

Record Mirror

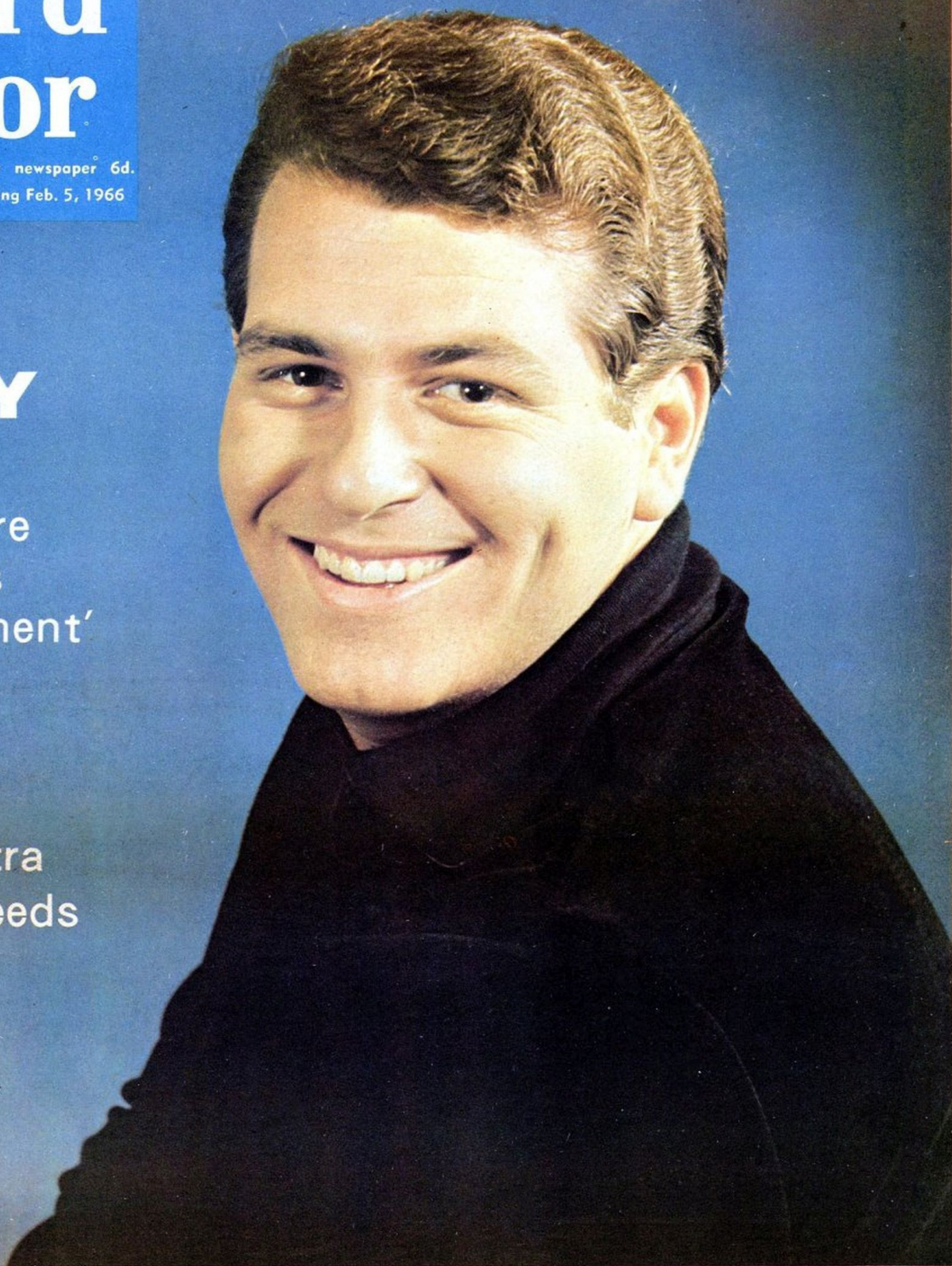
Largest selling colour pop weekly newspaper 6d.
No. 256 Every Thursday. Week ending Feb. 5, 1966

LEN BARRY

—the first
colour picture
of America's
'Mr. Excitement'

INSIDE

—colour of
Nancy Sinatra
and Gary Leeds



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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.



GEORGIE preparing for a session of water ski-ing. (RM Pic.).

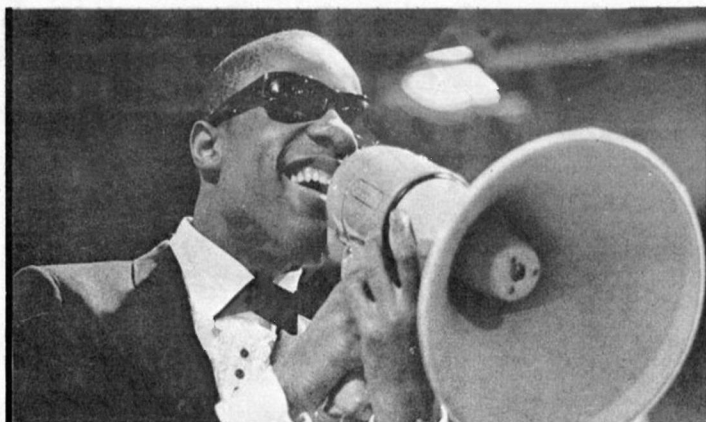
GEORGIE IN OBSCURITY? 'NEVER' SAYS JOHN GUNNELL

READER Terence Davey has some misconceptions I would like to correct. He implies (from the obscurity of the British Army in Germany) that Georgie Fame has sunk into obscurity himself after his No. 1 hit "Yeh Yeh" early in 1965. What absolute rubbish... For one thing Georgie wasn't obscure before "Yeh Yeh" came out—let alone afterwards, and this sort of criticism is a bit silly when you consider that a club artiste is more truly a showbusiness performer than the people who make a record but aren't get up on a stage because they haven't the quality. Georgie Fame has been a prominent personality in the record industry for years. He is a specialist... there has never been anyone like him and there never will be; and he will stay at the top long after most of these puny 'record' groups have been forgotten. Maybe the scene over here is a bit hard to appreciate from a barrack room in Germany but one thing I'd like to point out to Mr. Davey is the fact that Georgie Fame does more radio and television transmission than nearly anyone else—because the public want to hear him—John Gunnell (Rik Gunnell Management—Georgie Fame's management company).

BALL BAND

IT'S time some publicity was given to the activities of the Kenny Ball band. They seem to be the forgotten men of the music scene — their last LP "Jazz

Band Ball" ranks as the best they've produced — and their last single "Four Or Five Times" should now be riding high. Seems one must go behind the Iron Curtain before one meets with appreciation of their music. — A. G. Fogge, 36 Grange View, Eastwood, Nottingham.



STEVIE WONDER is now six feet high—so they've dropped the Little. (RM Pic.).

STEVIE CREDITS STONES FOR HIS HIT . . .

ALTHOUGH they may not know it, the Rolling Stones are getting a large share of the credit for the success of Stevie Wonder's "Uptight". It looks like living up to its "monster" tag by making number one in America, and is selling well here. "The idea of this type of beat was started by the Rolling Stones," Stevie told me in his dressing room at Purley Orchard. "Satisfaction" was that kind of record. 'Nowhere To Run' had the same tempo, although the Stones had the main seller with that type of thing in America. "The Stones had a big smash with 'Satisfaction' and I guess a lot of people felt they kinda liked the beat, so they used it."

There seems to have been a slight change in the general Tamla-Motown sound of late, and I asked Stevie if he had any idea what the policy in Detroit was at the moment. He produced a big grin, tilted his head sideways and said: "There is more of the artist out front instead of the sound now. I guess they feel that people are getting tired of the beat. I myself believe that pretty songs will come back this year. I could be wrong."

"I hope to change my sound. This is really my first record of that sort. 'Uptight' shot

up twenty places in one week in 'Billboard'. The records I had have been very good, but this was sort of a change, you see. The Tamla formula has been very popular for a long time and I guess everything has to have a slight change sometime." Stevie and his backing group, the Side-winders, plus his own drummer and musical director, went on stage and quickly swept into a raving act. It was a big surprise when Stevie took over on drums and made a great job of it. The audience cheered, whistled and stamped their approval for almost two minutes! "I've been playing the drums since I was very young," Stevie told me later. "A friend gave me a harmonica when I was about five and I used to play it all the time. Then I started on the drums and enjoyed them as much." As if that wasn't enough, Stevie mastered the piano and organ as well. By the time he was eleven, he was a fully professional singer with Tamla-Motown. Now, at the ripe old age of 15, he's one of America's top coloured singers. RICHARD GREEN

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.
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CARBON COPY?

DAVID Lilley writes that there is a similarity between the Beatles' "Help" and Gene Vincent's "Somebody Help Me." I agree. And there is also a similarity between "Somebody Help Me" and "She Loves You" — with Gene singing "Yeah, yeah." The Beatles used to dress like Gene Vincent before they were famous, wearing black leather suits for their stage acts. — Peter Chadwick, 22 Pine Street, Darwin, Launceston.

James Craig: O.K. — but many other readers have said categorically that they can't see any similarity between any of these tunes.

THE ORIGINAL

NOTICED some chick in your past was raving over the Helen Shapiro and Peggy Lee versions of "Fever." Well, she's obviously never heard of the version to end all versions — by Little Willie John, and it sold a million-plus in the States in 1956. This was the original version. What's more the arrangement was copied by Lee, Shapiro and Presley. Though your reader is really knocking the "McGows", they at least have a different approach to the tune and a swinsing one. — Russell Allsopp, 31 Fishguard Road, Llanishen, Cardiff.

BEST & WORST

SEEMING that Tony Hall has given the Hon. Lord List, I thought I'd give my own Tops and Flops of '65. Most consistent group: The Beatles; Surprise of the Year, Ken Dodds; Most Undervalued Success, Spencer Davis; Most Successful Export, Herman's Hermits; Best (shall we say) Discovery: Bob Dylan; Worst Discovery: Donovan; Best Backer of All: Madeline Bell (on many hits, bound to have one of her own soon) — Dave Kingsford, Castle Road, Worle, Weston-Super-Mare.

BEST GROUPS?

THE Byrds and the Lovin' Spoonful are now well on their way to becoming the world's best groups, both vocally and instrumentally. It's time some agent brought them over for a national tour. Just imagine what a great line-up this would be: The Byrds, the Lovin' Spoonful, the Beach Boys, Jackie de Shannon and Paul Revere and the Raiders. This type of tour would be very successful. Also it would shed new light on the theory that American groups don't automatically go for that English sound, just because they wear long hair and English-styled clothes. They have a sound of their own called "Good Time" music and it's great. — Peter Hanscomb, 10 Campfort Road, Crouch End, London, N.8.

