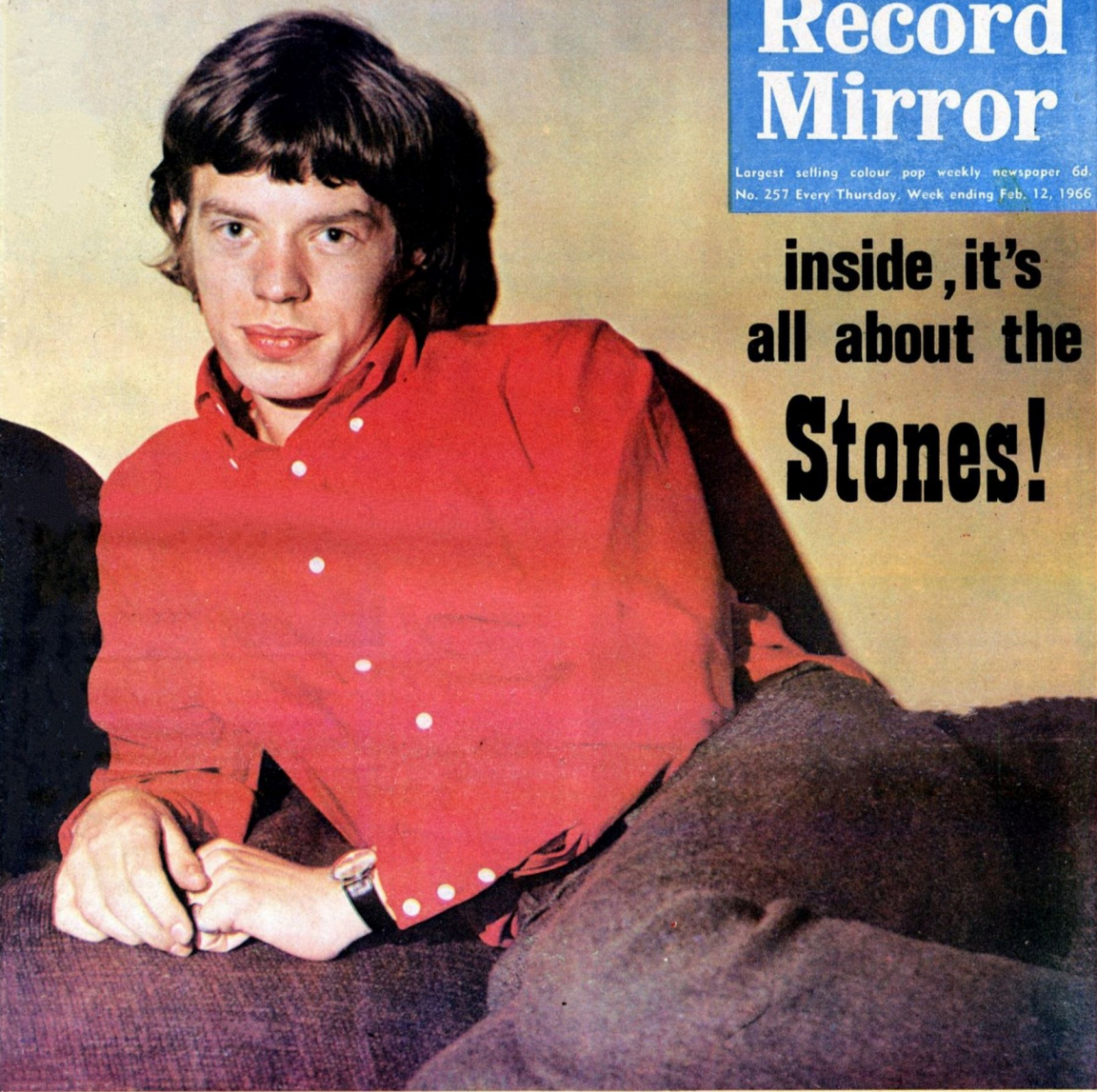


Record Mirror

Largest selling colour pop weekly newspaper 6d.
No. 257 Every Thursday, Week ending Feb. 12, 1966

inside, it's
all about the
Stones!



19th NERVOUS BREAKDOWN

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DECCA

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



DAVE BERRY—a reader writes in his defence (RM F1c)

THEY ALL COPY DAVE

AREN'T a few people pinching a few things from Dave Berry's stage act? The Walker Brothers' hand movements and handling of the microphone are exactly the same as his. Now Christian St. Peters wears all black and pushes 'mystery man' image. Wait for someone to hide behind his collar or come on from behind a curtain — R. Barton, 104, Reads Avenue, Blackpool, Lancs.

SHAMED FACE

I think "The Face" was wrong about Frank Sinatra not having a million-selling single. Going through the official lists, I find there was "Young At Heart" in the and "All The Way" in 1952. Geoffrey Phillips, 79 Northampton Road, Bournemouth, Near Kettering, Northants.

says a RM reader

JIM-FAN CLUB?

DURING the past two years I have had several letters published in "Record Mirror", all in connection with the late Sir Reeves. Each time I have received a flood of correspondence from fans of Jim's, agreeing with sentiments expressed in my letters. There is no official fan club for Jim in this country, for he himself did not wish one but because of this I believe his followers over here are being denied something. Through the medium of your paper I would like to throw open this problem to all readers who are fans of his. If anyone has any views or ideas on how this problem could be overcome, I would be grateful if they would drop me a line. If the need for some sort of "mutual admiration society" or "communal correspondence club" for Jim is as great as I think it is, then I do something could be done about the matter. David A. Bussey, 9 Kinsey Drive, Harrogate, Yorkshire.

STUPID REMARK

I AM twenty-one years of age and I have been reading the "Record Mirror" for six years. In all this reading however, I have never seen such a stupid remark as that made by Liz Cowley (producer of "A Whole Scene Going") in the article on that programme (R.M. Jan 29th). So it is not with it to go peering and mouthing? Personally, I don't engage in either, but find her attitude nauseating to say the least. There is too much talk of the "right" clothing, having the "right" hairstyle, doing the "right" things in one's spare time, buy the "right" records, and so forth. Don't young people realise that this is precisely the business to let them make more money? That in London especially, fashions are changed about three times a year so that do designers and the ready-made clothes industry can make even more profit? And make no mistake about it, young people often buy most clothes to be "with it", even though they may not like that particular fashion—in fact I think they've been conditioned by the advertisers into not thinking about them at all. I'm not some odd gentleman protesting about modern youth, etc. but an ordinary youth of 21, with an ordinary job in a warehouse. Fashion and being "with it" are alright in their place, but what about — which is the dominant factor in young people's lives in "England" — Money. Money, Money. Mr. Arncliffe Turner, Bradford 7, Yorkshire.

James Craig: I wonder how many young people buy the "Record Mirror" "with it".

DON & PHIL . . .

ONLY thing missing from Tony Hall's "Honours List"—the Everly Brothers. Surely the fact that they came into the world with a number one, "The Price of Love", when the Backbeats were yelling that the brothers were "finned" counts for something. Surely the fact that they came back to headline a tremendous, trend-setting tour, which was planned to the skies, merits some grace. — Wendy Talbot, 18 Hillcombe Vale, Bathampton, Bath, Somerset.

James Craig: O.K.—add them to MY "Honours" List.

ONLY EMI

I have just got a Tapes Recorder and, having no previous experience of one, I was very surprised to find that only EMI, Parlophone, Decca, Polygram and the other record companies would supply the tapes. I have bought the issue tapes of the most popular LP's and I have found that it is recorded but it is not at all easy to record a whole LP, especially so come on Becca. I've CBS and Philips Group, I'm sure you would be a far greater force. Tapes AND increase your profits. — John G. 1, Ormsby Crescent, Romany, Northallerton, Yorkshire.

Record Mirror

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R & B MONTHLY No. 24
JAN/FEB 1966
28 Pages. Photos, Eddie Boyd, Roosevelt Sykes, Chambers Bros. Home of the Blues & Jazz More.

M. Vermees, 26 Gadsden Road, Kendry, Surrey



AUNTIE BRIAN

He answers YOUR problems . . .

I SEE the Rolling Stones are going to Australia and America again soon, but there's not a mention of a British tour. They spend half their time out of the country or not appearing here, yet it was English fans who made them what they are today. It's not fair to neglect their fans here while Americans can see them all the time. Come on, Stones, let's see more of you in your own country. — Martin Jackson, New Street, Bury, Lancs.

● Brian: We do tour here enough. There is the question of over exposure which has to be taken into consideration. We toured here for the best part of three years.

ON the Stones' new record, Mick's voice is half hidden by the backing, which is much too loud. It's been getting this way for the last few records. Can anyone tell me why? — Pauline Phillips, Stonehouse Lane, Dartmouth, Devon.

● Brian: We're the Rolling Stones, not Mick Jagger. He has done "As Tears Go By" on his own, but he doesn't set out to be the only one on records. Mick sings and we play instruments, it's us, it's an integrated group thing, not one's trying to drown Mick out.

THERE are lots of polls being conducted by RM readers to discover which group member has the nicest hair, who is the most handsome, and so on. But what about — which is the sexiest group? My vote would go to the Rolling Stones, there can't be any group in the world to beat them. — Linda Vickers, Charles Street, Ascot, Berks.

