

Record Mirror

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THE KINKS (RM PIC.)

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. . . (FROM) **NOWHERE MAN**

(TO NUMBER 49) FOR THE

THREE GOOD REASONS

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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.



DAVE BERRY replies to a reader's accusation in this week's lead letter (RM Pic.)

Record Mirror

EVERY THURSDAY

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

'Of course Bobby's got talent — THAT'S why I record his songs' says DAVE BERRY

IN reply to the letter published last week with regard to Bobby Goldsboro and written by a reader, I'd just like the opportunity of expressing my own thoughts on the matter. Firstly, I realise just as much as anyone else the fantastic songwriting and singing talent of Bobby and I really hope he soon gets the break he deserves. Secondly, an artist, like myself, covers a record because he likes the song and respects the artist. I personally think that about ninety per cent of original recordings are the best, but surely this is a personal thing. When my recording of "Little Things" was released, Bobby's had already been out for five or six weeks, which gave his version lots of time to make the charts if it was going to. "If You Wait For Love" was a 'B' side of Bobby's about a year ago so I hope the reader does not think that I am "covering" a Bobby Goldsboro hit. I recorded it purely for the reason previously stated. That is: I LIKE the song.—Dave Berry, Manchester 1.

RE-RELEASED HITS?
GOOD to see groups like The Seasons and the Beach Boys at last getting some sort of recognition in this country. It's a pity, though, that most of the great discs by these groups have gone unnoticed in the past. The Seasons started well with "Sherry" but then faded. In the States, however, subsequent hits such as "Dawn," "Candy Girl," "Walk Like A Man" and "Ronnie" sold millions. The Beach Boys too had smash hits with "Fun Fun," "Surfin' U.S.A.," "Shut Down" etc., but nothing here. I'm sure that if the companies would re-release these sides, they'd become smash hits all over again.—H. Freeman, 25 Lewis Flats, Dalston Lane, Hackney, E.8.

NOT MORONS

SINCE when has the length of a man's hair had any bearing on his intelligence or talent? Reader Leonard Harris seems to think it has, but I thought it only affected his strength (Judges, Chapter 16, verse 17). If he is still convinced that long hair is a sign of ignorance, I suggest he listens to "Today's Pop Symphony," directed by Keith Richard, and "Well Respected Man," written by Ray Davies. Surely these are not the works of "morons."—John Goldwell, 63 Yantlet Drive, Knights Place, Stroud, Gloucestershire.

UNFAIR

EVERYONE to his own taste, of course, but what is the sense of unfair criticism and sheer knocking, as that from your readers recently? I wish people with inferiority complexes would find a more sane way to show off than this mean one. In my opinion, the Beatles are the world's greatest ever group. How dull and gloomy life would be for millions of people if not for them, their films and songs.—Pia Herforth, 24 Ryesgade, Aarhus C., Denmark.

HIGH SOCIETY

PERHAPS you may not be aware of our society. It has been in existence for about ten years and has a membership of 2,000. It is not a fan club—the main objects are to promote the higher-class of popular music as interpreted by Frank Sinatra, Tony Bennett, Ella Fitzgerald, Andy Williams, Barbra Streisand, etc. We have branches throughout Great Britain, in Sweden, with associates in New York and Los Angeles. Record meetings are held monthly at all branches—the London branch at the Rehearsal Club, Archer Street, W.1. We present them in a professional manner, with deejays such as Alan Dell. If any readers would like further details, please contact me—John L. Atkins, Frank Sinatra Appreciation Society, 142 Goldhurst Terrace, London, N.W.6.

RUDE PAUL

My friend and I must write and complain to someone about the behaviour of Paul McCartney. We've been ardent fans of the Beatles and do sympathise with the inconvenience we fans so

often must cause them. But when at last we saw him, he shouted "Don't come near me — shove off" and refused to sign our autograph books. Our admiration dropped to zero. He really wants to think again. After all, without our admiration and support they would not have gained the popularity they have today. — Ex-fans Iris Cox and Alexandria Rayner, 127 Belmont Road, Wealdstone, Middlesex.

● James Craig: Are you sure it WAS Paul? Most UN-McCartney behaviour but you know the boys DO get badly harassed day in and day out.

VIRTUOSO

ALTHOUGH it is not the "in" thing to dig Duane Eddy, facts must be faced. Nobody in the instrumental field has yet approached him, for he still has the most identifiable sound in popular music and remains the most copied and imitated guitarist

of all time. He is a great virtuoso.—Johnny "Guitar Man" Ewer, 1 Buckingham Gardens, Downend, Bristol.

OLD MASTER

FORTY years ago, Bing Crosby made his very first recording. During these four decades, he has recorded the largest and most varied repertoire of any singer, which has created his astronomical sales of more than 250,000,000 records. Now in his latest album, the old master pays tribute and salutes a dozen country and western artists and songs they have made famous, in his LP "The Great Country Hits." Who better to pay this tribute than the "King of the Recording Business"? — Leslie Gaylor, 114 Medina Avenue, Newport, Isle of Wight.

FANTONI YEAR

WE'VE just come through a very slack and uninteresting period in pop music. Now at

IT'S ONE MAN'S OPINION

WHILE watching the Palladium show a few Sunday nights ago, I was rather astonished at the volume and quality of applause given to Frankie Vaughan. Shouldn't be anything surprising in this, of course, since Frankie is a reliable, crowd-pleasing and dynamic performer, but we are simply not used to hearing those transported squeals being provoked by a man over 30.

This is odd, when you consider that the older a man gets the longer he has been practising his craft and therefore the better he will be—always excepting those artists who for one reason or another lose their touch or lose interest in the scene.

But the fashion in pop, for the last few years, has been for young fans (particularly the new breed of pre-adolescent posters who now take an interest in commercial music) to worship only their kind—that is, young stars not much older than themselves. In the old days, a professional conjurer at a children's party was not expected to be more or less the same age as his audience—indeed, the shows would have been a darned sight worse if the pro hadn't had a few years brushing up his technique—but nowadays a record star should not, for preference, be far out of his teens.

Ah yes—I hear you cry—that's because conjurer's aren't expected to be sexy. Singers are.

True. But then what's uneasy about middle-aged men? The best movie stars tend to be men of middle years such as Dirk Bogarde and Rock Hudson. Some of them are positively old, such as the indestructible Cary Grant. Now, I suppose it could be argued that it is healthier for young girls to take an interest in boys round about their own age even though more mature men are bound to have more character. All the same, it does look as though the craze for kid stars has a far-from-charming element of narcissism, of young fans puffing up their own self-esteem by admiring people like them. Not entirely a bad thing, it must



FRANKIE VAUGHAN (RM Pic.)

be admitted, yet it does seem a little sad that kids, in order to demonstrate their difference from and independence of their elders, deliberately go for performers who are very often inferior to more experienced entertainers.

Aha—perhaps you want to reply—so that's it! Like all the other older people connected with the pop business, David Griffiths resents the fact that the pop spotlight has shifted off the older generations. "Things were great back in the good old days of Bing and Frank and Glen Miller, etc."

Well, yes, things were on the whole rather better. But I don't resent today's scene, it doesn't make much difference to me (and most people in their 30s) what sounds and personalities delight the kids. As I get older—a terrible thing to happen to anybody—I can at least console myself with the thought that I was around before teen stars took over the charts. And the way tastes are going, it looks as though I shall still be around when the cult of the teenager is over. For Frankie Vaughan's triumph was no isolated phenomenon. Andy Williams, Tony Bennett and dear old Duddy are crashing into the charts quite regularly. Lookit, on BBC Television's "Whole Scene Going" Ray Davis spoke of his great admiration for Jack Benny, an entertainer in the seventies! Taste changing towards appreciation of some artists hitherto denounced as square or something—it would be nice to think that modern youth is becoming securely self-confident and no longer feels the need to put down everything, no matter how good, that mums and dads like.

DAVID GIFFITHS

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Beatles at Shea!



1 -Impressario BRIAN EPSTEIN watches with a mixture of admiration and judgement as the BEATLES entertain the 60,000-plus crowd of hysterical fans. Epstein and SID BERNSTEIN, the concert promoter, spent many hours discussing the finer points of the arrangements for one of the biggest pop security moves ever.

2 Sheriff PAUL McCARTNEY turned and practiced a quick draw as the evil cameraman crept up behind him in the Beatles' New York dressing room. Perhaps cowboys didn't always wear T-shirts with nautical designs on them, but the Beatles have always been different.

3 Something seemed to have been puzzling JOHN LENNON here. Maybe he was compiling the programme or thinking of a line for another Lennon-McCartney million seller.

4 On stage, Paul refuses to discard his badge! At the start of the concert, when this shot was taken, the Beatles were immaculate — but at the end they were pouring sweat, their hair was matted and their tunics undone.

5 Inside their private helicopter on the way to Shea Stadium from their hotel, Road manager NEIL ASPINAL looks slightly apprehensive while Brian Epstein relaxes next to him. From the "chopper" the Beatles got a magnificent panoramic aerial view of Manhattan and the surrounding districts.

6 Eureka — RINGO STARR laughs! During the show, Ringo sang "Act Naturally" from the "Beatles For Sale" LP. Not just a pretty face, you know.



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TWO NEW ANIMAL ALBUMS NEXT MONTH

TWO Animals LPs are being issued next month, one of another consisting of previously issued songs on EMI. The Columbia album is titled "Most Of The Animals", but none has been set for the other collection.

Lou Christie, Martha and Small Faces tour

LOU CHRISTIE and Martha and the Vandellas arrive in England this month for a series of concerts and club and ballroom dates and TV appearances.