PERFECT GROUP

ABOUT those ideal groups. My dream group isn't a fabulous one but it would be a perfect group. George Harrison, lead guitar; John Lennon, rhythm; bass; Eric Haydock; drums. Gramme Ward; Paul Young, of the Tockery Five, vocals. — Kathy Harris, 8 Horsendale Avenue, Nuthall, Nottingham.

MORE ELVIS

IN March we are planning to hold a radio request campaign which we are calling "Proud of Presley Month Two." During this month, we'll be trying to get as many Elvis tracks played over the various radio stations as possible. We, of course, want our campaign to be an enormous success so would any interested please get in touch with me, with stamped-addressed envelope, as soon as possible. — Todd Slaughter, Elvis Via Teletar, Leicuser, 286 Thurstaston Road, Leicester.

TALENT AT TOP

THE success of the Spencer Davis record "Keep On Running" proves that sheer musical talent can get a group to the top of the Hit Parade without any gimmicks at all — like gyrations on stage or unskilful appearance. They are dedicated musicians and may they go from success to success. Incidentally, I'm mum of two looking for a new group to qualify for having my letter printed in your paper. — Mrs. C. F. Spencer, 119 Walsall Road, Lichfield, Staffs.

THE ORIGINATOR

JUST one more letter in memory of Alan Freed, the man who gave the world a completely new form of music (in my opinion the last musical chapter): rock 'n' roll. Alan has wrongly been accused of re-naming race music (later labelled R and B) as rock 'n' roll. All those who have seen the film "Rock, Rock, Rock" and paid any attention to Mr. Freed will remember Alan himself describing rock 'n' roll as a music described from many sources, such as hillbilly, blues, jazz, boogie and so on. — Breabast, Dan Coffey, The Rockhouse, 17 Graham Street, Newport, Mon.

STILL AVAILABLE

MY congratulations and thanks should be bestowed on Alan Stinton for his superb series on the London-American decade of hits. Articles of this calibre and the up-to-date news cannot but help build Record Mirror even more. But just one point to make clear: Many of the great London hits and failures are still available as singles. Titles like "Tequila," "Let's Dance," "Crying," "Don't Play That Song" and so on are still in the Decca Catalogue and can be ordered. Let's hope we still get them in 1976. — Dan, 42 Candles Gardens, Ilford, Essex.

JUST RELEASED!

THE ROLLING STONES

19th nervous breakdown: As tears go by F 12331

BILLY FURY

I'll never quite get over you F 12325

ADRIENNE POSTER

Something beautiful F 12329

DECCA

THE MAMA'S & THE PAPA'S

California dreamin' RCA 1503

RICK LANCELOT with THE 7 KNIGHTS

Say girl RCA 1502

RCA VICTOR RCA

MARY WELLS

Dear lover AT 4067

BARBARA LEWIS

Don't forget about me AT 4068

ATLANTIC

SIR DOUGLAS QUINTET

The rains came HLU 10019

THE STRANGELOVES

Night time HLZ 10020

LONDON

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ANIMAL antics

PHOTOS BY THEMSELVES (BUT MAINLY DAVE)

- 1... Not even this cop could direct Eric to New York's version of the Ship, the Animals' favourite London pub.
- 2... "It's great, man. Great. Why don't you do a cover of 'Tears'?"—"We are not amused!"
- 3... Dave hooped that if Bob Dylan blew hard enough, "Can You Please Crawl Out Your Window" would drift to number one.
- 4... Two West Side toughies—"Flash John" and "Pudding Eric"—decided to settle the issue once and for all... and (5) yells of "Hasal" filled the air as they closed on one another... but (6) "Pudding" took a flying leap and "Flash" had to step back... in time to (7) spring into the air and lash out at "Pudding"... so (8) they called it a day and changed their names to "Nureyev Steele" and "Fonteyn Burdon".
- 9... "Is it a bird? Is it a plane?" Eric was wrong on both counts, it was just James Bond taking off after dispensing with yet another enemy agent. R.G.



ELVIS SIGNS FOR MORE MGM FILMS

ELVIS PRESLEY has signed a deal with MGM for a minimum of four pictures in addition to the two already set for production this year. This will guarantee six Elvis films for the company up to 1969—making an average of one a year for twelve years.

Italians win at San Remo

Chad Stuart and Jeremy Clyde—still without a hit in Britain—succeeded where two of our regular Top Ten entrants failed in San Remo by gaining a place in the finals. Both P. J. Proby and the Yardbirds were voted out of the heats by panels in 15 different areas. Chad and Jeremy finished 12th with "Yes, No." Domenico Modugno, who won the event a few years ago with "Volare", finished first again this year singing his own composition, "God, How I Love You."

NEW HERMAN SINGLE

Herman's Hermits are having a new single rush released in America. It is the Graham Gouldman composition "Listen People" which is featured in Herman's film "Where The Boys Meet The Girls".

Herman begins another U.S. tour in Honolulu on July 1. It lasts for three weeks and includes TV appearances. On March 30, the group begin a five-day concert and TV tour of Finland.

P. J. Proby returns to his native America on April 1 when his British work permit expires and 17 days later, joins a six-week tour with Gene Pitney and the Searchers.

Brian signs Castaways

Brian Epstein signed Tony Rivers and the Castaways to an exclusive management/agency contract this week. Alan Isenberg has been appointed their personal manager. Epstein first met the group at the Pucelle in April, 1963, when the Beatles were making a special appearance at the club.

Rivers recently signed a recording contract with Immediate—the first release on that label will be "Girl Don't Tell Me" on February 18.

Epstein expansion

Brian Epstein's mammoth NEMS empire may be moving to new premises to accommodate all the extra staff involved in the take-over of the Vic Lewis Organisation.

The take-over means that the Beatles, Cilla Black, Donovan and Matt Monro all come into the same stable. Vic Lewis joins NEMS board and will take charge of the General Artists Corporation affairs—also involved in the deal.

Tony Bennett, the Supremes, Roger Miller and Herb Alpert are represented by GAC. From NEMS headquarters in Angel Street, a spokesman said: "We seem to be looking around for new premises at the moment, things are very hectic here. Vic Lewis is working at his own office for the time being, but he would come with us if we moved."

READY STEADY GOES BROWN!

A special "Ready Steady Go" centred around American r-and-b star James Brown is being planned by Redifusion TV for March 11. Brown is due here next month for Arthur Howes, A Redifusion spokesman said. "The format would probably be the same, with one or two changes for just one artiste plus his own orchestra. This would mean Wilson Pickett and Irma Thomas shifting to another week."

Gene single title

Gene Pitney arrives here at the weekend for promotional work prior to the opening of his one-nighter tour with Len Barry (CMR, Excitement). Gene's new single—released on February 11—is "Backstage". In the San Remo Song Festival, Gene was placed second.

The title of Elvis' next film is "Jim Dandy". It was originally called "Never Say No" and finished up as "Jim Dandy". Filming begins late this month with Joe Pasternak producing and Norman Taurog directing. In late summer, Elvis begins work on another MGM movie, "It's Killing Me."

BARBARA HERE

Barbra Streisand arrives here on March 27. She then has approximately two and a half weeks before the opening of "Funny Girl"—in London in which to undertake promotional work.

Though a London theatre has not yet been definitely set for the smash Broadway musical and a cast has not been finalised, the opening date could be either April 13 or 14.

Newies from Animals, P & G, Supremes, Gerry, & the Stones

NEW singles from the Animals (their first with Decca), Sonny and Cher, Peter and Gordon, the Beach Boys, the Supremes and Gerry and the Pacemakers head the release list for February 11.

The Animals' newie is the Eric Burdon-Chas Chandler composition "Inside Looking Out," as previously announced in RM. Sonny and Cher return on Atlantic with "What Now My Love" and on Columbia. Peter and Gordon sing "Woman." The Beach Boys' "Barbara Anne" is issued at last on Capitol. The Supremes have a follow-up with "My World Is Empty Without You" (Tamla) and Gerry and the Pacemakers sing "La La La" (Columbia).

Jan and Dean cover the Beatles' "Norwegian Wood" (Liberty). Dave Dee, Dozy, Beaky, Mick and Tich sing another Howard-Blaikely song "Hold Tight" (Fontana) and the Four Pennies announce "Trouble Is My Middle Name" (Philips). On Decca, hit writer Graham Gouldman has his own single "Stop Stop Stop" and Unit Four Plus Two sing "Baby Never Say Goodbye."

A special rush release this Friday (4) is the Rolling Stones' "19th Nervous Breakdown" (Decca). It is backed with "As Tears Go By."

Other February 11 releases include: Columbia—Boyz's "Isn't That So" and Johnny Duncan's "My Little Baby"; United Artists—the Northern Lights' "No Time"; Verve—Ella Fitzgerald's "Night Of My Frustration"; Liberty—the U.S. T-Bones' "No Matter What Shape"; Stateside—the C.O.D.'s "Michael"; BMV—Valerie Mitch-J's "Never Let It Be Said"; Parlophone—Adam, Mike and Tim's "Fowers On The Wall"; and the Action's "I'll Keep Holding On." Fontana—Steven John's "You Didn't Want To Know" and Andee Silver's "Only Your Love Can Save Me." Brunswick—Jon Mark's "Paris Bells"; Atlantic—Deon Jackson's "Love Makes The World Go Round."

London—Shirley Ellis's "Ever See A Diver Kiss His Wife While The Bubbles Bounce Above The Water" and the Ondrolne Band's "Last Bicycle To Brussels." Pye—Derek Dean and the Freshmen's "So This Is Love"; the Ludlows' "The Sea Around Us"; Cyril Stapleton's "The Spies Theme"; Ninet's "Push A Little Button"; Glenda Collins's "Something I've Got To Tell You"; the Boomerangs' "Dream World"; Mark Wynter's "Before Your Time" and Paddy, Klaus and Gibson's "No Good Without You Baby"; Ewe International—James Brown's "I Got You (I Feel Good)"; Chess—Bo Diddley's "500 Percent More Man"; Cameo—Little Jerry Williams's "Baby You're My Everything"; Warner—Gordon Lightfoot's "I'm Not Saying";



THE SWINGING BLUE JEANS (left to right)—Ray Ennis, Ralph Ellis, Les Braid and Norman Kubke. The boys are back in the charts with their record "Don't Make Me Over," at No. 46 this week. We owe the boys an apology as by some mischance their record was left out of our top fifty last week, and Tony Bennett's "San Francisco" included for some unknown reason. Our mistake, boys (we're not too proud to admit it).

TOP R & B NAMES ON RSG

TOP American r-and-b stars are booked for spots on Redifusion's "Ready Steady Go." They are joined by England's expert in the field—Georgie Fame.

Irma Thomas and Wilson Pickett guest on March 11 and Otis Redding appears two weeks later (25). Fame and the Blue Flames are featured on February 25.

