

# Record Mirror

Largest selling colour pop weekly newspaper 6d.  
No. 254 Every Thursday. Week ending Jan. 22, 1966

## Proby's looking for a fight!

SEE INSIDE: PAGE 3



**THE SPENCER DAVIS GROUP**—it took a long time but they finally made it. And did you know that originally Spencer's name was spelt D-A-V-I-E-S? The Welsh way . . .



# THINK

## CHRIS FARLOWE

written by mick jagger /keith richard  
produced for rik gunnell productions by andrew loog  
oldham/mick jagger/keith richard

**IMMEDIATE** IM023

Management : John Gunnell, 47 Gerrard St. W.1. GER 1001  
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# YOUR PAGE ...want to let off steam? Any questions about the scene?

Then just drop a line to JAMES CRAIG, LETTERS EDITOR.



THE SUPREMES—top in the States with "I Hear A Symphony" but only a minor hit here. (RM Pic)

## TAMLA—DO WE PREFER COPIES TO THE ORIGINAL?

WHY do people ignore the Tamla-Motown releases? Both the recent Four Seasons and Len Barry hits were copies of the Motown Sound and even the Newbeats, on their recently released U.S. hit "Run Baby, Run" sound more like the Supremes than an all-male group. Fontella Bass scored a smash with her Tamla-inspired "Rescue Me", yet the Tamla-released "Take Me In Your Arms", by Kim Weston, had no success at all. Surely "I Hear A Symphony", by the Supremes, well up to their earlier hit standards, and Marvin Gaye's "Ain't It Peculiar" deserve a place in the top half of the charts. Unlikely, though—seems the British public prefer cover versions and copies of Tamla-Motown.—R. M. Peacock, 114 Norwood Avenue, Romford, Essex.

### EL AGAIN...

I WRITE to you and convey my members' thanks to you. Many magazines have written many words about Elvis Presley, but I believe that Record Mirror is one who includes the most. You wrote the finest tribute I have ever read and we are all very grateful. Thanks to Peter Jones and for the wonderful picture. Many of us have been with Elvis since the beginning.—Jan Erle Sjöberg, Elvis Presley Fortune Fan Club, Kronsforpskatan 35 A, Malmö, Sweden.

James Craig: Dozens of letters on this subject. Glad to oblige. I note the above club uses as its motto: "Fight For Elvis Every Day—He Is Really Worth It," with "Forget Me Never" as the theme tune.

### CLUB READER

DON'T know how to thank you enough—you printed my photo and address in your Readers' Club column. I received 45 letters and I'm replying to all of you. The Yardbirds' group best and we recently formed a music club interested in English pop-music. We have 200 members. Now we want to contact the Yardbirds' Fan Club in England, or with Chris Dreja's father, who is Polish. Please try and help.—Marla Brezezinska, 23 Kaszanka Street, Warsaw, 42, Poland.

James Craig: As we've been told many many times, our Readers' Club is just great for spreading the international pop-music word.

## Record Mirror

EVERY THURSDAY

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

### FRANTIC RICHARD

OUT now is the Little Richard fantastic recording of Don Covay's "I Don't Know What You Got." Perhaps not many of your readers are aware that for the past 18 months or so Richard has been working full time again, performing all over the States, chanting out these great frantic rock 'n' roll numbers. He has grown his hair to an unbelievable length and he's causing riots everywhere. Let's hope he can soon tour here and show us what "real" rock is all about.—Rockin' John Waterfield, 140 Tower Road, Boston, Lines.

### SO SAD

HAS anyone else noticed the inferior quality of the Everly's discs since they stopped recording in Nashville? Vocally, they achieve perfection as always, though in a more commercial vein, but the instrumental arrangements seem to be done in great haste. It's not the fault of their excellent backing group (Sonny Curtis, Jim Gordon and Dale Halcomb) because their live performances are always superb. But having heard the number "People Get Ready" live, the record is a complete let-down. Other numbers, such as "I'll Kiss You," recorded in New York with Sonny Curtis, incidentally are far superior to their latest efforts. I think the Everlys should reconsider sacrificing their overall quality sound for a rather shoddy and mass-produced one.—Francesca Clements, 26 College Crescent, Hampstead, London, N.W.4.

### THE HAIRCUT...

WOULD you let me run a popularity poll about Cliff Richard records?—see readers to write me with their favourites and I'll announce the results. I think it would prove very interesting, especially to Cliff himself. One question: what is the name given to Cliff's new hair style?—Paul Mallins, Glenhy, Fovant, Salisbury, Wilts.

James Craig: Cliff doesn't call his Barnet anything at all as far as we can ascertain—why don't you think up a name for it.

### 'HELP' THEORY

AT last, at last, I've found sufficient evidence to pull the Beatles down! Their recording of "Help," which I thought was good, is in fact an absolute UNORIGINAL! Just take a listen to "Somebody Help Me," by Gene Vincent on a Gene Vincent Record Date EP, Part One, recorded in 1958 and you'll see my point. The story for writing it should go to Ke. Kelly who wrote "Somebody Help Me"—David Lilley, 3 Verpon Street, Bury, Lancs.

James Craig: Hmm—rubbish about this. Anyone else agree with this theory?

### NEW YEAR BIGOT

HERE are my resolutions for the stars. The Rolling Stones . . . to roll away. The Beatles . . . to be trodden on. P. J. Proby . . . to sing somewhere else. Jonathan King . . . to be the first man on the moon and stay there. All British groups . . . to go back to their old jobs, Jay and the Americans . . . to visit Britain and become top group. Beach Boys . . . to get around more often. Elvis "King" Presley . . . to carry on doing his wonderful work. Jordanaires . . . to stay with the king forever.—James Nurrie, 18 The Crescent, East Garforth, Leeds, Yorks.

### PACK LEADERS

RE Tony Hall's column: Although Mike Raven may cater for minority tastes it is actually the minority who lead the record band. Mike was playing records by Redding, Pickett, James Brown etc. years before the record-buying public had heard of them. He's moulded the tastes—Meryl Lukey, 48 Cavendish Gardens, Barking, Essex.

## A young girl songwriter, the supernatural and the Mindbenders

WITH the Mindbenders, it's probably mostly a matter of sheer vibrant enthusiasm. They're so darned, knocked-out keen about everything to do with record business that their behaviour normally leaves people breathless. And, of course, it's paid off, first time out, on their "without Wayne Fontana" image, with "A Groovy Kind Of Love" going rapid-like up the charts.

A 17-year-old American girl, Toni Well, wrote this song—and she comes in for full credit from the Mindbenders. In fact, the boys reckon she will be the new Carole King. On disc, lead guitarist Eric Stewart handles the vocal, though all three Mindbenders can, and do, sing lead in their stage act.

How worried, we wondered, were the boys about going out on their own? Wayne had a big following of his own and it could prove difficult if that following became transferred. Said Bob Lang: "Sure, we admit to being just a trifle worried. But I can tell you that we were given a lot of confidence by something that had happened several months before. It was when Wayne was suddenly taken sick and had to drop out of all our touring dates for around two weeks.

"We were put on the spot. We simply had to carry out our duties and we worked the act entirely on our own. What knocked us out was that we were given great receptions by the audiences and we also got a lot of encouragement from the other people on the tour." The lads broke for a quick Scotch-and-coke break and drummer Ric Rothwell launched into a one-sided conversation that actually lasted on and off for the whole day. The audience round something comparatively unimportant—a dazzling pair of maroon corduroy trousers he'd seen in a shop window—didn't deter him.

But the Mindbenders are not in fact a group who pause to listen to the ramblings of one of their number. Eric, for instance, is quite capable of carrying on a separate conversation most of the day on the subject of the supernatural. His conversation that comes out of the mouth, and which, given the right variations of time and temperature and mood, suddenly solidifies and becomes visible, but only to mediums. Regrettably, Eric finally admitted that he has never seen any ectoplasm but that he had grave suspicions about the medium qualities of his cast.

He said: "The cat sits down in the middle of the room and looks at something I certainly can't see." We nodded understandingly. Forgetting, momentarily, the supernatural, Eric joined Ric and Bob in a taxi, travelling through Mayfair. They graciously gave royal waves to bewildered passers-by. Suddenly the occupants of another taxi started waving back. The Mindbenders kept up their recital until they realised their "subjects" were Spencer Davis and Steve Winwood. Then started a loud and unintelligible conversation between the two groups.

And on to a club. A sort of portable three-rim circus continued its own form of raving until the early hours. And back to Manchester the following morning.

As we were saying, it's all a matter of enthusiasm where the Mindbenders are concerned. When people were saying they were mad to try to go it without Wayne on disc, they simply carried on enthusing. And the enthusiasm is paying sizeable dividends.

Why, they even sent Record Mirror writers a ball-point pen each.



THE MINDBENDERS go up in the charts this week with their "Groovy Kind Of Love". (RM Pic)

apparently property of the Mindbenders' Fan Club. with the message: "Now you've got no excuse for not writing about us." We have written. If it sounds confused, well, the Mindbenders are quite capable of living up to their name. PETER JONES

## Romance



## JACK JONES

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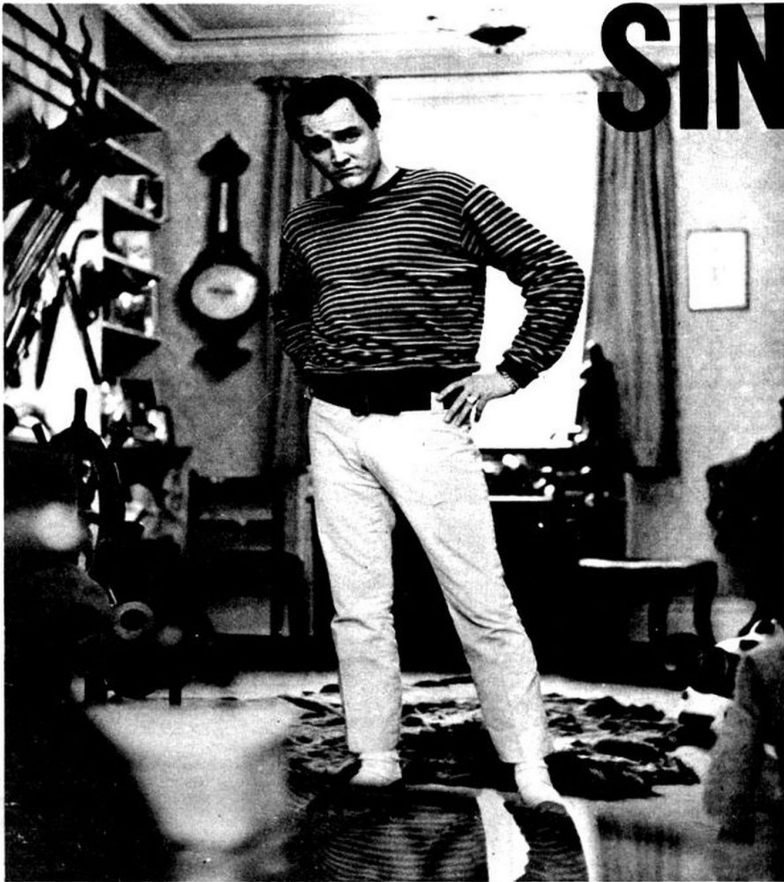
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# A BATTLE OF THE SINGERS!