Christie, Martha and Faces are joined by St. Peters and the Truth at Redford Granada (April 8) and Birmingham Hippodrome (17) and St. Peters is replaced by the Overlanders at Slough Adelphi (19). The three English acts at Cardiff Sophia Gardens (9) and Morecambe Winter Gardens (11).

At Newcastle City Hall (14), St. Peters joins the bill and for the last two dates—Leicester De Montfort (22) and Walthamstow Granada (23) the lineup comprises Small Faces, St. Peters, the Truth, the Overlanders, and the Dixie Cups.

Lou Christie's remaining British dates are Rediffusion's "Ready Steady Go" (8), Camberley Actin court (13), Manchester (15) and 16 and London (18). Martha and the Vandellas will also do Soho Tiles and Mayfair Scotch (March 20), Steeple All Star (April 1), Nottingham Duncannon and Sheffield Mojo (2), Manchester Jigsaw (3), Edmonton Cooks' Fren (4), Farnborough (6), "Ready Steady Go" (8), Purley Orchid (13) and Birmingham Penthouse and Erdington Carlton (15).

Walker A & R's a Dutch hit

Scott Walker has turned a and-r man and produced a hit for Dutch group the Motions. The record, "It's Me No Face To Hide" was recorded in London and has reached number seven in the Dutch hit parade. Scott will fly to Amsterdam on Monday (March 14) to spend four days recording the group's LP.

Seekers dates

The Seekers return from their Australasian tour on March 17 and three days later appear with Roy Orbison on ATV's New Palladium Show. On April 20, they guest on BBC's "At The Drop Of A Hat".

They have concert dates for Leicester De Montfort (March 27), Bournemouth Winter Gardens (April 2), Birmingham ABC (9 and 10). Their cabaret engagements include Stockton Fiesta (April 27), Manchester Mr. Smith's (20-25) and Rotherham Grease-borough Social Club (26 week).

SPENCER TRIES A SECOND EDWARDS COMP

THE Spencer Davis Group take another Jackie Edwards composition for their next release — "Somebody Help Me" (Fontana) on March 18. Out the same day is the re-issue of Barbara Streisand's "People" (CBS) with another "Funny Girl" song on the "B" side, "I Am Woman You Are Man".

As previously announced, Cliff Richard's newie is the Jagger-Richard composition "Blue Turns My Mind" and on the same label the Seekers sing "Some Day One Day". Len Barry resumes "Somebody" and on the same label on Decca, Second City Sound play "Grease On". The Four Tops ask "Shake It Up" while the New York Motown and Horst Jankowski returns with "Play A Simple Melody" (Mercury).

Other March 18 releases include Philips-Robert Henry's "Walk Away Like A Winner" and Columbia — Arthur Greenleaf's "Watermelon Man", Harry Nilsson's "Everybody's Something To Me" and Roger Vincent's "Sweet Sweet Morning" (HMV) — the Impressions' "Since I Lost The One I Love" and Janie Jones' "I'm Gonna Get You This Time" (Mercury). The Four Tops ask "Shake It Up" while the New York Motown and Horst Jankowski returns with "Play A Simple Melody" (Mercury).

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YARDBIRDS & WHO FOR PARIS RSG

THE Yardbirds and the Who are virtually certain to represent the British pop scene when Rediffusion's "Ready Steady Go" is transmitted live from Paris on April 1. The TV company has not confirmed the bookings, but the managements of both groups have stated that their artistes will appear.

The show will be held in the Locomotive Club and on location in the Place Pigalle. A French crew will be used because of heavy demands on British technicians through the General Election. Afterwards, the Yardbirds will play to French fans at the Loco motive. Arrangements are being made for the Who to also entertain in the French capital. Mary Quant will judge a fashion competition on the March 18 edition of "RSG" when she spends the night with the Yardbirds and Davis Group, Billy Fury, Bob Lind and Irma Thomas also appear.

BIG POP NAMES FOR PALLADIUM

Roy Orbison tops the bill on ATV's "New London Palladium Show" next week (March 20) — five days before he begins his nationwide tour with the Walker Brothers and Lulu. The following week (27), Nina and Frederik top.

WHO DOUBLE RELEASE

The Who are competing with themselves following an announcement by Decca that they are rushing a record by the group on the Brunswick label. The Who already have a single out on Reaction, which Polydor is distributing.

Decca announced that "A Legal Matter" from the Who's LP would be backed by "Instant Party". The "B" side is the same as on Reaction where the top side is "Substitute". The Brunswick release was due to be issued on Tuesday — "Substitute" was released last week.

"The whole point is Shel Talmy has the exclusive recording rights for the whole group and he has a contract with Decca America, who lease the tapes to us," said a Decca spokesman.

Who co-manager, Kit Lambert told the BM: "They can't do 'Instant Party' — it's an original. I think it shows quite a sense of humour on the part of Decca. We won't plug it because we've got our own new record on Polydor. The LP 'My Generation' from which 'A Legal Matter' is taken, entered the BM album chart on December and reached the number five position.

Drummer John Steel played his last date with the group at Birmingham last Saturday. A replacement has to be found before Tuesday (March 15) when they star at Paris Olympia with James Brown and Dave Berry. Nashville Teen Harry Jenkins is strongly tipped to fill the vacant position, but it is understood that contractual negotiations are delaying the deal.

PLACES & FACES

ARTHUR ALEXANDER March 21—BBC1's "Scene At 6.30", April 1—Staines Rikki Tik, 2—Manchester Jigsaw, 3—Hanley Place, 4—London, 5—Soho Marquee, 8—Rediffusion's "Ready Steady Go" and Farnborough Carousal, 9—Stevengage Bowes Lyton, Rouse and London West Indies Club, 10—Nottingham Duncannon, 11—Bognor Caribbean, 13—Steeple All Star, 16—Windsor Rikki Tik, 17—Hassocks Downs.

JUDY COLLINS March 16—BBC1's "Whole Scene Going", 17—Nottingham Albert Hall, 18—Birmingham Town Hall, 24—Anglia's "About Anglia" and Norwich Lads Hall, 25—London Conway Hall.

DAVE DEE, DOZY, BEAKY, MICK AND TICH March 13—Leitch Garreck and Warrington Towers (until 19th), 22—Horne Bay Starline, 23—BBC's "Scene At 6.30", 25—Hartlepool Rink, 26—ABC's "Lucky Stars" and Leicester 11 Rondo, 30—Stourbridge Town Hall.

FOUR PENNIES March 12—East Kilbride Olympia, 16—Orkney Kirkwall, 17—22—Horne Bay Starline, 23—BBC's "Scene At 6.30", 25—Hartlepool Rink, 26—ABC's "Lucky Stars" and Leicester 11 Rondo, 30—Stourbridge Town Hall.

KOOBAS March 16—Dunfermline, 18—Stirling, 19—Perth, 20—Falkirk 21—Wolverhampton Queens, 24—Soho Tiles, 25—Eastbourne.

MINDBENDERS March 12—Boston Gledredmore, 14—Barnsleywick Majestic, 18—Wimbledon Palais, 19—Manchester New Century, 20—Leitch Beachcomber, 21—Bath Pavilion, 26—BBC's "Lucky Stars", Saturday Club.

NASHVILLE TEENS March 17—Durham University, 18—Hornchurch Masonic, 19—Kenington Imperial College, 25—Coleville West End, 26—Dudley Teachers' Training College.

ROY ORBISON-WALKER BROTHERS-LULU March 25—Finsbury Park Astoria, 26—Birmingham Odeon, 27—Derby Gaumont, 29—Chester ABC, 30—Wigan ABC, 31—Glasgow Odeon, April 1—Edinburgh ABC, 2—Newcastle City Hall, 3—Leeds Odeon, 5—Wolverhampton Gaumont, 6—Man Odeon, 7—Stockton ABC, 8—East Ham Granada, 10—Leicester De Montfort, 14—Bristol Colston, 15—Cardiff Capitol, 16—Sheffield City Hall, 17—Liverpool Empire, 21—Dunfermline, 22—Belfast, 23—Hammer Smith, 25—Odeon, 24—Ipswich Gaumont, 27—Tooting Granada, 28—Luton ABC, 29—Porthmouth Guildhall, 30—Bournemouth Winter Gardens, May 1—Coventry Theatre.

ALAN PRICE SET March 12—Egban Shoreditch College, 13—Bromley Court Hotel, 16—Bristol Corn Exchange, 17—Soho Tiles, 18—Leicester 11 Rondo, 19—Farnborough, 20—Nottingham, 24—Soho Tiles, 25—Soldiers Green Refectory, 26—Portsmouth, 27—Camberley, 29—Southampton Concorde, 31—Soho Tiles.

SMALL FACES March 14-17—recording insert for U.S. TV's "Dick Clark Show", 18—Wellington Majestic, 19—East Ham Queen Mary's College, 25—Airkaldy Station, 26—Northwich Memorial Hall.

TRUTH March 18—Kirkfield Raitth and Whitburn Community Centre, 19—Perth City Hall, 20—Dundee Palais, 21—Arbroath Marine, 23—Dunfermline Kinema, 25—Bridges Of Earm Victoria, 26—Tynes Rex.

WHO March 18—Hasildon Locarno, 19—Stoke King's Hall, 23—Great Yarmouth Tower, 24—Crawley Starline, 26—Hinckley St. George's.

YARDBIRDS March 12—Hinckley St. George's, 14—Bath Pavilion, 15—Soho Marquee, 16—Brighton Top, 18—Hammer Smith, 20—Odeon, 23—Leeds Majestic, 26—Nelson Imperial, 28—High Wycombe Town Hall.