● Brian: I've never thought of it like that. You could talk about this all night, but I feel embarrassed about it nowadays.

Have your personalities changed much in the three years you've been pop stars?

'YES'



KEITH dressed up in a complete cowboy suit, in this photograph taken in Hollywood during the last Stones tour.

... but it's hard to say how much has been caused by the pop life and how much by the fact that we are three years older.

MICK: Travelling around the world has made us much broader in outlook. When we were 19 we thought, like most kids, we knew everything. The more we've seen the more we've realised how much there is to know!

Have your tastes and techniques developed to the point where you feel you've gone ahead of the public and therefore have to restrain yourself from becoming too good or far out for mass acceptance.

KEITH: No. At one time we were, if anything, too cautious and thought the public wouldn't take some of the blues things from us. But we've found that we can't get that far ahead, we're not geniuses. A couple of months ahead is all we're likely to be and that's all right!

MICK: Charlie loves jazz and that's OK because he's a drummer and the best drummers are likely to be jazzmen. Brian is quite interested in jazz too. I never really liked jazz very much and the best jazz singers aren't necessarily the best pop singers. When I was at school it was the thing to like jazz, all the hippies were constantly saying how great it was. Well, I listened and it didn't excite me. A musician could be very talented or the worst player in the world, it was hard for me to tell the difference. I wasn't interested enough, so after a while I went back to listening to rock 'n' roll. Nowadays I quite like Jimmy Smith, Booker T., guys like that on the fringe of jazz. Wouldn't think of buying it, though. I suppose if we had a saxophone player in the Stones we would be limiting him terrifically.

KEITH: I'm not limited on guitar because I'm not that good. I do the best I can. The great technicians of jazz don't trouble me. It's like Sandie Shaw listening to Kathleen Ferrier. Sandie couldn't possibly sing that well but it wouldn't help her if she could. Besides, jazz is bogged down by too much technique.

MICK: Yeah, it was great when men like Louis Armstrong were the stars. The public could feel what they were getting at. Now jazz is like painting and all the contemporary art forms.

KEITH: They're all round the bend. Not every creative artist, of course, but a lot of people are getting away with rubbish. I was in a record shop a couple of days ago and watched a couple of way out jazz fans saying how great a record was. It was an LP and they were playing it at 45 speed!

Have you noticed great differences in the responses of audiences as you have changed from being a London r and b cult group to a nationwide and then world-wide attraction?

MICK: Oh yes. We knew we could only be the In group for a little while.

KEITH: There's a kind of fan that doesn't want to know as soon as you become popular.

MICK: Those people have to move on, drift away to somebody else. Recently, in America especially, we seem to have been appealing to the same sort of audiences that turn out for Bob Dylan. Some of the more intellectual types of audiences go in for very pretentious analyses of our style.

KEITH: We meet guys who tell us everything about us—far more than we know ourselves!

MICK: Yes, they tell us who our influences are and so on. It's extremely embarrassing. Often, we don't know till we get on stage what kind of audience we've got out there, so we don't know what sort of songs they want to hear. And then when we play to 14 or 15 thousand people—that's like half of Wembley Stadium—there's bound to be every kind from intellectuals to ravers.

Do you miss playing to small audiences in clubs?

MICK: Quite honestly, we don't miss the club scene. If we worked in clubs there would be those who'd want to hang round us just because we are stars and there would be those who'd want to put their feet on us because they'd say we were big headed, or not as good as we used to be. Or something.

KEITH: Working in clubs was what we did once and can never do again.

What's been your biggest mistake? Not personal errors of conduct but a policy decision concerning the Stones that turned out to have been wrong.

MICK: The worst thing that sticks out in my mind was when we played the Hollywood Palace Show two years ago on our first trip to America. It was a horrible little television show on which we only did two numbers.

CONTINUED ON PAGE 4

FROM THE AMERICAN CHARTS !!!

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CONTINUED FROM PAGE 3

and when it was screened even they were cut down. We knew nothing about America and so we didn't know in advance which shows were good or bad. It was embarrassing.

KEITH: We had a load of big flops on that tour. It has been said that some of it was necessary for us. I doubt it. It's just that we were ignorant.

And what has been the most interesting place that your travels have so far taken you to?

MICK: I'd say Singapore. KEITH: Yes, I liked that very much. And Hong Kong. MICK: They're different. Everywhere else we've been is more or less the same. You go into the local Hilton Hotel and you wouldn't know what part of the world you were in. Everything's standardised.

KEITH: I must say, Australia was a surprise. The Beatles said it was a big drag but they were there in the winter and we were there in the summer. Perhaps that made a difference. We enjoyed it.

MICK: You know, the average Australian you meet here in London can be a bit of a bore, but down under they're very nice people.

Are you getting tired talking about yourselves?

MICK (chuckling): Everybody likes to talk about himself! It's quite pleasant when you're having a discussion but it's terrible talking to local reporters asking all the statistical questions about where we were born, etc. Then you feel like a machine. But then local reporters can't be expected to know all these facts. We try to give them a handout and say you'll find all the answers in there.

KEITH: In America reporters can be terrible, particularly the old men. There was one little guy in Phoenix in a ghastly green sports coat. He wouldn't leave us alone, no matter how rude we were to him. And we were so rude. He kept asking if we believed in God. That's a big thing in America. You gotta believe in God. We said no. And then of course he wanted to know why not.

MICK: Some of the nicest reporters write the nastiest things. They sit there all quiet and polite, watching. Then they go and write ghastly snide pieces.

How does the future look?

MICK: Always a difficult subject to talk about. When we were just working in little clubs we never thought we could play on a stage to a huge audience. Our whole career has been a string of surprises, doing things we never imagined we were capable of. So we can't tell what we might or might not be doing in a few years.

Well, what about movies?

KEITH: Yes, we'd like to make a film but it's not easy to find the right style. We have to give the public what they expect of us, to be the way they want to see us, and yet to surprise them at the same time.

MICK: The Beatles were sorry they made 'Help!' They had a string of gags, would have been fine for half an hour, but they didn't have enough of a story.

KEITH: Cliff's films are fine, if that's what he likes to do. Like Elvis's. They made money. But we wouldn't want to make films of that sort.

MICK: It wouldn't be our choice to pause every now and then and burst into song! But whatever film we finally decided to make we hope it will be soon. DAVID GRIFFITHS

Roy Orbison & Walker tour dates

ROY ORBISON'S British tour has been finalised. It will co-star the Walker Brothers and kick off its five-week trek at Finsbury Park Astoria on March 25.

Lulu and the Luvvers and the Marionettes are also on the tour which ends at Coventry Theatre on May 1.

After Finsbury Park, the package visits Birmingham Odeon (26), Derby Gaumont (27), Chester A.B.C. (29), Wigan A.B.C. (30), Glasgow Odeon (31), Edinburgh A.B.C. (April 1), Newcastle City Hall (2), Leeds Odeon (3), Wolverhampton Gaumont (5), Manchester Odeon (6), Stockton A.B.C. (7), East Ham Granada (9), Leicester De Montfort (10), Bristol Colston (14), Cardiff Capitol (15), Sheffield City Hall (16), Liverpool Empire (17), Dublin Adelphi (21), Belfast A.B.C. (22), Hammersmith Odeon (23), Ipswich Gaumont (24), Tooting Granada (27), Luton A.B.C. (28), Portsmouth Guildhall (29) and Bournemouth Winter Gardens (30).

'Things' film

A short TV film about the Pretty Things has been sold to America, Switzerland, France, Germany, Belgium and Holland within a few days of its completion. It bears the same name as the group.

The 11-minute black and white film may later be seen on British TV. It features the group playing "L.S.D.", "Midnight To Six Man", "Can't Stand The Pain" and "Me Needing You".

Tomorrow (Friday), the Things leave for a four-day concert tour of Holland, taking in some TV shows. They spend February 15 and 17 recording material for a new EP and the American market, and the next day begin four days of concert appearances in Denmark.

R & B NAMES FOR NEW CLUB

HIT parade names have been definitely booked for Tiles, the new "underground city" club for the "new generation" — it opens on February 28, with the Animals, and is UNDER Oxford Street on the corner of Dean Street.

Bookings so far, with other top names to come: March 7, Clarence Frogman; Henry; March 14, Wilson Pickett; March 28, Otis Redding; April 4, Dee Dee Warwick; April 8, The Shangri-Las; May (date to be arranged), Patti La Belle and the Blue Belles; May 6, the Original Drifters; May 9, Ben E. King. Mary Wells is also being booked — and many of the artists are exclusively booked to make their first appearances at the club.

Other plans include: Regular Sunday evening sessions with the Ted Heath orchestra, jazz festival evenings, headed by the Dudley Moore Trio; plus "surprise" evenings with top pop names. And at lunch-time sessions, Radio Luxembourg deejays will be running their own discotheque sessions. Ready Steady Radio is also producing shows there. Among resident British outfits, booked for seasons: the Alan Price Set, the Vips, the Mark Lee-

man 5, the Hollies, Moody Blues, the Riot Squad. "What is Tiles? An underground 'city' which has three recording studios, five shops ('The Band Box', 'Irvine Sellars of Carnaby Street', the 'Hot Hundred Record Shop', 'Plumage' with design names like Cathy McGowan, 'Ravel Shoes'). It has snack bars, dance floor, a stage only slightly smaller than the London Palladium.