Other "RSG" stars include: the Animals, Len Barry (CMR, Excitement) and the Action (February 11); Tom Jones and the Squires (18) and the Spencer Davis Group (March 4).

JANIE FOR USA

Janie Jones will visit America later this month for a promotional tour. Her next single "Gunning For You" was penned by her sister, Valerie Mitchell, who wrote "Witches Brew".

NO GOOD WITHOUT YOU BABY

Paddy Gibson

Sole Representation
BRIAN EPSTEIN
Nems Enterprises Limited

The sad tale of a smashed Jag. and Georgie

GEORGIE FAME looked puzzled when I asked him why he stopped being a Larry Parnes type rock 'n' roller.

"Well," he said ruefully, "I wasn't doing we'll singing rock, so I thought I might as well do badly singing something I liked instead. I just started listening to other types of music and that's how my style changed."

Mind you, when Georgie finally found chart success after building up a huge reputation as a jazz-tinged bluester, things still didn't go his way.

"Just when 'Yeh Yeh' reached the top I was still living in North London — Muswell Hill to be exact. I didn't have a motor then and whenever I stayed out too late in the West End I'd have to catch the last tube home. But the nearest tube station to where I lived was miles away. And I'd be walking through the freezing cold streets thinking that I'd got a big hit — a number one — and I was still having to half kill myself walking miles and miles home shivering with cold."

JOY RIDE

Georgie's luck wasn't much better when he was given a brand-new S-Type Jag by his manager **Rik Gunnell**. Georgie drove it down to the Scotch and gave it to the doorman to park. When Georgie returned he found the doorman had gone for a joy-ride in it and lent it to one of his mates who didn't even have a licence.

The result was a smashed up Jag, completely written off. And considerable troubles with the insurance company. In the meantime (no pun intended) Georgie has had to buy a Ford which at his rate of driving he reckons will last about eighteen months.

Things are beginning to straighten themselves out now though. He's just come back from Austria, mixing business with pleasure and as per usual he's fully booked up.

Musically he's developing all the time. But Georgie says that he doesn't want to desert his R & B style for more jazz.

"You see I don't know how people think of me. I don't know whether they think I'm too jazzy. Certainly I enjoy playing **Booker T & the MG's** stuff still. I don't want to become too way-out but my tastes are widening all the time."

BLUE FLAMES

"For instance I've started this thing about putting words to **Count Basie** orchestrations. The results are ridiculous — but great. And the best thing is that the **Blue Flames** are really swinging well at the moment. About nine months ago I went through a very bad time, worrying about the group. There was something wrong, you know, things weren't moving. But now everything is OK again and I feel much more confident. "What I'd like to do is to try to get more atmosphere on my records. I mean, 'Yeh Yeh' was such a good song, it would have sounded good no matter where it was recorded."

Record-wise there's another single and LP coming up from Georgie. He's still worried about the sleeve pictures on his LP's.

"They're really horrible. There's a big grinning picture on the 'Flamingo' one with lots of grease. And on the 'Fame At Last' there's me peeping over the top of a piano with a big chubby face!"

Certainly, Georgie is far from chubby at the moment. But then no one really minds putting up with poor likenesses of Georgie just as long as the music inside is typical. **NORMAN JOPLING**

PETER JONES TALKS TO VINCE HILL

VINCE HILL was packing, ready for a trip to Holland, so he said come on over to his house and have a steak . . . and I went. And I wondered all the way because there was Vince Hill handsomely in the charts and suddenly more-than-ever in demand and everything happening—yet there are cynical fellows who say that Vince shouldn't even be in a modern hit parade.

Before Hill-fanatics start writing, I'll explain. Vince is a very versatile singer, a good singer, a thorough-going professional who actually turns up on time for engagements and gives producers no trouble at all, a performer who thinks hard and adapts his act to suit different audiences; a chap who is well in on the thriving new-look cabaret scene in Britain.

I mean, say, Vince just doesn't give anybody any trouble. Most unlike many of our chart names. . .

Anyway, Vince (and his wife-cum-business-organizer Ann) was in happy mood. He said: "Eleven records released, then this one takes off. I was thinking about the **Overlanders** — they had ten, then zoomed to the top. Just goes to prove that it's silly even thinking about giving up, doesn't it? Must admit though, there were times when I personally wondered if my records were being produced with built-in B.O. or something!"

"This question of trying to do your job well — I'd have thought it was the natural thing to do. But you hear managements moaning about characters who get a hit record then start playing up. What I say is this: Why even **BOOK** these blokes who cause trouble? The managements, the promoters, have it in their own power to put an artiste right out of business. . .

EAST END PUBS

"Still, let's not worry about that. My single, 'Take Me To Your Heart Again', is a song I was singing ages ago, when I was working round the East End pubs. It seems this kind of old ballad is right back in popularity now. It's odd, because I've tried just about everything on records. You know, the Cockney sort of thing like 'Day at The Seaside', and the bigger ballads, like 'River's Run Dry'. Then a gentle old singalong takes off. Very odd."

I worried and harrassed the amiable Vince into playing some tracks from his forthcoming LP 'Have You Met Vince Hill?', named after one of the songs on it, 'Have You Met Miss Jones'; And I am here to tell you that this album, beautifully arranged by top talents, will introduce you to yet another side of his talents. A small group—small but swinging—propels and projects him through Williams Bennett type performances of outstanding numbers.

True, Vince wonders whether it would not be better to bring out a sing-along sort of set to tie in with the hit single, but there's no way this planned LP can do him harm. We also listened to him on a song with an unusual history. **Cliff Adams**, asked to do a ballad bit for the current "tea set" commercials as a jingle, sat down to produce something really way-out, music-wise. Vince was to do the vocal chores. The tea-set folk felt it was rather too ambitious.



VINCE HILL (RM Pic.)

'STOP THESE TROUBLESOME GROUPS FROM WORKING' SAYS VINCE

So now the lyrics have been changed from extolling the virtues of tea-leaves etc. now go on about the attractions of a girl. The transition, I'd say, has come off very well.

Though Vince has, in the years since he answered a trade-paper advertisement for singers with the Royal Signal Corps dance band, built up this reputation for versatility, he finds it can be a bit of a problem. On his current single, he DID do the usual plug shows on television, but what he didn't do is the really big stuff like the "Palladium" show, or the **Eamonn Andrews** show etc. In view of some of the people who wangle into these powerful spotlights, it seems a bit odd.

Possibly, Vince thought, it was because producers didn't like using artistes built

on other producers' shows. Maybe. But those producers are missing out, because Vince genuinely has the ability to entertain as opposed to merely pushing out a hit-disc arrangement. This is underlined by the way he always does well in competitive song contests.

We browsed through Vince's record collection, noted that **Tony Bennett** had pride of place. Maybe the Bennett field is the field where Vince will ultimately end up. But he'll find it difficult to break away from pop, pure-and-simple, because of his ability to suit literally and kind of song.

Vince has many fans among the young as well as the . . . well, more **MATURE** pop-followers. Our post-bag in recent weeks proves that only too clearly. Let's hope his next single is a smash, too.

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include— "The Cheater"—**Bob Kuban**; "The Ballad Of The Green Berets"—**S/Sgt. Barry Sadler**; "I Fought The Law"—**Bobby Fuller Four**; "Love Makes The World Go Round"—**Deon Jackson**; "Evasive Butterfly"—**Bob Lind**; "Baby Scratch My Back"—**Slim Harpo** and "Hide and Seek"—**Sheep**.

New U.S. releases include — "Where Am I Going"—**Barbra Streisand**; "The Weekend"—**Jack Jones**; "Batman"—**Jan and Dean**; "I Want To Go With You"—**Eddy Arnold**; "Song From The Oscar"—**Tony Bennett**; "You Bring Me Down"—**Royalettes**; "When The Ship Hit The Sand"—**Little Jimmy Dickens**; "We Got The Winning Hand"—**Little Milton**; "Since I Lost The One I Love"—**Impressions**; 3 Days, 1 Hour, 30 Minutes—**Jackie Wilson**; "The Shoe Won't Fit"—**Betty Everett**; "Sweet Pea"—**Tommy Roe**; "You're Not That Girl Any More"—**Teddy Randazzo**; "I'm Satisfied"—**Chuck Jackson** and **Maxine Brown**; "For Your Precious Love"—**Jerry Butler**; "Birds and Bees"—**Rufus and Carla**; "Viva Maria"—**Ray Barretto**—N.J.

HIT! HIT! HIT!
"DON'T MAKE ME OVER"