NEXT WEEK: BEACH BOYS KINKS BYRDS

The huge roar was not the sound of the Spion Kop, it was the sound of Stevie Winwood tearing his way through a crowd of yelling Liverpool fans outside his hotel. He welcomed the drink that was set out for him when he joined Spence, Dave Berry, myself and one or two others who had also run the gauntlet.

As it was prior to The Spencer Davis Group's Continental visit, the talk naturally turned to Continental pop—of which Dave is something of an authority.

"I must admit that my name's bigger on the Continent at the moment than it is here," he said. "It started when I was successful at a show in Knokke-Le-Zoute last June. Following that I had a tremendous amount of offers from Belgium and Holland, a lot of television bookings over there—and my stint at the Olympia, Paris, in March also stemmed from it. Since that time I've made about ten trips over there and had four records in the Top Twenty at the same time. I had five hit records—and even "Little Things" was a hit because they revived all my old records."

I wondered why Dave wasn't as big here as he should be. "I think it's because a lot of people have interpreted my act wrong," he said. "They've thought it too sinister and weird, which is how its come over on T.V.—but anyone who's seen me on stage will realise

it's not like that at all.

"Incidentally, the difference between British and Continental fans is that over there they tend to buy discs if they like the artist. They are more fans of the artist whereas in England they more or less buy because of a particular record — unless you're one of the top five.

Dave in the lion's cage

"One of the outstanding times was when I was locked in a lion's cage in Amsterdam — and there were 7,000 people battering away at it! "Still, things are great in England. We've found the same amount of work without a hit record for eight months. Our popularity seems to have reached a level where people genuinely come along to see us.

"I also think the British scene's great now. It used to be a closed shop but it's fairer now. Everyone has an equal chance of achieving success.

HOLIDAY

"When I go over to Paris for the Olympia show I'm also doing about four T.V. shows there. I come back to England for a week or two and then on to Belgium for T.V. I come back and join Herman's tour. Then I'm taking a little holiday. I'm hoping to go to Sweden, Finland and Germany in the summer — it's important to go over. As far as I'm concerned I have to do a big T.V. in these countries so people can see my act. I think that when people see a visual act it helps to sell the artist's records. A lot

of people underestimate these countries. You can sell a lot of records over there and find a lot of work.

"But the main thing for me is to get to America and I've re-applied for my visa. It's my major ambition and I'd like to go there sometime before summer. I think my visual act could go over well there.

"When I was refused a work permit last time I went out up I'm not in any rush and I don't mind waiting for things to happen. I don't agree with these people who have one hit record and want to rush everything. It's as if they're saying 'let's get everything while the going's good!'"

Dave isn't handsome in the conventional sense, but he has an intense, interesting face which would suit films. I asked him if any film offers had come his way. "Yes, as a matter of fact I've had a film offer from Holland. It's being negotiated."

Yes, it seems that Belgium and Holland have realised the tremendous star potential of the Sheffield lad who, although he is established in Britain, hasn't reached the heights he could.

BILL HARRY

"I want to see . . .

...MICK'S BIKE AND JOHN'S HOUSE!"

that's what MITCH RYDER told R.M.'s U.S. Correspondent MAUREN PAYNE

OVERWHELMED — that's Mitch Ryder and the Detroit Wheels over their fast-growing popularity. So we dined at the Beverly Hills Hotel and he said: "We played a concert with Gary Lewis and the Playboys in Delaware and were literally torn apart by the audience. Our clothes were ripped . . . unbelievable sight we looked."

There are five in the group. Mitch Ryder, 18, lead singer and tambourine man; Earl Elliott, 18, bass; Johnny Badanger, 18, drums; Joe Hubert, 20, rhythm; and James McCarty, 20, lead.

Mitch told me they were negotiating a trip to Britain this year. "But it's possible that a pilot film will be sent instead. We just don't want to travel to Britain until we're sure we'll go over big. So many Americans rush over there with only one hit behind them and they don't make any impression. We want to take our time — we want to become the number one group but internationally."

Asked what he looked forward to seeing in England, Mitch said: "Oh, the white cliffs of Dover, I think. And John Lennon's house. And I've had a secret longing to see the bicycle Mick Jagger had when he was younger."

A trifle different from the usual landmarks picked out, like Big Ben and the Tower of London.

Their group name? Said Mitch: "Well, Mitch Ryder is my real name so that's obvious. We picked Detroit Wheels because Detroit is our home town and is famous for the manufacturing of cars, so hence our name was born."

Later, Mitch said he hoped to start producing records in the near future and had started writing songs with lead guitarist Jim.

All the group are individually talented in their own right. John has written a collection of poems entitled "Poor Seagull." Earl studied commercial cooking and baking for a year and Mitch is interested in art and has already sold several of his paintings.

And they have a unique performance on stage. Joe tried to describe their act to me. "We all dance and tell jokes. But above all we are organised to look disorganised. Our sound is definitely geared towards the hearty rhythm and blues trend."

"Jenny Take A Ride" was the group's second disc. Their first record was called "Help" and was an original. Unfortunately, it was released two days before the Beatles' so it didn't stand a chance. The follow-up to their current hit is a Righteous Brothers' composition "Little Latin Lupe Lu," which is already climbing America's national top hundred charts.

I wondered if the boys wanted to make films. "We've had



MITCH RYDER in action in Hollywood

plenty of offers," said John, "but most of them consisted of small parts in beach movies. I want to play the part of a highwayman." He then demonstrated how he would go about holding up a stagecoach . . . until the waitress, flustered at the noise, begged for our table-party to calm down.

I asked Mitch if he had any prized possessions and he said: "The most prized is a piece of sheet music and record which was given to me by my father when I was eight years old. He was a singer and entertainer then on Detroit radio and he has helped and encouraged me a great deal with the group. I'll always be grateful."

Had the boys' outlook changed since they sampled success? Joe laughed: "Yes, but only financially. I hope I'm still the same. I go round with the same friends. I hate all this big-time stuff."

They obviously all have a bright future. Tours in the offing, possibly the trip to England and the Continent. And after our meal, we decided to look in a few of the nightclubs on the Sunset Strip before heading for home. As an afterthought, I asked Mitch what kind of girls he liked.

He said: "I love all kinds but my real weakness is English girls. Your'e English, aren't you?" he smiled. And I AM English!



CHESS MATES!

SO now it's chess taking over as a major pastime among the pop stars! What a quiet occupation for such a noisy business! It's only a few months ago that we were featuring the big names locked in mortal combat in judo clubs, or in bowling alleys. However, we now present leading chess-"mates" Gary Walker, locked in thoughtful clinch with Graham Nash of the Hollies—a group who never have to "pawn" anything these days. So happens honours are about even in the Nash-Walker clashes. One date had to be called off: Gary was ill, having injections for stomach trouble. Graham sent him a telegram: "Sorry about the chess game, but glad to hear you got the needle. The Nash." But he did add: "It's chess a joke, chess a joke!"—P.J.

THE NEWEST L.P.
FROM
JAMES BROWN

I GOT YOU (I FEEL GOOD)

I GOT YOU (I FEEL GOOD)
PYE INTERNATIONAL NPL 28074

DID MAGIC GIVE LOU HIS BIG HIT?

TYING up with the first full-colour picture of hit-making Lou Christie came my first Transatlantic telephone call to the amiable 23-year-old who has struck so hard with "Lightnin' Strikes". And Lou turns out to be a particularly interesting all-American boy type of character . . .

But he's firmly against the long-haired groups. "I don't wanna knock characters like the Rolling Stones, but among the lesser outfits I figure that if they have to concentrate on having specially long hair then they must be a bit scared about people concentrating on their musical abilities.

"Actually my big friends on the American scene are Len Barry and Gene Pitney. They don't have to have long hair. Mind you, there's a lot about the British scene that I like a lot, though I figure I've only worked with the Dave Clark Five so far. I know I'll be touring Britain, starting April 3, with the Small Faces—I dunno about them, but their name sure gives me a laugh."

DRAFTED

Though Lou has only just struck it rich in Britain, he had two hits in America before he went into the Army. They were "The Gypsy Cried" and "Two Faces Have I". He said: "Most of the guys had a shorter time in the Army when they were drafted, but I somehow got landed with the whole two year stint. I'll be honest—I wasn't too keen on the Army. I got to sing in one or two concerts while I was in, but mostly the authorities weren't too keen on the pop music scene. They preferred the community singing routine, like the old Stars and Stripes and so on. I just didn't feel I fitted into that pattern."

There is a theory abroad that Lou Christie made the charts by sheer magic! He explained to me: "I guess you know about my song-writing partner, Twyla Herbert. She's a good bit older than me, but collaborates on songs with me like a dream. But she is a genuine mystic. She has these visions about what is going to happen to me in my career. Like how well my records will do—and the funny thing is that it works just like she says."

BIG NAME

"So when I get to Britain, she's gonna meet all the other artistes on the show and then she's gonna say who is likely to do best. It's a fascinating business listening to her. She tells me that one day I'll be a big name in films—and I'm hoping her run of success doesn't come

**LOU CHRISTIE
talks to
PETER JONES
across the
Transatlantic
phone in this
exclusive
RM interview**

to an end with that prediction.

