

# Record Mirror

No. 291 Every Thursday. Week ending Oct. 8, 1966 Largest selling colour pop weekly newspaper 6d.



THE ROLLING STONES

INSIDE THIS WEEK'S RM, THE ONLY POP NEWSPAPER TO  
GIVE YOU THREE OR MORE COLOUR PIX EVERY WEEK,  
**Scott's triumph. Turner secrets.**  
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**Moodies exclusive. tour troubles.**  
**Supremes colour. Vaudeville. Band.**



# YOUR PAGE

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



## Oldies but Goodies

**FRANKIE LYMON** — he had a string of hits about ten years ago including one called "I'm Not A Juvenile Delinquent".

**KATHY GRAVES**; Secretary, Everly Brothers' Fan Club; Jackie and Phil Everly have a son — 7lb. 9oz, born New York City, September 9, 1966 — named Phillip Jason Everly.

**R. E. HOULT**, 43 Dane Crescent, Ramsgate, Kent: Anyone help me with a complete discography of Duane Eddy records, listing American releases as well? And how can I get in touch with Duane's fan club, if any?

**MAUREEN ALEXANDER**, 39 Coniston Road, Stretford, Manchester: Been reading a survey of top ten places in pop for the first half of 1965 — Seekers, Sandie, Beatles, Cliff, Rolling Stones, Animals, Kinks, Them, Marianne Faithful, Herman. Now the Kinks, in Record Mirror, are number one — shows how they have increased popularity.

**RIGHTEOUS RICK WINKLEY**, 30 Terry Street, Nelson, Lancs: How unfair can they get? A new Royalettes' single was coupled with a track which was a previous A side by the same group and released here less than twelve months ago. Grossly unfair, considering there's 25 unissued Royalette tracks in the States on albums.

**MARK AITKEN**, Secretary Brenda Lee Fan Club, Hilldrop, Bio Norton, Diss, Norfolk: What a pity we can't have the opportunity of seeing Brenda again — the world's greatest female performer. She draws tremendous

crowds in America — but I know she desperately needs another hit here to create demand for another British tour and TV appearances. It really is up to the deejays to give her more air-space — come on and give her a real chance with her next single.

**ROBERT CLARK**, 11, Salvessen Gardens, Muirhouse, Edinburgh, 4: As a Dylan Disciple, may I say that he is the world's best poet, composer, singer and instrumentalist of ANY kind of style — folk, blues, pop, rock or anything.

**ADRIAN O'CONNELL**, aged 14, 10 Maine Crescent, Lutworth, Rugby, Warwick: Everyone knows the British pop scene is stagnant so why not take a tip from America and give groups like the Critters and the Association a chance. If there are better records than "Younger Girl" or "Mr. Dearly Sad" or "Along Comes Mary" or "Cherish" — well, I haven't heard them.

**MIKE TABANA**, 18 Tigne Street, Silema, Malta: So Terry Escott has 120 different Beatle recordings. I have 284 different Elvis Presley recordings and 109 different Beach Boy ones. I buy all they make, giving precedence to King Presley.

**CLAIRE WINSTON**, 40 Wentworth Road, London, N.W. 11: After praising Beverley to the skies, hasn't Tony Hall gone mad? Surely this is the same girl I remember singing terrific blues

around the London folk clubs? If so, why on earth give her a silly five-line jazz-pop song like "Happy New Year" as a first record instead of letting her use her fantastic blues voice on one of the traditional songs she used to sing.

**J. D. SMITH**, 90 Lichfield Road, East Ham, London, E. 6: I've every copy of Record Mirror since it went into colour in 1963 — Just haven't got room for them all now, so would anybody like them?

**HUBERT GRAVE**, 4591 Halen, Germany: After getting my picture in Readers' Club, I've had over seventy letters. Couldn't answer them all. But is there anyone else wanting pen-friends in Germany? If so, send your names and addresses and I'll hand it over to a suitable "partner". Record Mirror is the world's greatest pop paper.

**Mrs. D. M. DALE**, 6 Barnetts Road, Leigh: How nice to see Matt Monro in the LP charts again. His latest album is superb, surely our finest ballad singer. And true professional — see him in cabaret at the Savoy.

**JANET KIRBY**, 6 Second Crescent, Gloucester Avenue, Slough, Bucks: Anybody got a copy of Tony Orlando's "Bless You" or the Everly Brothers' "Temptation"? Please help.

### TAMLA TRUTHS

I DID a double-take at the reported comment of Tamla-Motown's Mr. Barney Ales, via the Tony Hall column. Tamla just beginning to happen over here? Where has Mr. Ales been for the last two years. What about the staunch members of the Tamla Appreciation Society who remained loyal when TM became no longer the "in" thing and was almost a dirty word. What about the fella who coined the name, the guy who is known as the authority on R and B in Britain? Dave Godin. He's still unofficial front office for Motown despite TM having wrested the reins from his capable hands to form separate fan-clubs for the top eight acts. I organise the Four Tops Appreciation Society. But... I have to rely on Record Mirror for information about Tops' records. So do the other fan-club secretaries. We can't help feeling that Tamla is selling us up the river. And when they sign Wayne Gibson because he has a "good coloured sound" — what colour... Green? When will we get Diddy and the Diddymen — Wynne, 50 Tudor Close, Dartford, Kent.