BY THE

SWINGING
BLUE JEANS

HMV POP 1501

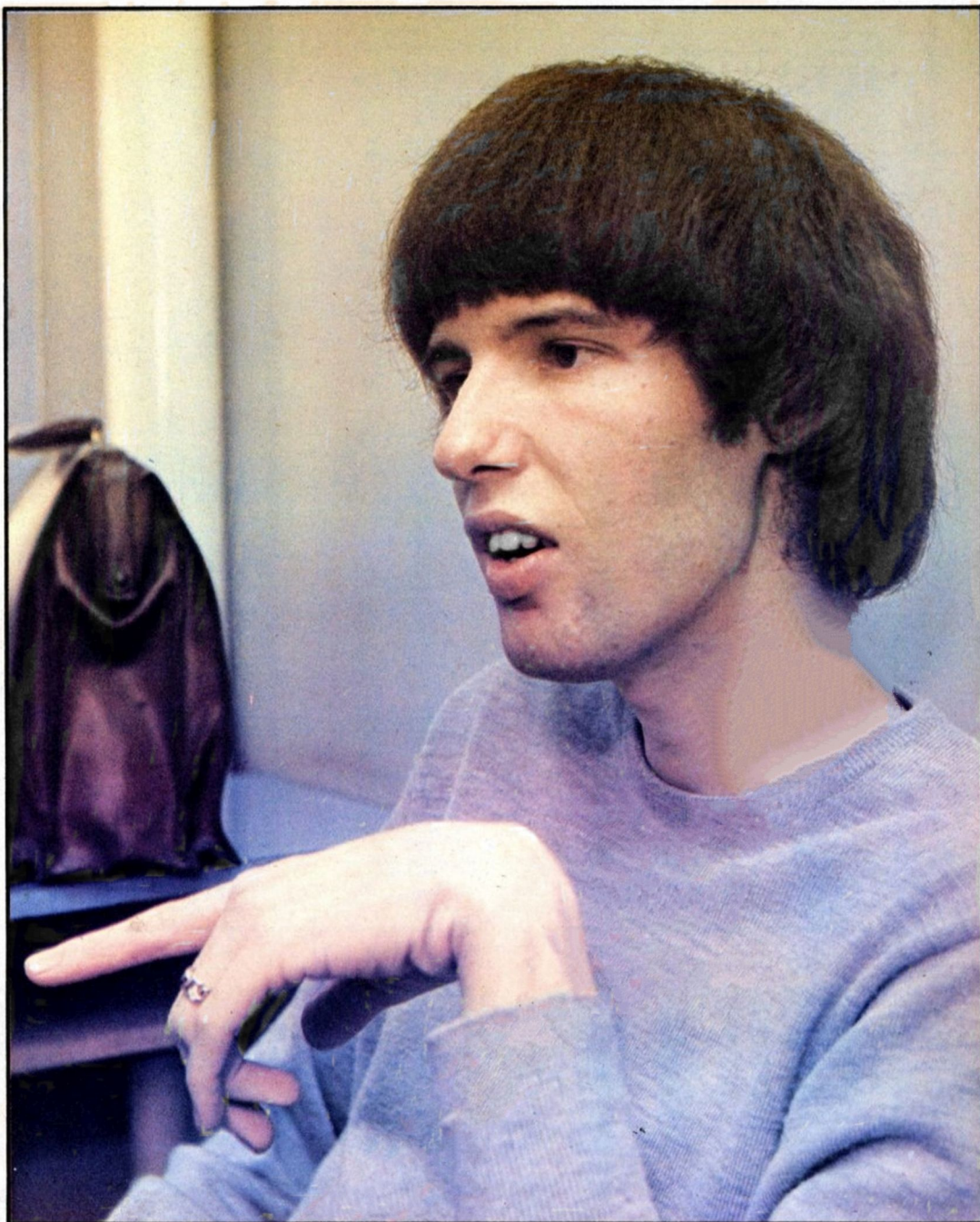
The Fortunes

SKL 4736 LK 4736

DECCA
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LP record



Gary goes solo-for a joke



GARY Leeds' main claim to fame two years ago was that he had been Elvis Presley's drummer at one time. People who heard this piece of news would mutter "Oh, really?" and leave it at that.

Then he was seen around everywhere with P. J. Proby and a human stick insect called Kim Fowley. Gradually, Gary Leeds became well-known all over the place. Then he disappeared from sight and wasn't seen again for several months.

The next time he popped up was as a member of the Walker Brothers. When they became fave raves (or whatever the thing to say is today), Gary basked in the reflected glare of their adulation, but didn't get seen so much on TV.

"I was gonna become a dancer so that people'd see me," he laughed. "Scott and John are always on the screen, but I never get seen. The dancers get shots taken, so I was going to join them."

Having witnessed the spectacle of Gary dancing, I'm glad he abandoned that plan and decided to make a solo record instead. This way, he feels, he can become a big star on his own and hog the screen all the time.

"The record'll probably make it and Tony Bennett and Frank Sinatra'll kill themselves," he said, trying hard to laugh, eat peanuts, drink Coke and avoid choking all at the same time. "It was a lot of fun doing it. It took ten minutes!"

Gary rarely takes things seriously and—unlike Scott and John—wanders about all over the place joking with people and telling tall stories. Even the idea of making his own record didn't strike him as being something that should be approached with anything less than hysterics.

"I heard a lot of people singing on the radio and I said I could do better than that," he revealed. "Scott said 'Oh yeah? Why don't you make a record?' I wanted to do something really funky, like the Stones. This one's really slangy. I like to do all the real screaming things, dirty and sexy. What the girls like, I guess."

Gary says he'll perform the number on stage during the Walker Brothers' act and he hopes to persuade Scott and John to appear with him on some TV and radio plugs.

GARY LEEDS

We haven't done it up to now because the others like to do the slower kind of thing. The fastest number we've done was 'Land Of 1,000 Dances' on the LP and even that wasn't wild enough for me."

Gary spent part of January in America looking up old friends and going round to the night spots. He brought back quite a bit of news.

"I met Jeff Beck at a party Kim Fowley gave for the Yardbirds. He was really knocked out with the whole scene over there," Gary told me. "The Yardbirds got a bit annoyed about having to play at the party, but the whole thing turned out a gas. Marlon Brando turned up and got thrown out because he didn't have an invite."

LIKE THE SCOTCH

"Sonny and Cher are still going strong and there's a place called The Trip in Hollywood that is like the Scotch here. Any time you walk in there, there's everyone from the top hundred sitting around yelling."

Gary's main thing is to spring a new word on people. It's "groupies" which he learned in Hollywood. "Groupies" are the American equivalent of our very own band birds. They're the type of girl who haunt the Ship and theatre dressing rooms if there's any chance of a group member being within hair's distance.

"It's kinda groovy, isn't it?" Gary inquired. "I didn't know we had a word for them here. Yea, I've met a few of them in my time. Do you remember that bunch that used to hang around P. J.'s pad?"

At which point, it is better to bring the feature to an end.

RICHARD GREEN

SOMETHING TO SHOUT ABOUT

DECCA



LULU

Something to shout about

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12" stereo or mono LP record

STAND AND RAVE

"I did the record for fun," Gary admitted, "but everybody liked the way it turned out. We used the Vibrations, our backing group, for the session, I don't play on it, just stand there and rave, you know."

One thing that puzzled me was Gary's reason for recording with CBS. The Walkers are on Philips.

"CBS had the best offer," he replied. "That's the main thing, grab the money while you can. We heard this song a long hike ago in Hollywood by some group or other and just carried it around with us."

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

OVERLANDERS FIRST LP IS VERY GOOD!

THE OVERLANDERS "Michelle"—Michelle; Call Off The Wild; The Leaves Are Falling; Freight Train; Gone The Rainbow; Summer Skies And Golden Sands; Don't It Make You Feel Good; January; Take The Bucket To The Well; Walking The Soles Off My Shoes; Room Enough For You And Me; Yesterday's Gone (Pye NPL 18138).

SINCE 1963 the Overlanders have been making excellent records without any chart success. This LP is a rush-release, but unlike most LP's tagged after hit singles this is different. Mainly because it contains most of their previous singles, all of which are very very good. Everyone's heard their "Michelle", but their folk tinged beaters "Don't It Make You Feel Good" and "Summer Skies And Golden Sands" are unheard goodies which will please everyone who buys this LP. The other tracks are all folksy—and good. The guitar work is clever and seemingly effortless while the rather high pitched vocals are interesting without being sharp on the ear. A good buy this.

★ ★ ★ ★



JOHN HAMMOND "So Many Roads"—Down In The Bottom; Long Distance Call; Who Do You Love; I Want You To Love Me; Judgement Day; So Many Roads; So Many Trains; Rambling Blues; Oh Yeah; You Can't Judge A Book By The Cover; Gambling Blues; Baby Please Don't Go; Big Boss Man (Fontana TFL 685).

JOHN Hammond is one of those white blues singers who seem to have been accepted by many people who usually like only coloured blues singers. Certainly his blues technique is good and instrumentally him and his group are as near-perfect as they could be. But John is no more authentic vocally than say, Eric Burdon or Paul Jones. There's the same straining on songs which coloured singers seem to handle with ease. Several of these songs come off—most of them are merely interesting.

★ ★ ★ **BROOK BENTON** "The Soul Of Brook Benton" (CBS Realm RM 52083).

THIS cheap label disc represents some of the earlier efforts by Brook. This honestly isn't any nearer up to his present standard and although his voice is good here, the arrangements and the backings are very dated. For strict Benton fans only.

★ ★

BOB LUMAN "Livin' Lovin' Sounds" (Hickory LPM 124)

BOB is usually thought of as a C & W singer, but this LP is almost pure rock, or country-rock at least. Great crashing guitars, and that solid Texas drawl thundering its way through twelve songs. They include "Oh Lonesome Me"; "You Win Again"; "Louisiana Man"; "The Great Snowman" and his biggie "Let's Think About Living" from some six years back. Quite a good LP!

★ ★ ★ ★

BILLY STRANGE "Plays The Hits"—Satisfaction; Catch The Wind; All I Really Want To Do; Engine No. 9; What The World Needs Now Is Love; What's New Pussycat; Hey, Mr. Tambourine Man; Hush... Hush Sweet Charlotte; Seventh Son; Trains and Boats and Planes; (Remember Me) I'm The One Who Loves You; Nine More Miles (Voclon V.A.N. 8045).

THE multi-talented guitarist Billy Strange and his own instrumental versions of popular American and British hit tunes. As usual he sticks to his same successful formula. Namely, an almost identical backing to the original, and his own guitar playing instead of the usual vocal. Powerful and effective with many different guitar sounds from Billy.

★ ★ ★

NINA SIMONE—"At The Village Gate"—Just In Time; He Was Too Good To Me; House Of The Rising Sun; Bye Bye Blackbird; Brown Baby; Zungo; If He Changed My Name; Children Go Where I Send You (Colpix PXL 421).

ONE of Nina's older LP's this, a live recording at a lower Manhattan club called the Village Gate. Colpix are cashing in on Nina's present popularity, much to the delight of her fans as some really excellent material has been recorded on this label. But this isn't her best album. Certainly the haunting poignancy comes through on "Just In Time" but apart from her rather ordinary interpretation of "House Of The Rising Sun" every thing else is pretty ordinary. "Bye Bye Blackbird" is a jazz piano instrumental while "Children Go Where I Send You" is pure gospel. Interesting though.

★ ★ ★

THE ZERO ZERO SEVEN BAND "James Bond Thrillers" (Marble Arch MAL 390)

MORE James Bond tunes dressed up instrumentally by a reasonable band under the doubtful pseudonym of the Zero Zero Seven Band. But these aren't really the best versions of these tunes available.

★ ★

VARIOUS ARTISTES "The American Folk Blues Festival 1965"—Highway 61—Fred McDowell; Slow Down—J. B. Lenoir; Christine—Big Walter "Shakey" Horton; Come On Back Home—Roosevelt Sykes; Five Long Years; The Big Question—Eddie Boyd; Rosalie—Lonesome Jimmy Lee; King Of The World; Della May—John Lee Hooker; First Time I Met The Blues—Buddy Boy; Hound Dog—Big Mama Thornton; My Black Name Is Ringing—Doctor Ross (Fontana TL 5286).

LATEST in a series of authentic blues albums, this contains some stirring tracks by the above-named blues artistes. Of course the specialist fans will lap this up but it should hold a certain amount of appeal to casual listeners. The intense guitar and vocal work, coupled with a kind of easy authenticity makes this an enjoyable disc.

★ ★ ★

GEORGE CHISHOLM "Music For Romantics" (Philips BL 7694).

THE romantic gorgeous trombone sound of George Chisholm says the sleeve. It's right too. The deep, full trombone is augmented with an organ sound which is slightly square but certainly more romantic than Booker T. Very late-night listening but performance wise it's faultless.

★ ★ ★

BILLIE HOLIDAY "Billie Holiday"—Strange Fruit; She's Funny That Way; Fine & Mellow; Embraceable You; I'll Get By; Lover Come Back To Me; I Cover The Waterfront; Yesterdays; I Gotta Right To Sing The Blues; I'll Be There; Mr. Lonely; Red Roses For A Blue Lady (RAC Victor RD 7748).

