)
- 50 1-2-3\*  
29 (14) Len Barry (Decca)

\*An asterisk denotes record released in Britain.



Tom Jones—number 28

## TOP E.P.'s

- 1 NO LIVING WITHOUT YOUR LOVING  
1 Manfred Mann (HMV)
- 2 KWYET KINKS  
7 The Kinks (Pye)
- 3 THE UNIVERSAL SOLDIER  
2 Donovan (Pye)
- 4 THE SEEKERS  
7 The Seekers (Columbia)
- 5 BEATLES MILLION SELLERS  
9 Beatles (Parlophone)
- 6 TAKE FOUR—BY CLIFF RICHARD  
8 Cliff Richard (Columbia)
- 7 DYLAN  
5 Bob Dylan (CBS)
- 8 ANDY WILLIAMS' FAVORITE No. 1  
4 Andy Williams (CBS)
- 9 GOT LIVE IF YOU WANT IT  
8 The Hollies (Decca)
- 10 FIVE YARDBIRDS  
10 The Yardbirds (Columbia)
- 11 TONY BENNETT  
11 Tony Bennett (CBS)
- 12 DODDY AND THE DIDDYMEN  
12 Ken Dodd (Columbia)
- 13 THE ONE IN THE MIDDLE  
12 Manfred Mann (HMV)
- 14 TICKLE ME VOL II  
13 Elvis Presley (RCA)
- 15 BEATLES FOR SALE No. 2  
5 The Beatles (Parlophone)
- 16 THE ANIMALS ARE BACK  
19 Animals (Columbia)
- 17 TICKLE ME  
13 Elvis Presley (RCA)
- 18 YOU PUT THE HURT ON ME  
14 Spencer Davis Group (Fontana)
- 19 I'M ALIVE  
17 The Hollies (Parlophone)
- 20 BEATLES FOR SALE No. 1  
16 Beatles (Parlophone)

## TOP L.P.'s

- 1 RUBBER SOUL  
2 Beatles (Parlophone)
- 2 SOUND OF MUSIC  
1 Soundtrack (RCA Victor)
- 3 MARY POPPINS  
3 Soundtrack (H.M.V.)
- 4 HELP  
4 Beatles (Parlophone)
- 5 FAREWELL ANGELINA  
5 Joan Baez (Fontana)
- 6 HIGHWAY 61 REVISITED  
9 Bob Dylan (CBS)
- 7 OUT OF OUR HEADS  
7 Rolling Stones (Decca)
- 8 ALMOST THERE  
6 Andy Williams (CBS)
- 9 MAGIC OF THE MINSTRELS  
13 Black and White Minstrels (HMV)
- 10 EV'RYTHING'S COMING UP DUSTY  
4 Dusty Springfield (Philips)
- 11 ELVIS FOR EVERYBODY  
10 Elvis Presley (RCA)
- 12 THE KINKS' KONTROVERSY  
11 Kinks (Pye)
- 13 THE OTHER SIDE OF DUDLEY MOORE  
19 Dudley Moore (Decca)
- 14 IN SAN FRANCISCO  
15 Tony Bennett (CBS)
- 15 MANN MADE  
12 Manfred Mann (HMV)
- 16 LOOK AT US  
17 Sonny and Cher (Atlantic)
- 17 HOLLIES  
14 The Hollies (Parlophone)
- 18 A WORLD OF OUR OWN  
7 The Seekers (Columbia)
- 19 MY GENERATION  
14 The Who (Brunswick)
- 20 YEARS OF HAPPINESS  
16 Ken Dodd (Columbia)

## 5 YEARS AGO

- 1 POETRY IN MOTION  
1 Johnny Tillotson
- 2 I LOVE YOU  
3 Cliff Richard
- 3 SAVE THE LAST DANCE FOR ME  
2 The Drifters
- 4 IT'S NOW OR NEVER  
4 Elvis Presley
- 5 PERIFIDA  
5 Ventures
- 6 COUNTING TEARDROPS  
10 Emile Ford
- 7 PORTRAIT OF MY LOVE  
12 Matt Monro
- 8 PEPE  
— Duane Eddy
- 9 BLONA SERA  
20 Acker Bilk
- 10 LONELY PUP  
3 Adam Faith
- 11 GOODNESS GRACIOUS ME  
9 Peter Sellers and Sophia Loren
- 12 LIKE STRANGERS  
20 Everly Brothers
- 13 STAY  
19 Maurice Williams
- 14 SWAY  
18 Roy Orbison
- 15 BLACK STOCKINGS  
— John Barry Seven
- 16 PILTDOWN RIDES AGAIN  
— PhilDown Men
- 17 BLUE ANGEL  
18 Roy Orbison
- 18 MAN OF MYSTERY  
7 Shadows
- 19 ROCKING GOOSE  
14 Johnny and the Hurricanes
- 20 LITTLE GIRL  
17 Marty Wilde