### COPYCATS?

ANYONE noticed the amazing similarities of the careers of Britain's two top groups? When the Beatles started happening, one gimmick was their hair — and then the Stones appear with even longer hair. The Beatles then had two members who wrote songs. Bingo — a little later we see the emergence of the Jagger-Richard team. Time goes on and the Stones lose their R and B group tag and release singles of only their own material, like the Beatles. The Stones then finally make it in America as the Beatles did before them. The Beatles break new ground with Paul doing a solo recording with a semi-classical string quartet backing. Up comes Mick with a solo recording to a similarly styled backing — a 'B' side here. The Beatles release "Rubber Soul", their first album of self-composed songs — the Stones follow with "Aftermath". The Beatles use brass on "Revolver" — the new Stones single has brass on it for the first time. And there are other things like those "sick" pictures! — Ron Turnbull, 57 Paisley Drive, Edinburgh 8.

James Craig: I've a feeling this reader will hear a lot more about this subject.

I UNDERSTAND the Dot company of America is undertaking to reissue various singles and possibly LP's every four to seven years following upon the "revival" of sales of the Surfari and "Wipe-out", originally a hit in 1963. Any chance of British companies doing the same? I can think of numerous records which could easily become top twenty material again — and possibly even some of the "flops" could be successfully revived and plugged. I'm specially remembering the Teddy Bears, Poni-Tails, Chordettes, Danny and the Juniors and Frankie Lymon and many more. Some companies just can't wait to delete anything which stops selling for a while. Thank heaven for Decca, who continue to supply some hit singles from as far back as 1956. — A. RAY, 85 Sheldon Road, Edmonton, London, N.18.

### COCHRAN'S TRIBUTE

DO hope Peter Jones doesn't get any angry letters because of his comments on Eddie Cochran's "Three Stars". In my humble opinion, it is a shocking song — and the fact that Eddie sings it doesn't change that. However, his sincerity more than makes up for this. Eddie was due to catch the plane in which Buddy Holly, Big Bopper and Ritchie Valens were killed. He called it off because he had to collect some laundry. Buddy was one of Eddie's closest friends. As Sharon Sheeley said at the time: "When Buddy died, Eddie felt as if he had lost a brother". Ritchie was also a close friend... they appeared in Alan Freed's film "Go Johnny Go" together. And some believe Big Bopper did the spoken parts on



**EDDIE COCHRAN**

most classic "Summertime Blues" — but I can't check this. So later Eddie re-recorded "Three Stars" as his own personal tribute to three talented friends. The disc was recorded privately, never intended for release. I don't think it unworthy of release as it is rather a collector's item. But I don't think it should have been the 'A' side. My suggestion for Eddie's next: "You Ain't Gonna Make A Cotton Picker Out of Me", from the "Untamed Youth" film. — Andrew O'Neill, President, Eddie Cochran Appreciation Society, 104 Collingwood Street, Coundon, Bishop Auckland, County Durham.

James Craig: Peter Jones HAS had quite a lot of angry letters as it happens. He remains unrepentant.

### MUTILATED?

I THINK Billy Stewart's fantastic "Summertime" has been mutilated. The complete version, on the Continent and in America, runs for only just four minutes. But now it has been cut for Britain to two minutes 36 seconds — and has an unnatural jump 1 min. 23 seconds from the start and doesn't include the wildest and best part. This seems a Scrooge-like policy. — Anthony J. Lang, 31 Lordswood Gardens, Bassett, Southampton.

### STARS & STRIPES

SEEMS to me that some readers don't fully understand the American scene. How can it be said that the coloured artist is losing popularity when Billy Stewart, Stevie Wonder, Lee Dorsey, the Temptations and the Four Tops have their biggest hits in ages, plus the Supremes at number one. Wilson Pickett had his biggest hit with a song that everyone thought played out. Can it really be felt that the British new wave artistes can compete against America's own Love, Byrds, Count Five and Spoonful? Remember this: if a record is good it will almost always make it in America — but if you follow up with rubbish it will be replaced by another good record from a new group. Worth watching are the 13th Floor Elevators and a great "You're Gonna Miss Me" and on the R and B scene a fantastic version of "Day Tripper" can be found by the Vontastics. — Gordon Dedman, 19 Landon Road, Rowner, Gosport, Hants.

## Record Mirror

EVERY THURSDAY

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

# SCOTT WAS THE HIT ON WALKER TOUR FIRST NIGHT

ARRIVING late for the opening night of the Walker Brothers tour (at East Ham, what do you expect?) I was ushered courteously into my seat amidst the sounds of real 'Batman' recordings and all the Gotham City sounds.

I discovered later that it was a group called the Montanas, who were clowning about in a most professional fashion, using Batman costumes and a comic dynamic duo-type plot. After various musical interludes including an excellent impersonation of P. J. Proby, the group sang their new record, which was a let-down after their comedy routine. Title: "That's When Happiness Began".

Then came Dave Dee, Dozy, Beaky, Mick and Tich amidst great shrieks and wavings of arms, legs and other parts of the female body after their multi-coloured entrance, made even more garish (if humanly possible) by a grotesque use of stage lighting. They sang and played their way through several mediocre numbers, and then played "Hold Tight" and "Hide-away" much to the delight of the audience. All the time Dave Dee was strutting around the stage making movements and gestures, which even in these enlightened days were in questionable taste and which did not even seem to have the desired effect upon the female members of the audience. Most of the blokes in the audience were collapsing with laughter and guffawing "Oh No!". Then the curtain went down, and came back up again in double quick time before the clapping died down, and of course the strains of "Bend It" rent the air.