P. J. PROBY at home in his new flat—with his new hairstyle.

**'That's what I'm planning' says P.J....**

**A** BATTLE of the singers, on-stage and before your very eyes and ears. That's the little plan currently orbiting round the imaginative mind of P. J. Proby. Say Tom Jones and Proby, each doing their own act, then joining as a closer on numbers where each does his darndest to out-sing the other. The way P. J. sees it, this could be a sensation — with rival fans cheering and counter-cheering.

And I couldn't agree more. It's all very much in the planning stage right now. It might even not be T. Jones as the opponent. But P. J. told me: "I've got a feeling my agent, Tito Burns, can get this theatre ban on me lifted. If he can, then I soon want to get out with a show like this battle of the singers. Remember it used to be done with drummers, like Louis Bellson and Buddy Rich. Hasn't been done since the thirties and it could work now. No, it WOULD work now."

So where, exactly, did this P. J. meet that P. J.? Answer: On a second-floor rehearsal room over Westbourne Grove, which is near London's Paddington Station. With him, a ten-piece orchestra—with P. J. dressed in maroon track-suit, white T-shirt, white socks, blue and white plimsolls. Said P. J. immediately: "Look at those windows — no curtains. People cross the road can see in. I've capitalised on it already. Got one girl to come across here — fixed the whole office staff to come over here around lunch-time tomorrow."

Anyway this cabaret act of P. J.'s looks like being something special. "Nine in ten chances of clothing during it, to fit in with the character of the next song, I change in front of the audience — no, NOT my trousers. At no time, folks, does the actor leave the stage."

"It's a big thing for me. I had this teen thing going, but then they barred me from the theatres. Dance-halls are no good — I soon get in on percentage and don't make enough money. Boy, the money I've lost! You've gotta pay your bills, me also. Maybe you have to pay the milkman seventeen shillings a week — maybe I'd have to pay £25. It's a different level, but the bills have to be paid."

"So I go out and face these older audiences. I know maybe half of them hate me already because of the bad publicity I've had. They think: there's that character who got all the headlines. That's why, week in and week out, I've been sweating it out here in these studios, working and working so they certainly can't have a go at me over my professionalism. I'm getting used to facing crisis, but this has got to be right. I've got a lot of dialogue, all specially written. It's specially produced by Buddy Bregman — then there's the dancing by Peter Gordon — I've got to get every single step right."

"It's like me against them. What happens, you ask, if I do so well that I'd lose sort of sympathy with the teenage bits — you know, the 13 and 14-year-olds? Well, I don't want to let anything. But some of those who were around 13 or 16 when I first came here — they're old enough now to go to these night-clubs and watch cabaret. You can't analyse this sort of thing."

P. J. broke off to work through a couple of numbers from his act — "Porgy and Bess" and "This Nearly Was Mine." Fantastic professional approach to every single syllable, great sound going behind. An eye-opener for those who doubt this character's ability.

We went on chatting. I wondered if any record particularly stood out in his mind. Touch of the frowns, quick scratch at a blatantly unshaven chin and he said: "None of them really. Honestly, I soon get tired of me like perfection — and who can get it. Maybe some of those I made when I was fifteen and known as Jet Powers — I play them now and wonder what it was all about."

"Did I tell you about my Orville Woods' days? You see, in America they used to have these radio stations where they'd play only white or black artists. I wanted to be on the black ones. I figured Orville Woods sounded good 'n' coloured. They played the discs, then I'd ring up, using my special coloured accent and thank the deuce for it. Anytime I'm around your way I'll sure drop in on the station. I'd say, knowing that they'd turn out my records in no time if they caught sight of me. I fooled 'em for around three months that way."

We were telling P. J. how much, of all his records, we liked "The Walks Are Thin." It was a "B" side here. Said P. J.: "That was a funny thing. I liked it, too. It was written by Randy Newman, a friend of mine. So in the States I wanted Liberty to let me do it — they said I wasn't big enough. Jerry Butler did it and that flopped. So when I got over here, and made a name for myself, they wanted me to do it. I only made it a "B" side because I wanted to help Randy."

"But the Walker Brothers, specially Scott, wanted to make it the 'A' side of their follow-up to 'Love Her.' It was all fixed — at the eleventh hour they realised I'd done it as a flip, instead they did 'Make It Easy On Yourself.' A hit — yet 'Walks' would have flopped again."

"And that just goes to show how narrow is the gap between success and failure. Failure? I know about that. It was around the same time last year that the headlines yelled that I was fired. Then it came somewhere and suddenly it happened again. Same thing this time — management problems, bans on my appearances, all that — up comes 'Maria.' Happening again! Now this cabaret bit. While I'm earning as I think I'll fill my cupboards up with tinned stuff — ready for the next time, I'm a great big financial old Proby... ready for the next time, the conductor inadvertently let fly his baton. P. J. reached out, grabbed it — and led the orchestra to the conclusion. Took a sip from the laquer bottle he clutched all the time."

P. J. is working hard, leading a dedicated life, worrying about the new step forward in his life. The past, he reckons, is just that — PAST. The future is what matters now. So he said THIA before — well, you should see the way he works over every note, every syllable of his 45-minute cabaret performance. He's preparing another act of the same length.

This is one P. J., saying that another P. J. looks now in the best of spirits.

PETER JONES

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## SELF-CONSCIOUS TONY—'HE'S THE GREATEST' SAYS SINATRA



TONY BENNETT seen rehearsing when he was here for the Royal Variety Show. (RM Pic)

SINATRA has it; Mel Tormé has it; and maybe a few others have it. One of this exclusive minority, is surely Tony Bennett! What have they all in common? A sense of quality, viz. the feeling and injection of a lyric — the selection of a tuneful and unforgettable melody.

At present making their way up our charts, are Tony's versions of the evocative "I Left My Heart in San Francisco," and Ray Noble's classic, "The Very Thought of You."

"The finest in person performer next to Sinatra," is one of the many complimentary quotes attributed to him. (Though the "Governor" himself reckons Tony to have no par!) "Miss Show Business" herself, Judy Garland, always considers him as her first guest choice on one of her shows . . .

Of Italian descent like so many other singing greats, Tony Bennett was born in New York on April 3rd 1926. After latching onto the singing bug, and gaining the much required experience of Big Band singing, Tony embarked on a recording career.

The hits spilled out faster than you could spin a disc. "Because of You," "While We're Young," "Rags to Riches," "Cold, Cold Heart," "Stranger in Paradise," "There'll Be No Tears Drops Tonight," "Climb Every Mountain," "I Wanna Be Around," etc.

Also a prolific album seller, among the most outstanding being "The Tony Bennett Spectacular," "In Person With Count Basie," and the illustrious two volume set, "At Carnegie Hall." He has also been accorded a rare honour for a vocal performer. A gold disc for one million plus sales of his album, "I Left My Heart in San Francisco." He

already possesses three gold discs for sales of singles . . .

A self-conscious person, especially in regard to his nose — it is to their credit that the T.V. Moguls ever managed to coax him on to their screens. For filmland has frequently beckoned him, but of no avail — the bugbear being his schnozz! Well Tony, that should be the least of your worries. As the possessor of a fine voice, of great emotional content and lyrical impact . . . you are at the pinnacle of the singing tree. Do not ever forsake for the paltry reason of vanity!

As one can see by his recorded material, Tony Bennett is no slouch at discerning what is quality. A lover of the best in popular music, he is a well faceted performer, specialising in cabaret and concert appearances. Once regarded primarily as an acquired taste, he is proving at last, that sometimes tastes do change . . . KEITH MATTHEWS

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1 year OF SEE page 10. Photo of a man in a suit. Text: See page 10.



Kathy P. Kettle, (17), 6 Belmont Place off Wandsworth Road, S.W.8. Stars—Stones, Charlie Mingus, Cannonball Adderley, Willis Le Pickett, M. Faithfull, Hobby and interests—Records, R.B., modern jazz, singing, dancing, C.W.D.



Inger Erdensjo, (17), Bergraven 4, Forskyrs, Sweden. Stars—Eric Dreyse, Chuck Berry, P. J. Proby, Rolling Stones, Beatles, Jerry Lee Lewis, Bob Dylan, Hobby and interests—Music, dancing, drawing, writing letters, travelling.

READERS' CLUB



Michael Massey, 19, 87 Morrell Ave., Oxford, Stars—Dave Clark Five, Tommy Steele, The Barron Knights, Tom Jones, Hobby and interests—Driving car, not girls, records.



H. D. Robinson (26), 8 May Ee- Simpson, Plymouth, Stars—Nat King Cole, Hobby and interests—Ballroom dancing.



Jenny Whitefield, 20, Cossham Hospital, Nurses Home, Kingswood, Bristol, Stars—The Walker Brothers, Sonny and Cher, Peter and Gordon, Hobby and interests—Bowling, dancing and records.



Jane Zayonkova, (21), Moráczka 7, Praha 10, Czechoslovakia. Stars—Bobby Bare Jim Reeves, Buck Owens, The Everly Bros., Buddy Holly, Hobby and interests—like to exchange records, dancing, and records.



John de Soet, 19, P.O. Box 2139, Amsterdam, Holland, Stars—Fortunes, Who, Marianne Faithfull, Masks (Holland), Hobby and interests—Photography, girls, relax with a drink, dancing.



Lynda Mitchell, (14), 14 Stratfield Road, Basingstoke, Hants, Stars—Beatles, Proby, Gene Pitney, Kinks, Stones, Herman, Hobby and interests—above artists and tape recording.



Werner Eppinger (19), 7506 Herren- alth, Germany, Korunnenade 12, Stars—Stones, Hollies, Roy Orbison, Supremes, Dylan, Animals, Beach Boys, Righteous Bros., Sonny & Cher, Hobby and interests—England, intelligent people, girls, records, dancing, driving, pen pals.



Michael Talbot (19), 9 Greenbrow Parade, Newall Green, Wythenshawe, M/c 22, Stars—Gene Vincent, Jerry Lee Lewis, Chuck Berry, Jackie De Shannon, Hobby and interests—Collecting records of above artists and tape recording.

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

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# Beatle documentary film on TV



HERE'S the result of our "composite picture" contest—a competition which dragged in nearly three hundred replies! We asked you to identify a mixed-up picture of a certain pop group, giving a list of the various component parts. Thought it'd be difficult... but the great majority guessed it was... THE ZOMBIES.

But attributing the different parts to the individual group members wasn't so easy. In fact, only eighteen readers got those bits right, so instead of giving only one prize, the Zombies are giving three. They pulled the names out of a hat. Each of the following three set sizes of an autographed LP plus a special recorded message from the Zombies: Mr. R. L. Attenborough, 42 Fir Tree Avenue, The Hill, Coventry, Warwickshire; John Eric Anson, 31 Parkfield Road, Leeds 11, Yorkshire; Miss D. O'Loughlin, 68 Elmfield Road, Potters Bar, Herts.

Could be our clues were a bit easy. But some asked for an explanation, which is: "One of the boys has written an LP track for a certain blonde singer"—Rod Argent wrote for Dusty; "The last letter of all is a help"—which is Z for Zombies; "opposite of black"—Zombie Chris White.

Full answer: eyes and brow, Colin Blunstone; hair and forehead, Hugh Grundy; mouth, Paul Atkinson; nose, Rod Argent; Chris White; chin. And for full measure here's a picture of the Zombies (new record out this week) as they really are.

(Left to right, rear: Hugh Grundy, Chris White and Colin Blunstone. Front: Paul Atkinson Rod Argent)—PETER JONES.