New discs from Elvis & Hollies

ELVIS PRESLEY sings "Blue River" on his next RCA single — released February 18. The "B" side is "Do Not Disturb". On the same day, the Hollies' "I Can't Let Her Go" is released on Parlophone, and the Byrds' "Set You Free This Time" (CBS).

Wilson Pickett has the peculiarly titled "634-5789" on Atlantic and the Honeycombs ask "Who Is Sylvia" on Pye. On Decca, Dave Berry sings "If You Wait For Love" and Kathy Kirby has a version of "Spanish Flea". Billy J. Kramer states "We're Doing Fine" (Parlophone).

A double "A" side from Andy Williams is being rushed release by CBS tomorrow (Friday). The titles are "May Each Day" and Bert Kaempfer's "Bye Bye Blues".

Other February 18 releases include: Mutt and Jeff's "Don't Nag Me Ma"; the Storytellers' "Diddle-um Song"; the Wayfarers' "Sky West And Crooked"; and the Crying Shames' "Please Stay". Atlantic—Tami Lynn's "I'm Gonna Run Away From You". Columbia—Big Pete Dukes' "Just Because". Deke Arlon's "Hard Times For Young Lovers", Graham Bonney's "Super Girl", the Graham Bond Organisation's "St. James Infirmary". Russ Loader's "Too Soon" and Woot Stenhuus's "Majinhi March".

Parlophone—Shirley and Johnny's "I'm Sorry"; United Artists—Long John Baldry's "Unseen Hands"; Capitol — the Sunrays' "Andrea"; Tamla — Junior Walker's "Gee's Mood"; and Martha and the Vandellas' "My Baby Loves Me". Philips—Franco London Orchestra's "Theme From Robinson Crusoe"; Fontana—Bluesology's "Mr. Frantic"; Bob Lind's "I'm a Butcher" and Kiki Dee's "Why Don't I Run Away From You". CBS—Tony Jackson's "You're My Number One".

Pye — Kenny Robert's "Run Like The Devil"; Dickie Rock's "Come Back To Stay"; the Frugal Sounds' "Norwegian Woods"; Mike Fells' "You Belong To Me"; Sean Dunphy and the Hoodwingers' "Wonderful World of My Dreams"; and Lorraine Silver's "The Happy Faces". Piccadilly—Antionette's "Why Don't I Run Away From You?" and the Loving Kind's "Accidental Love". Pye International — Johnny Nash's "Let's Move and Groove (Together)". Hickory—Sue Thompson's "I'm Looking For A World". Warner—Johnny Keating's "This Bird Has Flown". Reprise — Count Basie's "Your Cheatin' Heart".

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Calling all coloured girls
Nashville Teen Artt Sharpe is becoming an independent record producer and has asked the Record Mirror to help him in his search for new talent. He is seeking a coloured girl singer for some new songs he has obtained.
"If any girls have tapes or demos of their work, or if they can just sing well, they could send them to the Record Mirror with a recent photograph, and I'll listen to them," he said.
Send the material to Richard Green, Record Mirror, 110 Shaftesbury Avenue, London, W.1, and we'll see that it all gets to Artt who has recently made some demos with fellow Teen Ray Philips.
The Teens are hoping to have an LP of their own issued in the autumn. They are recording this month with a-and-r man Mike Leander.

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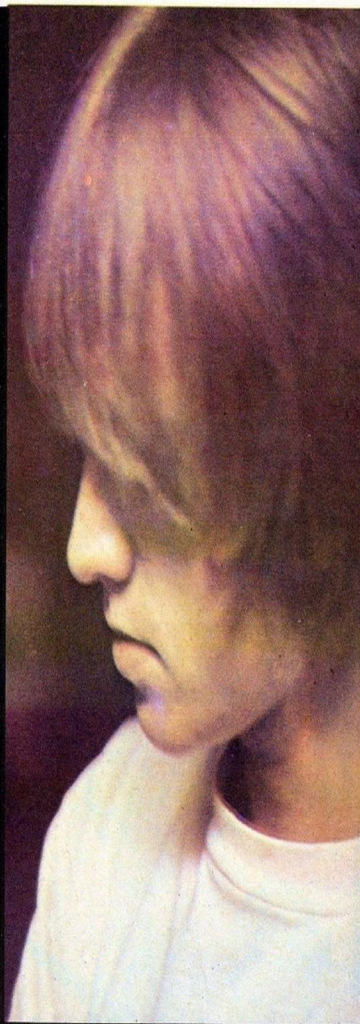
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BRIAN WANTS TO SWAP HIS ROLLS FOR A MINI!



A SHRILL whistle cut down a Chelsea mews and Brian Jones appeared at the door of his house. I parked my Volkswagen next to his Rolls (I'm not proud) and went in with him to what looked like Aladdin's cave.

Records, bottles, souvenirs, books and even a huge amplifier were liberally scattered about the room. Brian's home help was desperately trying to put things in order.

"I've been here a year and spent a total of about three months in the place," Brian said. "I'm moving soon. I want to get a big flat in London, then a big house with a minstrel gallery. I'm going to build a Go-Kart track in the grounds, so I'll need something like fifteen acres."

Brian played me a weird version of "The Times They Are A-Changing" which was treated, as Brian put it, almost like a Battle Hymn. Then he played a great Paul Revere track, explaining that most of his records were "radio station throw outs" which he just put in boxes and carted away. In fact, he had four copies of "See My Friends" — the "s" is actually on the American label.

"Something I'd like you to do is put down all this rubbish that's been started about Anita and me," Brian said suddenly. "One paper said that Anita told them we were getting married with Dylan as best man. Every paper in the world has quoted it and it's utter rubbish to talk like that. Anita never said any of these things."

In fact, Anita and Brian are very close, but they both told me that they honestly haven't made any marriage plans.

We went in the Rolls to a club in the West End and as we were travelling along King's Road, Brian remarked: "People resent me having this car. They look at me driving and say 'There's a stupid lout who's made a lot of money in a group.' I'm getting rid of it soon. I'll probably get a Mini for Anita and one for me. I want one of those racing track types."

Up at the club, Brian talked about his role with the Stones. It occurred to me that he gives a lot of serious thought to his work and there seemed to be a struggle going on inside him. Something that wanted to break out in a creative form.

"I can identify myself with the group, but I'm not sure about the image," he began. "This rebel thing has gone now. When we get to the Cliff Richard stage where we're part of the Establishment, I don't know what will happen."

"Life is a paradox for me. I'm so contradictory. I have this need for expression, but I'm not certain what it is I want to do. I'm not personally insecure, just unsure. I would like to write, but I lack confidence. I need encouragement. If someone told me I could write and egged me on, I suppose I could do it."

"It's like jumping in at the deep end and not knowing which way you are coming up. Have you ever done that? You jump into the swimming baths and come up facing a way you didn't expect. You thought you'd be facing the end, but you're just looking down the baths. It's that feeling that I feel."

Brian blames a lot of his feeling on his shyness. He admits to always having felt shy all his life. That itself is a paradox. How, many of you wonder, can anyone who is so much part of a group like the Rolling Stones feel shy? That is Brian's problem. One which he cannot seem to come to terms with easily.

● These colour and black-and-white photographs of the Stones were all taken in Hollywood during their last American visit.

"People only read about court orders against me in the newspapers," he said. "It doesn't seem to have affected the Stones. We didn't get hundreds of letters complaining about me. Only Bill got one, it said I was a disgrace to the group and they should get rid of me."

By this time, we had left the club and arrived in Brian's "local". Almost as though to prove the point, a middle-aged man came over to our table and very politely asked for the Stone's autograph for his daughter.

Having obliged, Brian smiled and said: "See what I mean? They don't regard me as a monster."

"I enjoy being with the Stones, it's something that I get a satisfaction out of. I take the music seriously and it allows me to express myself partly. I made a mess of my life earlier. I chucked up a career at University because I didn't like all the school rules—the uniform bit and everything wasn't me. My life has been all escapism."

RICHARD GREEN

THE ANIMALS

Inside-looking out

F 12332

UNIT FOUR plus TWO

Baby never say goodbye

F 12333

GRAHAM GOULDMAN

Stop! stop! stop!