After the interval the Quotations went on and were instrumentally very good. Their vocalist was a bit drowned by all the brass, which made up for lack of noise from the audience. Which all goes to prove that the difference between a group that gets noise from the audience and one that doesn't is precisely a hit record.

The Trogs made their triumphant entrance still dressed in the same striped jackets, and looking like something from "Jailhouse Rock". Also their stage movements seem to owe a lot to Elvis, as both guitarists do the big knee-trembling bit. The act wasn't bad, although "Wild Thing" and "A Girl Like You" didn't sound as good as the Trogs can do them on occasions. But their version of "I Can't Control Myself" was their best number. Chris Britton was leaping about like an old-time rock guitarist, but the gentleman controlling the spotlight steadfastly refused to shine it on him.

When the "We Want Scott" cries had died down, the Walker Brothers came on and did more fast numbers than you might expect. "Land Of 1,000 Dances", "Tossin' and Turnin'", "Saved" and of course "Everything's Gonna Be Alright". But it was when Scott started getting moody and sang "I Need You" and "Another Tear Falls" that the mad rush towards the stage began. On the fast songs, John was very entertaining, and his movements were better than Scott's. Gary left his drums and leapt about the stage for "Twinkle-Lee", and went down quite well. Actually, Scott was in good vocal form and talked more to the audience than anyone else on the tour.

Although Cloda Rogers was billed to appear she didn't. This was because of having insufficient time to rehearse with the Montanas, who were scheduled to back her instead of the Quotations, who were originally to be her backing group. Cloda did appear at Leicester, but it was decided that she wouldn't be on the rest of the tour due to all the misunderstandings.

NORMAN JOPLING

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# OH NO! but it's really oh yes as the Troggs notch up 8 million sales!

FOR Larry Page, Chelsea soccer supporter and a man of all trades in the music business, things never seem to go wrong. For Dick James, former singer and now millionaire music-publisher of all that Beatle catalogue, ditto holds true. And together they've created Page One Records, distributed through Philips Records.

And their trump card so far is obviously labelled The Troggs. Two top hits so far with "Wild Thing" and "With A Girl Like You", they look like getting their hat-trick with "I Can't Control Myself." So there they were, at a Page One launching ceremony . . . Larry and Dick and the Troggs.

We learned about the other artistes signed to the label. Stop - press signings were Bobby Solo, the young Italian who has sold over four million copies of his hits on the Continent; and the Graham Bond Organisation, who have been bigger on LP's than singles here, but hope to rectify matters ere long.

And the others were Toni Carroll, 16 - year - old from Wales, a five-foot half-pint with a strong vocal style; The Chants, five - strong vocal harmony group in the Drifters' tradition; Bella and Gunnel; The Trend, five-strong group; Lee Drummond one-time demo-disc singer; The King Brothers, long-established trio of musicians and singers; the Larry Page Orchestra, usually featuring alto sax; Col Garnet, a musician who supervises the Page One Sessions; Giorgio, first of the foreign artistes to come out on the label—title is "Full Stop."

We heard that Page One will be distributed throughout the world. We heard Philips' boss Leslie Gould say that it



THE TROGGS seen with their manager Larry Page, and music publisher Dick James, with their gold discs. (RM pic).

was six months ago that Larry Page first asked that the Troggs be given a chance. "We gave them the chance. Now they've sold eight million records throughout the world."

We heard Dick James say that Larry Page was the big influence on the company and that he felt very proud of this "launch." And we heard Larry Page say: "I KNEW the Troggs had what it takes. I also knew that we should form our own company. The Troggs are genuinely friends of mine. . . they simply haven't changed. Normally you get a new artiste and they call you Mr. Page. In a few weeks, it's Larry. After that, it's 'Hey, YOU'. The Troggs just don't change."

We saw a swift exchange of Gold Discs to mark the

Troggs' successes. And we read that: "Page One are now proposing an enterprising new scheme whereby amateur talent scouts can put the wheels of showbusiness in motion for their "finds" simply by phoning a number and letting the company know of their discoveries . . . for which the talent spotter will be guaranteed a split commission should the artiste make the grade."

### WORLD TOUR

And I heard Trogg Reg Presley tell me about their world-touring plans for the next year or so. First a six-week tour of Britain, which started on October 1. Then a tour of Scandinavia from November 21 to December 1, then Germany and Holland from December 4 - 11. A visit to France for concerts

from February 4-12, then immediately afterwards a tour of Australia, New Zealand, Japan and Singapore.

We heard Larry Page reveal: "I've talked to Reg Presley about the lyrics of 'I Can't Control Myself' and he tells me they are not meant to be sexy. He also sang over the words of the follow-up in the cab coming over . . . and, brother — we're in-dead trouble!"

I heard Reg Presley say something VERY like "Hey, YOU" to Larry Page as he bundled his Gold Disc into Larry's arms.

And that was about it. Another label established. With an immediate hit in the shape of the Troggs. As I was saying, Messrs. James and Page simply can't go wrong!

PETER JONES

## POLICE, VIOLENCE, SMASH-UPS SEEN BY PETER JAY



Still all happening on this mammoth Rolling Stones and Ike and Tina Turner tour . . . even if some of the happenings are due to circumstances beyond our control, as those blokes say on television.