## Gospel joy at Fairfield

THE means about Britain's churches being half empty would soon die away if some of the enthusiasm created by the American Negro Gospel Festival could be injected into them. Religion to the festival members means joy and raving.

One of the groups invited the audience at Fairfield Hall, Croydon, to respond in any way they thought fit "and make us feel at home". After ten minutes, over half the audience were on their feet and scores were pressing to the front, dancing, and singing. The lead singer cut so carried away that he leapt from the stage and ran among the crowd.

Bishop Samuel Kelsey read occasional passages from the Bible, accompanied by soaring singers and crashing tambourines. Even so subdued an event was greeted with wild acclaim. The Dorothy Norwood Singers proved that women can rip it up when they like and Dorothy, too, went among the audience and danced with some boys.

Imagine a combination of Screaming Jay Hawkins, Jerry Lee Lewis, the Turtles, Billy Graham and the Platters and you've got a pretty good idea of what all the raving is about — R.G.

Kink Ray Davies was knocked out when he collided with an en-smeer in a corridor at "Ready or Steady Go" on Friday. His head bit a wall and Ray had to be treated in the studio clinic. Earlier road manager Sam Curtis sat in on drums at rehearsals because Mick Avory was feeling unwell.

## In the charts and climbing fast PINKERTON'S (Assorted) COLOURS



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## CBS CONTRACTS

CBS have signed contracts with Shel Talmy's Orbit Universal Music Co. and Economides Recording Productions Ltd. to produce single and LP tracks for them.

Announcing the new agreements, Ken Glancy, CBS managing director, said that the Talmy deal will provide another source of British pop repertoire which the company is anxious to build up.

He feels that Economides is particularly suited to record all previously unrecorded articles, in particular those with positive album potential.

Talmy's agreement with CBS is completely independent of his Planet label deal with Philips. Orbit productions will be issued on the normal CBS label. Economides' long-term contract calls for 48 LP and single tracks, a year, aimed at the UK and US market.

## Seekers disc & wedding

The Seekers' next single is due on March 18. It is likely to be a Paul Simon composition — he is one half of Simon and Garfunkel. They top the bill on "The New London Palladium Show" two days later and are set for the "Arthur Haynes Show" on March 26.

They begin a tour of Australasia on February 2. Keith Porter will have a second marriage ceremony with 22-year-old Pamela Powley in Melbourne during the trip.

Keith and Pamela marry for the first time this Saturday at St. Michael's and All Angels, Sopley, near Bourne-mouth. Pamela is a former bank teller.

On March 19, the Seekers visit New York to appear on the "Ed Sullivan Show".

## Walker Bros. at Southport

The Walker Brothers appear at Southport Floral Hall on January 22. John Mans will return from holiday in America in time for the date.

Spokesman for Brian Somerville stated: "The date of John's return that we gave you last week was supposed to be approximate. Gary flew to America last week, but he will be back in time for Southport as well."

THE fantastic events that took place at New York's Shea Stadium when the Beatles played there last August can now be seen by British viewers when a film of the concert is shown by the BBC in March.

"The Beatles At Shea Stadium" is tentatively fixed for screening on BBC-1 on March 1. There are plans to repeat it later on BBC-2.

The Beatles sing eight numbers to 56,000 fans in the show and are also seen being interviewed by American newspapermen and TV and radio reporters. The hour-long programme was specially filmed for Brian Epstein's Subafilms.

## New discs from Lulu, Silkie and Small Faces

DECCA are rushing a new Lulu single this week (January 21). It is a Tony Hatch composition, "Call Me". Philips are making a similar move with "You're Gonna Hurt Yourself", the first solo disc since Frankie Valli's "Frankie Valli".

Next week (28), Small Faces return with Kenny Lynch-Mort Sherman's "Sha-La-La-Loo" (Decca). The Silkie try for their second hit with "The Keys To My Soul" (Fontana) and on Poly, Jackie Trent sings "You Baby".

Other January 28 releases include Decca's Joe Brooks and the Baroque Folk's "I Ain't Blamin' You" and Neil Landon's "Waiting Here For Someone Like You". Next week (28), Small Faces return with Kenny Lynch-Mort Sherman's "Sha-La-La-Loo" (Decca). The Silkie try for their second hit with "The Keys To My Soul" (Fontana) and on Poly, Jackie Trent sings "You Baby".

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## BLUE CAP VISIT ?

In a recent Record Mirror, we printed a letter from a reader pleading for a visit to Britain by the Bluecaps, the American group who originally worked with Gene Vincent — the reader asked people who supported the move to write to Brian Matthew at the BBC.

But Brian tells the RM: "I know nothing about this at all, though I have had a letter from Dickie Harrell, drummer with the Bluecaps. It's getting a bit embarrassing to receive all these letters via the BBC and I'd be glad if you could direct them to your readers, that it really is nothing to do with me."

Sorry about this, Brian. But for fans of the Bluecaps we'll soon be running a feature written by Dickie Harrell.

## NEW FURY SINGLE

Hilly Furry's next single is "I'll Never Lette Get Over You" which Decca release in late February or early March. It was recorded by Mike Leander who is busy with Small Faces, Marianne Faithfull and Paul and Barry Ryan at the moment.

Paul and Barry have done "Hey Mr. Wise Man" for release in America only. It was written for Leander who next week is recording a new single and LP with Marianne Faithfull.

### STOP PRESS

The next Animals single will be "Inside Looking Out" written by Chas and Eric from an old prisoners song. The film is "Outcast".

## DON DISC TITLE CHANGED YET AGAIN!

THE title of Donovan's new record has been changed again. It is now titled "Sunshine Superman" and subtitled "Dedicated To John and Paul". January 28 is set as release date.

Donovan kicks off a four-week tour of America and Canada on February 19 with a one-man show at New York's Carnegie Hall. He will play in Toronto, Chicago, Boston and Philadelphia, plus a ten-day stint at Los Angeles' "Hulabaloo" and "Shindig" are set.

On March 14, the singer leaves for a month's tour of the Continent and then plays three weeks in Australia, Hong Kong and Japan.

Donovan has written a fantasy film in which he will star. Shoot-out begins in June in London and is expected to take several weeks to complete.

## NEW MUSIC CO.

Beatles' song publisher Dick James has formed a new record production management team with Larry Page, the Kinks' co-manager. It is called Page One Records Ltd.

The company will discover and groom new talent, then manage and record them. But already established performers may have its recordings issued through major outlets.

Another new record company has been formed by Robert Stigwood, agent for the Who. His Reaction label will be issued through Polydor. The first release is a satirical LP aimed at the Beatles entitled "Are You Feeling Comforted?". The album, recently recorded live at the Scotch of St. James, will be released on February 21.

# PAUL AND BARRY RYAN



## Sing

# HAVE PITY ON THE BOY

## Matt's back!

Matt Monro arrived back in England on Sunday after being held up in Manila for several days due to heavy provisions against him. He faced a perjury charge and a writ alleging breach of contract.

The cases went to court on Saturday, but were both dismissed due to lack of evidence against Monro. On arriving back home he celebrated a late Christmas with his family at Perivale.

He is set for "Easy Beat" (Jan. 28), "Saturday Club" and "Lucky Stars" (29) and "Five O'Clock Club" (February 3).

## Dionne Warwick for "Two Rivers"

Dionne Warwick is being sought as an additional artist for Southern TV's "Tale of Two Rivers" (preliminary) which will be shown in time for the summer. It presented as seven 30-minute programmes in the summer.

Dusty Springfield, Dionne, Dave Clark Five, Anita Harris, Kenny Lynch and others are appearing on Southern's "Countdown", a 40-minute spectacular to be produced by Mike Mansfield next month.

DECCA F12319

# The London-American decade of hits... 1965

NINETEEN sixty-five — the final year of our survey, and a sad anti-climax to the London American label's great success story. For in spite of the Folk Boom and the ever-increasing popularity of quality R & B which enabled America to launch a magnificent, two-listed comeback in our charts last year, the London label's hits total was down yet again (although in fairness it must be said that its success percentage was a definite improvement on the 1964 figure because the total number of London singles issued last year (seventy-one) was by far the lowest since 1955).

1965 saw the third and possibly final round in the great chart duel between Roy Orbison and the Phil Spector sound. Phil won hands down, and at the moment is one-up in the series. Whilst the London label's only other Top Twenty names for the year were Shirley Ellis, Burt Bacharach and the Sir Douglas Quintet.

1965 was an eventful year for Roy Orbison, though by no means a satisfactory one from the success point of view. After two years as the London label's best-selling artist, Roy began to turn out discs which lacked the originality of his earlier offerings, and his sales figures suffered accordingly. There was also a distinct possibility early in the year that London might be losing Roy because he was leaving the U.S. Monument label to join MGM which has been a British company in its own right for several years. But as Roy had so completely carried the London label in 1964, and as he himself was perfectly satisfied with his 1964 success as a London-American artist, a totally unprecedented agreement was reached whereby Roy's MGM discs would be issued here on London. For all this, however, he had just two modest Top Twenty entries and two considerably less successful discs in our Fifty during the year. They were "Goodnight" which hit our Twenty; his last Monument single ("Say) You're My Girl"; his first for MGM, "Ride Away"; and the more successful "Crawling Back". All were described in one quarter or another as "typical Orbison".

For the Phil Spector Sound—and more specifically the Righteous Brothers—it was also a year full of incident. We had heard little from the "blue-eyed southerners" since their British debut disc, "Little Latin Lupe Lu", caused a mild stir back in 1963. But towards the end of 1964 they had joined Phil Spector's Phillies label and promptly found themselves topping the U.S. charts with the dramatic "You've Lost That Lovin' Feeling". The disc was issued here very early in 1965, and after a fierce battle with a hotly tipped cover version which did nothing more than cut the sales of the original it finally made the Top where it stayed for just one short week. A couple of months later we witnessed the second of the infamous Spector retractions as the boys' follow-up, "Just Once In My Life", which had sailed into the U.S. Top Ten, was scheduled for release here but withdrawn at the last moment and pronounced unsuitable for the British fans' taste. After a considerable wait during which the Brothers' popularity cooled noticeably, a new

single was finally issued. But even this was no straightforward affair as "Unchained Melody" was officially the 'B' side of "Hung On You", and it was left to the fans to flip it and make it a hit. After an understandably slow start, it did finally make our Twenty. The Brothers' third British release of the year, "Ebb Tide" (also a U.S. Top Ten smash) has not yet had time to show its worth here, but in any event it looks like being their very last London disc as they have now quit Phillies and joined Verve.

In the order in which they crashed our Top Twenty, the labels' three other big hits of 1965 were "The Clapping Song" which, engagingly delivered by Shirley Ellis, had hit the Top Three in the

States and Burt Bacharach's own original version of "Trains And Boats And Planes" (both of which also made the Top Ten); and that weird slice of vintage excitement, "She's About A Mover" from the Sir Douglas Quintet.

The label also racked up three very near misses during the year, and it is particularly interesting to note just how much they had in common. All three were from the U.S. Top Twenty, and each of them was a prime example of "New Wave" R & B. But by far the most coincidental thing was that they all reached and stuck at exactly the same rung in our Top Fifty—Number Twenty-Five. They were "The In Crowd" by Doble Gray, Jewel Akens' "Birds And The Bees" and "Papa's Got A Brand New Bag"

from James Brown which appears to have been the very last disc issued here under the London-King agreement.