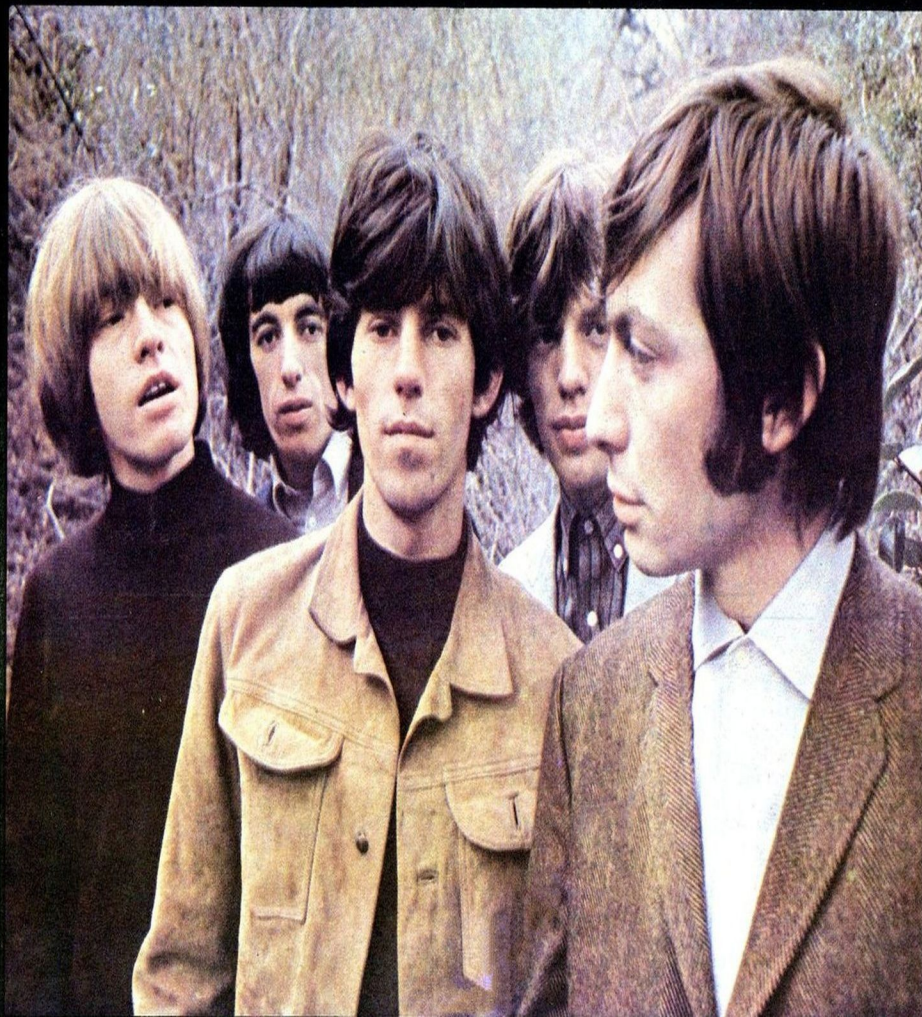
F 12334

DECCA

JON MARK

Paris bells 0562

Brunswick



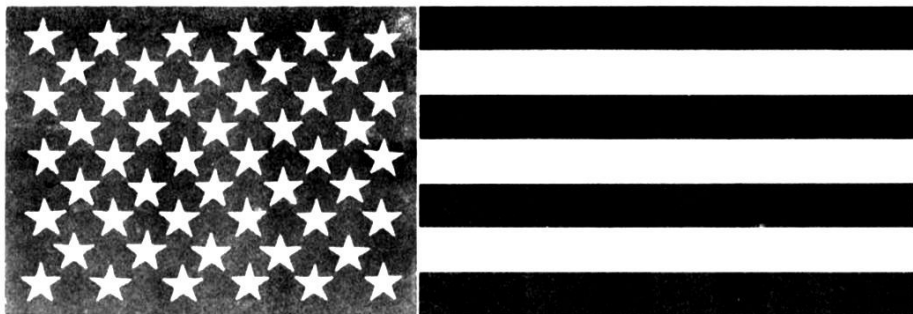
ANYONE who thinks that Keith's talents are limited to writing "19th Nervous Breakdown" and "Get Off My Cloud" will be forced to think again when they hear any tracks from his "Today's Pop Symphony" album, issued on the Immediate label.

Keith, with the questionably named Aranbee Pop Symphony Orchestra, takes ten quality pop songs (including four Jagger-Richard numbers!) and under his direction they perform them in a near-classical style. Quite obviously the arrangements are blatant enough in parts to make these tunes recognizable, but on the whole, the general sound is subtle and soothing — and frequently amusing.

Keith's way of blending pop and classic together has worked out well, making this into a relaxing and very listenable album. But it will appeal more to older pop-orientated buyers than younger fans.

Tracks — There's A Place; Rag Doll; I Got You Babe; We Can Work It Out; Play With Fire; Mother's Little Helper; In The Midnight Hour; Take It Or Leave It; Sittin' On A Fence; I Don't Want To Go On Without You (Immediate IMLP 003).





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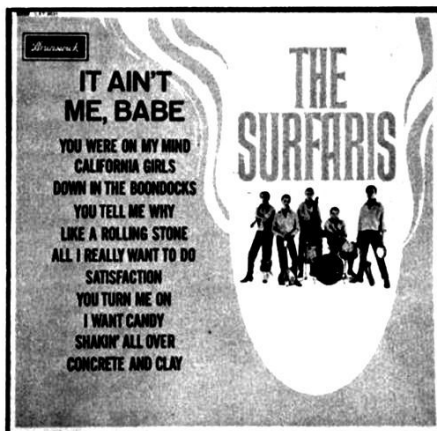
Brunswick



Brenda Lee

Too many rivers

• STA 8622 • LAT 8622



The Surfaris

It ain't me, babe

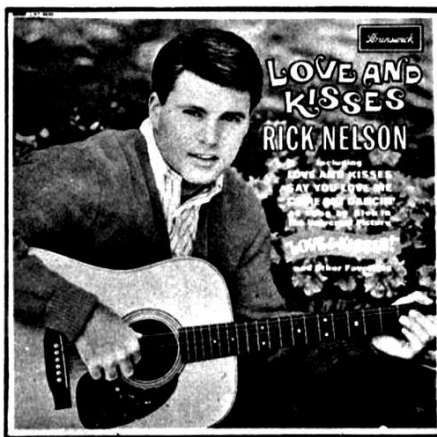
• STA 8631 • LAT 8631



The Kingston Trio

Somethin' else

• STA 8628 • LAT 8628



Rick Nelson

Love and kisses

• STA 8630 • LAT 8630

FINAL R & B acceptance for the STONES?



OTIS seen through the camera of his manager Phil Walden during the recording of OTIS follow-up single to "My Girl". OTIS is listening to the playback in the Satellite recording studios, Memphis.

(yes, **OTIS** has recorded 'SATISFACTION')

OTIS REDDING: "Otis Blue"—Ole Man Trouble; Respect; Change Gonna Come; Down In The Valley; Loving You Too Long; Shake; My Girl; Wonderful World; Rock Me Baby; Satisfaction; You Don't Miss Your Water (Atlantic ATL 5041).

AMONG the R & B crowd, this LP built up a wholly undeserved reputation before its release here. Many hundreds of imported copies have been already sold and this is high in the R & B LP lists. Otis takes eleven songs, three of his own included and gives them all the typical Redding soul treatment. On some, such as "My Girl" (the best track on the LP), he is great. On others such as "Satisfaction" the effect is terrible—one could almost believe the stories that he recorded it as a joke. The versions of "Respect" and "I've Been Loving You Too Long" are different from the singles versions and lose something in the process. Naturally, this'll be popular with Redding fans but any who dig Sam Cooke won't think that Otis' versions of three Cooke songs are better than the originals. Interesting but not outstanding.

★ ★ ★ DIZZY GILLESPIE—"The New Continent"—The Legend of Atlantis; The Empire; The Conquerors; The Chains; The Swords; Chorale (Mercury 220 021 LMY).

★ ★ ★ LALO SHIFRIN for DIZZY during his two years on tour as pianist with the orchestra. The complicated, yet essentially listenable quality of this work makes it interesting without being too tiring. Obviously a big seller in jazz field.

★ ★ ★ JOE & EDDIE—"Walkin' Down The Line" (Vocalion VA-N 8046).

★ ★ ★ THESE two are very in over the water, and their intricate vocal harmonies are very appealing. There's a slight tinge of the gospel here, but altogether they are much more pop than blues. They've included several Dylan songs including the title track and "It Ain't Me, Babe". Fans of theirs will like this, and it could win them some new fans too.

★ ★ ★ THE BROTHERS FOUR—"Great- est Hits" (CBS BPG 62313).

★ ★ ★ THEIR "Green Fields" still sounds beautiful and the other selection on this campus LP include such other favourites as "Frog No. 1", "The Green Leaves of Summer" and "Blue Water Line." Nice pleasant folk music with their smooth voices blending well with the simple backings.

★ ★ ★ THEM: THEM AGAIN.—Could You Would You; Something You Got; Call My Name; Turn On Your Lovelight; I Put A Spell On You; I Can Only Give You Everything; My Lonely Sad Eyes; I Got A Woman; Out of Sight; It's All Over Now; Bad Or Good; How Long Baby; Hello Josephine; Don't You Know; Hey Girl; Bring 'Em On In. (Decca LK 4751).

★ ★ ★ VAN Morrison wrote five of the sixteen tracks on this album, sings on them all and plays sax on some. The good overall effect of the record is largely due to him, it's a pity that Them don't receive the recognition they deserve. "Hey Girl" is a lovely, wistful piece that is put over in an excellently sombre manner, in contrast, "Bring 'Em On In" and "Out of Sight" are big favors. Standout track is "Hey Girl" and the best tracks are definitely by Van Morrison.