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 DAY TRIPPER WE CAN WORK IT OUT  
2 (3) Beatles (Parlophone)
- 2 WIND ME UP  
2 (8) Cliff Richard (Columbia)
- 3 THE RIVER  
4 (6) Ken Dodd (Columbia)
- 4 THE CARNIVAL IS OVER  
12 Seekers (Columbia)
- 5 TEARS  
7 (20) Ken Dodd (Columbia)
- 6 MY SHIP IS COMING IN  
10 (4) Walker Bros. (Philips)
- 7 MY GENERATION  
5 (8) The Who (Brunswick)
- 8 1-2-3  
4 (8) Len Barry (Brunswick)
- 9 A LOVER'S CONCERTO  
9 (4) The Toss (Stateside)
- 10 LET'S HANG ON  
13 (6) Four Seasons (Philips)
- 11 RESCUE ME  
11 (4) Fontella Bass (Chess)
- 12 MARIA  
8 (5) J. J. Proby (Liberty)
- 13 TO WHOM IT CONCERNS  
14 (4) Chris Andrews (Decca)
- 14 TILL THE END OF THE DAY  
22 (4) Kinks (Pye)
- 15 KEEP ON RUNNIN'  
22 (4) Spencer Davis Group (Fontana)
- 16 PRINCESS IN RAGS  
12 (8) Gene Pitney (Stateside)
- 17 POSITIVELY 4th STREET  
15 (9) Bob Dylan (CBS)
- 18 WAR LORD  
27 (3) Shadows (Columbia)
- 19 MERRIE GENTLE POPS  
34 (2) Barron Knights (Columbia)
- 20 YESTERDAY MAN  
17 (12) Chris Andrews (Decca)
- 21 IS IT REALLY OVER  
19 (7) Jim Reeves (RCA)
- 22 MY GIRL  
28 (8) Otis Redding (Atlantic)
- 23 GET OFF OF MY CLOUD  
16 (9) Rolling Stones (Decca)
- 24 DON'T BRING ME YOUR HEARTACHES  
18 (7) Paul and Barry Ryan (Decca)
- 25 I LEFT MY HEART IN SAN FRANCISCO  
31 (2) Tony Bennett (CBS)
- 26 IF I NEEDED SOMEONE  
40 (2) Hollies (Parlophone)
- 27 HOW CAN YOU TELL  
24 (6) Sandie Shaw (Pye)
- 28 IT'S MY LIFE  
21 (9) Animals (Columbia)
- 29 TELL ME WHY  
20 (7) Elvis Presley (RCA)
- 30 SPANISH FLEA  
27 (3) Herb Albert (Pye)
- 31 TAKE ME FOR WHAT I'VE WORTH  
49 (2) Searchers (Pye)
- 32 YESTERDAY  
25 (16) Matt Monro (Parlophone)
- 33 A MUST TO AVOID  
— (1) Herman's Hermits (Columbia)
- 34 HERE IT COMES AGAIN  
32 (12) Torres (Decca)
- 35 DON'T FIGHT IT  
30 (5) Wilson Pickett (Atlantic)
- 36 IT WAS EASIER TO HURT HER  
44 (3) Wayne Fontana (Fontana)
- 37 A HARD DAYS NIGHT  
— (1) Peter Sellers (Parlophone)
- 38 YOU'RE THE ONE  
29 (8) The Clark (Pye)
- 39 THE VERY THOUGHT OF YOU  
— (1) Tony Bennett (CBS)
- 40 ALMOST THERE  
32 (15) Andy Williams (CBS)
- 41 IN THE CHAPEL IN THE MOONLIGHT  
36 (3) Searchers (Decca)
- 42 WALK HAND IN HAND  
28 (6) Gerry and the Pacemakers (Columbia)
- 43 GIRLS, GIRLS, GIRLS  
42 (2) Fourmost (Parlophone)
- 44 CRAWLIN' BACK  
32 (8) Roy Orbison (London)
- 45 YOU MAKE IT MOVE  
— (1) Dave, Dee, Doty, Braks, Mick and Tich (Fontana)
- 46 I HEAR A SYMPHONY  
— (2) Supremes (Tania Motown)
- 47 FAREWELL ANGELINA  
— (1) Joan Baez (Fontana)
- 48 TURN, TURN, TURN  
24 (2) Byrds (CBS)
- 49 BYE, BYE BLUES  
— (1) Bert Kaempfert (Polydor)
- 50 FEVER  
48 (2) McCoys (Immediate)