Big U.S. hits imported without any real success by London during 1965 included "The Name Game" by Shirley Ellis; Barbara Mason's bluesy and distinctive "Yes I'm Ready" and "You're The One" by the Vogues (all of which came from the American Top Ten). Plus two more big ones from Jack Jones ("Dear Heart" and "The Race Is On") and the frantic "Liar Liar" by the Castaways.

## BLUESIER

Whilst also amongst the label's bluesier offerings last year were "Careless Love" by Big Maybelle; Lou Johnson's "Please Stop The Wedding"; and two consecutive London singles: "Foolish Dreamer" by the Soul Sisters and "My Momma Told Me" from Inez and Charlie Foxx which together marked the beginning of the new agreement between London and the American Sue group.

Finally, to round off the series, some facts, some figures, and a little bit of wishful thinking.

Although practically every London single over two years old is now deleted, a great number of the historic recordings mentioned in this series are still available on one or other of some seven hundred LPs and four hundred-odd EPs which the label issued during the ten-year period. Of particular interest among the LPs is a series of eight albums entitled "Memories Are Made Of Hits" which offer a widely varied selection of tracks to suit all tastes.

During the ten great years, London actually put out something like one thousand, seven hundred and sixty singles, and precisely how the label fared in any one given year can be readily seen from the following chart. To find the total number of London hits in any one year, the "Top", "Ten" and "Twenty" figures should be added together.

YEAR *	TOP 10	20	HIT %
1956	120	1	8 7 13 %
1957	160	2	15 10 17 %
1958	250	3	11 13 11 %
1959	240	1	16 18 14 %
1960	230	1	16 7 10 %
1961	220	3	16 15 15 %
1962	170	-	11 3 8 %
1963	180	-	12 5 9 %
1964	110	2	2 4 7 %
1965	70	1	2 4 10 %

\* RELEASES (approx.)

Although those seventeen hundred-odd London releases were culled from well over a hundred different American sources, the fact remains that a very large percentage of the label's hits came from the larger American corporations.

## MORE HITS

As a final thought it is perhaps worth considering that if the labels which left the London sphere of influence had not opted to go their own way, the label would, since 1960, have also been responsible for significant hits by the Supremes, Chuck Berry, Gene Pitney, Fontella Bass, Sonny and Cher, Otis Redding, Wilson Pickett and P. J. Proby. And that if in the mid 'Fifties, a certain Elvis Aron Presley had not been sold lock, stockpile and sideburns by the boss of the London-issued Sun label. But that is, of course, only wishful thinking.

As we mentioned at the beginning of the series, the London label has recently reached the ten thousand milestone in its singles catalogue. In doing so it has given countless hours of listening pleasure to British fans.

And so we in turn now wish it well as it strides off towards the next landmark which, presumably, will be 11,200. Be assured that by the time this figure is reached the label will have given us many, many more fabulous hits—if only for the fact that at the current release rate this should be in about seventy years' time!

ALAN STINTON



THE RIGHTEOUS BROTHERS were the chief hitmakers on the London label last year. Bill is on the left and Bobby on the right.

# LONDON FACTS AND FIGURES OVER 10 YEARS

## New E.P.s From Top Artists



SANDIE SHAW MESSAGE UNDERSTOOD



SANDIE SHAW  
Message Understood NEP 24236 PYE

TO  
WENDY  
WITH  
LOVE  
SOUNDS ORCHESTRAL



SOUNDS ORCHESTRAL  
To Wendy With Love NEP 34047 PYE



Call  
Me  
Petula  
Clark

PETULA CLARK  
Call Me NEP 24237 PYE



HITMAKERS Rockin' Berries  
NEP 24243 PYE Searchers, etc.



HITMAKERS Kinks  
NEP 24242 PYE Chuck Berry, etc.



HITMAKERS Sandie Shaw  
NEP 24241 PYE Ivy League, etc.

## JUST RELEASED

LULU Call me F 12326  
THE FORTUNES  
This golden ring F 12321  
THE ZOMBIES  
Remember you F 12322  
SOUND SIXTY-SIX  
Flight 4864 F 12323

RENÉ and  
THE ALLIGATORS  
She broke my heart F 22324  
PHASE 4  
What do you say  
about that F 12327

DECCA

45 rpm records

LIBBY MORRIS  
One of those songs  
RCA 1489  
RECAVICTOR  
45 rpm records

BEN E. KING  
Goodnight my love  
AT 4065  
SAM and DAVE  
You don't know  
like I know  
AT 4066

ATLANTIC

45 rpm records



CLIFF & THE SHADOWS—Photo by Dezo Hoffmann.

# Cliff—'Beatle songs knock me out...'

CLIFF, after taking off a few days early in January to spend some days in the country working privately with a Christian youth movement, nipped in to London to see his manager and discuss plans for 1966.

"Things are a bit vague at the moment," he told me. "All I know for sure is we'll be making some records and a film. But the film has already been postponed twice, not that I'm too worried about that. I think it's important to get the idea right first, don't you? If necessary I'd wait four years so as to be able to make a film I wasn't ashamed of. Really good scripts aren't easy to come by. After 'Summer Holiday' we kept getting stories on similar lines—sort of 'Aladdin' on a bus! But we are going to make 'Aladdin' and my idea is to do it all in a studio, with no location work. The story is a fantasy and you can do magical effects with beautiful colours and all, better in a film studio than anywhere out of doors.

If you saw the movie of 'Lil Abner' you'll know the kind of effect I'm aiming at—all stylised sets so that you have a kind of cartoon background with real people doing the acting.

"Anyway, we're not going to be rushed. Until all the details have been finalised we'll spend our time making records."

The pop scene, in Cliff's eyes, is at least as interesting as ever. "Only the most unusual and the best of the enormous number of releases manage to get into the charts. I don't know whether or not the pop business as a whole is better or worse than it was when The Shadows and I were getting started. Tastes change. But I do know that the standards among groups are a lot higher. In particular, I'm knocked out by the quality of the songs written by the Beatles. Excellent gear, not just for them, for any singer. If you don't happen to like the way the Beatles do their own songs you can always get quite different versions by such singers as Matt Monro."

Today's continuing emphasis on groups rather than solo singers doesn't bother Mr. Richard in the slightest. "I've always been with a group—it's me and The Shadows just as it's Billy and the Dakotas and Gerry and the Pacemakers. It might just as easily have been, say, Paul McCartney and the Beatles."

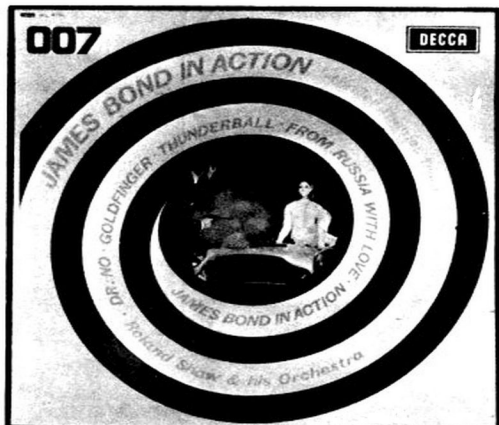
One development of the last five years has surprised Cliff and that's the increased popularity of the rock 'n' roll and rhythm-and-blues style (or should it be styles?). "I'm surprised," he explained, "because I don't think today's stars can touch Jerry Lee Lewis and the Everly Brothers of five years ago. So if their music wasn't so big then with the mass public it's odd that r & b is doing so well now. I don't kid myself I can do the real r & b sound. Frankly, I don't think I'm a very good rock 'n' roll singer. The Shads and I do more of a pop-type uptempo thing!"

"Yes, I still spend a great deal of my spare time listening to discs. Sometimes, though, I think about getting away from show business and doing something else."

"Well, my last crazy idea was that I wanted to be a teacher of English and religious instruction. Always have been interested in religion."

But for 1966, undoubtedly, it's films, discs and shows for Cliff Richard.

DAVID GRIFFITHS



HI-FI DYNAMITE!!

## James Bond in Action

THUNDERBALL  
and the other great 007 themes  
Roland Shaw and his Orchestra



SKL 4730 LK 4730

12" stereo or mono LP record

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

# NINA SIMONE BACK TO BLUES

JOHNNY CASH: "Lonesome Me" Oh Lonesome Me; Katy Too; Straight As In Love; I Love You Because; My Treasure; Down The Street To 301; Blue Train; Meat Eyed Cat; Give My Love To Rose; Sugartime; Come In Stranger; Port Of Lonely Hearts (HAS 8253).

SOME years-old tracks from the Sun catalogue — five of them haven't yet been issued here so this is a must for Cash fans who haven't imported these. The bass-singing Sun sound is omnipresent with that crystal clear country-rock sound that Sam Phillips created. Best tracks include the title track, "Katy Too", Down The Street To 301, and amazingly enough "Sugartime" which Alma Cocan did. A bit of a specialist album but a good one.

VARIOUS ARTISTES: "Hello Dolly" (Summit ATL 4210).

AN entertaining album this, with the well-known songs from "Dolly" performed by Eileen Courtney, Mike Taylor, Elaine Howells and the Mike Sammes Singers. The story of the show is on the sleeve with some colourful pictures, and this is a light-hearted and amusing album which could do well.

GALE GARNETT: "Lovin' Place" (RAC Victor RD 7750).

GALE, an expert in vocal dynamics, shows up here as no slouch on the song-writing side. She contributes "Where Do You Go To Go Away", "The Sunny Song" and the title track. More blues is "You've Been Talkin' Bout Me Baby" and more folksy is "I Used To Live Here". One-time actress, her dramatic training shows through.

STAN REYNOLDS AND HIS ORCH: "Go Go A Discotheque" In The Middle Of Nowhere; You've Got Your Troubles; Concrete And Clay; We Gotta Get Out Of This Place; All My Lovin'; Help!; Downtown; Zorba's Dance; Tossing And Turning; Walk In The Black Forest; It's Not Unusual; What's New Pussycat? (Phillips BL 7883).

SOME of the more quality pop tunes here, interpreted in such a way by Stan that the RM staff had a guessing game to see who could recognize each tune first. Some finished playing before anybody knew. Nevertheless the arrangements and performances are excellent and the use of flugel horns, organ and marimba lends an original sound to the purely instrumental proceedings.

ORNELLA VANONI: "Caldo" (Fontana TL 5283).

"CALDO" means "hot" in Italian, but the vocal work of Ornella Vanoni is much more cool than hot. On the title track she vocally strikes her way through but brightens things up for the following selection which are all Italian numbers. The title track is the best but it's an entertaining LP.

ESTHER OFARIM AND ABRAHAM: "That's Our Song" (Phillips BL 7880).

THESE two are very popular in the States, and their original style of interpretation when applied to folk numbers is very interesting. Listen to their "Don't Think Twice" which sounds fresh again, or the gentle power behind "Hush-A-Bye". Other goodies on here include "What Have They Done To The Rain" and "Go Tell It On The Mountain" as well as not so well-known numbers such as "La Guajira" and "Shtetmaty".

ALLAN SHERMAN: "My Name Is Allan" (Warner Brothers WB 1604).