★ ★ ★ MIKE LEANDER—"Cool Drinks And Warm Company"—People; Fly Me To The Moon; The Alleycat; Dear Heart; The Girl From Ipanema; Who Can I Turn To; Never On Sunday; Desafinado; My Kind Of Girl; Goldfinger; Moon River; I Left My Heart In San Francisco (Decca PFS 4068).

★ ★ ★ A PART from the typical Leander sleeve notes, this is a very good record. The atmosphere he tries to convey comes over perfectly and the phase four technique enhances the sound. This is a very listenable record and should sell well.

12 STEREO OR MONO LP RECORDS

Brunswick Limited branch 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



GOLDFIE

ADAM FAITH: To Make A Big Man Cry (Here's Another Day) (Parlophone R 5412). Much better effort by Adam, on a big-building ballad with a sort of sob in the performance and a cleverly-constructed arrangement by Ken Woodman. A Reed-Conrad composition which is for both adults and teens. Good showing on the flip—value for money.

TOP FIFTY TIP

BILLY J. KRAMER AND THE DAKOTAS: We're Doing Fine; Forgive Me (Parlophone R 5408). Billy's back to form here, with a big-building show on a song often recorded before. It's a moody sort of thing, ranging between light and shade, and very well performed. Not necessarily a racing hit, but certainly for the Fifty. Dakotas, orchestra and chorus help out. Flip is sensitively emotive.

TOP FIFTY TIP

PADDY KLAUS AND GIBSON: No Good Without You Baby; Rejected (Pye 17060). A bit this time, we predict. The boys fairly belt away on this repetitive and compulsive heater. It's a good arrangement, too, with plenty happening but full emphasis given to the voices. It builds dramatically and is good for dancing. Nice sounds all round. Flip: Chunky and pacey with fast words.

TOP FIFTY TIP

THE SUPREMES: My World Is Empty Without You; Everything Is Good About You (Tamla Motown TMs 542). Certainly a good rough song for the charts and the girls' performance is every bit good enough to match it. Fine sustained intro, then Diane kicks off in an expressive style, working over a delicious arrangement of soul-fapping intensity. Lyrics are good, so is the production. Flip is of uniform goodness so it should be at least a minor hit. **TOP FIFTY TIP.**



PETER and GORDON (RM Pic)

SONNY AND CHRIS: What Now My Love; I Look For You (Atlantic 4069). Of course lots of liberties are taken with the old Gilbert Becaud hit, but the duo should build big sales. They waver off-melody, but it suits the treatment—the usual "togetherness" is given plenty rein with these lyrics. Not marvellous, but surely commercial. Flip is prettily much the same sort of treatment. **TOP FIFTY TIP.**

PETER AND GORDON: Woman; Wrong From The Start (Columbia DB 7834). Not the most immediately impact-laden of P and G. hits, but the arrangement, sense of style and merit of the song should see it sizably into the charts. Opening in on solo level, then the boys sing together, getting some fine harmonies going. Mid-tempo and rather complex, but good. Flip is wilder, with organ teetering around behind. The boys wrote this side. **TOP FIFTY TIP.**

GERRY AND THE PACEMAKERS: La La La; Without You (Columbia DB 7833). This one will do well because it has plenty of appeal for adults as well as teens. Self-penned song, with wordless chorus—in which Gerry is joined vocally by the Pacemakers. He sings the verse, commercially slanted idea which comes off well—with a very easy-to-remember melody. Flip is a rather emotional ballad. **TOP FIFTY TIP.**

GARY WALKER: You Don't Love Me; Get It Right (CBS 20258). Debut disc by the Walker Brother from the background—and it's good enough to go straight into the charts. Gary sings with considerable power and force and the beauty of a song is commercially slanted. A clever arrangement, especially on the instrumental side. Catchy and well-done. And lots of cover all the way. Value for money flip. **TOP FIFTY TIP.**

GOLDFIE: Going Back; Headlines (Immediate IM 026). Goffin-King song and Goldfie's first with Andrew Oldham. Delayed instrumental intro, piano, then some first-rate singing from Goldfie. There's a softly haunting appeal quality in her voice, lots of style and "presence". And it builds well, too... builds into a Fifty sure-thing. She phrases with bluesy enthusiasm. Flip is an Oldham original, also commended. **TOP FIFTY TIP.**

THE ANIMALS: Inside Looking Out; Outcast (Decca F 12332). Tremendous roar-up most of the way—the Animals at their wildest. Opens with Eric singing reasonably quietly, setting the scene on this old prison work song epic. Mid-way it really storms along, with screams, yells and dramatic instrumental moments. Ends off a bit, then returns to the attack. An obvious hit, probably a massive one. Flip: no disappointment here. **TOP FIFTY TIP.**

JAMES BROWN: I Got You (I Feel Good); Carry Him (Pye 17061). Should get into the charts with little difficulty—a big hit in the States and a typically violent urban performance with sax solo and some really wild spinning. Self-penned number. Sax almost nicks the honours in fact, but a hit all the way. Flip is slower, more delicate. **TOP FIFTY TIP.**

DAVE DEE, DOZY, BEAKY, MICK AND TICI: Hold Tight; You Know What I Want (Fontana TF 671). Highly effective hit-parade follow-up with a beat based on a current clapping craze at football grounds. The boys get a big, fat vocal sound and an intriguing way of singing the word "tight". A strong beat, with pounding guitar sounds, and all in all one of the best of the week. Flip is up to standard. **TOP FIFTY TIP.**

THE MARK FOUR: Work All Day (Sleep All Night); Going Down Fast (Fontana TF 664). Bit of a raver; from lead voice with an all-happening backing. Good group effort with a redemptive sort of heat. Good for dancing. **★ ★ ★**

ADAM MIKE AND TIM: Flowers On The Wall; Give That Girl A Break (Columbia DB 7836). Fast-paced group job with a sort of joint yip in the voice in the higher register. Very catchy and worth watching closely. **★ ★ ★**

BENNY HILL: My Garden Of Love; The Andalusian Gypsies (Pye 17026). Very funny, pun-laden song from Benjamin, with guitar backing and a simacalio sort of tempo. Could even be a hit, thus—the words are positively marvellous. **★ ★ ★**

ETTA JAMES AND SUGAR PEE DESANTO: Do I Make Myself Clear; Somewhere Down The Line (Chess CRS 8025). Two rather explosive guitar talents on a more-than-somewhat explosive number. They whip up a fine old storm and it's a swarming arrangement. Highly commended. **★ ★ ★**

LOU CHRISTIE: Lightnin' Strikes; Cry In The Streets (HMV 1797). Good effort by Lou on a song partly written by him. A novelty arrangement, with waxy, out chorus effects and snatches of other songs. Very clever but perhaps too clever to click here. **★ ★ ★**

JACKIE TRENT: You Baby; Send Her Away (Pye 17047). Hit American song—and Jackie's best in quite a while. A powerful Johnny Harris arrangement and Jackie invests a pacy, swinging song with a lot of life. Just missed a "Tip", but it could make the grade anyway. Song by Spector, Mann, Weil. A very good show all round. Flip is a Tony Hatch special. **★ ★ ★**

BILLY STEWART: Because I Love You; Mountain Of Love (Chess CRS 8026). Jerky, twinkling beat ballad with complex words and some stratospheric falsetto vocal touches. It moves along most commercially. **★ ★ ★**

JUSTIN AND KARLSSON: Somewhere They Can't Find Me; What More Do You Want (Pye Piccadilly 33293). Debut disc on a first-rate song, by Paul Simon. Despite competition these new boys should put up a good show in the charts. Ivy League Division Two backing here pushes it along, and the clever-lyric lyrics come through well. Definitely watchable. **★ ★ ★**

JAN AND DEAN: Norwegian Wood; A Beginning From An End (Liberty 10225). Chance of style for the Americans. It's a Lennon-McCartney number from the Beatles' last LP. Interesting, melodically, but with a rather confused instrumental sound. Vocally, it's sound, though, and should be a reasonable seller. **★ ★**

VALERIE MITCHELL: Never Let It Be Said; I'll Stay With Me (HMV Pop 1509). Brisk, up-tempo beat ballad sold with a lot of personality by Valerie. Touches of the old growl in her voice—a good performance. **★ ★ ★**

THE FOUR PENNIES: Trouble Is My Middle Name; Way Out Love (Phillips PF 149). Smooth ballad performance by the boys, with nothing too emphatic or overpowering about their harmonies. Song is right for the teen market and is different enough to make the grade in a big way. Restrained instrumental backing, but tuneful and most restful. A commercial item all the way. **TOP FIFTY TIP.**

THE BOSTON CHAIRS: You Didn't Have To Be So Nice; Gin House (Columbia DB 7830). Mid-tempo, with organ and piano, and rather routine group vocal sounds. Nice enough song. **★ ★ ★**

TRINI LOPEZ: Regresa A Mi; Mi Felicidad (Reprise 20421). Return To Me—in English. Trini sings in Spanish, a well-known ballad, with full strings in the backing. Most tuneful. **★ ★ ★**