FROM the Commodore Jazz Series these are the original recordings of the titles shown. That is just a fantastic album which was recorded between 1939 and 1944 and contains her two most famous songs "Strange Fruit" and "Fine & Mellow". It's called jazz, but the blues are such an integral part of her singing that they cannot be dismissed. And Billie knew all about the blues—her own tragic life which ended in 1959 bore witness to that. To anyone who loves the real blues, sung in an ultrasophisticated yet heart-rending style, this is the LP.

★ ★ ★ ★

RAYMOND FOL "The Four Seasons In Jazz" (Philips BL 7688).

NOTHING to do with the "Let's Hang On" group, this is a jazz interpretation of the four concertos by Antonio Vivaldi, "Spring," "Summer," "Autumn" and "Winter." With both his band and small group techniques used, this is an interesting and quite important jazz disc.

★ ★ ★

FLOYD CRAMER "Class Of '65"—I Feel Fine; You've Lost That Lovin' Feeling; King Of The Road; Willow Weep For Me; I'll Follow The Sun; Downtown; Try To Remember; Cast Your Fate To The Wind; Dear Heart; I'll Be There; Mr. Lonely; Red Roses For A Blue Lady (RAC Victor RD 7748).

BRILLIANT Mr. Cramer takes twelve tunes which were hits in some capacity during 1965 and dresses them up in his own very distinctive piano style. One of the best numbers is "Willow Weep For Me" which Floyd treats superbly, but his piano technique, compared by sleeve note writer Noel Ball to blues—guitar technique, gives a distinct folk flavour to his mathematically precise piano tonality.

★ ★ ★ ★

VARIOUS ARTISTES "Tops Of The Pops (Ember FA 2018).

SUCH artistes as Dave Clark, James Brown, Ray Charles, Matt Monro and Chad & Jeremy are included in this album. Most of these songs were recorded before the artistes concerned had their really big hits and in this context they are interesting, though not always the best of the stars concerned. But for the extremely low price this is extraordinary value.

★ ★ ★

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



STONES' BIG AMERICAN HIT ON THE FLIP OF THEIR NEW SINGLE

ROLLING STONES: 19th Nervous Break-down; As Tears Go By (Decca F 12331). Chunky guitar intro and then a specially heavy beat, Mick's voice is there, good and strong, but it also tends to get a bit obscured... though of course it'll be a massive hit anyway. One of our reviewers doesn't dig this at all—but a million fans will. Excellent building quality, vocally, and also instrumentally. Flip is a string-orchestra-backed treatment of the Marianne Faithfull hit by Mick. Good contrast. **TOP FIFTY TIP**

JOEY BROOKS AND THE BAROQUE FOLK: I Ain't Blamin' You; Nobody Waved Goodbye (Decca F 12328). Folk music, but with a rather different approach. Good performance by Joey on a meaningful song, well-backed. Might catch on. ★★ ★

NEIL LANDON: Waiting Here For Someone; I've Got Nothing To Lose (Decca F 12330). Carter-Lewis composition, with Neil often double-tracked and getting a good vocal sound going. A very pleasant, building song. ★★ ★

WE FIVE: Let's Get Together; Cast Your Fate To The Wind (Pye Int. 23346). American group of four boys and one girl. Drums, tambourines and then a semi-folksey sort of treatment. Good, but not notably commercial. ★★ ★

THE SOULMATES: Bring Your Love Back Home; When Love Is Gone (Parlophone R3497). Lively but not specially outstanding reading of a beater, with the Jet Set firing on all cylinders. Good overall sound, with one or two novel ideas. ★★ ★

DES AND DAVE: Tumblin' Down; Anna Lena (Columbia DE 7823). Gentle little ballad with good guitar figures. Boys harmonise well and the song has considerable commercial appeal. ★★ ★

JOHNNY RIVERS: Under Your Spell Again; Long Time Man (Liberty 66144). Driving and rockin' arrangement, with Johnny's voice coming through better after a rather mixed-up first chorus. But it's a slightly out-dated sound overall and could hold him back again from chart success. Swings, but spasmodically. ★★ ★

LONG JOHN BALDRY: Unseen Hands; Turn On Your Lovelight (United Artists UP 1124). This is the ballady song which John featured, off stage, in "Twang"—and it's a Lionel Hart composition. John sings an easy-paced ballad with a great smoky-edged voice, phrasing effortlessly. Might miss out, but deserves to do well. ★★ ★

THE KAYE SISTERS: Life Goes On; I Should Never Know (Philips BF 1468). Johnny Arthey arrangement for the girls. Solo voice first off against a staccato piano; then all three come in to a hefty beat background. A commended song and performance but of dubious chart potential. ★★ ★

JIMMIE CROSS: Super-Duper Man; Hey Little Girl (Red Bird 10042). Rather frenzied sort of vocal treatment, rasping and pedantic in styling, but with some nice sounds behind. A novelty-type disc. ★★ ★

BOB MOORE AND HIS ORCH. Skokiaan; Only The Lonely (Hickory 1357). Debut disc on this label, a catchy instrumental all brassy in the same style as Albert; but without the atmosphere. Bassist Bob has a finger-clicking melody here. ★★ ★

MIKI AND GRIFF: The Last Thing On My Mind; Just For Old Time's Sake (Pye 17017). Tom Paxton folk-type song, with an easy beat and a good backing arrangement. Super-smooth harmonies. ★★ ★

ROGER JAMES FOUR: Better Than Here; You're Gonna Come Home (Cryin' (Columbia DE 7829). Fair enough group sound, with a particularly violent lead voice helping a lot. Roger wrote this commended top side. ★★ ★



PET CLARK



THE MIRACLES

Beach Boys U-S number one is issued, and another Tony Hatch song from Pet. Strong new Fury and probable Miracles hit.

PETULA CLARK: My Love; Where Am I Going (Pye 17028). A very, very, very good performance by Pet, who hammers away at highly commercial lyrics with a sense of style that is a positive delight. Full-blooded and driving arrangement on this Tony Hatch song—perhaps her most commercial in months. It swings, flows, punches. And the flip is darned nearly as good... a Pet Clark original, incidentally. Value for money coupling.

BILLY FURY: I'll Never Quite Get Over You; I Belong To The Wind (Decca F 12325). Billy regards this as being one of the most difficult songs he's yet recorded.

PHASE 4: What Do You Say About That; Think I'll Sit Down And Cry (Decca F 12327). Originally on the Fab label, now with Decca, this is catchy enough and clever enough to make the charts. Good lyrics. Infectious. ★★ ★

FINGERS LEE: I'm Gonna Buy Me A Dog; I Can't Drive (Fontana TF 655). Good and bluesy treatment by the singer, who also has a good instrumental sound going behind. Interesting song, good lyrics. faintly amusing. ★★ ★

THE RIOT SQUAD: Cry, Cry, Cry; How It is Done (Pye 17041). American song, given a big beat here by a surprisingly versatile sounding group. Fine, instrumentally; very strong, vocally. commercial. ★★ ★

ROY HAMILTON: And I Love Her; Tore Up Over You (RCA Victor 1500). The Lennon-McCartney song given a big-voiced treatment and a clever arrangement—but too late. ★★ ★

It also has strong commercial appeal. Lengthy orchestral introduction, with plenty of piano, and a steady mid-tempo. It's certainly typical of his style, basically—and as such just can't miss. Piano player, take a bow on this side. Flip is a string-laden ballad of excellence. **TOP FIFTY TIP**

THE BEACH BOYS: Barbara Ann; Girl Don't Tell Me (Capitol CL 15432). A big hit in the early 60's in the States for the Regents, and now the Beach Boys will surely guide it high into the charts. All that clever vocal harmonies, at a punchy tempo, with yells, cries, walking bass—a hand-clapping, foot-tapping approach.

THE DIAMOND TWINS: Cryin' The Night Away; Start The World Spinning Again (HMV Pop 1508). Rather sweet harmonies on a good ballad, all pushed along by the Harry Robinson orchestra. Interesting debut. ★★ ★

THE LANCASTRIANS: The World Keeps Going Round; Not The Same Anymore (Pye 17043). As ever a fine vocal sound for the Manchester group, here on a Kink Ray Davies song. Touches of the R and B, piano, good beat. Good enough. ★★ ★

BEN E. KING: Goodnight My Love; Pleasant Dreams; Tell Daddy (Atlantic AT 4065). Rather slow and subdued King, but a lovely song, ballady and sentimental, blessed with a big-swinging arrangement. ★★ ★

BENE AND HIS ALLIGATORS: She Broke My Heart; I Can Wait (Decca F 23224). Straightforward sort of beat group sound, with fair enough harmonies, good guitar. ★★ ★

Very complicated, but it really has grow-on-you appeal. Flip is a Brian Wilson song, softer, but again with a compulsive beat. **TOP FIFTY TIP**

THE MIRACLES: Going To A Go-Go; Choosy Beggar (Tama Motown TMG 517). This, we reckon, will be the Miracles' first Top Fifty entry. It has a pulsating drum beat early on, then a prolonged guitar-percussion bit then a group vocal before the girl takes over in a particularly vibrant way. The whole thing shivers with dramatic beat and it pushes along beautifully. Flip is slower, more relaxed and a worthwhile foil to the top-deck excitement. **TOP FIFTY TIP**

BREAKIN' THROUGH TO THE TOP AGAIN!

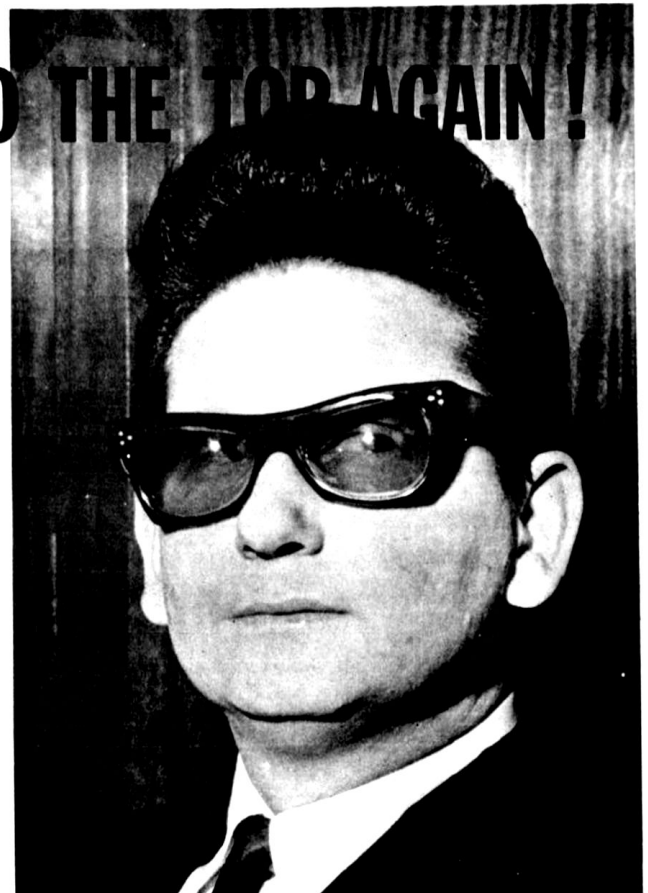
ROY ORBISON

Breakin' up is breakin' my heart



HLU 10015

45 rpm record



The Tony Hall Column



DIONNE'S MORE EMOTIONAL ON STAGE

LAST Wednesday was somethin' else! At five in the afternoon, I'd just finished putting some Luxembourg programmes in the can. Big panics all afternoon. The Stones' new single was meant to be Record of the Week. No copies of it. So we leave a hole. Still nothing arrives. So in goes Mary Wells' new one. Anyway, by five, it's all sewn up.