SO what is this? A cover picture of a slightly cross-eyed and very young Allan Sherman, clubby in build naturally. A send-up on the Streisand "My Name Is Barbra" album. And he sings what he describes as great movie hits and songs from the cutting room floor. As ever, he dresses up his satire and song sending-up with a huge choir (James Joyce Singers) and massive orchestra (Ralph Carmichael). It makes for a rounded musical performance, but doesn't obscure the biting comedy. "That Old Black Magic" becomes "That Old Black Scratched". "The Continental" is re-titled "The Painless Dentist Song". And so on. Funny. Very.

REG GUEST "The Exciting Piano Of Reg Guest" (Decca PFS 4967).

ISSUED on Decca Phase Four Stereo, this is a powerful album by session man Reg, one of our best session pianists. Backed by the Keating sound he plays his way through such songs as "The House Of The Rising Sun" and "The Party's Over". A brilliant pianist with much to offer, and something more than just plain pop.

CATHERINE SPAAK: "Not Siamo I Giovani" (Fontana TL 5282).

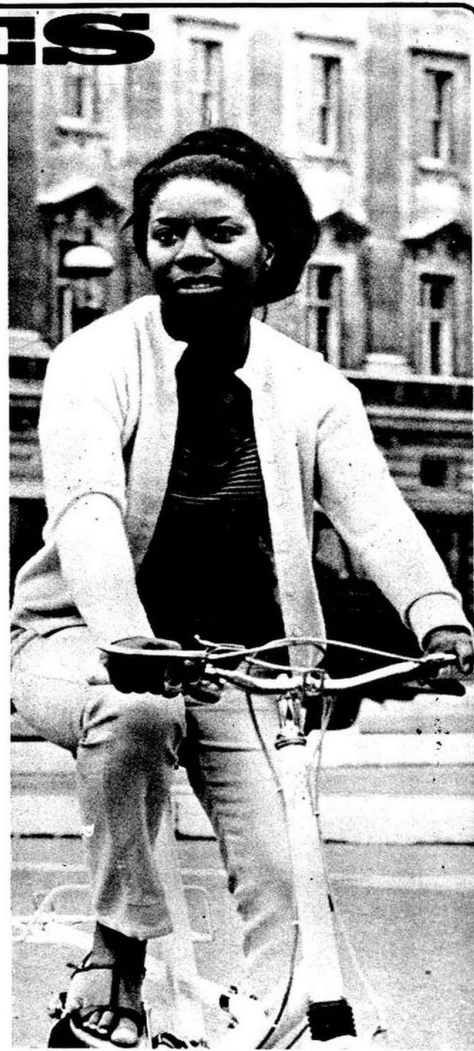
"WE are the young ones." That's what the title of this album means and certainly there's a good deal of vibrant enthusiasm on this set which should sell well to the many lovers of continental music here. Essentially a young album, Catherine's charming vocal style copes well.

## ON HER NEW LP 'PASTEL BLUES'

NINA SIMONE "Pastel Blues" Be My Husband; Nobody Knows When You're Down And Out; End Of The Line; Trouble In Mind; Tell Me More & More And Then Some; Chilly Winds Don't Blow; Ain't No Use; Strange Fruit; Sinnerman (Phillips BL 7683).

ALBUM-wise Nina's popularity is immense. This LP sold enough IMPORTED copies to make our R & B chart, and her last LP "I Put A Spell On You" made both the R & B and the national album charts. As the title suggests the LP is bluesy, but not over-much. Her jazz feel is present and her experimentalities with an almost oriental feel to her backings and vocals are carried even further on this set. She ranges from staccato R & B such as "Be My Husband" to the overwhelming emotion of the near-horror song "Strange Fruit". The other tracks are typical Simone, that deep vocal against her sympathetic piano, co-ordinating to make a sound which has yet to be surpassed. "Sinnerman" is a raving gospel-tinged number which takes up half of one side, but it doesn't get shreiky. Really, a magnificent set.

★ ★ ★



NINA SIMONE seen outside Buckingham Palace during her stay here last year.

## A SENSATIONAL NEW LP



# THEM Them again

DECCA

12" mono LP record

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The Decca Record Company Limited Decca House Albert Embankment London SE1

QUINCY JONES: "Quincy Plays For Pussycats" (Mercury 20073 MCL).

WHAT great big-band recordings this character turns out! Listen, for instance, to the recording techniques on "Mack The Knife" and the album-opener "What's New Pussycat" and you'll get the gist. Crystal clear treatment of solos, with positive bargaining on the section work. He wins and some, sticking closely enough to the melody, but dressing up even the more familiar items, like "Blues In The Night", or more currently "Walk In The Black Forest". Only complaint: no personnel listed on the album but there are honours galore for trumpet, tenor, alto and drummer. Quincy continues to ride high on the list of composer-conductor-arranger talents. Even though he didn't actually write any of these twelve tracks.

CARMEN McCRAE: "Haven't We Met" (Fontana TL 5285).

A GREAT singer, but one who is fairly patchy on LP's. Here she soars for the more adult market, with ballads like the title song, "Fools and Lovers", "Limehouse Blues", caressing lovingly lyrics that obviously mean something to her. She can be wilder, more abandoned. But if you just want to take a easy on your listening self, this will do nicely.

FRANK SINATRA JNR.: "Young Love For Sale" (Reprise R 6178).

HOW good, really, is this famous son of a famous man? This album gives him plenty chances and if you say he falls short of perfection... well, that's expected. He tackles songs like "Love For Sale", "Wonderful", "From This Moment On" in a comparatively relaxed way, swivelling well, phrasing happily. But it's an unfortunate name, pointing comparisons, that he bears. But the Pied Pipers and the Sam Donohue Orch. do him proud.



FIRST FANTASTIC ALBUM

from **BABY**

**WASHINGTON**

That's how heartaches are made

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LONDON

12" MONO LP RECORD

LONDON RECORDS DIVISION OF THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON SE1



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

NANCY SINATRA: These Boots Are Made For Walkin'; The City Never Sleeps At Night (Decca F 12339). Amiable little theme, first stated in bass sort of ballad which she sings in a rather clipped style. Rather nice and catchy. ★★ ★★

LARRY PAGE ORCH.: Waitin' To Jazz: Jo Jo (Decca F 12339). Amiable little theme, first stated by alto, then developing tunefully. Good. ★★ ★★

BILLY STRANGE: Thunderball; Ninth Man Theme (Vocalion 8257). From the Bond film, with stacks of towering brass and thumping guitar. Bass register. ★★ ★★

THE TIMES: Think About The Times; Tomorrow Night (Columbia DB 7894). Jog-along beater from a group who get a good sound going, with effective vocal harmonies. Lots of cymbal effects and a driving infectiousness. Good. ★★ ★★

THE CHECKMATES: Gamma Goochie; It Ain't Right (Parlophone R 5402). Lots of excitement on this "live" recording of a real old rave-up. Strident lead voice, fill-ins from the others and a nonderous heavy beat. Builds well, this German-recorded item. ★★ ★★

GEORGE STONE: Hole In The Wall; My Beat (Stateside SS 479). Very good instrumental, featuring talkative piano, organ, bass and some original percussion ideas. Not for the charts, but just plain good. ★★ ★★

DELLA REESE: Home (When Shadows Fall); Her Little Heart Went To Loveland (HMV Pop 1504). Peter de Angelis arrangement on a lovely old standard, with Della forcing the lyrics beautifully all the way. If only it was currently commercial. ★★ ★★

ANNE SHELTON: The Carnival Is Closed Today; The Sounds of Summer (Phillips BF 1464). Goodly ballad of sadness and point, with Anne singing well over a Wally Stott backing. ★★ ★★

DANNY WILLIAMS: Throw A Little Lovin'; My Way; I've Got To Find That Girl Again (HMV Pop 1506). Up-tempo item from Danny, who phrases with delicate tact and obvious enjoyment. This little lad really can sing. ★★ ★★

JULIE ROGERS: Another Year, Another Love, Another Heartache; Don't Waste Your Young Years On Him (Mercury MF 893). Chorus song about love-sick problems, well-sung by talented Julie. A hit? Could easily be just that. ★★ ★★

SONIA KENT: This Is My Wonderful Day; Somebody Must Care (Parlophone R 5401). Vibrant voiced new girl with a zoodly ballad and a dramatic and dynamic style of selling. But remotely square. ★★ ★★

DAVID BALLANTYNE: I Can't Express It; Ginger Eyes (Columbia DB 7897). A fine record, this. Already well-plugged on the pirates, David gets a great scene going at a fast pace, singing against a dramatic and chugging backing. Deserves to do extremely well. Bluesy. ★★ ★★

EDDIE RAMBEAU: The Train; Yesterday's Newspapers (Stateside SS 486). Great cymbal-lead opening here before Eddie sings a plaintive, Pitney-type song, with high-pitched endeavour. ★★ ★★

DOWNLINERS SECT.: All Night Worker; He Was A Square (Columbia DB 7817). The Rufus Thomas number dressed up in brisk British style, with a pounding beat and a good lead vocal line. Could easily do well, though there's something samey about it in parts. ★★ ★★

LEE DORSEY: Get Out Of My Life Woman; So Long (Stateside SS 485). Another one that just misses the charts, but it could prove us wrong because of Lee's trip here. It's a rolling sort of bluesy bit, with good backing and some throaty vocal touches. Fine mid-tempo performance. ★★ ★★

ANITA BRYANT: Another Year, Another Love, Another Heartache; My Mind's Playing Tricks On Me Again (CBS 20292Z). Straightish ballad, with Anita, ex-beauty queen, now in competition with our Julie Rogers. A good performance, tonally great, with a lovely ballad. ★★ ★★

TONY CRANE: Even The Bravest; I Still Remember (CBS 20292Z). Good beat-ballad treatment from the experienced Bob Miller singer. Slightly confused, but strangle-laden and efficient. ★★ ★★



DUSTY—her new single is faster than "Some Of Your Loving". (RM Pic)



SANDIE—with a somewhat unusual pair of glasses.

An up-tempo Dusty beater, and a better than before Sandie Shaw. Plus a cert hit from the Fortunes.



These are the ST. LOUIS UNION, a new group who have crashed into the charts with their version of the Lennon-McCartney tune "Girl". They are (left to right) Keith Miller, John Nichols, David Tomlinson, Alex Kirby, Tony Cassidy and Dave Webb.



This is LINDA FLAVELL, 16-year-old Scots lassie from Glasgow. After winning several talent contests, the met record producers, Philip Solomon and Tommy Scott who signed her to cut a disc for Decca. The result is "And The Trouble With Me Is You" which is one of the best discs from a new girl for quite a while. She's got a big voice for a girl of only 4ft. 11ins.



The Action were recently tipped for stardom in 1966 by "Ready Steady Go." They play Tamla-Who-R and B-type stuff and create immense queues up down the country. Especially at the Marquee where they are one of the most popular groups. R.G.

DUSTY SPRINGFIELD: Little By Little; If It Hadn't Been For You (Phillips BF 1466). An excellent piece though not perhaps the most immediately commercial. Opens with her usual group-sound sounds, then she sings out well against some roar-ups from the Ivor Raymonde orchestra, it's the overall "feel" that counts this side, even more so Dusty's own contributions. Must do well. But the flip is more of a Dusty showcase, taken at a slower level and with less of the rave-up attitude. She reads this one wonderfully well. A double-sider, in short. TOP FIFTY TIP!