MIKKI YOUNG: Who Killed Teddy Bear; Some Sunday (Polydor RM 5608). Pleasing ballad from a girl who has already had massive publicity via her high-speed driving on the M1! She's a sound singer and this is a good song. **★ ★ ★**

GUY DARRIEL: Somewhere They Can't Find Me; It Takes A Lot To Laugh, It Takes A Train To Cry (CBS 202033). Despite competition, Guy could do well with this one. A Paul Simon song, cleverly worded, and worth a close listen, and a nice sense of style about it all. Commended highly. **★ ★ ★**

BAND OF ANGELS: Invitation; Cheat And Lie (Pye Piccadilly 33292). Best set by the ex-public schoolboys, with Michael D'Abo setting a marvellously rough-edged and bluesy vocal going. Needs only an extra push to click. **★ ★ ★**

THE ACTION: I'll Keep Holding On; Hey-Sab-Do-Ney (Parlophone R 5410). Upcoming group on a good, falsetto-laden treatment of a worthy saleable song. Clever arrangement and worth watching. Group has a fast-growing following. **★ ★ ★**

MARY WELLS: Dear Lover; Can't You See (You're Losing Me) (Atlantic AT 4067). Lovely arrangement, lovely song, lovely performance but we doubt whether it'll get Mary back in the charts. A distinctive sort of performance all round. **★ ★ ★**

THE MAMA'S AND THE PAPA'S: California Dreamin'; Somewhere Groovy (RCA Victor 1563). A folksy ballad but not on the protest kick—very pleasant to listen to but maybe not in tune with English tastes. Good vocal sound, though—and quite exciting. **★ ★ ★**

THE EXCITERS: A Little Bit Of Soap; I'm Gonna Get Him Someday (London HLZ 10018). A hit some years back, now suitably revived and with some first-rate vocal arrangements, harmony-wise. Not predictably a biggie, but it could prove everybody wrong. **★ ★ ★**

ADRIENNE POSTER: Something Beautiful; So Glad You're Mine (Decca F 12319). Good song, well-sung by the teenage star. Lots of personality in the treatment and it might go well. Happy tempo and certainly with commercial ingredients. **★ ★**

BARBARA LEWIS: Don't Forget About Me; It's Magic (Atlantic AT 4068). A Goffin-King number, well-performed naturally by Barbara, but not really her strongest vocal performance. Lovely breathy tones and first-rate phrasing. **★ ★ ★**

DANI SHERIDAN: Guess I'm Dumb; Songs Of Love (Planet PLP 100). Perky double-tracked showing on a standard sort of heater. Good backing but not terribly commercially different. **★ ★ ★**

UNIT FOUR PLUS TWO: Baby Never Say Goodbye; Rainy Day (Decca F 12333). Moeller-Parker composition which seems to revert to the "Concrete and Clay" days, when the group looped the charts. Clever arrangement for voices and with that solidly laid-down instrumental beat. Song is complex, but at the start and finish has great saleable potential. Could miss but we incline towards a hit rating. **TOP FIFTY TIP.**

The Animals

INSIDE-LOOKING OUT

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F 12332



45 rpm record

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





Yes, that IS Tony peeping out from behind Keith's left ear. The others in this historic picture are of course Patti LaBelle & The Belles and that well-known R & B singer Mack Jigger.

OF ALL the American soul singers to come here, I know of none with greater goodwill than Doris Troy. She returned to Britain late last Wednesday week. To be met by a delegation from the Tamla-Motown Appreciation Society. And your columnist.

Doris has just switched labels. From Atlantic to Cameo-Parkway (Pye in Britain). "I only finalised the deal 24 hours ago," she said as she walked through customs clutching the tapes. "The first record's called "Anything He Wants Me To Do". No, it's not one of my own songs.

But think it stands a chance here. Even if it doesn't happen, it's so great to be back. Baby, I'm "home".

At the hotel, she found a message from RSG's Vicki Wickham. Within minutes, we were at a Bayswater flat shared by ex-Gingerbread, Carole and Margo (now both being recorded by Tom Springfield, for Atlantic, incidentally). The girls and Vicki had laid on a "welcome back to Britain" party for her before flying to Germany for two weeks' club work.

With Doris is "little sister", Violet, 21. She doesn't sing. But she's got her own scene. And will write articles about young Britain while she's here for papers back in New York. She loves it here so much already. She doesn't want to go home.

On her last visit, Troy proved an inspiration to so many British singers. In her own way, she did much to bring about the breakthrough of American "soul" music in this country. It's great to have her back.

I'm delighted that Dusty Springfield's "Little By Little" has made the charts. Not only is it a very commercial record. But her performance on it is one of her best ever. And is the most positive answer possible to my recently expressed fears about her sacrificing emotion for perfection.

Her "live" TV appearances, plugging it have been absolutely first-rate.

It's sometimes very frustrating for a deejay on Luxembourg company-sponsored programmes not to be able to play his favourites on other labels. Now that the Animals have switched labels, I can play their records. Which is a real pleasure. I read in another paper that opinions on the Animals' new record "vavy". My answer to this is simple. "Inside Looking Out" IS the Animals. It personifies their whole approach. And if you really dig the Animals, then you'll dig the record. Eric's performance knocks me out. To me, they're the "wild" Animals.

Wonder if you remember my pre-Christmas plea for help to find a partner for a talented lyric-writer I'd discovered. I had lots of phone calls about it. Everyone said "how about so and so?" But in the main, they were political hand-ups. People trying to push their own proteges. Which is understandable. That's business.

The person I had greatest faith in was singer-writer, Lesley Duncan. And she has been fantastic. When I showed her the Lyrics, Lesley said: "This girl's good, I'd like to help. She seems to be going through the same sort of phase that I did three years ago. Please let me meet her". When they met, Lesley brought along another very talented girl who writes as well as she sings, Val McKenna. The three of them made a date for the following Saturday afternoon. In an hour, they wrote three songs together.

Between them, they have tremendous potential. Each has something the others can learn from. If they can sort out their respective publishing contracts, the future looks very bright. I'll keep you posted on developments. In the meantime my thanks again to Lesley—and Val!

A few weeks ago, Crispian St. Peters' "You Were On My Mind" was way up the Top 10 of Radio London's Top 40, but barely showing on the national charts. The following week, London dropped the record... and it started to climb the RM and other music weekly charts. Now, of course, it's a huge seller and London are playing it as a "revived 45".



FROM the San Remo Festival come these pictures of jubilant winners and sorrowful losers. The 16th Festival of Italian songs has an Italian singer and a foreign singer both singing an Italian song. There is one winner, and one commendation. All the others lose. The winners of this year's contest were Domenico Modugno and Gigliola Cinquetti, top left. Domenico wrote the song too, which was called "Dio Come Ti Amo" ("Oh God How I Love You) and they both have a first prize. With them is Pat Boone who received a kind of runner-up award. It was Domenico who wrote "Volare" eight years ago, the most popular song to come out of San Remo. The others who competed were Françoise Hardy (top right), Vic Dana (above), Chad and Jeremy (left), and the Yardbirds (below). Seen with P. J. Proby (left) is famous Italian opera star Giuseppe Di Stefano who shared the same song as Jim.