A blue dot denotes new entry.

## BRITAIN'S TOP R & B SINGLES

- 1 RESCUE ME  
1 Fontella Bass (Chess 8023)
- 2 SEE SAW  
3 Don Covay (Atlantic 4054)
- 3 AIN'T THAT PECULIAR  
2 Marvin Gaye (Tania-Motown 529)
- 4 EVERYTHING IS GONNA BE ALRIGHT  
4 Willie Mitchell (London 10094)
- 5 A SWEET WOMAN LIKE YOU  
14 Joe Tex (Atlantic 4058)
- 6 MY GIRL  
18 Otis Redding (Atlantic 4050)
- 7 DON'T FIGHT IT  
5 Wilson Pickett (Atlantic 4052)
- 8 LIAR LIAR  
11 Castaways (London HL 10002)
- 9 ALL OR NOTHING  
9 Patti La Belle & The Bluebelles (Atlantic 4055)
- 10 1-2-3  
6 Len Barry (Brunswick 5942)
- 11 MY GIRL HAS GONE  
7 Miracles (Tania-Motown 540)
- 12 SOMETHING ABOUT YOU  
13 Four Tops (Tania-Motown 542)
- 13 ONLY LOVE CAN SAVE ME NOW  
— Solomon Burke (Atlan 4061)
- 14 LOVER'S CONCERTO  
8 Tops (Stateside 400)
- 15 I BELIEVE I'LL LOVE ON  
12 Jackie Wilson (Coral Q 7482)
- 16 A GOOD TIME  
— Major Lance (Columbia 778)
- 17 MOTHER NATURE, FATHER TIME  
17 Brook Benton (RCA-Victor 1491)
- 18 AMEN  
16 Impressions (HMV 1482)
- 19 I HEAR A SYMPHONY  
15 Supremes (Tania-Motown 542)
- 20 MY BABY  
19 Temptations (Tania-Motown 541)

## BRITAIN'S TOP R & B ALBUMS

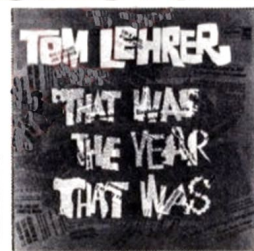
- 1 IN THE MIDNIGHT HOUR  
1 Wilson Pickett (Atlantic 5072)
- 2 SOUL BALLADS  
2 Otis Redding (Atlantic 5079)
- 3 DANCE PARTY  
4 Martha and the Vandellas (Tania-Motown 11017)
- 4 R & B, VOL 2  
6 Various Artists (Golden Guinea 211)
- 5 SHOTGUN  
3 Junior Walker and the All Stars (Tania-Motown 11017)
- 6 IMPRESSIONS BIG 16  
— The Impressions (HMV 1925)
- 7 ETTA JAMES ROCKS THE HOUSE  
1 Etta James (Chess 4502)
- 8 HITSVILLE USA  
1 Various Artists (Tania-Motown 11013)
- 9 ROCK AND SOUL  
9 Solomon Burke (Atlantic 5069)
- 10 THE BEST OF LEE DORSEY  
1 Lee Dorsey (Sue ILP 924)

With shops closed over Christmas, and with chaotic spending on Christmas Eve, it has been impossible to compile, with any degree of accuracy, the usual best-selling single, EP, LP and R & B charts. Rather than reproduce a chart based largely on guess-work, we have simply repeated the previous week's British charts. We, and the Record Retailer, ask you to bear with us, with a reminder to get next week's Record Mirror, with the usual most comprehensive chart service.