Like at Stockton, when some of the travelling arrangements went wrong and we went through the first half of the first house without even a sign of the Stones OR The Yardbirds. Dunno what went wrong, but the New Jaywalkers and I had to go back during the second half . . . and Ike and Tina also made a re-appearance. The Stones got there with 20 minutes to go, roared straight on stage—and the fans were relieved. Bedlam reigned, as ever! What would have happened if they hadn't made it . . . that's what worried us!

Or there was the Glasgow scene. Now the police gentry there are pretty tough—they probably have to be to cope with the riots. But the Yardbirds' road-manager, John, really walked into trouble. All he was trying to do was get into the theatre after the show to collect the Yardbirds gear. But the police nabbed him and said he would be nicked if he went on in.

We all leaped out of the coach and said he was with the show. No joy. He ended up in the Black Maria. Spent the night in jail . . . and had to fork out a fine apparently for disturbing the peace. And if that wasn't bad enough—the poor guy got nicked again the next day for speeding.

This travelling bit is the hardest of touring. The Stones,

or two of 'em anyway, were involved in a smash-up going off from Glasgow. It was Bill Wyman's new Mercedes that took the punishment; he reckons it is pretty well a write-off. Seems there was already an accident on the road and his car got caught up in it. Luckily the other Stones were following close behind, and so about 10 of them carried on the journey in the same car.

And Ike and Tina, who used to come on the coach with us, now travel by their own private hire-car. I suspect it was the regular starting at eight o'clock in the morning that put them off the coach!

Funniest thing yet happened in the Blue Boar, that well-known watering-hole on the M1. We were all in there, along with the Ike and Tina Turner band, all chatting about the tour. Up comes a lady who latched on to Long John Baldry and asked him: "Are you a show?" "Yeah," said Long John, "yeah, we're touring." The lady looked puzzled. Then the old eyes lit up . . . "Don't tell me; I know. You're the Black and White Minstrels. I think you're smashing." Collapse of long thin party!

Just remembered something else about Glasgow. Lots of strange people got on our coach, refusing point-blank to get off. Turned out they'd been told it was the coach to take them to the airport.

Up at Newcastle, the recording blokes came in again to record the Rolling Stones "live". Add the stuff they get there with the material already recorded at the Royal Albert Hall and I'd say they have got the makings of a brilliant LP or something. But trouble was, they parked all their equipment in the dressing-room we were sharing with the Yardbirds. We had some hours to spend just doing nothing backstage, and it wasn't so easy to relax when all that gear was piled around us.

We have a break of a few days a week. But some of the venue highlights will be coming up at the end of this week. I'll be doing my homework for you after the show on Sunday—let you know how everything goes in next week's Record Mirror.

Cheers, PETER JAY.



Sharon Joss, age 19, 51 Balgonnie Crescent, Aberdeen, Scotland. Stars—Nina Simone, Mose Allison, Alex Harvey, Georgie Fame, Ray Charles, Joan Baez. Hobby and interests—Drawing, painting, playing guitar, the occult. Ambition to travel the world.



Marie-Louise Schlegel, age 15, Pappersbruksallén 17, Örebro, Sweden. Stars—Beatles, Stones (Keith), Animals, Pretty Things, Downliners Sect, Tages (a Swedish group). Interests—Boys with long hair, mod clothes, good R & B, Modern art. Hobby—drawing.

## READERS' CLUB



Brian Falvey, age 16, 29 Pewton Grove, Ramsden Estate, Orpington, Kent. Stars—Elvis, Dusty, Beach Boys, Troggs, Lovin' Spoonful and other R-B groups. Hobby and interests—Gardening, chess, letter writing, reading Record Mirror.



Laurie Mann, age 19, P/069847, 9 Mess, H.M.S. Arethusa, B.F.P.O Ships. Stars—Otis Redding, Wilson Pickett, Junior Walker, Stones, Manfred, Lee Dorsey. Hobby and interests—Girls, clothes, records, dancing, in that order.



Henry Küller, age 22, Zebra 27, Okr. Beroun, Czechoslovakia. Stars—The Beatles, Dalida, Brenda Lee. Hobby and interests—Collecting records and post cards.



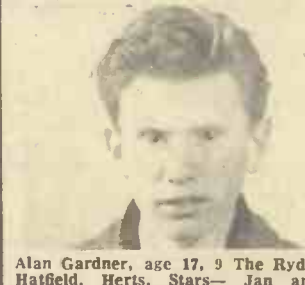
Maria Hudowska, age 18, Lodz 7, ul. Mita 5/6, Polska. Stars—Stones, Troggs, Animals, Dylan, Kinks, Yardbirds. Hobby and interests—Collecting records.



Hilary Jones, age 21, 141 Devonshire Road, Forest Hill, London, S.E.23. Stars—Bob Dylan, Joan Baez, (traditional jazz), Ken Colyer. Hobby and interests—Art, psychology, walking, folk music clubs.



Doris Saint, age 16, 28 Chinnam Ave., Hindley Green, Nr. Wigan, Lancs. Stars—Walker Bros.; Stones, Beatles, Dylan, Kinks. Hobby and interests—Mod dancing, boys, pop groups.



Alan Gardner, age 17, 9 The Ryde, Hatfield, Herts. Stars—Jan and Dean, Beach Boys, Crickets, Johnny and the Hurricanes. Hobby and interests—Bridge, and cards generally, and anything else but fishing.



Witold Bugalski, age 18, Bytom, 19 Chrzanowskiego Street, Poland. Stars—Beatles, Alan Price Set, Small Faces, Troggs, Lovin' Spoonful, Georgie Fame, Hollies, Animals, Kinks. Hobby and interests—Sports, pop music, collecting records, reading, matchbox tops.