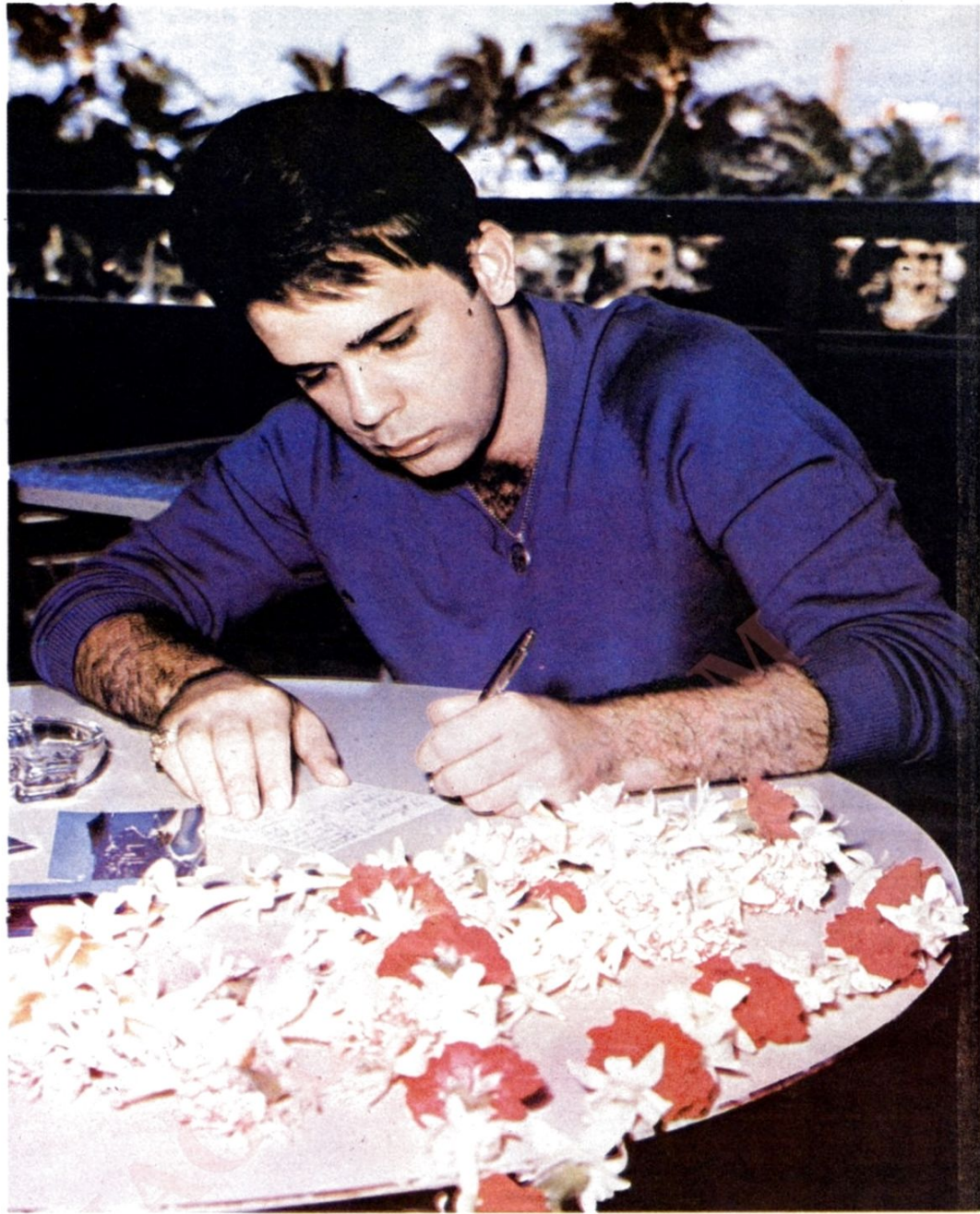
"Anyway, she says I'll be all right in my recording career. One day, maybe, I'll be able to mix up filming and recordings like Elvis Presley. I'd like to fit into that sort of mould, anyway. Must just say that it looks as if I'll be doing a film for MGM once the British tour is over—and I hear just a whisper it could be Nancy Sinatra in it with me. Incidentally, going back to the tour of Britain, I've not seen Spencer Davis but I knew his record 'Keep On Running, would be a hit in the States . . . and sure enough it's doing nicely right now."

DIFFICULT

"Getting a start in this business has always been difficult. I got my own ways of horning in on recording companies. I'd walk along a street, look for a name-plate saying it was the offices of a publisher or record company. Then I'd go straight in and say I had an appointment with the boss. I'd say: 'I know I'm not important, and I guess you've forgotten making the appointment, but anyway here I am'. And I'd get in and I'd start singing to them. It took a long, long time. But eventually something clicked and I got out on disc with 'The Gypsy Cried'."

"In those days, I was so keen on popular music that I didn't worry about getting any special preferences. But now I'm mad about Tamlamotown and I think that is the most consistent sound on records. Pity it doesn't mean a lot more in Britain because it's so good. The Supremes, I swear, are the best group in the business. Such great chicks and so good at their work."

Lou paused momentarily for breath. Said: "I read sometimes that I'm supposed to copy some other artiste



LOU CHRISTIE

or other, maybe Frankie Valli with the Seasons. I don't, you know, I've had this high-pitched voice a long time now. As a matter of fact, I don't like the idea of anybody deliberately copying anybody else.

COULD SELL

"I'm sure looking forward to meeting the British people and seeing something of the country. One day, I just know, I'm gonna have to make records in Britain, because that way you get the right stuff aimed at a specific market. In any case, I'm looking for all-British songs like, say, 'Lambeth Walk', that I can bring up-to-date and get into an album which could sell specially in Britain, but also in America."

A short pause for another lung refill. And Lou wound up by saying: "Tell all the people there who bought 'Lightnin' Strikes' that I'd like to send my best wishes. And I hope to see you all real soon."

JUST RELEASED

SPECIAL RELEASE!

VAL DOONICAN

Elusive butterfly

F 12358

BOBBIE MILLER

Everywhere I go F 12354

THE NEWS

The entertainer F 12356

THEM Call my name F 12355

LORNE GIBSON

A little lovin' light F 12357

THE MAGICIANS

Wet your whistle F 12361

JANIE FRANCIS

In Tahiti, Hawaii or Jamaica F 22362

FRANK CHACKSFIELD

and His Orchestra

Born free (from the film) F 12363

DECCA

45 rpm records

'WE TURNED NATIVE IN JAPAN!'



HERMAN at a recent London recording session.

says the Honourable Herman
to the Record Mirror's Richard Green

ANYONE who has ever tried to sneak a bottle of perfume or some whisky or a camera (good old Eric Burdon) past the Customs men will be able to imagine the kind of nonsense that went on when Herman was challenged about a piece of gold recently.

Returning from Japan, the Hermits landed at Manchester Airport. Among their luggage was a gold record presented by MGM in America for sales of "The Best Of Herman's Hermits" album.

"It was the size of a portrait," Herman told me on the phone from his Liverpool home. "If it had been a little one, we could have just got it past them. But with the front being all glass, we had to let them see it."

"When they asked me what the value was I said it was more valuable than five million record sales to me. I brought a painting in once and told them it was worth a million pounds!"

He went on: "They said I couldn't bring it in without paying duty on it. You're only allowed to bring in awards for literature, art or special feats. I asked him if he didn't think selling five million records was a special feat, and he started getting all snotty. He said he'd take it and see what it would fetch on the market. You could sell it for anything, but I said it was priceless. It's not all gold, it's just got a gold leaf."

"Harvey Lisberg, our manager, was mad with them. It was great. I don't know what's going to happen now. They'll charge us something I suppose, but MGM'll pay."

After touring Australasia with Tom Jones, the Hermits went on to Japan alone. And it was there that, according to Herman, a strange change came over the group.

"We turned pretty Japanese," he laughed. "We used to eat in all the Japanese restaurants sitting on the floor cross-legged and dropping our chop sticks all over the place. The record company gave us these jacket things like the blokes who pull these carts about wear. We used to walk about in them bowing to one another."

Herman continued: "The audience aren't at all mad. They're dead quiet during the number, but when you start talking they all scream! Hello, Susie, have you been to the market?"

Now it does happen that I often hear things and get a bit lost on occasions, but "Hello, Susie, have you been to the market?" seemed to be a little odd to say the least.

Before I went quite mad, Herman quickly said: "It's alright, I'm not talking to you. It's my little sister just come in."

Then he went back to talking about Japan. "We were in the dressing room and we could hear this group playing 'Satisfaction' over the intercom. We went out to see them and I fell about. They must have seen a film or something because every one of them was a Rolling Stone with a different face."

"One of them copied all Mick Jagger's movements. The only thing was they didn't have long hair. We get some funny looks. It was the way it used to be here when long hair started. I suppose they used to call us little white devils."

Herman is again shooting up the American charts, this time with "Listen People". But it won't be his next "A" side here.

"It's going on the 'B' side," he revealed. "The 'A' side is 'You Won't Be Leaving'. Mickie Most just came along and asked us to look at the song, so we did it. I couldn't remember 'Listen People' when it was released in America because it was recorded about eighteen months ago and I'd forgotten all about it."

Gerry's still a success without a number one

GERRY MARSDEN relaxed in the Club bar at Rediffusion's Wembley Studios, following a stint before the cameras with Ollie and Fred of "Five O'Clock Club."

"It's about nine months since I was really high in the charts — I think 'I'll Be There' was my last hit — but charts don't mean a great deal to me any more," he said.

"I'm pleased with everything that's happened to me during this time. I've had a summer season at Blackpool, a variety show at Shrewsbury, got married, appeared in cabaret, been over to Germany. In fact, I've earned more money in this time than when I used to get No. 1 records."

"When we're due to appear in cabaret for a week we spend about three days rehearsing. First we spend a day discussing the act, then we try it out to see if it will work and spend a further day polishing it. I really like rehearsing like this — it's done so much to widen my abilities. I even had to learn to dance for the summer season and we had our own choreographer."

"Yes my career is better, more solid because of the dancing, cabaret and the different things we've tried that have come off. We've had to graft, work on an act — it's essential — and have been practising like mad."