THE FORTUNES: This Golden Ring; Someone To Care (Decca F 12321). Written by Greenaway and Cook, this is as good as any of the Fortune earlier ones. Starts comparatively quietly, then it's all stations go locally against a swinging backing—littered to those touches of drama that they do so well. Sounds like 15 blocks in parts. But the mid-way passage is quietly effective, too. Must be a hit, this. Flip is by the boys themselves, with more exciting vocal sounds. TOP FIFTY TIP!

SANDIE SHAW: Tomorrow; Hurtin' You (Pye 17036). This new Chris Andrews' item will, we reckon, fairly rocket up. It starts with an interesting arrangement, then settles into a pacy beat-ballad, with Sandie putting in some way-out phrasing against a chuntering backing, with good beat. A perky song, with Miss Shaw varying her mood in a most professional way. Darned good pop instrumental, Flip is also fast, but doesn't seem so strong on melody. However, Sandie sings sharply, against vocal group. TOP FIFTY TIP!

BRENDAN PHILLIPS: When She's Kissing Me; Is It Worth A Try (Mercury MF 893). Phillips-penned top-deck which is a soft-starter, developing into a good beat-ballad sound. Arrangement is so so in the sinking. ★★ ★★

ALAN HAVEN: Flamingo; Shanri-La (Fontana TF 658). The old, much-played jazz standard, dressed up well by organist, with Tony Crombie on drums. ★★ ★★

ALAN HAVEN: Flamingo; Shanri-La (Fontana TF 658). The old, much-played jazz standard, dressed up well by organist, with Tony Crombie on drums. ★★ ★★

LIBBY MORRIS: One of Those Songs; The Phoenix Love Theme (RCA Victor RCA 1489). Catchy little vaudeville-type song, well performed by the multi-talented comedienne. Could pick up plenty airy. ★★ ★★

SOUND SIXTY-SIX: Flight; 4864; The Bouncer (Decca F 12323). Couple of nicely-arranged instrumentals, strings, organ, piano, etc. ★★ ★★

THE PACERS: Hole In The Wall; Go Ahead On (Pye 17037). Catchy little instrumental, with instrumental on the Booker T. or Ramsey Lewis lines. Guitar, piano, drums, swinging atmosphere. ★★ ★★

THE PATRIOTS: The Prophet; I'll Be There (Fontana TF 659). An attack on the prophets which is off-putting. Yellingly sung, with typical folk-protest backing sounds. ★★ ★★

GARY SANDERS: Ain't No Beatle; Ain't I Good To You (Warner Bros. 3676). Folkie sort of thing with Gary regretting not being a Beatle or Rolling Stone. Whining guitars. O Do Fanny, Thin But I'm draggy. ★★ ★★

JOHN BRYANT: Somebody New; Come To Me (Fontana TF 654). Couple of self-penned numbers, top-side being particularly bright 'n' breezy, with Danno. ★★ ★★

ROBERT HORTON: Shenandoah; Maria (Pye 17031). Big-voiced, actor-singer on one of his longtime state songs. Good arrangement—but some will prefer the flip. ★★ ★★

THE SERENDIPITY SINGERS: Plastic; When Peaches Grow On Lilac Trees (Phillips BF 1463). Shel Silverstein song of comedy and style, well-performed by the big vocal group. Catchy enough to click. ★★ ★★

LOUISIANA GYPSY: In Time; Walking Proud (Mercury MF 896). Strident drumbeats set the scene, then it builds into a typically strong group sound. Good song. ★★ ★★

SAM AND DAVE: You Don't Know Like I Know; Blame Me Don't Blame My Heart (Atlantic AF 4066). American duo who play a fair old sound on a stirring beat ballad, excitedly presented. A trifle specialist. ★★ ★★

THE FACTORIES: You're So Good To Me; Can't Go Home Anymore My Love (Immediate IM 022). Ian Campbell, Goli G. P. Guantanamera; Mary Anne (Transatlantic SP). Charmingly effective foreign-language item, mostly sung by the girl. Lively backing string sound. ★★ ★★

THE MARVELETTES: Don't Mess With Bill; Anything You Wanna Do (Tamla-Motown TMG 546). Typical Marvinish sounds, with good lead and vibrant backing—a Smokey Robinson song and production. Not really original enough to make it here. ★★ ★★

names & faces

The  
Tony Hall  
Column



# YOU CAN EVEN DO INDIAN MUSIC!

**THIS** column's exactly one year old today. Can't tell you what a ball it's been. Easily the most enjoyable 12 months I've ever known. To be able to write exactly what I feel. Without having to pander to publicity puffs or "politics." I've tried to establish a set of principles. And stick to them.

Like to thank you for your support. And your letters. They're really appreciated. Almost without exception, they've been intelligent, interesting and obviously sincere. Only sheer lack of time has prevented me replying at equal length.

This isn't meant to be a 'purists' column. I'm not one myself. Though I'd defend their raison d'être to the last tap of my typewriter. I try to write about records that, in my opinion, are the best of their kind. Be they 'pop' or 'soul.' (Can't stand that word 'pop' or 'disc.' To me, a record is a record. And I'm also getting cautious about using 'soul.' Ever since the success of "Midnight Hour," the word's being used in the most curious contexts. Soon the nationals will have headlines applying it to Ken Dodd or Victor Sylvester! But what other word is there? Any suggestions?).

I think everyone should have open ears. And derive as much pleasure as possible from many kinds of music. Makes you feel good. For instance, I'm fascinated to find that the Beatles, Donovan and many others are getting hung-up on Indian music. I went to a Ravi Shankar concert at the Town Hall in New York. It was a marvellous experience. A real knockout. Try buying one of his albums sometime. And live with it awhile. He's somethin' else.

One letter in this week's mailbox typified this best-of-both worlds approach. From Margaret Gilroy of 40, Bath Terrace, Gosforth, Newcastle-upon-Tyne. Only 16. But with excellent taste in music. Like me, she digs Wilson Pickett. And the Walkers. Fontella Bass and the Byrds. (Incidentally, Margaret, "Turn! Turn! Turn!" is one of the really great pop singles. Glad you like it. It's a crime that it didn't hit here).

★ **Stevie Wonder's "Music Talk"** (Tamil-Motown): This is the flipside of "High Heel Sneakers" (still a gas!). It's the original version of Beryl Marsden's current much-sung single. What a difference between the two. Not so much in Beryl's performance. But in the backing. And the way in which it's recorded. So British-sounding. And so unswinging. The trumpet solo is somehow so wrong, compared with the harmonica on Stevie's record. And the drumming... well, just listen!

★ **The Beach Boys' "The Little Girl I Once Knew"** (Capitol): Now that they're well beyond the drag-race bit, I'm becoming a big Beach Boys fan. Brian Wilson, of course, is the brains behind their records. He is becoming a really excellent arranger-composer-producer. Dig the seemingly interminable "tactics" on this one. They're so right. If you can get hold of their "Summer Days (and Summer Nights!!)" album. Listen to "Let Him Run Wild" (wasn't that the flipside of "California Girls?") and "You're So Good To Me." Both great songs.

★ **Bessie Banks' "It Sounds Like My Baby"** (Red Bird): Another knockout flipside (of the fantastic original version of "Go Now"). I must thank Goldie for turning me onto this. One of those records you want to keep playing over and over. Not at all commercial. But what a fantastic feel!

★ **The Newbeats' "Run, Baby Run"** (Hi-Fi): This is a sort of cross between the Tamla and Four Seasons' sounds. It was played a lot in America when I was there. Here, I only heard it on the pirate stations. Good record.

★ **Don Covay's "See Saw"** (Atlantic): Definitely one that grows on you. First time I heard it, I was disappointed. But now I love it. The groove gets groovier as the record goes along. Great.

★ **Betty Harris' "What a Sad Feeling"** (Stateside): Betty, I think, was the first female to do "Cry To Me." This is another 'feel' record with a fine performance.

★ **The Marvellettes' "Danger, Heartbreak Dead Ahead"** (Tamil-Motown): Another typically tremendous danceable Detroit record. But, as always, immensely satisfying.

★ **Baby Washington's LP "That's How Heartaches Are Made"** (London): Listening to this, I find it so strange that such a comparatively unknown American singer could be such a strong influence on our own justly famous Dusty Springfield.

● One—probably of many—glaring omissions from my New Year's Honours List...

★ **Les Reed**... for creating an arranging 'sound' that is original, instantly recognisable and British. Also for his talents as a writer in partnership with people like Barry Mason and Peter Callender. Tom Jones and the Fortunes are two of the many who owe Les a lot.

★ **CODA** as RM reader Christopher Scott of Finchley, N.3., points out, you might like to know the address of the Tamil-Motown Appreciation Society. It's 139 Church Road, Bexleyheath, Kent. Well worth belonging to.

# OTIS R.

The man who sings as though he means it

**EVERY** singer, no matter how good or bad, has one dominating thought in mind when making a record. Simply, will this be the record to make me lots and lots of money?

No singer records exclusively for a minority group, no matter how appreciative they may be. Singers who make records would rather sell a million copies to pop-crazed four-year-olds than fifteen hundred copies to ultra-hip in-crowders.

Therefore it must be extremely frustrating to a singer raved over by a minority group yet ignored by the majority. The majority that mean solid commercial success.

Until "My Girl" Otis Redding was very "in." If anyone bothered to compile an "in" top-ten they'd find that Otis has slipped, due mainly to his being in the pop top-twenty and making a lot of money from Beatle and Stone fans, who are undoubtedly buying "My Girl." (All the hippies in Britain couldn't get a record in the top thirty). Only when Beatle and Stone fans talk about "My Girl" they say "he sings it as though he means it." Whereas a hippy would make a reference to Otis' "incredible soulfulness."

There has been a lot of controversy over "My Girl" amongst hippies themselves as it was previously recorded and taken into the top fifty by the Temptations on Tamla-Motown. Now, what do you do when one "in" star records another "in" star's song and has a hit with it?

Easy. You find out that Otis' version was recorded as an LP track only, not as a cover version originally and take it into the top fifty. However, Otis also recorded his version of "Satisfaction" on the same album, as yet unreleased here. How does a hippy get out of that one?

Not so easy. One theory is that Otis recorded it as a joke and it was included on the LP to make up the number. But then Otis himself admits liking the Stones. Certainly the blasphemous thought "Could an American R & B actually LIKE a British group?" crossed many an ultra-hip mind. One well-known pop star also holds the theory that Otis originally wrote "Satisfaction" and sold it to the Stones. Interesting but completely illogical.

Anyway, getting away from hippies just who is Otis Redding?

He's a 24-year-old, who was born in Dawson, Georgia on September 9, 1941. Then his family moved to Macon in the same state, the home

town of Little Richard. Otis was inspired by Richard's success and decided to take up singing. Winning some talent contests, he was spotted by high-school student Phil Walden who had been booking bands in his spare time. Phil became Otis' manager and Otis joined Johnny Jenkins and the Pinetoppers and cut "Twist Love" for Atlantic.

But Otis' early efforts were very Little Richard inspired. His earliest disc available here is "Shout Bama-lama"/"Fat Girl" on the Sue label which is identical to the sound and style of Mr. Penniman.

One day, acting as chauffeur for Johnny, Otis drove him to a recording studio in Memphis, Tennessee. Johnny finished his recording and Otis asked permission to cut a demo of two numbers which he had written himself. In less than an hour he had cut "These Arms Of Mine" backed with the Little Richard-ish "Hey, Hey Baby."