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### fan clubs

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GEORGIE FAME fan club. Secretary, 47 Gerrard St., W.1. 1029

ROLLING STONES FAN CLUB, 63-69 New Oxford Street, London, W.C.1.

JIMMY JAMES AND THE VAGABONDS Fan Club.—S.a.e. Wendy Young, 92 Offord Road, N.1.

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### dances

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# ERIC—FIRST SOLO SINGLE ON DECCA

ERIC BURDON'S first solo single is released by Decca on October 14. It is titled "Mama Told Me Not To Come". Out the same day is Cilla Black's new Parlophone disc, "A Fool Am I". The Yardbirds' newie on Columbia is called "Happenings Ten Years Time Ago" and on CBS the Byrds sing Jim McGuinn's "Mr. Space-man".

P. J. Proby returns on Liberty with "I Can't Make It Alone" and the Ivy League harmonise on "My World Fell Down" (Piccadilly).

Other October 14 releases include: LONDON — Julie Monday's "Come Share The Good Times With Me", the Ikettes' "Whatcha Gonna Do" and the Unknowns' "Melody For An Unknown Girl".

CORAL — Marvin Smith's "Time Stopped". RCA—Hank Locklin's "The Last Thing On My Mind" and the Monkees' "Last Train To Clarksville".

DERAM — the Gibsons' "Two Kinds Of Lovers" and Barry Mason's "Over The Hills And Far Away". STATESIDE — James and Bobby Purify's "I'm Your Puppet".

VERVE — Walter Wanderley's "Summer Samba" and Janice Ian's "Society's Child". HMV — Gilbert Becaud's "What Now My Love". UNITED ARTISTS — the Easy Beats' "Friday On My Mind".

COLUMBIA — the Fingers' "Take Me Where The Music's Playing", Russ Conway's "Celebration Day", Steve Race's "Pavanne", John's Children's "The Love I Thought



THE ROLLING STONES seen with Decca executive Mr. W. Townsley at a reception given for the boys to mark the tremendous number of LPs sold in America. The gold discs — and they had one gold disc per million dollars worth of sales — were in great quantity! The boys records are issued in America under the London label, which is Decca's U.S. outlet for many of their hits.

I'd Found" and the Herbal Mixture's "A Love That Died". PARLOPHONE — Frankie and Johnny's "Climb Every Mountain". FONTANA — Cleo Laine's "There's Nothing Left To Say", Alan Haven's "Summer Samba", Dal Francis's "Almost Persuaded" and Mike Quinn's "Someone's Slipping Into My Mind".

PHILIPS — Jerry Lee Lewis's "Memphis Beat", MERCURY — Karen Young's "I'm Yours, You're Mine" and Lesley Dawson's "Just Say Goodbye". CBS — the Powerpack's "It Hurts Me So" and the Situation's "Now". POLYDOR—the Sugarbeat's "Alice Designs". ATLANTIC — Eddie Floyd's "Knock On Wood" and Herbie Mann's

"Philly Dog". PICCADILLY — Jimmy James and the Vagabonds' "Ain't Love Good Ain't Love Proud". CHESS—Fontella Bass's "Safe And Sound". HICKORY — Bob Luman's "Come On And Sing". PARKWAY—Jerry Jackson's "It's Rough Out There". VOGUE—Line Et Willy's "Pour-quoi Pas Nous".

## JERRY LEE LEWIS CONCERT DATES

JERRY LEE LEWIS will play only one London date during his visit to England—at Wimbledon Theatre with Lee Dorsey and Cliff Bennett and the Rebel Rousers on November 7.

He arrives on October 14 and two days later begins a week doubling at Bradford Lyceum Rainbow Club and Guiseley Paradise. Then he plays Newcastle Dolece Vita and South Shields 11 Latino (October 23 week), Middlesbrough Marimba and Stockton Tito's (October 30 week) and Birmingham Hippodrome (November 6).

## DENNY LANE QUILTS MOODIES

Denny Lane has left the Moody Blues to pursue a solo career. He will be recorded by Denny Cordell, who has a-and-r'd Moody Blues numbers, for the newly - formed Deram label.

Lane said: "I want to make solo records and I'll be cutting some tracks within the next couple of weeks. We hope to have a single out shortly."

Moody Blue Ray Thomas told the RM: "Denny left on Saturday and we're not sure yet what we're going to do. We're waiting to see Brian Epstein to talk things over with him."

Lane is a founder member of the Moody Blues and sang on their No. 1 record "Go Now." Bass player Clint Warwick recently left the group for personal reasons and was replaced by Rod Clark.

## TROGGS TO VISIT U.S.A.

The Troggs are likely to undertake their first tour of America in either December or January. Manager Larry Page files to the States on Sunday to negotiate terms.

He revealed this week that an offer of a quarter of a million dollars had already been received for the Troggs to visit the U.S.

After their tour with the Walker Brothers and Dave Dee and Co., the Troggs will spend ten days in Sweden from November 21 and then two weeks in Germany. Prior to their leaving, they play Worthing Pier (17), and Twickenham St. Mary's (College) (19).

They are also being negotiated for concerts in Australia and the Far East next February. The visit would follow a seven-day engagement in France from February 7.

Their new hit "I Can't Control Myself" was pulled off Rediffusion's "Five o'clock Club" and some BBC-Light programmes recently due to "unsuitability".