I asked Gerry if he thought there was any reason why his records hadn't sold as many as in the past. "Maybe it's because we've been recording songs which WE'VE liked, such as 'Walk Hand In Hand.' When we recorded that one teenagers in mind, so we'll see if that does better than the last one."

"I feel as if I've evolved into something different from a pop star, that I'm no longer known just for the rock and roll. I've learned to chat and think about in front of a camera, which I could never do."

"If this record became a No. 1 it wouldn't make any difference to the plans I've got. We couldn't get any better bookings than the ones we're getting. Since we haven't had any hit records, our fees haven't gone down and our bookings haven't dropped. We've been doing better than ever."

BILL HARRY

Ramsey Lewis —prediction '66



RAMSEY LEWIS TRIO

WHEN a pop artiste has that certain something to make him into a hitmaker then the most vital ingredient in his success or failure is the amount of exposure he gets. In other words, a performer can be great but the people have to hear him, become familiar with his style, or he will remain obscure.

Obvious, maybe, but it has rarely been so forcefully expressed as it was by Marshall Chess, 24-year-old vice-president, on a quick visit to promote his label's most fantastic seller, Ramsey Lewis.

Who? Ramsey Lewis. "The biggest American pop attraction. Yeah, I'd say he's bigger than the Tijuana Brass right now. I know what Ramsey sets paid for engagements in clubs and I doubt if anybody sets more. He's sold close to two million albums, 70 per cent of them in the last year. And one and a half million singles." Marshall speaking, of course.

But let's begin at the beginning which, in this case, was when Marshall was 13 years old. "In

those days the Chess company was much smaller and my father used to travel round the States, visiting dealers and selling LPs right out of his car. They were long journeys and he needed company so, in school holidays, I used to go with him.

"Now, you must remember I was raised with the blues. My father was selling Muddy Waters, Howlin' Wolf, John Lee Hooker and so on and he used to bring the discs home and play them. The sort of songs the Rolling Stones are performing today I used to hear when I was seven.

"Well, one day, about 11 years ago, we were in Nashville, Tennessee, visiting Ernie's Record Shop. I saw lots of white kids buying blues records. It was astonishing. I'd never seen anything like that before. It turned out that the kids were listening to a big Negro blues radio station, one of the first in

America. They were being exposed to the blues, and they accepted it.

"Nowadays, kids are in control, they run things. Ten years ago, it was a little different and if the average kid had brought home a blues record his parents would have been offended. That's all changed. Today even the parents are hip.

"I guess the British groups have helped this increasing acceptance of the blues. They started out copying, as the Stones did with 'Little Red Rooster', but now they're doing original things like 'Satisfaction'.

"One thing I'm sure of — people are fairly similar in their tastes in America and Europe, so if they like Ramsey Lewis in the States and on the Continent they'll like him here too when they've heard him. Teenagers like him as much

as adults. Negroes like him as much as whites. He's played on the R & B stations and on the 'good music' stations. He's not only musical, he's a very visual act. Watching Ramsey is as interesting as watching Mick Jagger. He's a good talker, an expert at setting audiences to sing along with the group.

"His method of making hits — and he's had three in a row in America — is to record an instrumental version of a number that was a vocal hit about six months back. It was his single of 'Something You Got' 18 months ago that started us thinking that maybe Ramsey had the ability to be a pop entertainer. With 'The In Crowd', which was released as a single off an LP in the hope of stimulating album sales, we knew within five days of release that Ramsey was a teenage pop artiste." Then came 'Hang On Sloop', which got to the top. Now there's 'Hard Day's Night' which went straight into the American Top Twenty.

RESTRICTED

"Ramsey, naturally is delighted by it all. In his very early days he was, perhaps, primarily a jazz pianist but for a long time he has been a popular entertainer and I don't like to see him restricted to the jazz category in your musical press. Whether or not 'Hard Day's Night' is a hit in England I am certain that Ramsey Lewis will eventually be a hit in this country. But he's a bit of a new sound here and needs to be heard more."

"To make us all Ramsey Lewis conscious, Marshall Chess has been talking to journalists and to the pirate radio stations. He is far from hostile to the pirates.

"They're the scariest thing that ever happened to the pop public in Britain. For the first time you are hearing relatively good records in quantity. Before, you had just the BBC tied down to a few hours of pop a week, and Luxembourg where virtually all the time was bought by record companies. Now, on Luxembourg the companies are naturally going to play ALL their merchandise, however horrible. And unfortunately about seven out of ten records put out are bad. The pirates tend to play only the successful ones — and there are some great records being made these days."

DAVID GRIFFITHS

EASED!

WILMA BURGESS

Baby
05954



45 rpm record

GOOGIE RENE COMBO

Smokey Joe's la la
AT 4076



45 rpm record

PAT SMITH & The Johnny Flynn Showband

Black and tan gun

MD 1033



45 rpm record

GREAT AMERICAN STARS OF JAZZ AND SWING ON LPs

Ella Fitzgerald

The best of Ella
—Vol. 1
© AH 16

The best of Ella
—Vol. 2
© AH 22

Peggy Lee

The fabulous
Peggy Lee
© AH 107

Black Coffee
© AH 5

Duke Ellington

Cotton club days
—Vol. 1
© AH 23

Cotton club days
—Vol. 2
© AH 89

Eddie Condon and his Orchestra

We called it music
© AH 100



12" MONO LP RECORDS

ACE OF HEARTS RECORDS PRODUCT OF THE DECCA RECORD COMPANY LIMITED, DECCA HOUSE, ALBERT EMBANKMENT, LONDON, SE1

man Jopling and Peter Jones new

Pet's new album is short of nothing



PETULA CLARK: "My Love." — My Love; Hold On To What You've Got; We Can Work It Out; Time For Love; The Life And Soul Of The Party; A Sign Of The Times; The Thirty-First Of June; Where Did We Go Wrong; I Can't Remember; Dance With Me; If I Were A Bell (Pye NPL 18141).

ONE of the few truly international British stars — Pet's current success is quite staggering. This English-language album is a sure-fire seller. But what's her secret? Well, there's a clever choice of material; a knack of coming across well at every kind of tempo; tremendous personality; great diction; a sense of rhythm; excellent phrasing! She's short of nothing, in fact. Excellent tracks here are "If I Were A Bell," "A Sign Of The Times," "We Can Work It Out" Happy in mood — and finely orchestrated.

★★★★

EYDIE GORME: "More Amor" — CBS BPG 62648.

IT'S EYDIE, once again, with the Trio Los Panchos, which means Spanish music, in the original language, and a sort of fiery vocal violence that comes off well. Maybe some will prefer Eydie on a general level, but she still comes through this Latin styling as a most distinctive singer. Samples: "Oracion Caribe," "Luna Lunera," "Cuatro Vidas." And so on.

★★★★

THE KINGSMEN: "On Campus" — Pye NPL 28068.

SAX-LED, five-strong group from the States, who fairly crash through a selection including "Annie Fanny," "Rosalie," "Hard Day's Night." Lynn Easton sings solo, mostly, and organ and hard-driving drums boost the sound. Remotely dated now, but still right for parties.

★★★★

AL CAIOLA: "Sounds For Spies And Private Eyes", (United Artists ULP 1115).

GUITAR star on a series of tough, rough movie and film themes—"Third Man," or instance, or "Man From U.N.C.L.E.," or "Fugitive." Highly skilled arrangements spotlighting a highly skilled guitar technician. Pulsating, brassy, brash, brisk... specially brassy.

★★★★

JAN & DEAN "Golden Hits" — Linda; Surf City; Honolulu Lulu; Drag City; Dead Man's Curve; The New Girl In School; The Little Old Lady From Pasadena; The Anaheim, Azusa and Cucamonga Sewing Circle, Book Review and Timing Association; Ride The Wild Surf; Sidewalk Surfin'; From All Over The World; You Really Know

How To Hurt A Guy (Liberty LBY 1279).

FOR all the surfing hippies this will be a blessing. Now they play all of the dead beat ultra-hip surf-sounds on one disc instead of a collection of beat-up 45's. Ranging from their Four Season-ish "Linda," the Chuck Berry-ish "Ride The Wild Surf" to their own-ish "Surf City," this isn't a bad party LP, especially if you're checking out the parties for surfer girls.

★★★★

VARIOUS ARTISTS "An Album Full Of Soul" (Stateside SL 10172).

SIXTEEN tracks from such kinds of soul as Clyde McPhatter, Lee Dorsey, Little Eva, Titi Turner, Gladys Knight, and several others. These aren't the best tracks they've recorded (all are from the Amy-Mala catalogue) but they make an interesting sound.

★★★★

KENNY BURRELL "Crash" (Stateside SL 10163).

GUITARIST Burrell is with the Brother Jack McDuff Quartet on this set, which is an ultra-swinging vibrant jazz album. Should appeal to many sections of the musical community, but try "Grease Monkey" or "Love Walked In" for sheer technical excellence.

★★★★

FRANKIE RANDELL: "At It Again" (RCA Victor RD 7740).

SWING singer helped out a lot by arrangements by Marty Paich. He's a personable stylist, even on a rather routine selection of songs, like "Hello Young Lovers" and "The More I See You." He phrases rather like Jack Jones but has a good full-toned voice. Sophisticated gear for late listening.

★★★★

rapid reviews

Trombone old-timer Pee Wee Hunt, with full orchestra, works through a bag of oldies on "Do Wacka-Do" (Music For Pleasure MFP 1059) and swings with every iota of his being. It's rag-time, but still up-to-date and it's a real foot-tapper. "Kings of Swing" (Music For Pleasure MFP 1069) is just what it says—features the monarchs of beat, like Joe Venuti, Bud Freeman, Bunny Berigan, Benny G, and Gene Krupa.