On a whim, I drive to London Airport. At six, I'm on a plane to Paris. The next thing I know, it's 9.45. I'm at the Olympia Theatre. On-stage: Dionne Warwick. Looking and sounding great.

She certainly has come a long way. In a very short time. She's a star now. And looks and carries herself like one. Great poise and confidence. She did eight songs in her act. Everything (the "What'd I Say" finale included) came from her record repertoire. But what a difference in her performances. On the original records, she was mainly soft and sweet. Now, 'live', she's really "shouting". So much more emotional. Particularly on "Anyone Who Had A Heart" and "Walk On By". You'd hardly know they were the same songs.

You'd hardly know she was the same person either as the one who first arrived in London three years ago. Then I found her distant and on the defensive. "That," she told me after the show, "you must put down to circumstances. The press really put me in a corner. That Cilla Black bit they asked me what I thought and I told them. I didn't dig Cilla's version of 'Anyone Who Had A Heart'. I don't like cover versions on principle. But, as I told Cilla at the time, I'm eternally grateful to her. If it hadn't been for her, I might never have had any hits in England."

Dionne, now happily married, exudes confidence these days. But is naturally, not cockily, exuberant. "I arrived in Paris five weeks ago. Apart from the Olympia shows with Sacha (Distel), I must have appeared on every TV and radio show in France. I just haven't stopped. I've done a lot of recording, too. In quite a few languages. And we made an album here. Possibly no potential singles on it. But I'm really pleased with it. Some of the tracks were cut 'live' at the Olympia." About 1.30 a.m., after several enjoyable hours in the company of British-born Peter Gooch, of Vogue Records' International Division, I met up with Dionne again. This time along with the unique Florence Greenberg, boss of the Sceptre/Wand record companies and her business manager, Art Treferson.

Florence is obviously a very shrewd business woman. But she's also a tremendous character. Her artists are her "family". We talked at length about Maxine Brown and Chuck Jackson. "I'd like Maxine to come to England. But only with the 'right' record. She's a great performer. "Yeah," said Dionne. "She really is." I told them that Maxine was one of the most 'in' artistes in Britain. Given the 'right' song, she could easily happen.

The party broke up at some ungodly hour. I breakfasted with them the following morning. By lunch-time, I was back in London. Exhausted. But happy to have met so many nice—if often crazy—people!

● **Steve Wonder's "Uptight"** (Tami-Motown): His most commercial—and his best record so far. His voice has changed considerably. The sound—and this whole record—is somewhat out of Marsha and the Vandellas' bag. Fantastic, driving arrangement. Buy it. You'll like it.

★ **Frankie Valli's "You're Gonna Hurt Yourself"** (Phillips): The Four Seasons' lead singer comes up with one of the most attractive records of the year so far. Don't expect another "Let's Hang On". This is something different again. Something that really grows on you.

★ **Mary Wells' "Dear Lover"** (Atlantic): Mary's first with Atlantic after a hitless run with 20th Century. In America, they tried with the flip side, the up-tempo "Can't You See". Only limited success. But dig "Lover". It might just be a hit record. The strings behind the second chorus help to give it a very good chance.

★ **Goldie's "Going Back"** (Immediate): Goldie's now with Andrew. This record was really rushed through (only cut ten days ago—in the shops tomorrow). A Goffin-King song. Very unusual. Hard to get hold of. But these days, unobvious ones can happen. Could be very big . . . or nowhere.



THE FOUR SEASONS—(left to right)—Bob Gaudio, Nick DeVito, Charlie Calello and Frankie Valli.

HI, there! This is Frankie Valli—and I sing with a group called the Four Seasons, and it's nice to be talking, by permission of the Transatlantic telephone, to Record Mirror's Peter Jones again . . . boy, it's been a long time!

Anyway, let's talk. Just talk. One of the things I get asked all the time is whether I'm leaving the group. Since I made "(You're Gonna) Hurt Yourself" as a single, folk seem to assume this is the first step in me breaking away and becoming a solo artiste. And I'm sure glad to tell you that there's no chance of that.

You see, the Four Seasons are a corporation, a corporate body. We split everything into equal shares. So I make a hit single and it makes a lot of loot and . . . well, we all share in it. I figure that anything that can help the Seasons is just fine and dandy with me. Let's be fair, primarily we're all interested in making money. There's the glamour and the fame and the trimmings, but what we're all doing—guess you're the same—is keeping our bank managers happy.

So the Four Seasons remain as we are. That's a promise. But it's sure flattering to have so many people worrying about us and our future.

And folk also ask me about that record we made under the name of "The Wonder Who?"—maybe you remember it, "Don't Think Twice It's Alright!" Let me tell you about that. We were in the studios and cutting an album which was to feature six **Burt Bacharach** numbers and six from **Bobby Dylan**. Came to the end when I started doing this particular song, and it was all a bit of a joke. I didn't even know they had the tapes going. I was fooling about. Afterwards, we listened and figured: "It's so way-out maybe we could get away with it, using a different name."

We also guessed people wouldn't recognise us. Then you tell us most of the guys in the Record Mirror office

'I won't leave the Seasons' says Frankie Valli

knew who it was first time—well, that's show business.

What else can I tell you. Well, I can say how happy we were with the success of "Let's Hang On". That one really did it for us, though we felt it would do well. Trouble is getting simultaneous releases in the States and in Britain—this gets confusing. You can never be sure, from this distance, how a thing is going to go in Britain. One thing is certain—we're going to visit your country again as soon as possible. We had a representative there, fixing us the big shows on television, like the Palladium Show.

If you're gonna make such a big visit, it's got to be handled right. Last time, it wasn't so good. You've got to line up the most important things. But we'll be back. That's a promise we'll fulfil soon.

Actually I was in London for a while last summer. We snatched a few days off so I flew over. I didn't tell anyone here where I was going, just so it could be a real rest from the business. I talked in London with **Andrew Oldham**, then I went over to Italy for a few days—it was while **The Beatles** were there, so I spent some time with them. But generally we have such a tough schedule that we have to keep going, otherwise the work mounts up something alarming.

Don't know what you think of our recent records, but we try for some-

thing a bit more musical. I guess this stems from the long time we were working with **Bob Crewe**, backing most of his top artistes in the studios. Every single mistake Bob made, we learned from it. Now we know how to avoid most of the pitfalls. It was frustrating, though, being in the background so long. Eventually we went to Bob and said we wanted to make our own records. He realised we meant it—knew that we'd pull out otherwise—and we cut some sides. One of those was "Sherry" . . .

Anyway, times change. Now we're in the position of employing new talent in our record production company. Maybe you'd like to take note of their names, because we sure believe in all these kids and we're sure they have the talent necessary to carve out lasting careers. There's a girl named **Jessica James**—we really have faith in her. And the boys are **Joe Pesi** and **Rick Randall**. Trouble is like with all of us. You have to have the right song at the right time. But if we get the right material and the right arrangements for them, we will back them for stardom.

Like I was saying, we're knocked out at how things are going for us in Britain and we're looking forward to returning there soon. Please pass on that message to our followers there. And also as I was saying, it's been real nice talking to you again. Bye—or should I say toodle-pip?

GUESS WHO CORNER . . .



COUPLE of weeks ago we inaugurated a new-style competition—a photographic "Guess-Who" contest. It drew a mammoth response and prompted us to run a similar idea. Here-with, then, Guess-Who Number Two.

New readers start here: This is a picture which contains parts of the faces of all the members of an extremely well-known group. The hair, for instance, belongs to one member, the eyes to another . . . and so on. What YOU have to do is try to recognise which group is represented . . . and also list which members contributed which parts to the composite picture.

For guidance: the newly-created face is split up into: hair and right ear; face (nose and left ear); eyes; mouth; chin. Which gives you positively the only clue we're giving—that there are five involved in this particular group. What happens if you win? Well, the first three absolutely correct entrants will receive an autographed copy of one of the group's LPs . . . plus a special personal message recording from the group. Souvenirs well worth having . . . as the winners of our **Zombies** contest recently will agree.

Entries, quick-as-a-flash, please to: Peter Jones, Guess Who (No. 2), Record Mirror, 116 Shaftesbury Avenue, London, W.1. On postcards if you can possibly manage it. Now study the picture again . . .