Page told the RM this week: "One producer decided not to play it and because of one programme, the others followed. But it's all stations go now, we've got every plug in the book."

"I can understand 'Five o'clock Club'. With kiddies' programmes, you've got to be very careful what you use."

For his record company, Page One Records, Page has signed Italian star Bobby Solo (whom he plans to record in English), the Graham Bond Organisation and the King Brothers. On October 14, "Full Stop" by Georgio is released. The German record, sung in English, sold 250,000 in one week in Germany.

## VAUDEVILLES REPLACE BRAVOS

The New Vaudeville Band have replaced Los Bravos on the Dusty Springfield - Alan Price Set tour. The Spanish group has had to pull out of the tour because lead singer Mike Kogel has glandular fever.

Before the tour began, the Lovin' Spoonful said they would not appear and Los Bravos were signed to take their place.

Los Bravos have returned to Spain without Mike and have had to cancel dates scheduled for this country. The Mindbenders were unable to appear on the first night of the tour because Eric Stewart was ill and the Fortunes deputised for them.

## NEW MANFREDS

Manfred Mann's next single is titled "Semi Detached Suburban Mr. James." It is due for release on October 21. It was penned by John Carter and Geoff Stephens.

Mike d'Abco makes his first appearance with the group at Soho's Marquee Club when they play there on November 29. Bassist Klaus Voorman has been asked by a Copenhagen art dealer to give a one-man exhibition in that city. The offer was made as a result of his "Revolver" cover design.

## DUSTY IN CABARET

Dusty Springfield makes her London cabaret debut with a four-week season at the Talk of the Town next year. The run will begin on either April 3 or 10.

A large orchestra is being specially assembled to back Dusty during her act which will last for a minimum of 50 minutes.

She makes her American cabaret debut at New York's Basin Street East when she begins a month's stay on November 3. The Buddy Rich Orchestra will back her and the arrangements are being written by Don Costa and Peter Matz.

Dusty has been signed for her first pantomime appearance. She opens in "Old King Cole" at Liverpool Empire on December 24. The show will run for about six weeks. Paul and Barry Ryan also star.

On October 14, she guests on "Ready Steady Go".



She's only 15, is still at school, yet she has a voice of astonishing maturity. The name is simply Terry and she comes from Stepney, in the East End of London. Her debut disc is "The Way That I Remember Him", out now on Fontana, and it's already delighted the pundits at the BBC. One can't help harking back to the days when another schoolgirl, Helen Shapiro, rampaged through the charts while still officially dressed in gym-slip and blazer. Terry is already a dedicated show-girl... spends hours at home practising her singing and stage presentation.

## ERIC ADDED TO FAME TOUR

Eric Burdon has been added to the Georgie Fame - Chris Farlowe tour which opens at Finsbury Park Astoria on October 20. Geno Washington and the Ram Jam Band and Paul Butterfield's Blues Band are also on the bill.

Burdon will re-form an Animals group to back him on the tour. Barry Jenkins is the only member known at this stage and at least seven more names have to be announced for the group.

After Finsbury Park, the tour visits Birmingham Odeon (21), Leeds Odeon (22), Doncaster Gaumont (23), Manchester Odeon (25), Liverpool Odeon (26), Sheffield Gaumont (27), Bristol Colston Hall (28), Southampton Gaumont (29), Cheltenham Odeon (31), Bolton Odeon (November 1), Carlisle ABC (2), Glasgow Odeon (3), Newcastle Odeon (4), Hanley Gaumont (5) and Leicester Odeon (6).

## TICH ILL

Dave Dee, Dozy, Beaky, Mick and Tich pulled out of the "Joe Loss Show" on Friday because Tich was suffering from a throat ailment. Tich is under medical supervision for the duration of the group's tour with the Walkers and the Troggs and will go into hospital for an operation at the end.

## THOUGHT ESCAPE

Members of the Thought's group (latest record: "All Night Stand," Planet Records), were sitting in the lounge of the Adrian Hotel, in London — the hotel where Jimmy Savile regularly stays. They started a game of monopoly, along with manager Tony Stratton - Smith. And suddenly there was an almighty "bang" — and a Rover three - litre car appeared, right there in the lounge. It had crashed through the iron railings, smashed the window — and hung precariously on the gap between road and hotel. Nobody badly hurt, though drummer Dave Croft needed treatment for a cut arm.

## CILLA REVUE

Cillar Black "is teamed with comedian Frankie Howerd in a revue which opens at London's Prince of Wales Theatre on November 3. Titled "Way Out In Piccadilly", the show will feature Cilla singing, dancing and acting. Cilla's forthcoming TV and radio dates include BBC-1's "Billy Cotton Music Hall" (October 9), BBC-Light's "Saturday Club" and Southern's "Countdown" (15) BBC-Light's "Pop Inn" (18), BBC-1's "Top Of The Pops" (20), ATV's "Eamonn Andrews Show" (23) and Rediffusion's "Ready Steady Go" (November 4).

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# IKE



Left to right — THE IKETTES, RM's TONY HALL and IKE AND TINA TURNER.

## tells, among other things, why he wants to change the act's name, and why he dislikes 'River Deep'

**I**KE and Tina Turner aren't just another American rhythm and blues act riding the crest of a British hit wave. They have been making top quality records for six years and until the success of "River Deep, Mountain High" they were almost completely ignored by the majority of the British record buying public.