Dig Thelonius Monk? Then try "Monk Misterioso" (CBS BPG 62620), because the hammer-handed one has Charlie Rouse's tenor sax pulling out opposite-end stops. It's an "on-tour" recording, from Newport Jazz Festival, from "Village Gate" and so on. Mood-switching pianistics. Call an album "Gracie" (Music For Pleasure MFP 1067) and it's obviously all about Gracie Fields. Comedy songs, tough songs, sentimental songs, along with "The Lord's Prayer," British recording, from 1959, and entertaining. "Les Paul and Mary Ford" (CBS Realm RM 52302) is a set of songs like "Cheatin' Heart," "Makin' Whoopee," "Deed I Do" and so on, with the famous vocal guitar sounds swollen by chorus and big band. Beaty and interesting. Starts on "West Side Story" (MFP 1070) include David Holliday, luscious Diane Todd, Tony Adams, Pat Gogh, with the Allyn Ainsworth orchestra. Lavish settings for top show tunes.

"Two Cities Suite", by the Laurie Johnson Orchestra (Pye NPL 18136) splits pieces composed by Laurie into London one side, New York the other. Artistic and imaginative. And there's a sense of style, too, on "Songs For Latin Lovers", by the Ray Charles Singers (Pye Command PCL 886), romance in the Latin idiom. Mr. Acker Bilk and his lusty outfit tackle rags and blues on "Mr. Acker Bilk" (Marble Arch MAL 589), including rumbustiousness on "C.R.E. March," "Under The Double Eagle" It swings.

The Tony Hall Column



names & faces



Yardbird Paul Samwell-Smith came back from America enthusing about Bob Lind and two days later Jonathan King rang the RM with a similar mission. So they and Richard Green formed the Very Unofficial Show Biz Bob Lind Appreciation Society, helping push "Elusive Butterfly" chartwards. Bob left college after three years to concentrate on songwriting and says: "I've got a lot to say, mostly about the problems of those who are in love." The pushing management force behind Bob is Charlie Greene and Brian Stone who used to handle Sonny and Cher. Last time they were here, their singing duo performed amazing hit feats — and Bob arrived this week with a reputation and an eager audience.

Shrewd judges wonder, almost perpetually, just what Deke Arlon has to do to get himself a hit record. For instance, his Columbia release of "Hard Times For Young Lovers", some three weeks ago, was a first-rate disc, judged from any standpoint. Those who see Deke in his cabaret act are astonished at his versatility and his ability to put on a really good show. Those who see him regularly in the top-rated telly-series "Cross Roads" believe he has a fine future as a dramatic actor. Which all adds up to substantial talent, on a well-versed front. But somehow that hit record eludes him. Deke is philosophical about it all. He knows that he is building up useful reserves of talent and experience. And he also knows that fame built on just a quick one-shot hit record isn't really fame at all. You have to learn the business . . .



Girls in school uniforms mobbed Hedgehoppers Anonymous at the Ideal Homes Exhibition, in London—it was fan-worship gone mad. Trying to get at the boys, the fans clambered all over £2,000 Hammond organs, blocking the aisles, causing chaos. The original idea was for Radio London, in co-operation with Hammond Organs, to present a different pop group each day. Now the organisers have banned other pop stars from this particular stand. And it was revealed at the Exhibition, that John Stewart, the group's lead guitarist, has been secretly married for six months. He took his wife Christine to the exhibition in the hope of buying furniture for their new London flat . . . but the autograph hunters had different ideas.

"WHERE THE ACTION IS"—OVER HERE!



THE SPENCER DAVIS GROUP WITH STEVIE WINWOOD ON THE LEFT

WATCH out America. The biggest-ever TV invasion by British groups since the beat boom began is due any day now. And — bet this'll make you envious — it'll all be in colour! The mastermind behind it? Ace American TV personality, Dick Clark. For his current show — "Where The Action Is". Co-ordinating everything: Esther Phillips' manager, Jack Hooper.

Next Wednesday and Thursday, the biggest-ever all-star assembly of "name" groups will assemble at top secret "location" rendezvous. To mime to their current, and where possible, forthcoming records. Fifty to one hundred handpicked hip teenagers will be invited to attend the filming.

Imagine this line-up. Like a dream come true . . . provisionally, it includes the Walker Brothers, the Animals, Freddie and the Dreamers, Wayne Fontana, the Hollies, the Yardbirds, Them, Dave Berry, the Fortunes, Pinkerton's Assorted Colours, Spencer Davis Group, Paul and Barry Ryan, Gerry and the Pacemakers, the Moody Blues, Billy J. Kramer and the Dakotas, Unit Four Plus Two, the Small Faces, the Nashville Teens, the Zombies. . . Plus comparatively "new boys", Gary Farr and the T-Bones and the Measles, and Dave Dee, Dozy, Beaky, Mick and Tich.

Sorry. But I can't tell you where in London Dick Clark's action will be. Don't even know myself, it's so secret. But it should be a ball!

Probably the two most talented young male singers around are Stevie Winwood and Steve Marriott. In another era, Winwood would have probably been on the jazz scene. The more introverted of the two, he is a fine professional musician and sings the blues with amazing insight for one so young.

Marriott, on the other hand, is the most natural young extrovert I know. His modest enthusiasm just bubbles over. At the moment, he — and all the "Faces" — are writing like mad. Mainly for their forthcoming album. Steve told me: "I just can't stop, it's ridiculous. So many ideas, I don't have time to put them all down. No wonder I look so tired, I can't sleep. I get into bed and lie down. Then another idea starts buzzing around in my brain. And I have to leap out of bed and run downstairs to try it out before I forget it!"

The Faces have a fantastic amount to offer. Their image is one of the best — and most likeable — in ages. The kids can really identify with them. Musically, their ideas are healthily far-out. But what I dig is their sensible approach to records. "Sha La La Lee" if Kenny Lynch will bear with me, is basically a corny song. But the Faces' treatment is very clever. The first half of the record is extremely commercial. The second half is the Faces' real image. They know they have to please the public. But their "B" sides and album tracks will be much more like the way they really want to go. Who knows, the kids may dig the image so much, they might let Steve, Ptonk, Mac and Jimmy take them along for the ride.

Don't forget to watch James Brown on RSCG this week. And if you're lucky enough to get tickets, go to the concert. If you do go, try and leave your inhibitions at home. Because James Brown needs his audience to take part in the show. To really bring out his best performances. He's used to working to wildly enthusiastic coloured audiences. Don't let British reserve bring him down. Go along and have a ball!

THE FACTS OF LIFE: I did a gig in a ballroom the other night. On the outskirts of Birmingham. Drove up there with a pile of my favourite records. All the groovy ones. On the twin turntables they went. The Miracles, The Marvelettes, all the usual gear. "How do you like them?" I asked. Naively. "We want Elvis" was the reply. And "What's that funny word you use — 'hip'? What does that mean?" Oh, well, that's show business!!

On the drive back to town, I listened to the whole of Luxembourg's "Music in the Night". If you haven't heard it recently, do give it a try. Gone are the dreary old days of light music and LP tracks. The whole show is so much more hip these days. At long last, Chris Dennis, Johnny Moran and Stuart Grundy have a chance to play the field. With their new-found freedom has come new life. Sorry to hear that Chris and John are leaving. They've really come on a bomb. My thanks to all three for thoroughly entertaining shows.

I really dig the Yardbirds' new record "The Shapes of Things". And that Arabic instrumental part is a gas. Congratulations! The instrumental I've been using behind my Shell commercials on Luxembourg over the past few weeks is in the shops tomorrow. It's called "Smiley Joe's La La" by the Goochie Rens. The Combs Atlantic. I'm extremely sorry that Benny Green's "Late Night London" Redifusion show is coming off. Benny is the most unassuming, sensible and modest TV chairman of all. And by far the most human. He deserves another chance — and at least six months to establish the series.