all RM pix by DEZO HOFFMANN

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 **LIGHTNIN' STRIKES***
1 (4) Les Christie (Motown)
- 2 **MY LOVE***
1 (2) Petula Clark (Reprise)
- 3 **BARBARA ANN***
1 (4) Beach Boys (Capitol)
- 4 **NO MATTER WHAT SHAPE YOU'RE IN**
3 (8) T. Bones (Liberty)
- 5 **UP TIGHT***
7 (6) Stevie Wonder (Tami)
- 6 **MY WORLD IS EMPTY WITHOUT YOU***
1 (4) Supremes (Motown)
- 7 **CRYING TIME***
12 (5) Ray Charles (ABC)
- 8 **ZORBA THE GREEK***
15 (4) Herb Alpert and the Tijuana Brass (A & M)
- 9 **A WELL RESPECTED MAN***
10 (8) Kinks (Reprise)
- 10 **GOING TO A GO GO***
12 (4) Miracles (Tami)
- 11 **WE CAN WORK IT OUT***
1 (4) Beatles (Capitol)
- 12 **DON'T MESS WITH BILL***
15 (4) Marvlettes (Decca)
- 13 **LIKE A BABY***
14 (4) Len Barry (Decca)
- 14 **WORKING MY WAY BACK TO YOU***
33 (2) Four Seasons (Phillips)
- 15 **SOUNDS OF SILENCE***
5 (1) Simon and Garfunkel (Columbia)
- 16 **JUST LIKE ME***
16 (3) Paul Revere and Raider (Liberty)
- 17 **JENNY TAKE A RIDE***
1 (1) Mitch Ryder & Detroit Wheels (Mercury)
- 18 **SPANISH EYES***
17 (9) Al Martino (Capitol)
- 19 **THESE BOOTS ARE MADE FOR WALKING***
46 (2) Nancy Sinatra (Reprise)
- 20 **TELL ME WHY***
21 (4) Elvis Presley (RCA)
- 21 **AT THE SCENE**
30 (2) Dave Clark Five (Epic)
- 22 **FIVE O'CLOCK WORLD***
1 (1) Youngals (Capitol)
- 23 **THE BALLAD OF THE GREEN BERETS**
(1) S. Sgt. Barry Sadler (RCA)
- 24 **NIGHT TIME***
31 (2) Strangeloves (Bang)
- 25 **NICHELLE***
26 (2) David and Jonathan (Capitol)
- 26 **SHE'S JUST MY STYLE***
9 (18) Gary Lewis (Liberty)
- 27 **AS TEARS GO BY***
29 (8) Rolling Stones (London)
- 28 **DAY TRIPPER***
21 (8) Ramsey (Capitol)
- 29 **LIES***
27 (7) Knickerbockers (Challenge)
- 30 **CALIFORNIA DREAMIN'***
25 (12) Mama's & Papa's (Dunhill)
- 31 **THE MEN IN MY LITTLE GIRL'S LIFE***
26 (7) Mike Douglas (Epic)
- 32 **CALL ME***
43 (2) Chris Montez (A & M)
- 33 **A HARD DAY'S NIGHT**
46 (3) Ramsey Lewis (Cadet)
- 34 **WHEN LIKING TURNS TO LOVING**
45 (2) Ronnie Dove (Diamond)
- 35 **A MUST TO AVOID***
22 (8) Herman's Hermits (MGM)
- 36 **ARE YOU THERE***
37 (3) Dionne Warwick (Capitol)
- 37 **BREAKING UP IS BREAKING MY HEART***
47 (2) Roy Orbison (MGM)
- 38 **ATTACK***
24 (7) Toys (DynaVoice)
- 39 **WHAT NOW MY LOVE**
50 (2) Sonny and Cher (A&O)
- 40 **GET OUT OF MY LIFE WOMAN***
41 (2) Lee Dorsey (Amp)
- 41 **I FOUGHT THE LAW**
(1) Bobby Fuller (Mustang)
- 42 **(YOU'RE GONNA) HURTY YOURSELF**
44 (2) Frankie Valli (Smash)
- 43 **LOVE MAKES THE WORLD GO ROUND***
(1) Don Jackson (Carla)
- 44 **THE CHEATER***
(1) Bob Kuban (Muscleland)
- 45 **RELATIVE BUTTERFLY**
(1) Bob Lind (World Pacific)
- 46 **RECOVERY***
32 (3) Fontella Bass (Checker)
- 47 **I SEE THE LIGHT**
49 (2) Five Americans (HBR)
- 48 **THE DUCK***
28 (9) Jackie Lee (Mirawood)
- 49 **BYE BYE BLUES***
(1) Bert Kaempfert (Decca)

*An asterisk denotes record released in Britain.



Petula Clark—number 2

TOP E.P.'s

- 1 **BEATLES**
1 **MILLION SELLERS**
1 **NO LIVING WITHOUT YOUR LOVING**
2 **MANFRED MANN (HMV)**
1 **THE SEEKERS**
3 **DODDY AND THE DIDDYMEN**
5 **KWYET KINKS**
4 **FARLOWE IN THE MIDDNIGHT HOUR**
12 **CHRIS FARLOWE (Immediate)**
7 **YOU PUT THE HURT ON ME**
8 **SPENCER DAVIS GROUP**
1 **BEATLE CRACKER MUSIC**
7 **THE ARTHUR WINKINSON ORCHESTRA (HMV)**
1 **TONY BENNETT**
4 **BARBARA STREISAND**
13 **ANDY WILLIAMS' FAVORITES No. 1**
9 **ANDY WILLIAMS (CBS)**
1 **DYLAN**
11 **BOB DYLAN (CBS)**
13 **BEATLES FOR SALE**
No. 1
14 **MANFRED MANN (HMV)**
15 **BACHELORS HITS VOL. 2**
14 **BACHELORS (Decca)**
16 **GOT LIE IF YOU WANT IT**
15 **THE ROLLING STONES (Decca)**
17 **FIVE YARDBIRDS**
17 **THE YARDBIRDS (Columbia)**
18 **BY APPOINTMENT**
18 **PETER COOK AND DUDLEY MOORE (Decca)**
19 **THE UNIVERSAL SOLDIER**
18 **DONOVAN (Pye)**
19 **TAKE FOUR—BY CLIFF RICHARD**
20 **CLIFF RICHARD (Columbia)**

TOP L.P.'s

- 1 **RUBBER SOUL**
1 **BEATLES (Parlophone)**
- 2 **SOUND OF MUSIC**
2 **SOUNDTRACK (HMV)**
- 3 **MARY POPPINS**
3 **SOUNDTRACK (HMV)**
- 4 **THE SECOND ALBUM**
4 **SPENCER DAVIS GROUP (Fontana)**
- 5 **TAKE IT EASY WITH THE WALKER BROTHERS**
5 **WALKER BROTHERS (Phillips)**
- 6 **MY NAME IS BARBARA, TWO**
7 **BARBARA STREISAND (CBS)**
- 7 **HELP**
6 **BEATLES (Parlophone)**
- 8 **THEIR FIRST LP**
10 **SPENCER DAVIS GROUP (Fontana)**
- 9 **MY GENERATION**
9 **THE WHO (Brunswick)**
- 10 **A MAN AND HIS MUSIC**
11 **FRANK SINATRA (Reprise)**
- 11 **FAREWELL ANGELINA**
12 **JOAN BAEZ (Fontana)**
- 12 **A WORLD OF OUR OWN**
8 **THE SEEKERS (Columbia)**
- 13 **TEARS OF HAPPINESS**
12 **KEN DODD (Columbia)**
- 14 **GOING PLACES**
15 **HERB ALPERT (Pye)**
- 15 **THE KINKS' KONTROVERSY**
14 **KINKS (Pye)**
- 16 **IN SAN FRANCISCO**
22 **TONY BENNETT (CBS)**
- 17 **SHIRLEY BASSEY AT THE PIGALLE**
18 **SHIRLEY BASSEY (Columbia)**
- 18 **OUT OF OUR HEADS**
18 **THE ROLLING STONES (Decca)**
- 19 **ALMOST THERE**
17 **ANDY WILLIAMS (CBS)**
- 20 **HAREM HOLIDAY**
19 **ELVIS PRESLEY (RCA)**

5 YEARS AGO

- 1 **WALK RIGHT BACK/EBONY EYES**
1 **EVERETT BROTHERS**
- 2 **ARE YOU LOVE, SOME TONIGHT**
1 **ELVIS PRESLEY**
- 3 **SAILOR**
2 **PETULA CLARK**
- 4 **F.B.I.**
1 **SHADOWS**
- 5 **WILL YOU LOVE ME TOMORROW?**
1 **SHIRLIES**
- 6 **WHO AM I/THIS IS IT**
7 **ADAM FAITH**
- 7 **RUBBER BALL**
3 **BOBBY VEE**
- 8 **RIDERS IN THE SKY**
17 **RAMROD**
- 9 **ARE YOU SURE**
1 **THE ALLIANS**
- 10 **CALENDAR GIRL**
11 **NEIL SEDAKA**
- 11 **YOU'RE SIXTEEN**
4 **JOHNNY BURNETTE**
- 12 **PEPE**
7 **DIANNE EDDY**
- 13 **PEPPY'S DIARY/GATHER IN THE MUSHROOMS**
19 **BENNY HILL**
- 14 **BUONA SERA**
12 **ACKER BILK**
- 15 **SAILOR**
16 **ANNE SHELTON**
- 16 **RUBBER BALL**
1 **MARTY WIDE**
- 17 **LET'S JUMP THE BROOMSTICK**
1 **BRENDA LEE**
- 18 **JA-DA**
1 **JOHNNY AND THE HURRICANES**
- 19 **WHEEL'S**
1 **SHIRAZ LONES**
- 20 **NEW ORLEANS**
1 **U.S. BONDS**