I met them in their hotel a few days before their first concert here with the Rolling Stones and the Yardbirds.

"We've been trying to get into Britain for a couple of years now," said Ike. "But I wouldn't come along until I was sure that I could bring along all of the act. It would have been no good just Tina and me coming here. I didn't want to be a letdown act. I don't even know how we all managed to get in this time, but here we are."

The act that Ike was talking about is in fact, himself and Tina, three girls called the Ikettes, and their band, which includes two lead male singers, Jimmy Thomas and Prince Albert. Which is a lot of American talent to bring into Britain, especially in view of some of the permit troubles which both U.S. and British acts have had recently when trying to cross the Atlantic.

Ike's band is called the Kings of Rhythm and was formed after Ike had played with several other bands. He met Tina by accident and she became an Ikette and later they cut their first single together "A Fool In Love" for the Sue label. On almost all of their records Tina sings solo, while Ike plays guitar. Only on their best-selling "It's Gonna Work Out Fine" does Ike sing—or talk—and on some obscure LP tracks.

"For years now I've been trying to get the name of the act changed on records," explained Ike. "It should just have Tina Turner on the records, but none of the record companies will have this. It's very confusing, especially to anybody who doesn't know anything about the act. They come up to Tina and say 'Hello Ikeantina,' thinking that's her name."

Until the first concert at London's Albert Hall, neither Ike nor Tina had met any of the Rolling Stones, although some of the group had been to see the Ike and Tina review in the States.

"We don't rehearse very much," confessed Ike, "but we still manage to get an almost identical sound to the records, when we're on stage. I remember once when

I told the band to be somewhere, and none of them turned up. So I had to replace them all! Things just work out. We tour nearly all of the States and keep on touring all the time, so most people get a chance to see us if they want to.

"I'm not concerned with singing personally. I'm more interested in arranging and guitar work. You ask me what I think of 'River Deep, Mountain High'. Well, I'll tell you.

"I liked the track. And then I liked Tina's voice when it was put over the track. But I didn't like it when Phil put on the 26 voices and all the strings. We met Phil through a film that he was doing. It was a musical film and was supposed to have the Rolling Stones, and somebody else in it. But they couldn't get them. They did have some other big names but we were asked to come along. When Phil saw us he liked what he saw and asked me if we would like to make a record with him. Naturally I said yes. Tina hadn't heard of Phil, but I knew of him through the Ronettes.

"Our new LP has five Spector produced tracks on it. The others I produced. Bob Crewe produced our next single, one side of which is "Two For Tango". We were looking for a new record label when we met Phil.

"Our first label was Sue, and we made some hits with them. But after Juggy Murray signed Inez Foxx, and some other artistes he didn't take very much interest in us. So when our contract ran out I signed up with an old friend of mine who runs Kent Records. The material released there was partly recorded when we were on Sue in my private studio. I had it all at home and we just put it out on Kent. Like "I Can't Believe What You Say". Then we had an offer from Warner Brothers. They said that they would give us maximum promotion.

"So I signed with them. We had one single put out, and an LP which I didn't like. That's all. And we didn't get the promotion we thought we would. So after our contract ran out — it was for a year — we left. Then we moved to Ray Charles label, Tangerine. We cut 'Anything You Wasn't Born With' and Ray produced the disc. Just the one. We were still sort of 'looking for a home' you might say. And then Phil came along.

"We haven't any plans for any more records apart from our new single."

NORMAN JOPLING

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## DAVID GRIFFITHS REPORTS

THERE aren't many songwriters and men-about-the-pop scene who collect old gramophone records. I mean, not really OLD records — though, of course, there are plenty of guys who collect records made in the last five or six years. You never know what useful ideas you might find.

But 78's from the 20's, 30's and 40's, well, there's not much in them that's relevant to the sort of sounds that sell well today. Or so you might think.

Geoff Stephens, who does collect old discs, obviously thinks otherwise. For after a highly successful career as Donovan's first manager and as a songwriter of such hits as "The Crying Game" for Dave Berry and "Tell Me When" for the Applejacks, Geoff acted on a hunch and organised a recording session for a bunch of musicians he called The New Vaudeville Band.

### OWN SONG

The style they used — on Geoff's own plaintive song "Winchester Cathedral" — was strictly old time. Perhaps a bit more thirties-sounding than the old Temperance Seven (who did very well purveying nostalgic sounds a few years ago) but undoubtedly different from the modern group styles that are popular today.

Geoff himself never ex-



THE NEW VAUDEVILLE BAND as they are now

# The strange story of the group that never was . . .

pected the recording session with The New Vaudeville Band to pay off particularly handsomely. Afterwards, he thanked the musicians and said that if the disc ever did any business he'd be in touch with them.

Around three months later

the record was released — and lo and behold — "Winchester Cathedral" moved smartly into the best seller lists.