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 THE BALLAD OF THE GREEN BERETS
1 (3) S. Sat. Barry Sadler (RCA)
- 2 THESE BOOTS ARE MADE FOR WALKING*
1 (3) Nancy Sinatra (Reprise)
- 3 LISTEN PEOPLE
4 (6) Herman's Hermits (MGM)
- 4 CALIFORNIA DREAMIN'*
1 (7) Mamas & Papas (A&M)
- 5 NOWHERE MAN*
11 (7) Beatles (Capitol)
- 6 19TH NERVOUS BREAKDOWN*
7 (3) Rolling Stones (London)
- 7 ELVISUE BUTTERFLY*
1 (4) Bob Lind (World Pacific)
- 8 LIGHTNING STRIKES*
1 (3) Lon Christie (MGM)
- 9 I FOUGHT THE LAW
1 (1) Bobby Fuller (Mercury)
- 10 HOMEWARD BOUND*
14 (4) Simon and Garfunkel (Columbia)
- 11 UP TIGHT*
4 (10) Stevie Wonder (Tami)
- 12 WORKING MY WAY BACK TO YOU*
11 (4) Four Seasons (A&M)
- 13 MY WORLD IS EMPTY WITHOUT YOU*
11 (8) Snappers (Motown)
- 14 BATMAN
14 (4) Markets (Warner Bros.)
- 15 LOVE MAKES THE WORLD GO ROUND*
28 (5) Dean Jackson (Carla)
- 16 THE CHEATER*
19 (5) Bob Kuban (Mercury)
- 17 DAYDREAM
25 (7) Lovin' Spoonful (Kama Sutra)
- 18 634-5789
27 (3) Wilson Pickett (Atlantic)
- 19 AT THE SCENE
10 (6) Dave Clark Five (Epic)
- 20 YOU BABY
29 (4) Turtles (White Whale)
- 21 HUSBANDS AND WIVES*
30 (3) Roger Miller (Smash)
- 22 CRYING TIME*
21 (9) Ray Charles (ABC)
- 23 BABY SCRATCH MY BACK*
24 (5) Slim Harpo (Excell)
- 24 WHEN LIKING TURNS TO LOVING
17 (6) Ronnie Dove (Diamond)
- 25 MY BABY LOVES ME
24 (4) Martha and the Vandellas (Gordy)
- 26 MY LOVE*
12 (9) Pamela Clark (Reprise)
- 27 WHAT NOW MY LOVE*
19 (4) Sonny and Cher (A&M) (Columbia)
- 28 SHAKE ME, WAKE ME*
— (1) Four Tops (Motown)
- 29 DON'T MESS WITH BILL*
14 (8) Marvelettes (Tami)
- 30 CALL ME
22 (6) Chris Montez (A&M)
- 31 SURE GONNA MISS HER
— (1) Gary Lewis (Liberty)
- 32 BATMAN
25 (3) Dean Martin (RCA)
- 33 WOMAN*
— (1) Peter and Gordon (Capitol)
- 34 SOMEWHERE THERE'S A SOMEONE*
34 (3) Dean Martin (Reprise)
- 35 LONG LIVE OUR LOVE
37 (4) Shangri-Las (Red Bird)
- 36 ONE MORE HEARTACHE
47 (2) Marvin Gaye (Tami)
- 37 MAGIC TOWN
44 (2) Vouss (Co & Ce)
- 38 BREAKING UP IS BREAKING MY HEART*
31 (6) Roy Orbison (MGM)
- 39 IT WON'T BE WRONG
40 (6) Byrds (Columbia)
- 40 TIME WON'T LET ME
— (1) Outsiders (Capitol)
- 41 IT'S TOP LATE*
— (1) Bobby Goldsboro (United Artists)
- 42 GET READY
49 (2) Temptations (Gordy)
- 43 TEARS
45 (2) Bobby Vinton (Epic)
- 44 I'M SO LONESOME I COULD CRY
— (1) B. J. Thomas (Scepter)
- 45 I WANT TO GO WITH YOU
50 (2) Eddie Arnold (RCA)
- 46 I SEE THE LIGHT
45 (6) Five Americans (HBR)
- 47 THIS CAN'T BE TRUE
— (1) Eddie Holman (Parlophone)
- 48 INSIDE LOOKING OUT*
— (1) The Animals (MGM)
- 49 THIS OLE HEART OF MINE
— (1) Isley Brothers (Tami)
- 50 UP AND DOWN*
— (1) McCoys (Bang)

*An asterisk denotes record released in Britain.



The Mamas and the Papas — number 4

TOP E.P.'s

- 1 BEATLES
1 Million Sellers (Parlophone)
- 2 NO LIVING WITHOUT YOUR LOVING
3 Manfred Mann (HMV)
- 3 ANDY WILLIAMS' FAVOURITES No. 1
7 Andy Williams (Capitol)
- 4 DODDY AND THE DIDDYMEN
5 Ken Dodd (Columbia)
- 5 THE SEEKERS
1 The Seekers (Columbia)
- 6 KWYET KINKS
6 The Kinks (Pye)
- 7 YESTERDAY
— Beatles (Parlophone)
- 8 YOU PUT THE HURT ON ME
4 Spencer Davis Group (Fontana)
- 9 BACHELORS
12 Bachelors (Decca)
- 10 MANN MORNINGS
9 Bob Dylan (CBS)
- 11 GOT LIVE IF YOU WANT IT
14 The Rolling Stones (Decca)
- 12 DONOVAN VOL. 1
15 Donovan (Pye)
- 13 FARLOWE IN THE MIDNIGHT HOUR
19 The Yardbirds (Columbia)
- 14 FIVE YARBIRDS
15 The Yardbirds (Columbia)
- 15 BEATLES FOR SALE No. 1
17 Beatles (Parlophone)
- 16 BEATLE CRACKER MUSIC
17 The Arthur Wilkinson Orchestra (HMV)
- 17 DYLAN
14 Bob Dylan (CBS)
- 18 MY NAME IS BARBRA, TWO
13 Barbra Streisand (CBS)
- 19 ANGELINA
— Joan Baez (Fontana)
- 20 IN SAN FRANCISCO
15 Tony Bennett (CBS)
- 21 MY FAIR LADY
— Soundtrack (CBS)

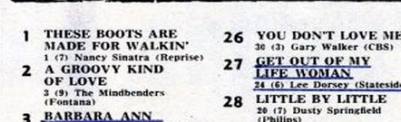
TOP L.P.'s

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

5 YEARS AGO

- 1 WOODEN HEART
2 Elvis Presley
- 2 WALK RIGHT BACK/EBONY EYES
1 Evert Brothers
- 3 ARE YOU SURE
2 The Allisons
- 4 THEME FOR A DREAM
4 Cliff Richard
- 5 WILL YOU LOVE ME TOMORROW*
2 Shirley
- 6 EXODUS
8 Frankie and Teicher
- 7 MY KIND OF GIRL
9 Matt Monro
- 8 RIDERS IN THE SKY
3 Ramond
- 9 LAZY RIVER
12 Bobby Darin
- 10 F.B.I.
8 Shadows
- 11 AND THE HEAVENS CRIED
14 Anthony Newley
- 12 WHEELS
12 Strina-Lanes
- 13 SAILOR
10 Petula Clark
- 14 SAMANTHA
14 Kenny Ball
- 15 CALENDAR GIRL
11 Neil Sedaka
- 16 MARRY ME
— Mike Preston
- 17 BABY SITTING BOOGIE
19 Buzz Clifford
- 18 WARPAIN
20 Brook Brothers
- 19 GOODNIGHT MRS. FLYNTSTONE
18 Philidown Men
- 20 WHO AM I / THIS IS IT
11 Adam Faith

BRITAIN'S TOP 50



- 1 THESE BOOTS ARE MADE FOR WALKIN*
1 (7) Nancy Sinatra (Reprise)
- 2 A GROOVY KIND OF LOVE
2 (9) The Mindbenders (Fontana)
- 3 BARBARA ANN
1 (1) Beach Boys (Capitol)
- 4 BACKSTAGE
4 (4) Gene Pitney (Stateside)
- 5 SPANISH FLEA
2 (10) Herb Alpert (Pye)
- 6 SHA LA LA LA LEE
3 (5) Small Faces (Decca)
- 7 I CAN'T LET GO
18 (3) Hollies (Parlophone)
- 8 19TH NERVOUS BREAKDOWN
2 (5) Rolling Stones (Decca)
- 9 MY LOVE
14 (10) Walker Bros. (Phillips)
- 10 THE SUN AINT GONNA SHINE ANYMORE
24 (2) The Beatles (Capitol)
- 11 TOMORROW
11 (7) Sandie Shaw (Pye)
- 12 INSIDE
12 (10) Animals (Decca)
- 13 YOU WERE ON MY MIND
10 (9) Crispian St. Peters (Decca)
- 14 LIGHTNING STRIKES
16 (11) Lon Christie (MGM)
- 15 THIS GOLDEN RING
31 (6) Fortunes (Decca)
- 16 MAKE THE WORLD GO AWAY
10 (4) Eddie Arnold (RCA)
- 17 SHAPES OF THINGS
28 (2) Yardbirds (Columbia)
- 18 JUPITER
14 (6) Stevie Wonder (Tami/Motown)
- 19 WHAT NOW MY LOVE
22 (4) Sonny & Cher (Atlantic)
- 20 DEDICATED
14 (10) Animals (Decca)
- 21 SECOND HAND ROSE
21 (6) Barbra Streisand (CBS)
- 22 BLUE RIVER
12 (13) Elvis Presley (RCA)
- 23 MIRROR, MIRROR
17 (9) Pinkerton's Assort. (Columbia)
- 24 LOVE'S JUST A BROKEN HEART
12 (9) Cilla Black (Parlophone)
- 25 GIRL
15 (9) St. Louis Union (Decca)
- 26 YOU DON'T LOVE ME
26 (3) Gary Walker (CBS)
- 27 GET OUT OF MY LIFE WOMAN
24 (6) Lee Dorsey (Stateside)
- 28 LITTLE BY LITTLE
28 (7) Dusty Springfield (Phillips)
- 29 WOMAN
49 (3) Peter and Gordon (Columbia)
- 30 YOU'VE COME BACK
25 (3) P. J. Proby (Liberty)
- 31 HOLD TIGHT
44 (10) Dave Dee, Doz, Beaky, Mick and Tich (Fontana)
- 32 MICHELLE
29 (6) The Overlanders (Pye)
- 33 SUBSTITUTE
— (1) Who (Reaction)
- 34 TROUBLE IS MY MIDDLE NAME
24 (4) Four Pennies (Phillips)
- 35 JENNY TAKE A RIDE
24 (2) Mitch Ryder and the Detroit Wheels (Atlantic)
- 36 MAY EACH DAY
40 (3) Andy Williams (CBS)
- 37 LIKE A BABY
27 (9) Len Barry (Brunswick)
- 38 GIRL
29 (6) The Truth (Pye)
- 39 I GOT YOU
12 (3) James Brown (Pye)
- 40 TAKE ME TO YOUR HEART AGAIN
44 (10) Vance Deary (Columbia)
- 41 I'LL NEVER QUITE GET OVER YOU
35 (5) Billy Fury (Decca)
- 42 FLOWERS
ON THE WALL
38 (3) Staller Bros. (CBS)
- 43 A MAN WITHOUT LOVE
— (1) Kenneth McKellar (Decca)
- 44 GOING TO A-GO-GO
18 (3) Miracles (Tami/Motown)
- 45 DON'T MAKE ME OVER
36 (8) Swinicki Blue Jeans (HMV)
- 46 634-5789
— (1) Wilson Pickett (Atlantic)
- 47 HAVE PITY ON THE BOY
29 (6) Paul and Barry Ryan (Decca)
- 48 ELVISUE BUTTERFLY
— (1) Bob Lind (Fontana)
- 49 NOWHERE MAN
— (1) Three Good Reasons (Mercury)
- 50 MY GIRL
37 (15) Otis Redding (Atlantic)

A blue dot denotes new entry.