## LRs & SINGLES TO BUY & ENJOY



**HERB ALBERT & THE TIJUANA BRASS**  
Going Places  
NPL 28065 (S) NSPL 28065  
**LATEST SINGLE**  
Spanish Flea 7N 25335



**TOM LEHRER**  
That Was The Year That Was  
R 6179  
**LATEST SINGLE**  
Pollution  
R 23049



**BENNY HILL**  
Benny Hill Sings (?)  
NPL 18133  
**LATEST SINGLE**  
What A World  
7N 15974



**STEPTOE & SON**  
Love And Harold Steptoe  
NPL 18135

**DOUG SHELDON**  
IT'S BECAUSE OF YOU  
7N 17011  
**THE WOLVES**  
AT THE CLUB  
7N17013  
**CHUBBY CHECKER**  
TWO HEARTS MAKE ONE LOVE  
P 965  
**LEN BARRY**  
HEARTS ARE TRUMPS  
P 969  
**THE RAMSEY LEWIS TRIO**  
HANG ON SLOOPY  
CRS 8024  
**FREDDIE LENNON**  
THAT'S MY LIFE  
(MY LOVE AND MY HOME)  
7N 35290  
**THE OVERLANDERS**  
MICHELLE  
7N 17034





DAVE CLARK with some of his five seen on "Ready Steady Go" recently. (Dezo Hoffman pic.)

## DAVE CAN'T EXPLAIN HIS FLOP . . .

DAVE CLARK turned up, huddled from the cold and clad in belted raincoat and a warm smile. The smile was due to the fact that "Over And Over" was topping all available charts in America. Another Gold Disc was lined up for the veritable Fort Knox that Dave lives in near . . . Oh, I promised not to say exactly where his home is now!

But there was an extra nip in the air when I wondered why "Over And Over" hadn't registered in the upper reaches in Britain. Dave really couldn't give any explanation . . .

However he ordered his usual bitter lemon and said: "There isn't any genuine explaining of these things. I don't know what the scene is when it comes to how records sell. I just suppose there is some sort of reason . . . though how do you get to it when 'Catch Us If You Can' did so well long before the film was even taken."

So it behoved me to suggest a few theories. Like was Dave's comparative lack of success in Britain due to his being away so long in America.

"Well, look," said he, scratching his chin ruminatively. "We've only been fully professional for about 18 months. We did a tour of Britain, three months in Blackpool, three months on the film, 21 weeks in America, plus Australia and New Zealand. It's kept us pretty busy. But we were lucky . . . we became international. With all respect that's something pretty important. Something that most groups or artists want to do."

What, then, about that old argument about Dave not drumming on his early hits. Quoth he, amiably but with force: "Trouble is that mud sticks! I DID drum on 'Glad All Over'. But what about it anyway? It was about the simplest sort of drumming. If it had been something like Gene Krupa or Buddy Rich play . . . well, maybe I'd have needed help! But we'd been playing in dance-halls for months before the record—and we won awards for doing the best business. I certainly wasn't miming then. Another thing. When these rumours came up, I called in the national newspaper boys to a re-recording session of 'Glad All Over', so they could see me drum for themselves. I'm no great drummer, as I've always said . . . but it looks as if being modest can react against you."

Could it be, I wondered, if Dave's not-so-good appearance on the tele-recording of the Royal Variety Show had anything to do with it—he appeared to have forgotten the words of "Catch Us If You Can"? And the whole thing appeared out of "true". Said Dave: "I know what happened there. We actually did two numbers on the show—only one was used on the television show. The first one, which was 'Catch', was done mostly in long-shot. Then they scrubbed 'Welcome To My World', a slower number. They took in shots of me, in close-up, and singing the slower song. I was in America when it was shown. I've asked to see the film, but apparently because it was a charity show they had to wipe the tapes."