It was released on the Volt label and was a highly successful record. A pity that it wasn't issued here but his next disc was an even bigger smash. It was a slow tortuous blues titled "Pain In My Heart" and that was issued here, as was the follow-up, the gentle blues ballad "Come To Me". Next came the R & B opus "Mr. Pitiful" which wasn't a big commercial success but has since become an R & B standard.

## NOT ISSUED

For some obscure reason Decca didn't issue Otis' next disc as a top side. It was "I've Been Loving You Too Long (To Stop Now)" and constituted his biggest American hit to date. It was a fantastic slow blues which reached an emotion-packed climax. It was finally issued here as the flip of "Respect," which was probably Otis' best beat number. Altogether then, the "Respect"/"I've Been Loving You Too Long" was a fantastic single.

The commercial success of "My Girl" is due to RM columnist Tony Hall seeing the potential of it on the album and releasing it as a single in his capacity as Decca promotion man. That's Otis' disc story to date. His recording band is Booker T. & the MG's with the Mar-Keys. This group in its many shapes and forms backs all artists from the American Stax and Volt labels. Otis' road band is quite separate from his studio band but occasionally musicians from his road band take part in studio sessions—there are about ten members of his



OTIS REDDING—his new single was originally recorded as an LP track.

road band with the following line-up: guitar, bass, two drummers, two tenor saxes, baritone sax, two trumpets and a trombone. Also singer Earl Sims is with the band—he duets with Otis on "Respect." But the duettist on "My Girl" and "Wonderful World" (from his unissued LP "Otis Blue") is William Bell who is a Stax star in his own right and has recorded such numbers as "You Don't Miss Your Water."

Otis plays several instruments including bass, drums and organ. He tries his hand as a record producer and has his own disc company, Jotis records. He has produced "The Same Thing All Over" by Billy Young and his own music publishing company is Walco music.

He also writes all his own arrangements for all the instruments on his records and writes most of his own songs. He is a multi-talented individual rather than just a singer.

And he's one of those singers where it's not particularly important what song he sings. Because his voice and style are so good that he sounds great singing almost anything.

NORMAN JOPLING

## THE INSULT THAT MADE A MAN OUT OF 'MAC'

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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 WE CAN WORK IT OUT\* 1 (6) Beatles (Capitol)
- 2 SOUNDS OF SILENCE\* 2 (8) Simon and Garfunkel (Columbia)
- 3 AS TEARS GO BY 3 (5) Rolling Stones (London)
- 4 FIVE O'CLOCK WEL\* 4 (6) Vogue (Co and Ce)
- 5 SHE'S JUST MY STYLE\* 5 (7) Gary Lewis (Liberty)
- 6 A MUST TO AVOID\* 6 (5) Herman's Hermits (MGM)
- 7 THE MEN IN MY LITTLE GIRL'S LIFE 7 (4) Mike Douglas (Epic)
- 8 BARBARA ANN 13 (4) Beach Boys (Capitol)
- 9 NO MATTER WHAT SHAPE YOU'RE IN 11 (5) T. Jones (Liberty)
- 10 FLOWERS ON THE WALL 7 (7) Statler Brothers (Columbia)
- 11 YOU DON'T HAVE TO BE SO NICE\* 12 (7) Lovin' Spoonful (Kama Sutra)
- 12 DAY TRIPPER\* 15 (5) Beatles (Capitol)
- 13 THE DUCK\* 17 (6) Jackie Lee (Mirawood)
- 14 MY LOVE 30 (2) Petula Clark (Reprise)
- 15 GOING TO A GO GO 43 (2) Miracles (Tama)
- 16 SPANISH EYES 18 (6) Al Martino (Capitol)
- 17 A WELL RESPECTED MAN\* 28 (5) Kinks (Reprise)
- 18 JENNY TAKE A RIDE\* 22 (4) Mitch Ryder & Detroit Wheels (New Voice)
- 19 LIKE A BABY\* 31 (2) Len Barry (Decca)
- 20 A SWEET WOMAN LIKE YOU\* 44 (2) Joe Tex (Dial)
- 21 SATIN PILLOWS\* 23 (5) Bobby Vinton (Epic)
- 22 THUNDERBALL\* 28 (6) Tom Jones (Parrot)
- 23 JUST LIKE ME\* 27 (5) Paul Revere and Raiders
- 24 LIES\* 22 (4) Kniekerbockers (Challenge)
- 25 ATTACK\* 29 (4) Toys (Dynavoce)
- 26 ZORBA THE GREEK 22 (2) Herb Albert and the Tijuana Brass (A & M)
- 27 IT'S MY LIFE\* 29 (10) Animals (MGM)
- 28 EBB TIDE\* 7 (8) Righteous Brothers (Philips)
- 29 TELL ME WHY\* 46 (2) Ray Charles (ABC)
- 30 UP TIGHT\* 40 (2) Stevie Wonder (Tama)
- 31 I GOT YOU 10 (11) James Brown (King)
- 32 CRYING TIME\* 46 (2) Ray Charles (ABC)
- 33 LIGHTNING STRIKES ON ME 10 (11) James Brown (King)
- 34 LOOK THROUGH ANY WINDOW\* 36 (5) Hollies (Imperial)
- 35 MY WORLD IS EMPTY WITHOUT YOU — Supremes (Motown)
- 36 SECOND HAND ROSE\* 41 (10) Dave Clark Five (Epic)
- 37 IT WAS A VERY GOOD YEAR\* 48 (2) Gentry (MGM)
- 38 SPREAD IT ON THICK 42 (2) Gentry (MGM)
- 39 ARE YOU THERE\* 45 (2) Dionne Warwick (Scepter)
- 40 DON'T MESS WITH BILL\* — Marvlettes
- 41 OVER AND OVER\* 41 (10) Dave Clark Five (Epic)
- 42 TIJUANA TAXI 47 (3) Herb Albert and the Tijuana Brass (A & M)
- 43 RECOVERY 50 (2) Fontella Bass (Checker)
- 44 A YOUNG GIRL\* 28 (5) Noel Harrison (London)
- 45 ENGLAND SWINGS\* 18 (11) Roger Miller (Smash)
- 46 IT'S GOOD NEWS WEEK\* — Hedgehoppers Anonymous (Parrot)
- 47 SANDY\* — Ronnie and the Daytonas (Tama)
- 48 MICHAEL — C.O.D.'s (Kellmac)
- 49 MAKE THE WORLD GO AWAY\* 19 (11) Eddy Arnold (RCA)
- 50 I'VE GOT TO BE SOMEBODY\* 25 (5) Billy Joe Royal (Columbia)

\*An asterisk denotes record released in Britain



Fontella Bass—No. 43

## TOP EP.'s

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

## TOP L.P.'s

- 1 RUBBER SOUL 1 Beatles (Parlophone)
- 2 SOUND OF MUSIC 2 Soundtrack (HMV)
- 3 MARY POPPINS 4 Soundtrack (HMV)
- 4 HELP 2 Beatles (Parlophone)
- 5 TAKE IT EASY WITH THE WALKER BROTHERS 12 Walker Brothers (Philips)
- 6 TEARS OF HAPPINESS 6 Ken Dodd (Columbia)
- 7 A WORLD OF OUR OWN 5 The Seekers (Columbia)
- 8 MY GENERATION 7 The Who (Brunswick)
- 9 THE KINKS' KONTROVERSY 14 Kinks (Pye)
- 10 THEIR FIRST LP 13 Spencer Davis Group (Fontana)
- 11 HAREM HOLIDAY 18 Elvis Presley (RCA)
- 12 FAREWELL ANGELINA 8 Joan Baez (Fontana)
- 13 ALMOST THERE 19 Andy Williams (CBS)
- 14 THE SECOND ALBUM — Spencer Davis Group (Fontana)
- 15 OUT OF OUR HEADS 9 Rolling Stones (Decca)
- 16 THE OTHER SIDE OF DUDLEY MOORE 11 Dudley Moore (Decca)
- 17 SHIRLEY BASSEY AT THE FIGALLE 10 Shirley Bassey (Columbia)
- 18 MY NAME IS BARBRA, TWO — Barbra Streisand (CBS)
- 19 ELVIS FOR EVERYBODY 20 Elvis Presley (RCA)
- 20 A MAN AND HIS MUSIC — Frank Sinatra (Reprise)

## 5 YEARS AGO

- 1 ARE YOU LONE-SOME TONIGHT 1 Elvis Presley
- 2 SAILOR 2 Johnny Tillotson
- 3 PEPE 3 Duane Eddy
- 4 RUBBER BALL 4 Bobby Vee
- 5 POETRY IN MOTION 2 Johnny Tillotson
- 6 YOU'RE SIXTEEN 3 Johnny Burnette
- 7 PORTRAIT OF MY LOVE 3 Matt Monro
- 8 SAILOR 19 Anne Shelton
- 9 COUNTING TEARDROPS 8 Emile Ford
- 10 RUBBER BALL— 10 Marty Wilde
- 11 I LOVE YOU 4 Cliff Richard
- 12 STAY 11 Maurice Williams
- 13 MANY YEARS AGO 17 Connie Francis
- 14 PEPE — Russ Conway
- 15 NORTH TO ALASKA 16 Johnny Horton
- 16 MESSING ABOUT ON THE RIVER 8 (7) Kinks (Pye)
- 17 FIRST TASTE OF LOVE 20 Ben E. King
- 18 BUONA SERA 13 Acker Bilk
- 19 IT'S NOW OR NEVER 15 (5) Peter Sellers (Parlophone)
- 20 CALENDAR GIRL — Neil Sedaka