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 **MICHELLE**
1 (5) The Overlanders (Pye)
- 2 **YOU WERE ON MY MIND**
4 (6) Crispian St. Peters (Decca)
- 3 **SPANISH FLEA**
1 (4) Herb Alpert (Pye)
- 4 **THESE BOOTS ARE MADE FOR WALKIN'**
18 (2) Nancy Sinatra (Reprise)
- 5 **LOVE'S JUST A BROKEN HEART**
5 (5) Cilla Black (Parlophone)
- 6 **KEEP ON RUNNIN'**
7 (18) Spencer Davis Group (Fontana)
- 7 **A GROOVY KIND OF LOVE**
14 (4) The Mindbenders (Fontana)
- 8 **A MUST TO AVOID**
6 (7) Herman's Hermits (Columbia)
- 9 **MIRROR, MIRROR**
21 (5) Pinkerton's Assort. Colours (Decca)
- 10 **LIKE A BABY**
11 (4) Len Barry (Brunswick)
- 11 **GIRL**
19 (5) St. Louis Union (Decca)
- 12 **MY GIRL**
18 (11) Otis Redding (Atlantic)
- 13 **DAY TRIPPER/WE CAN WORK IT OUT**
7 (2) Beatles (Parlophone)
- 14 **19TH NERVOUS BREAKDOWN**
(1) Rolling Stones (Decca)
- 15 **LET'S HANG ON**
3 (12) Four Seasons (Phillips)
- 16 **MICHELLE**
11 (5) David and Jonathan (Columbia)
- 17 **MY SHIP IS COMING IN**
9 (18) Walker Bros. (Phillips)
- 18 **HAVE PITY ON THE BOY**
27 (2) Paul and Barry Ryan (Decca)
- 19 **TOMORROW**
15 (3) Sandie Shaw (Pye)
- 20 **TILL THE END OF THE DAY**
16 (10) Kinks (Pye)
- 21 **LITTLE BY LITTLE**
31 (2) Dusty Springfield (Phillips)
- 22 **TCHAIKOVSKY ONE**
27 (4) Second City Sound (Decca)
- 23 **ENGLAND SWINGS**
17 (6) Roger Miller (Phillips)
- 24 **THE RIVER**
11 (12) Ken Dodd (Columbia)
- 25 **BYE, BYE BLUES**
24 (7) Bert Kaempfert (Polydor)
- 26 **SECOND HAND ROSE**
29 (4) Barbara Streisand (CBS)
- 27 **CAN YOU PLEASE CRAWL OUT YOUR WINDOW**
23 (3) Bob Dylan (CBS)
- 28 **WIND ME UP**
29 (12) Cliff Richard (Columbia)
- 29 **THE CARNIVAL IS OVER**
15 (15) Seekers (Columbia)
- 30 **SHA LA LA LA LEE**
(1) Small Faces (Decca)
- 31 **UPTIGHT**
46 (1) Stevie Wonder (Tamla-Motown)
- 32 **TAKE ME TO YOUR HEART AGAIN**
26 (6) Vince Hill (Columbia)
- 33 **BREAKIN' UP IS BREAKIN' MY HEART**
23 (2) Roy Orbison (London)
- 34 **GET OUT OF MY LIFE WOMAN**
43 (2) Lee Dorsey (Stateside)
- 35 **MY LOVE**
(1) Petula Clark (Pye)
- 36 **GIRL**
44 (2) The Truth (Pye)
- 37 **THINK**
(2) Chris Farlowe (Immediate)
- 38 **TEARS**
25 (26) Ken Dodd (Columbia)
- 39 **RECOVERY**
32 (4) Fontella Bass (Chess)
- 40 **YOU'VE COME BACK**
(1) P. J. Proby (Liberty)
- 41 **THE VERY THOUGHT OF YOU**
39 (2) Tony Bennett (CBS)
- 42 **I'LL NEVER QUITE GET OVER YOU**
(1) Billy Fury (Decca)
- 43 **HAVE PITY ON THE BOY**
29 (3) Toys (Stateside)
- 44 **JENNY TAKE A RIDE**
(1) Mitch Ryder and the Detroit Wheels (Stateside)
- 45 **DON'T MAKE ME OVER**
46 (4) Swingin' Blue Jeans (HMV)
- 46 **WITCHES' BREW**
35 (2) Jamie Jones (HMV)
- 47 **YOU MAKE IT MOVE**
25 (7) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 48 **THIS GOLDEN RING**
48 (2) Fortunes (Decca)
- 49 **THE HARD WAY**
45 (4) Nashville Teens (Decca)
- 50 **CRYIN' TIME**
(1) Ray Charles (HMV)

A blue dot denotes new entry.



Cilla Black—number 5

BRITAIN'S TOP R & B SINGLES

- 1 **UPTIGHT**
1 **Stevie Wonder (Tamla-Motown 545)**
- 2 **GET OUT OF MY LIFE, WOMAN**
7 **Lee Dorsey (Stateside 425)**
- 3 **MY GIRL**
3 **Otis Redding (Atlantic 454)**
- 4 **SEE SAW**
5 **Don Covay (Atlantic 4954)**
- 5 **HEARTBEAT**
9 **Gloria Jones (Capitol 1529)**
- 6 **HARLEM SHUFFLE**
6 **Bob and Earl (Sue WI 374)**
- 7 **DO I MAKE MYSELF CLEAR**
13 **Etta James and Sugar Pie De Santo (Chess 3025)**
- 8 **GOING TO A GO-GO**
1 **Miracles (Tamla Motown 547)**
- 9 **DON'T MESS WITH BILL!**
16 **Marvlettes (Tamla-Motown 546)**
- 10 **CRYING TIME**
15 **Ray Charles (HMV 1524)**
- 11 **A SWEET WOMAN LIKE YOU**
4 **Joe Tex (Atlantic 4958)**
- 12 **HOLE IN THE WALL**
11 **Packers (Pye International 2534)**
- 13 **BE MY LADY**
1 **I See The Light and the MG's (Atlantic 4943)**
- 14 **A LITTLE BIT OF SOAP**
18 **Exclaters (London HIL0013)**
- 15 **YOU'VE BEEN CHEATING**
7 **Impressions (HMV 1488)**
- 16 **ATTACK**
17 **Top (Stateside 483)**
- 17 **THE DUCK**
3 **Jackie Lee (Fontana 645)**
- 18 **DEAR LOVER**
1 **Mary Wells (Atlantic 4942)**
- 19 **GOODNIGHT MY LOVE**
19 **Don E. King (Atlantic 4965)**
- 20 **CRYING TIME**
10 **Junior Parker (Vocalion 3254)**

BRITAIN'S TOP R & B ALBUMS

- 1 **OTIS BLUE**
5 **Otis Redding (Atlantic 594)**
- 2 **IN THE MIDDNIGHT HOUR**
1 **Walter Pickett (Atlantic 5877)**
- 3 **SOUL BALLADS**
3 **Otis Redding (Atlantic 597)**
- 4 **COME ON HOME**
2 **Jackie Edwards (Island ILP 511)**
- 5 **GOING TO A GO-GO**
1 **Miracles (Tamla Motown 1184)**
- 6 **IMPRESSIONS BIG 16**
4 **The Impressions (HMV 1953)**
- 7 **I'LL TAKE YOU WHERE THE MUSIC'S PLAYING**
9 **Drifters (Atlantic 5928)**
- 8 **THE NEW LOOK**
1 **Fontella Bass (Chess 437)**
- 9 **MOTOWN TOWN REVIEW IN PARIS**
1 **Various Artists (Tamla Motown 1187)**
- 10 **SOUL DRESSING**
6 **Booker T and the MG's (Atlantic 5877)**

THE GOLDEN EARRINGS
THAT DAY
BM 56 514

JILL DAY
I'M OLD FASHIONED
BM 56 039

ROBERTO DELGADO AND HIS ORCHESTRA
HAPPY DAYS ARE HERE AGAIN
BM 56 511



CHARLIE has always been the . . . well, the smartest one of the Stones. And his love of jazz makes him that much different from the others, too. But nevertheless his drumwork is usually the real driving force behind the Stones' discs. This colour picture was taken in Hollywood



JACKIE DESHANNON married record promotion man Bud Dain in Los Angeles . . . Duane Eddy drives an E-type Jaguar marked similarity to the vocal styles of Eddy Arnold and the late Jim Reeves . . . as a boy, Burt Bacharach disliked music lessons . . . Blue Moon is a club in Hayes, Middlesex, celebrated their sixth birthday last Sunday. Supremes latest really is different . . . next U.S. Realle single is expected to be "Nowhere Man" . . . "What Goes On" . . . Cash Box' editorial devoted entirely to Lennon-McCartney songwriting . . . next Newbeats single likely to be "Shake Hands (And Come Out Crying)" . . . for his next single would Ken Dodd dare to revive "Cry Me A River"?

Screaming Lord Sutch has cut his hair short Fortunes' agent Terry King likes ice in things . . . Biddy O'Hara keen on journalists as well as groups . . . skirts reached all-time height at reception after Who-Fortunes tour at Finsbury Park . . . Roger Daltry has a toy bazooka . . .

Hilton Valentine and road manager Tappy Wright hit hunting in Kilburn . . . which instrument does Justine, Alan Price's fan club secretary, like best? . . . Kit Lambert is an amateur aronist . . . Crispian St. Peters wears black leather gloves on stage . . . Animals will travel by Underground to some dates . . . Detroit Common Council paid tribute to the Supremes "for setting a high moral standard for teenagers" . . . Billy Fury beat Donovan to win Radio



Luxembourg's Getaway Trophy . . . Neil Gay fighting out giant cans of beer to blue Adam, Mike and Tim's "Flowers On The Wall" . . . copies of "The Immediate Success Story" offered to buyers of Keith Richards' Arabesque LP. Ivor Raymonde now an exclusive Decca musical director . . . is it really Peter Asher on the cover of Them's new album . . . excellent feature on Mick Jagger by Maurice Cheval in London Evening Standard . . . 12-minute track on next Rolling Stones album . . . Tom Jones' version of new Adam Faith single withdrawn . . . for a laugh, turn the sound off and watch Pet Clark sing "My Love" on TV . . . Mick Jagger, Keith Richard and Andrew Oldham producing Chris Farlow LP . . . both Andy Williams and Kathy Kirby have done vocal versions of instrumental hits—"Bye Bye Blues" and "Spanish Flea" respectively . . . Arthur Alexander due here in April . . . which Anim employee carries dodgy 'hoop' around?

F 12331

10th NERVOUS BREAKDOWN