PETER JONES

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RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 BARBARA ANN*
5 (6) Beach Boys (Capitol)
- 2 LIGHTNIN' STRIKES*
15 (3) Lou Christie (MGM)
- 3 NO MATTER WHAT—
SHAPE YOU'RE IN
6 (7) T. Jones (Liberty)
- 4 MY LOVE*
8 (4) Petula Clark (Reprise)
- 5 SOUNDS OF SILENCE*
1 (1) Simon and Garfunkel
(Columbia)
- 6 WE CAN
WORK IT OUT*
2 (6) Beatles (Capitol)
- 7 UP TIGHT*
12 (3) Stevie Wonder (Tama)
- 8 FIVE O'CLOCK WORLD*
3 (8) Vogues (Co and Co)
- 9 SHE'S JUST MY STYLE*
4 (9) Gary Lewis (Liberty)
- 10 A WELL RESPECTED
MAN*
16 (7) Kinks (Reprise)
- 11 MY WORLD IS
EMPTY WITHOUT
YOU
20 (3) Supremes (Motown)
- 12 GOING TO A GO GO*
14 (4) Miracles (Tama)
- 13 CRYING TIME*
24 (4) Ray Charles (ABC)
- 14 LIKE A BABY*
17 (5) Len Barry (Decca)
- 15 ZORBA THE GREEK
20 (5) Herb Alpert and the
Tijuana Brass (A & M)
- 16 JUST LIKE ME*
19 (7) Paul Revere and Raiders
- 17 SPANISH EYES*
18 (8) Al Martino (Capitol)
- 18 DON'T MESS
WITH BILL*
20 (3) Marvelles
- 19 JENNY TAKE A
RIDE*
25 (6) Mitch Ryder & Detroit
Wheels (New Voice)
- 20 AS TEARS GO BY*
9 (7) Rolling Stones (London)
- 21 TELL ME WHY*
25 (6) Elvis Presley (RCA)
- 22 A MUST TO AVOID*
11 (7) Herman's Hermits
(MGM)
- 23 DAY TRIPPER*
19 (7) Beatles (Capitol)
- 24 ATTACK
32 (6) Toys (Dynamite)
- 25 YOU DON'T HAVE
TO BE SO NICE*
15 (9) Lovin' Spoonful
(Kama Sutra)
- 26 THE MEN IN MY
LITTLE GIRL'S LIFE
7 (6) Mike Douglas (Epic)
- 27 LIES*
37 (6) Kinkerjockers
(Challenge)
- 28 THE DUCK*
31 (6) Jackie Lee (Mirawood)
- 29 FLOWERS ON
THE WALL
25 (8) Starter Brothers
(Columbia)
- 30 AT THE SCENE
31 (4) Dave Clark Five (Epic)
- 31 NIGHT TIME*
2 (6) Strangeways (Bang)
- 32 THUNDERBALL*
31 (6) Tom Jones (Parrot)
- 33 IT WAS A VERY
GOOD YEAR*
26 (3) Frank Sinatra (Reprise)
- 34 MICHELLE*
45 (2) David and Jonathan
(Capitol)
- 35 WORKING MY WAY BACK
TO YOU
— (1) Four Seasons (Philips)
- 36 A SWEET WOMAN
LIKE YOU*
30 (6) Joe Tex (Dial)
- 37 ARE YOU THERE*
46 (4) Dionne Warwick
(Scepter)
- 38 RECOVERY*
46 (4) Fontella Bass (Checker)
- 39 CALIFORNIA DREAMIN'*
40 (2) Mama & Papa's (Dunhill)
- 40 A HARD DAY'S NIGHT
30 (2) Ramey Lewis (Cadet)
- 41 GET OUT OF MY
LIFE WOMAN*
47 (2) Lee Dorsey (Amy)
- 42 SPREAD IT ON THICK*
37 (6) Gentrys (MGM)
- 43 CALL ME*
— (1) Chris Montez (A. & M.)
- 44 (YOU'RE GONNA) HURT
YOURSELF
— (1) Frankie Valli (Smash)
- 45 WHEN LIVING TURNS
TO LOVING
— (1) Ronnie Dove (Diamond)
- 46 THESE BOOTS ARE MADE
FOR WALKING*
— (1) Nancy Sinatra (Reprise)
- 47 BREAKING UP IS
BREAKING MY HEART*
— (1) Roy Orbison (MGM)
- 48 SANDY*
41 (2) Ronnie and the Daytonas
(Mala)
- 49 I SEE THE LIGHT
— (1) Five Americans (HRB)
- 50 WHAT NOW MY LOVE
— (1) Sonny & Cher (A&M)



Herb Alpert—number 15



- 1 BEATLES
MILLION SELLERS
NO LIVING
- 2 WITHOUT YOUR
LOVING
1 Manfred Mann (HMV)
- 3 THE SEEKERS
2 The Seekers (Columbia)
- 4 KWET KINKS
4 The Kinks (Pye)
- 5 DODDY AND THE
HIDDYMMEN
2 Ken Dodd (Columbia)
- 6 TONY BENNETT
4 Tony Bennett (CBS)
- 7 BEATLE CRACKER
MUSIC
9 The Arthur Wilkinson
orchestra (HMV)
- 8 YOU PUT THE HURT
ON ME
8 Spencer Davis Group
(Fontana)
- 9 ANEY WILLIAMS'
FAVOURITES No. 1
2 Andy Williams (CBS)
- 10 BEATLES FOR SALE
No. 1
15 Beatles (Parlophone)
- 11 DYLAN
11 Bob Dylan (CBS)
- 12 FAREWELL IN THE
MIDNIGHT HOUR
13 Chris Farlowe (Immediate)
- 13 BARBRA STRISAND
10 Barbra Streisand (CBS)
- 14 BACHELORS
HITS VOL. 2
11 Bachlors (Decca)
- 15 GOT LOVE IF YOU
WANT IT
12 The Young Stunes (Decca)
- 16 THE ONE IN THE
MIDDLE
13 Manfred Mann (HMV)
- 17 FIVE VARDIBIRDS
12 The Vardobirds (Columbia)
- 18 THE UNIVERSAL
SOLDIER
— (1) The Mindbenders (Decca)
- 19 BY APPOINTMENT
15 Shirley Bassey (Columbia)
- 20 TAKE FOUR—BY
CLIFF RICHARD
14 Cliff Richard (Columbia)



- 1 RUBBER SOUL
1 Beatles (Parlophone)
- 2 SOUND OF MUSIC
2 Soundtrack (HMV)
- 3 MARY POPPINS
3 Soundtrack (HMV)
- 4 THE SECOND ALBUM
7 Spencer Davis Group
(Fontana)
- 5 TAKE IT EASY WITH
THE WALKER
BROTHERS
5 Walker Brothers (Philips)
- 6 HELP
4 Beatles (Parlophone)
- 7 MY NAME IS
BARBRA, TWO
10 Barbra Streisand (CBS)
- 8 A WORLD OF OUR
OWN
8 The Seekers (Columbia)
- 9 MY GENERATION
11 The Who (Brunswick)
- 10 THEIR FIRST LP
6 Spencer Davis Group
(Fontana)
- 11 A MAN AND
HIS MUSIC
9 Frank Sinatra (Reprise)
- 12 TEARS OF HAPPINESS
12 Ken Dodd (Columbia)
- 13 FAREWELL ANGELINA
14 Josh Macrae (Fontana)
- 14 THE KINKS'
KONTRORSERY
20 Kinks (Pye)
- 15 GOING PLACES
10 Herb Alpert (Pye)
- 16 OUT OF OUR
HEADS
14 Rolling Stones (Decca)
- 17 ALMOST THERE
19 Andy Williams (CBS)
- 18 SHIRLEY BASSEY AT
THE PIGALLE
15 Shirley Bassey (Columbia)
- 19 HAREN HOLIDAY
18 Elvis Presley (RCA)
- 20 IN SAN FRANCISCO
— Tony Bennett (CBS)



- 1 ARE YOU LONE-
SOME TONIGHT
1 Elvis Presley
- 2 SAILOR
2 Petula Clark
- 3 WALK RIGHT BACK/
EBONY EYES
12 Eddy Byrnes
- 4 F.B.I.
8 Shadows
- 5 RUBBER BALL
3 Bobby Vee
- 6 YOU'RE SIXTEEN
3 Johnny Burnette
- 7 WHO AM I/
THIS IS IT
15 Adam Faith
- 8 WILL YOU LOVE
ME TOMORROW?
14 Shirelles
- 9 PEPE
4 Duane Eddy
- 10 SAILOR
2 Anne Shelton
- 11 POETRY IN MOTION
6 Johnny Tillotson
- 12 BUONA SERA
11 Acker Bilk
- 13 CALENDAR GIRL
20 Neil Sedaka
- 14 PORTRAIT OF
MY LOVE
9 Matt Monro
- 15 MESSING ABOUT
ON THE RIVER
14 Josh Macrae
- 16 FIRST TASTE OF LOVE
— Ben E. King
- 17 RIDERS IN THE SKY
— Ramond
- 18 LOVE YOU
17 Cliff Richard
- 19 PEPY'S DIARY/GATHER
IN THE MUSHROOMS
— Benny Hill
- 20 CALCIUTTA
— Lawrence Welk



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 MICHELLE
1 (4) The Overlanders (Pye)
- 2 KEEP ON RUNNIN'
2 (9) Spencer Davis Group
(Fontana)
- 3 SPANISH FLEA
2 (8) Herb Alpert (Pye)
- 4 YOU WERE ON
MY MIND
18 (5) Cripstan St. Peters
(Decca)
- 5 LOVE'S JUST A
BROKEN HEART
15 (4) Cilla Black (Parlophone)
- 6 A MUST TO AVOID
6 (4) Herman's Hermits
(Columbia)
- 7 DAY TRIPPER/WE CAN
WORK IT OUT
4 (8) Beatles (Parlophone)
- 8 LET'S HANG ON
5 (11) Four Seasons (Philips)
- 9 MY SHIP IS COMING IN
7 (9) Walker Bros. (Philips)
- 10 TILL THE END OF
THE DAY
4 (9) Kinks (Pye)
- 11 MICHELLE
12 (4) David and Jonathan
(Columbia)
- 12 THE RIVER
9 (11) Ken Dodd (Columbia)
- 13 MY GIRL
11 (10) Otis Redding
(Atlantic)
- 14 A GROOVY KIND
OF LOVE
15 The Mindbenders
(Fontana)
- 15 THE CARNIVAL
IS OVER
14 (14) Seekers (Columbia)
- 16 LIKE A BABY
21 (4) Len Barry (Brunswick)
- 17 ENGLAND SWINGS
13 (3) Roger Miller (Philips)
- 18 THESE BOOTS ARE
MADE FOR WALKIN'
25 (5) Nancy Sinatra (Reprise)
- 19 GIRL
24 (4) St. Louis Union (Decca)
- 20 WIND ME UP
16 (12) Cliff Richard
(Columbia)
- 21 MIRROR, MIRROR
25 (4) Pinkerton's Assort.
(Columbia)
- 22 A HARD DAYS
NIGHT
20 (6) Peter Sellers
(Parlophone)
- 23 CAN YOU PLEASE
CRAWL OUT YOUR
WINDOW
17 (2) Bob Dylan (CBS)
- 24 BYE, BYE BLUES
25 (6) Bert Kaempfert
(Polydor)
- 25 TEARS
19 (2) Ken Dodd (Columbia)
- 26 TAKE ME TO YOUR
HEART AGAIN
22 (5) Vince Hill (Columbia)
- 27 TCHAIKOVSKY ONE
48 (2) Second City Sound
(Decca)
- 28 TAKE ME FOR WHAT
I'M WORTH
27 (7) Searchers (Pye)
- 29 SECOND HAND ROSE
34 (2) Barbra Streisand (CBS)
- 30 THE VERY THOUGHT
OF YOU
22 (8) Tony Bennett (CBS)
- 31 LITTLE BY LITTLE
44 (2) Dusty Springfield
(Philips)
- 32 RECOVERY
25 (2) Fontella Bass (Chess)
- 33 BREAKIN' UP IS
BREAKIN' MY HEART
37 (2) Roy Orbison (London)
- 34 RESCUE ME
29 (9) Fontella Bass (Chess)
- 35 YOU MAKE IT MOVE
26 (4) Dave Dee, Dazz, Beaky,
Nick and Tom (Fontana)
- 36 I-2-3
20 (12) Len Barry
(Brunswick)
- 37 HAVE PITY
ON THE BOY
— (1) Paul and Barry Ryan
- 38 THUNDERBALL
43 (4) Tom Jones (Decca)
- 39 ATTACK
36 (2) Toys (Stateside)
- 40 UPTIGHT
2 (1) Stevie Wonder
(Tama-Motown)
- 41 IF I NEEDED
SOMEONE*
32 (8) Hollies (Parlophone)
- 42 TOMORROW
45 (2) Sandie Shaw (Pye)
- 43 GET OUT OF MY
LIFE WOMAN
— (3) Lee Dorsey (Stateside)
- 44 GIRL
— (1) The Truth (Pye)
- 45 THE HARD WAY
— (1) Nashville Teens (Decca)
- 46 DON'T MAKE ME OVER
— (1) Nashville Blue Jeans
(HMV)
- 47 TO WHOM IT
CONCERNS
37 (2) Chris Andrews (Decca)
- 48 THIS GOLDEN RING
— (1) Fortunes (Decca)
- 49 I STAND ACCUSED
43 (2) Mersybeats (Fontana)
- 50 WITCHES' BREW
47 (2) Janie Jones (HMV)