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 KEEP ON RUNNIN' 2 (7) Spencer Davis Group (Fontana)
- 2 DAY TRIPPER/WE CAN WORK IT OUT 1 (6) Beatles (Parlophone)
- 3 MY SHIP IS COMING IN 5 (7) Walker Bros. (Philips)
- 4 LET'S HANG ON 7 (9) Four Seasons (Philips)
- 5 WIND ME UP 3 (11) Cliff Richard (Columbia)
- 6 SPANISH FLEA 12 (6) Herb Alpert (Pye)
- 7 THE CARNIVAL IS OVER 4 (12) Seekers (Columbia)
- 8 A MUST TO AVOID 9 (4) Herman's Hermits (Columbia)
- 9 THE RIVER 4 (3) Ken Dodd (Columbia)
- 10 TILL THE END OF THE DAY 8 (7) Kinks (Pye)
- 11 MICHELLE 24 (2) The Overlanders (Pye)
- 12 MY GIRL 47 (8) Otis Redding (Atlantic)
- 13 TAKE ME TO YOUR HEART AGAIN 29 (3) Vince Hill (Columbia)
- 14 A HARD DAYS NIGHT 15 (4) Peter Sellers (Parlophone)
- 15 TEARS 11 (23) Ken Dodd (Columbia)
- 16 MERRIE GENTLE POPS 18 (5) Barron Knights (Columbia)
- 17 1-2-3 13 (11) Len Barry (Brunswick)
- 18 RESCUE ME 14 (7) Fontella Bass (Chess)
- 19 ENGLAND SWINGS 24 (3) Roger Miller (Philips)
- 20 TAKE ME FOR WHAT I'M WORTH 22 (5) Searchers (Pye)
- 21 THE VERY THOUGHT OF YOU 27 (4) Tony Bennett (CBS)
- 22 MY GENERATION 16 (11) The Who (Brunswick)
- 23 IF I NEEDED SOMEONE 20 (6) Hollies (Parlophone)
- 24 MICHELLE 39 (2) David and Jonathan (Columbia)
- 25 BYE, BYE BLUES 28 (4) Bert Kaempfert (Polydor)
- 26 TO WHOM IT CONCERNS 14 (7) Chris Andrews (Decca)
- 27 YOU WERE ON MY MIND 25 (2) Crispian St. Peters (Decca)
- 28 YOU MAKE IT MOVE 39 (4) Dave, Dee, Dory, Beaky, Mick & Tich (Fontana)
- 29 A GROOVY KIND OF LOVE 34 (2) The Mindenders (Fontana)
- 30 LIKE A BABY 47 (8) Len Barry (Brunswick)
- 31 LOVE'S JUST A BROKEN HEART 48 (2) Cilla Black (Parlophone)
- 32 A LOVER'S CONCERTO 19 (11) The Toys (Stateside)
- 33 GIRL 43 (7) St. Louis Union (Decca)
- 34 MARIA 49 (4) P. J. Proby (Liberty)
- 35 THUNDERBALL 44 (2) Tom Jones (Decca)
- 36 WAR LORD 23 (8) Shadows (Columbia)
- 37 I LEFT MY HEART IN SAN FRANCISCO 21 (4) Tony Bennett (CBS)
- 38 I STAND ACCUSED — (1) Merseybeats (Fontana)
- 39 HELLO DOLLY 38 (3) Bachelors (Decca)
- 40 MIRROR, MIRROR 44 (2) Pinkerton's Assort. Colours (Decca)
- 41 PRINCESS IN RAGS 25 (11) Gene Pitney (Stateside)
- 42 RECOVERY — (1) Fontella Bass (Chess)
- 43 SECOND HAND ROSE — (1) Barbra Streisand (CBS)
- 44 JEALOUS HEART — (1) Connie Francis (MGM)
- 45 TCHAIKOVSKY ONE — (1) Second City Sound (Decca)
- 46 MIDNIGHT TO SIX MAN — (1) Pretty Things (Fontana)
- 47 DON'T MAKE ME OVER — (1) Swinini Blue Jeans (HMV)
- 48 EBB TIDE 50 (2) Righteous Bros. (London)
- 49 FAREWELL ANGELINA — (1) Joan Baez (Fontana)
- 50 THE WATER IS OVER MY HEAD — (1) The Rockin' Berries (Piccadilly)

A blue dot denotes new entry.



The Overlanders—No. 11

## BRITAIN'S TOP R & B SINGLES

- 1 MY GIRL 2 Otis Redding (Columbia)
- 2 A SWEET WOMAN LIKE YOU 1 Joe Tex (Atlantic 6038)
- 3 DON'T FIGHT IT 10 Wilson Pickett (Atlantic 4023)
- 4 SOMETHING ABOUT YOU 4 Four Tops (Tama-Motown 542)
- 5 THE DUCK 9 Jackie Lee (Fontana 446)
- 6 EVERYTHING IS GONNA BE ALRIGHT 3 Willie Mitchell (London 10094)
- 7 SEE SAW 10 Don Covay (Atlantic 4056)
- 8 HARLEY SHUFFLE 8 Bob and Earl (Sue WI 274)
- 9 LIAR LIAR 7 Castaways (London HI, 10083)
- 10 RESCUE ME 4 Fontella Bass (Chess 8023)
- 11 YOU'VE BEEN CHEATING 16 Impressions (HMV 1498)
- 12 HEARTBEAT 10 Gloria Jones (Capitol 15429)
- 13 APPLE OF MY EYE 17 Roy Head (Vocalion 9256)
- 14 ATTACK — Tops (Stateside 483)
- 15 UPTIGHT — Stevie Wonder (Tama-Motown 545)
- 16 BE MY LADY — Booker T and the MG's (Atlantic 4063)
- 17 WE GOTTA SING — Drifters (Atlantic 4042)
- 18 RECOVERY 18 Fontella Bass (Chess 8027)
- 19 I'M SO THANKFUL — Bettye (Polydor 54506)
- 20 THESE KIND OF BLUES 10 Junior Walker and the All Stars (Tama-Motown 11017)

## BRITAIN'S TOP R & B ALBUMS

- 1 IN THE MIDDNIGHT HOUR 1 Wilson Pickett (Atlantic 5027)
- 2 IMPRESSIONS BIG 16 2 The Impressions (HMV 1923)
- 3 HITSVILLE USA 4 Various Artists (Tama-Motown 11019)
- 4 COME ON HOME 5 Jackie Edwards (Island ILL 931)
- 5 SOUL BALLADS 2 Otis Redding (Atlantic 5025)
- 6 SOUL DRESSING — Booker T and the MG's (Atlantic 5027)
- 7 SAM COOKE AT THE COPA 6 Sam Cooke (RCA 767) (Victor)
- 8 MORE HITS BY THE SUPREMES 8 Supremes (Tama-Motown 11020)
- 9 DANCE PARTY 7 Martha and the Vandellas (Tama-Motown 11013)
- 10 SHUTTLE 10 Junior Walker and the All Stars (Tama-Motown 11017)

**MIKKI YOUNG**  
WHO KILLED TEDDY BEAR  
BM 56 048

**THE CAROLS**  
GIVE ME TIME  
BM 56 046

**VONNY BERGER**  
WORLD THRO' A TEAR  
BM 56 049



These are PINKERTON'S ASSORTED COLOURS if you hadn't guessed already. This bunch of vivid looking young men are in the charts with their "Mirror, Mirror" on Decca. They spring from the same management stable, as the Fortunes whose newie "Golden Ring" is out this week. Left to right—Barrie Bernard, David Holland, Samuel Pinkerton Kempe, Tony Newman and Tom Long.

## SEEKER BRUCE RAVES OVER U.S. FOLK DUO

POP STARS often rave about other artistes, but I've rarely heard such enthusiasm as Seeker Bruce Woodley is currently spouting for Simon and Garfunkel. "I'd do anything to help them," he insists.

We were chatting about what Bruce calls folk-rock when "Sound Of Silence" crept into the conversation. And that started it.

"My friends, Simon and Garfunkel, certainly hit it big with the folk rock sound," Bruce began. "I've heard their next single and it is much in the same vein. Most of the tracks on their LP are like that. 'Sound Of Silence' was originally recorded as a two voice thing. The recording manager pulled the track off the LP and put this big backing on it.

"Paul (Simon's real Christian name) was a bit taken back when he heard what had happened, but I think he liked the idea. It is in fact an extremely intellectual song, as with most things Paul writes."

On the folk-rock bit, Bruce said: "I don't even think Peter Paul and Mary are getting over the fifty mark in the charts. Of course the Byrds are coming back with a vengeance. I've changed my opinions on folk music in the past eighteen months, specially since I've been to New York and spoken to writers and music publishers.

"People used to think about folk in general terms, but they don't seem to now. The American market is more sophisticated than people think. I don't think it's as rock-orientated as the charts here. It's harder for a schmaltzy record to get anywhere in America. If you have a big hit here, it doesn't necessarily mean you'll do well in America.

Then, all of a swiftness, the name of Simon cropped up again. "Our next single is a Paul Simon song. He wrote it specially for us," Bruce revealed. "It's more in the original style of the Seekers, a bright, hopeful sort of sound. It's not augmented the way 'Carnival' was. That's still around, I see. The new one is much faster than the other two. It could do well in America. We'll have to make a big effort in America this year. It's a huge market there and it would mean a lot to us to have a hit there. If you get a hit single in America, you more or less have to have a hit here."

"The album market is so fantastic there. In a discount store, you can pick up an LP very cheaply. People sometimes go in for a single, and the man says that for an extra dollar they can have that song plus eleven others on an album, so they buy the LP. An LP costs \$2/6 in Australia. I thought \$2/6 was very reasonable when I came here."

Then the inevitable happened — back onto the verbal scene came Simon. "I'll do anything I can to promote Simon over here," Bruce told me. "He is a really brilliant writer. I want to get a few of their records over here. I think they'll be over next month for a bit of promotion." Bruce went over to New York recently to get some material for the Seekers. The only problem that faces him, though, is Judith. Not that she's



THE SEEKERS

a nuisance or anything. It's just that she's a girl. "Songs I write have been aimed specifically at the Seekers," said Bruce. "Having a girl in the group, you have to keep the lyrics pretty neutral. You can't make it sound too much like a man's song." With the combined talents of Paul Simon, Tom Springfield and Bruce Woodley, that problem shouldn't last long, though.

RICHARD GREEN

**THE FACE**  
DAVID McCALLUM, the man from U.N.C.L.E., has recorded an instrumental LP called "Music... A Part Of Me" which he has arranged... Noel Harrison's "A Young Girl" was issued here nine months ago on an EP... "Never Say Yes", Elvis has only one more film to go on his MGM contract... Shirley Ellis' new disc could have the longest title of the year—it's "Ever See A Diver Kiss His Wife While The Bubbles Bounce Above The Water?"... EMI to cut down on pop single releases... whatever happened to Barry McGuire?

Immediate to issue an LP titled "The Wonderful World of Sam Cooke" plus a single from Sam... there was something about "Stramash", cute, and a possible hit: "These Boots Are Made For Walking" by Nancy Sinatra... Beatles "Help" still top in Spain... Fat Boone has completed 10 years with Dot Records... thanks, Dave, that 20% would be welcome... why has Frank Sinatra never recorded a number from "West Side Story"?

First-ever write-up in a national pop paper for the Spencer Davis Group appeared in New Record Mirror, 21st September, 1963... how soon before an "Adam Faith since Ken Dodd" LP?... "There's No Living Without Good Driving"... Otis Redding rated by Darts Troy and Irma Thomas... Charlie Fox says he wrote "Mockinbird" for Mary Wells... what's so special about Patsy and The Belles?

Peter and Gordon's next single is the Bernard Lee composition "Woman"... doesn't Ray Davies know that Wales isn't a town?... which group member looks like Steptoe Senior?... great rave at Blaises last week... Dana Gillespie good for hangovers... according to a Rediffusion handout, it's Paul and Benny Ryan... Hilton Valentine wants to push Scotland twenty miles north... Top Of The Pops' moves to London this week... Animals go rock on their next single... Vince Hill's panto run extended... Overlanders' "Michelle" LP out next week... Jackie Crayr disrupted Soho pub by wearing a skirt that almost wasn't... Radio London's Tony Windsor announced Spencer Davis Group as Dave Dee etc... Cherokes latest to revive "Land Of 1000 Dances"... "Saturday Club" tribute to Frank Sinatra... Petula Clark recording a "Show Of The Week" for BBC-2 screening next month... which pop writer is a junior Snudge?

The Race recorded by Hilton Stuart Patterson Valentine... challenge to Duncan Johnson — a car race from the Ship to Blaises.

Adam, Mike and Tim switch from Decca congratulations to Artt Sharpe on the birth of a son, Aaron... Pimlico house for Small Faces.

### 3 AMERICAN HITS!

**LOVE BUG**  
recorded by  
**JACK JONES**  
on London HL 10012

**A SWEET WOMAN LIKE YOU**  
recorded by  
**JOE TEX**  
on Atlantic 4058

**LIES**  
recorded by  
**THE KNICKERBOCKERS**  
on London HL 10013

The Burlington/Palace Music Group, 9 Albert Embankment, London, SE1 Reliance 2692 and MALDEN 7507 Sole Selling Agents: Southern Music, 8 Denmark St., London, WC2