Could Dave's not-so-successful disc status here be due to the film, "Catch Us If You Can"? "No", he said. "Don't think so. It out-did Presley's film on release in Britain—and smashed records in the States. I'm not saying it was great, just saying it did well. We want more films. As a matter of fact, I'm writing the story,

not the screen-play, of a new one. What I'd really like is a new, real-life thriller. I know we're very inexperienced in the acting field, but we like to try. It's hard when they send along critics who are used to 'Richard The Third' to review our efforts, but still . . . So Dave can't explain the difference between the American scene and the British one. I think I can, but I won't go into it at lengths. There's been so much chat about Dave's incredible success here . . . rumours, etc. The main trouble with him is that he is an entertainer, pure-and-simple. But he IS NOT a pro's pro . . . not one of the people idolised by the "in set". Not one of those muttered about as being "great". Dave simply does what he sets out to do—entertain those who want to be entertained. Even he reads nothing great into any aspect of his work.

Some say it ought to be called "The Mike Smith Five", tribute to Mike's undoubted ability. "Heard that bit, too", said Dave. "Mike knows he could leave if he wanted. But he wants to stay. We're all happy." Which leaves me this one problem. Why does it seem that Dave is bigger in the States than Britain. Both he and I are very interested in hearing your reasons. Is he doing something wrong? If so, where did he go wrong? Or is there something you would rather see him attempting in the music scene?

You tell ME. I'll tell DAVE. Then we'll print the results. And I wouldn't be surprised if Dave doesn't pass on an autographed LP to the fan who explains the current "strangeness" in terms of chart success. But do let's be hearing from you. Letters to me, c/o Record Mirror, 116 Shaftesbury Avenue, London, W.1. . . . and Clark haters-and-baiters really needn't bother!

PETER JONES



THE Yardbirds will be singing two songs at the San Remo Song Festival; the titles are: 'Questa Volta' and 'Paff Bum'.

Beach Boys new American disc "Barbara Ann" was once a U.S. top tenner for the Regents . . . Beatles Christmas fan club disc is banned from airplay . . . EPs "Tell Me Why" just issued as a single in the States . . . Bud Shank, the Spokesmen, Billy Vaughn, Les Dexter and David & Jonathan have all recorded the Lennon-McCartney number "Michelle" . . . American hot rod group the Hondells have recorded the old Marty Wilde/Jody Reynolds number "Endless Sleep" . . . Little Anthony goes solo with "Hurt" . . . producer of Duane Eddy discs, Lee Hazelwood will be recording as a singer on the MGM label . . . 137 British discs in the 'Cash Box' Top 100 during last year . . . a Radio London deejay played Jackie Edwards "White Christmas" saying it was on a new label, Island Records . . . one of the most under-rated discs of last year was Jackie DeShannon's "A Lifetime of Loneliness" . . . RM's Alan Stinton only plays records on the London label . . . who said the Hollies "If I Needed Someone" was better than the Beatles?

Len Barry writes songs under the name of Borisoff . . . Ken Dodd, Tony Bennett and Chris Andrews all have more than one disc in the top fifty . . . Simon and Garfunkel's "Sound of Silence" produced by Tom Wilson, who was responsible for several Bob Dylan albums and singles including "Like A Rolling Stone" . . . next Tom Jones LP to be called "A-Tom-Ie-Jones" ! ! ! . . . next Fontella Bass disc "Recovery" . . . If Little Richard's "I Don't Know What You've Got" is issued here it should top the R & B charts . . . who is the smuggest group member?

Good plugs for RM in Animals' fan club newsletter . . . Chris Chandler getting black sheets for his bed . . . Frankie Vaughan guests on BBC-Light's "Home And Away" on January 8 . . . Brian Innes left the Temperance Seven on his tenth anniversary with the band to concentrate on writing . . . Roy Castle a member of the Frank Sinatra Appreciation Society . . . Roulettes' "The Long Cigarette" to be issued in America . . . Kenny Everett was 21 on Christmas Day . . . Cameo issue Len Barry's "Hearts Are Trumps" this week . . . Bert Kaempfert due here soon . . . Hilton Valentine impressed by folk group the Race . . . Kathy Kirby sings "Havah Nagilah" on her new LP . . . P. J. Proby says Gary Leeds wears a wig.

**SINATRA WEEK**  
17th-23rd JANUARY

### TWO SENSATIONAL HITS!!!

**ENGLAND SWINGS**

recorded by

**ROGER MILLER**

on PHILIPS BF 1456

**SPANISH FLEA**

recorded by

**HERB ALPERT and the TIJUANA BRASS**

on PYE 7N 25335

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