The Mindbenders—number 14

BRITAIN'S TOP R & B SINGLES

- 1 UPTIGHT
4 Stevie Wonder
(Tama-Motown 543)
- 2 GET OUT OF MY
LIFE WOMAN
15 Lee Dorsey
(Stateside 483)
- 3 MY GIRL
1 Otis Redding
(Atlantic 402)
- 4 A SWEET WOMAN
LIKE YOU
2 Joe Tex
(Atlantic 408)
- 5 SEE SAW
9 Don Covay
(Atlantic 406)
- 6 HARLEM SHUFFLE
6 Bob and Earl
(Sue W 274)
- 7 YOU'VE BEEN
CHEATING
5 Impressions
(HMV 148)
- 8 THE DUCK
3 Jackie Lee
(Fontana 468)
- 9 HEARTBEAT
7 Gloria Jones
(Capitol 1249)
- 10 THESE KIND
OF BLUES
15 Junior Parker
(Vocalion 824)
- 11 HOLE IN THE WALL
14 Packers
(Pye International 2543)
- 12 SOMETHING ABOUT
YOU
10 Four Tops
(Tama-Motown 542)
- 13 DO I MAKE
MYSELF CLEAR
13 Etta James and Sugar Pie
De Santis
(Chess 802)
- 14 BE MY LADY
14 Booker T and the MG's
(Atlantic 404)
- 15 CRYING TIME
— Ray Charles
(HMV 1527)
- 16 DON'T MESS WITH BILL
— Marvlettes
(Tama-Motown 546)
- 17 ATTACK
26 Toys
(Stateside 483)
- 18 A LITTLE BIT OF SOAP
— Exciters
(London REL1013)
- 19 GOODNIGHT MY LOVE
— Ben E. King
(Atlantic 406)
- 20 MERCY, MERCY
— Don Covay
(Atlantic 406)

BRITAIN'S TOP R & B ALBUMS

- 1 IN THE MIDNIGHT
HOUR
1 Wilson Pickett
(Atlantic 507)
- 2 COME ON HOME
2 Jackie Edwards
(Sane HLP 83)
- 3 SOUL BALLADS
3 Otis Redding
(Atlantic 507)
- 4 IMPRESSIONS BIG 16
5 The Impressions
(HMV 125)
- 5 OTIS BLUE
— Otis Redding
(Atlantic 501)
- 6 SOUL DRESSING
4 Booker T and the MG's
(Atlantic 507)
- 7 MORE HITS BY
THE SUPREMES
8 Supremes
(Tama-Motown 1029)
- 8 SHOTGUN
9 Junior Walker
and the All Stars
(Tama-Motown 1017)
- 9 I'LL TAKE YOU WHERE
THE MUSIC'S PLAYING
— Drifters
(Atlantic 40)
- 10 DANCE PARTY
19 Martha and the Vandellas
(Tama-Motown 1012)

TONY MCKAY
NOBODY'S PERFECT
BM 56 513

THE ROCKIN' RAMRODS

DON'T FOOL WITH
FU MANCHU
BM 56 512

**BERT
KAEMPFFERT**
BYE BYE BLUES
BM 56 504

NANCY- 'WHY I'D GIVE UP SINGING'

THE TO



NANCY with her father FRANK in a scene from the Warner Brothers picture "Marriage On The Rocks". This film in Technicolor and Panavision was directed by Jack Donohue and produced by William Daniels. Other stars were Deborah Kerr, Dean Martin, Cesar Romero and Trini Lopez.

AN excited Nancy Sinatra talked animatedly on the long-distance phone from America. I'd phoned to offer congratulations on the sudden, but massive, success of her single "These Boots Were Made For Walkin'" and this 25-year-old sweetie with the famous name didn't hold back on chatting about how "knocked out" she was.

It was mid-evening and dark in London when the call came through—but it was around the breakfast time in Nancy's own home. Said she: "Gee, it's a LOVELY day. Looking out over the mountains, it's just LOVELY . . ."

"Now, Peter, you can't guess how excited I am about this record. After all, I've been trying for a big hit in Britain a long time. Around five-and-a-half years. Every one I've made I've been excited about. I've always been disappointed. So this time I just told myself I wouldn't worry—and look what happens. I'm riding right in the clouds.

"What can I tell you about the record? Well, that bass figure early on obviously has caused a lot of interest. In fact, it's an old Country or Western type bass section. I don't think anyone's done it on record for about 15 years. The guy who makes my records is a real country fan so he gave us this idea. We had it specially arranged, got in a good musician . . . yeah, I'm sure it's that that catches everybody's ear."

I wondered if Nancy had pondered the question of kicking in on the boy-girl duet craze currently under way—especially as she has a couple of ready-made duetists in the family in the shape of the Sinatras Frank (Senior) and Frank (Junior). Said she: I'd like to do one. But we have a kind of unspoken agreement in our family. We all want to try to make our own success. It's too easy to rely on somebody else, like my father. Actually he did have an idea of our making a real family effort on a Christmas album—but he said it would have to be with my younger sister, too. It hasn't come off yet, not with the four of us. But you know, there's something really gratifying about making a success entirely on your own.

"Trouble is that when you're a Sinatra, people expect so much of you. It's a big, big name to live up to. Any disadvantages to being a Sinatra? Well, I've never really found any. But if you prod me to dig real deep and try and find one . . . I guess it's that people have a preconceived view about me because of my father. If they like him and rate him, then they take to me. But if they don't respect or admire him, well—I guess they don't give me much of a chance. We're all so proud of him . . . we know him so well. We figure it's a great thing to be one of his family.

"You know something? Nowadays he's not even asking about how well his own records are doing. He just asks about mine. I think he's real proud of me right now, which makes me even happier.

"People keep asking me whether I was going to concentrate more on films and acting—because my records weren't exactly setting the world on fire. Well, singing OR acting OR dancing, I just don't care. I just have to be somewhere in show business. I tried, mind you, to find a sensible job outside this business. I went to secretarial school but it didn't take me long to realise I just wouldn't be happy. It's like I said before, Peter, if your name is Sinatra people expect such a lot of you.

"One thing is for sure. What I'd rather be is a wife and a mother of about six kids. Course I'm on my own now (Nancy was married to singer Tommy Sands), and I have to pay my own way. But if I fall in love with some guy, then all this show business would simply have to take a back seat. No, I'm not in love right now . . . just say I'm looking! I wondered, if she would be looking, soon, in Britain. "Ummm . . . not too sure about that, I have quite a few commitments here now but I must say I'd like to visit Britain. But I really can't say much on that score now. Just say 'maybe'."

I told Nancy there seemed to be a queue of interested gentry forming near the phone. She said: "Queue? That's a word we don't use in the States. But I met up with Michael Chait over here recently and he used the word to describe a long line of people, so now I understand. Michael is a great character."

With which Nancy Sinatra had to ring off. Tell you something: she's a darned nice girl to talk to. And I've a feeling those "boots" of hers are going to keep walking for a long time.—PETER JONES.

FRANK SINATRA A MAN AND HIS MUSIC



A TWO RECORD ALBUM
REPRISE R 1016 R9 1016

NANCY SINATRA A GREAT HIT SINGLE

THESE BOOTS
ARE MADE
FOR WALKIN'

REPRISE R 20432

reprise



PARLOPHONE rush-releasing Adam Faith's "To Make A Big Man Cry" less than a month after Edie Gossop's "Mel Collins opened a new discotheque in Hendon called 'Sloopy' . . . Cooke's "Feel It" (banned four years ago by the BBC) has been re-released as a single . . . the State's next Byrds disc likely to be "It Won't Be Wrong" . . . CBS to issue Carl Perkins' "Whole Lotta Cat" LP on a cheap label . . . Beach Boys earned five gold discs for LP's last year in the States . . . "Barbara Ann" should return the Beach Boys to the top fifty . . . those six shades of Kelly could have a little more contrasting . . . Joe Wood's handouts to Mary Wells' Beatle songs LP?

Tremendous audience enthusiasm on BBC Radio's final "Top Ten Game" last Friday . . . the Jerk is still America's hottest dance craze—according to "Billboard's" Discotheque chart, recent U.S. chart toppers "Get Off My Cloud", "I Hear A Symphony" and "Let's Hang On" are all Jerk discs, the Byrds' "Turn Turn Turn" is curiously described as "Fru" while the DC's "Over & Over" is listed as "Slip!"

Will Hilton Valentine star in 1966 version of "A Christmas Carol"? . . . Peter and Gordon did a toothpaste advert in America . . . Yardbirds single put back a week to avoid direct competition with the Stones . . . new Windmills Anonymous group features Peter Meaden and Norrie Drummond . . . Sonny and Cher sell clothes designs to a Los Angeles store . . . Joe Meek recorded the Honeycombs in Italian in Rome . . . Donovan wrote Dana Gillespie's next single . . . Overlanders and Barry Fantoni neighbours in South London . . . five Wood's handouts defy comprehension . . . Eric Burdon considers John Lee Hooker to be the world's best down home blues artist . . . Terry Kennedy says the Ivy League's new single was "being too good" he was quoted as not being enthusiastic about it . . . dee jay Ian Samwell has developed an American accent for announcing . . . Bobby Darin hired a plane and flew friends to his Las Vegas opening . . . Dick Clark's secretary, former NEMS employee Maureen Payne threatens to visit England this year . . . memo to promoters from Kit Lambert—Merseybeats have not quit the business . . . Vagabonds debut on Pye with "I Feel Alright" . . . Beryl Marsden and Dakota Mick Green like making films . . .