The Small Faces — number 6

BRITAINS TOP R & B SINGLES

- 1 UPTIGHT
1 Stevie Wonder (Tami/Motown 545)
- 2 634-5789
4 Wilson Pickett (Atlantic 4072)
- 3 I GOT YOU (I FEEL GOOD)*
— James Brown (Pye 4359)
- 4 GOING TO A-GO-GO
2 Miracles (Tami/Motown 545)
- 5 HOLE IN THE WALL
6 Packers (Pye International 25343)
- 6 GET OUT OF MY LIFE WOMAN
3 Lee Dorsey (Stateside 485)
- 7 DON'T MESS WITH BILL
7 Marvelettes (Tami/Motown 546)
- 8 LOVE MAKES THE WORLD GO ROUND
12 Dean Jackson (Atlantic 4078)
- 9 BABY COME ON HOME
15 Solomon Burke (Atlantic 4073)
- 10 CAN'T YOU SEE (YOU'RE LOSING ME)
10 Mary Wells (Atlantic 4062)
- 11 MICHAEL
1 G.O.D.'s (Stateside 438)
- 12 THE PAIN GETS A LITTLE DESPER
20 Darrow Fletcher (London 10024)
- 13 HARLEM SHUFFLE
8 Bob and Carl (Sue WI 374)
- 14 MY GIRL
11 Otis Redding (Atlantic 4059)
- 15 SEE SAW
18 Don Covay (Atlantic 4056)
- 16 NEVER LEAVE YOUR BABY'S SIDE
— Martha & the Vandellas (Tami/Motown 459)
- 17 COMFORT ME
19 Carla Thomas (Atlantic 4074)
- 18 DANCE DANCE DANCE
— Tommy Duncan (Sue 4062)
- 19 HI-HEEL SNEAKERS
— Jackie Ivory (Atlantic 4075)
- 20 BABY SCRATCH MY BACK
14 Slim Harpo (Stateside 491)

BRITAIN'S TOP R & B ALBUMS

- 1 OTIS BLUE
1 Otis Redding (Atlantic 5041)
- 2 THE NEW LOOK
2 Fontella Bass (Bess 4571)
- 3 GOING TO A-GO-GO
4 Miracles (Tami/Motown 11024)
- 4 MOTORTOWN REVIEW IN PARIS
3 Various Artists (Tami/Motown 11027)
- 5 HERE I AM
5 Dionne Warwick (Pye Int. 2607)
- 6 FOUR TOPS SECOND ALBUM
— Four Tops (Tami/Motown 11021)
- 7 SOUL BALLADS
7 Otis Redding (Atlantic 5029)
- 8 TEMPTIN'
— Temptations (Tami/Motown 11023)
- 9 I'LL TAKE YOU WHERE THE MUSIC'S PLAYING
8 Drifters (Atlantic 5039)
- 10 HOUR
6 Wilson Pickett (Atlantic 5037)

polydor

BERT KAEMPFBERT

I'M BEGINNING TO SEE THE LIGHT

BM 56 519

THE IKETTES

NEVER MORE LONELY FOR YOU

BM 56 516

PATSY ANN NOBLE

HE WHO RIDES A TIGER

BM 56 054



THE FOUR PENNIES

Pennies pick corn for film debut

MIKE WILSH, blond-haired bass guitarist with The Pennies is an ideas man. Fortunately, he is also one to carry an idea through. He recently had a bass guitar made to his own specifications which the other boys refer to as 'the spoon', he had a daring swim suit made for a Manchester beauty queen—and he is currently working on a film script.

"A lot of people have tried to find a solution to the difficult problem of finding a script for a pop group, but I think I've got the answer.

"Almost everyone remembers the old Bowery Boys films—I think they bring more nostalgia than the Batman serial—and they provided laughs galore for millions of people. Unfortunately, the popular series had to be disbanded because the 'boys' became middle-aged men. However, I'm sure people missed their films, they made ideal second-features. In fact, they were more popular than the main feature on the same bill.

"Nowadays the only thing that's vaguely similar is the 'Carry On' series—and I think that the ideas I've got would give them a run for their money.

TORTURE CHAMBERS

"I've already approached a film company who have shown interest and I've nearly completed the first script. It's full of corn, of course—but a lot of popular comedies are—and it's got chase scenes, ghosts, old castles, torture chambers, everything thrown in.

"I believe The Pennies could take on similar personalities to The Bowery Boys in the films. You know, the bullying one, the stupid one, the straight one and the romantic one. We'd add something of our own personalities, too.

"The idea has already taken such a hold on me that I've already drafted ideas for several follow-ups. You know, 'Meet The Monsters', 'Go To Outer Space', that sort of thing.

"The beauty of it all is that the films can be made on a low budget, in black and white, and used as second-features. Nothing pretentious."

Yes, Mike is keeping his fingers crossed and hoping it'll be a case of 'Carry On Bowery Boys'.

In the meantime, The Pennies career has taken a turn for the better. Says leader **Lionel Morton**: "For some reason people looked on The Pennies as has-beens. Yet we'd had four top 20 entries and appeared regularly on T.V. and radio. I think it was something to do with the fact that we had a lot of bad luck last year, including my throat operation, which resulted in us not having a record out for a long time. "However, I'm glad to say that with 'Until It's Time For You To Go' entering the Top 20 and our latest release 'Trouble' selling well, the attitude is changing.

"We've got a tremendous amount of interesting work ahead of us and the future looks bright."

BILL HARRY

Dave Dee, Dozy, Beaky, Mick and Tich turned to the world of sport for the beat of "Hold Tight" and incorporated the rhythm of the clapping often heard at major football matches. (RM Pic).



BARRY FANTONI to play a pop singer in "Just Like A Woman" film with **Dennis Price** . . . why such exclusive parties at **Small Faces'** house? . . . **dee-jay Peter Aldersley** in America this month for TV and radio dates as a result of his weekly coast-to-coast broadcasts . . . even **Mick Jagger's** version of "As Tears Go By" is better than **Nancy Sinatra's** . . . what has **Norrie Drummond** got to do with **Rod Buckle's** shoes? . . . **Smokey Robinson** sent **Roulettes** a "good luck" telegram for their version of **Miracles'** "Tracks Of My Tears" . . . **Steve Darbishire** claims to be a **Druid** . . . if you're sick, don't give **El Freeloado** your phone number . . . **Checkmate Ken Street** has penned **Truth's** possible next single . . . **Bob Lind** studied theatre arts at college . . . "Hark" in Malaysia's top ten . . . **Peddlers** tipped to succeed **Luvvers** as

Lulu's backing group . . . in America, **Pete Best** has 48 singles out as **Best Of The Beatles** . . . **Peter Murray** considers **Liverpool** the best football team . . . **Four Pennies** make their cabaret debut at **Greasborough Social Club** in May . . . **Chris Farlowe** has signed a five-year songwriting contract with **Chappells** . . . the **Faces**, the Swedish group to tour **Finland** with **Herman**, due here soon . . . **Janie Marden** adopted as "star mascot" of the **City Of London Battalion Of Royal Fusiliers** . . . **Keith Goodwin** has moved offices to **71 Monmouth Street, WC2**, with new assistants **John Emery** (ex-Beat instrumental) and **Mike Gill** (ex-Boyfriend) . . . **Glenda Collins** starts **March 27** . . . **composer and singer Johnny Worth** now with **Pye's** a-and-r department . . . recommended **Alan Price Set's** jazz-inflated version of **Screaming Jay Hawkins's** "I Put A Spell On You" . . . watch out for **Birmingham's Deep Feeling** . . . **Radio London** have extended their air time until **2 a.m.** . . . according to a **BBC-TV** caption, **Derek Leckenby** is the leader of **Herman's Hermits** . . . **Kooba Siew Leatherwood** writing a book on the zany side of pop group life . . . should **Jim McCarty** enter the groups' dancing championships? . . . on his "My World"



album, **Eddy Arnold** revives the **Brenda Lee** hits "As Usual" and "Too Many Rivers" . . . **Brian Jones** likes the sound of church bells it is alleged . . . **Walkers** at the gallop again . . . after the **Animals** had performed "Inside Looking Out" on **Saturday Club**, **Brian Matthew** remarked: "I liked that, but then I never did have much taste" . . . belated congrats to **Keith Reff** and **April Liveredge** . . . fashion designer **Fiona Clive-Ross** opening a boutique in **Wood Green** next month in partnership with **Jim Davidson**, wife of **Dave Clark's** guitarist . . . **Jim Economides** has signed the **Fenman** for record production purposes . . . **Johnny Kidd** says he will consider quitting the business if his next single flops . . . **Les Reed** nominated for a **Grammy Award** for his backing on **Tom Jones'** "It's Not Unusual" . . .

NOW IN ENGLISH! THE No. 1 GERMAN HIT

MARBLE BREAKS AND IRON BENDS

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