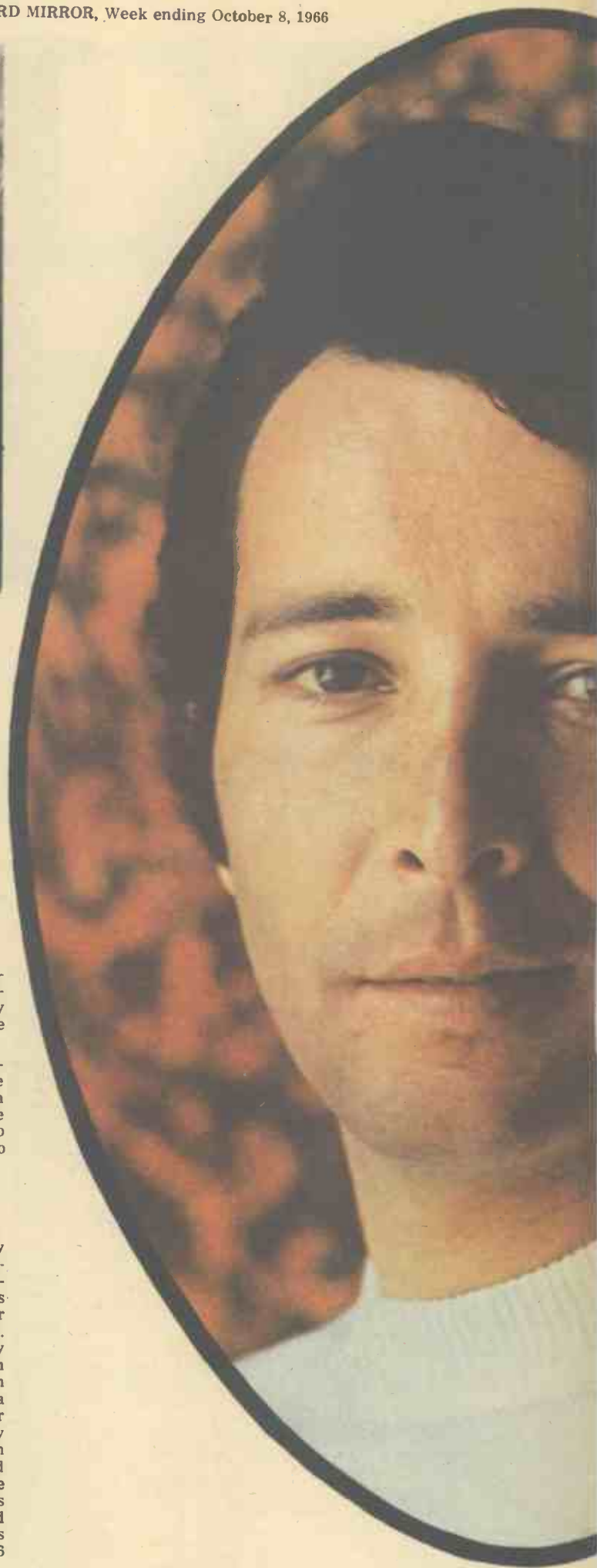
At which the knocked-out Geoff immediately had to set about assembling a new New Vaudeville Band. Three of

the original men on the session were no longer available, but that wasn't his only problem. For Geoff was the singer on the record.

And Geoff was not prepared to trek around the country as an artiste. "I am a back-room boy of the record business. I have no desire or willingness to go out in front," he said.

### CONVINCING

However, a remarkably convincing outfit was assembled (and seen on nationwide television on BBC-TV's "Top Of The Pops") to tour with Dusty Springfield. Everybody's happy. Already Geoff — in collaboration with former Ivy League boy John Carter — has written a follow-up potential hit for the band. In a few days they will be recording it and in a few weeks' time we should know whether or not the New Vaudeville Band is really spearheading a trend back to old band sounds slightly modernised for 1966 ears.



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# SINGLE TRUTH

## The Moodies explain their strange disc situation

**P**RIDE is a fine thing to have, but sometimes it can be a great hindrance, as the Moody Blues are beginning to realise. In fact, they blame their pride for their lack of hits of late.

"We don't want to record anything just to get in the chart," Mike stated honestly. "We've got to the stage where we know exactly what type of music we like and it's what I suppose you can call quality stuff, but that's not the kind of thing you can put on a single. We've done most of it for an LP which will be out soon."

Two numbers the Moodies have recently written and recorded are "This Is My House" and the up-tempo "Really Haven't Got The Time" which sounds like a sure-fire hit. Unfortunately, it looks as though neither will be out on singles.

Mike said that perhaps the fact that "Go Now" was an immense hit when it was may have something to do with the Moodies' current discontent.

"Yes, I suppose we did have too much too soon and it spoils things for us. What I'd really like would be someone to give us £10,000 so that I could build a recording studio in my own flat. Then we could do all our own work and I'm sure we'd get better songs."

The Moodies — as anyone who knows them will testify — have a great reputation as pleasure seekers. Once they accept you, you're in. And if they invite you to one of their famous parties, prepare to stay for days even. But even the amount of time spent in that way is cut now because of the immense amount of travelling they have to do abroad where they are still very popular.

"It's funny, we've never tired of doing 'Bye Bye Bird'," Graham smiled. "It's still in the charts in France and everyone on the Continent seems to like it. We get more singles out over there than we do here, our last single here was last October called 'Everyday'. Can you remember that far back?"

New Moody Rod Clark came over to say "hello" and ask what time the band was going on stage. When he left, I asked Graham how the latest recruit to their ranks was settling in.

"It's funny with him," Graham replied after a laugh "he gets hungry after travelling for about four hours and at three o'clock in the morning, he's tired. We'd forgotten about those sort of things, but he's reminded us. He's right really, but I think we're gradually corrupting him."

As stable mates of the Beatles, I wondered why the Moodies hadn't recorded a Beatle number as a single. It got Cliff Bennett back in the Top Ten after all.

"We were offered some songs they wrote, but we turned them down," said Graham. "It was a difficult thing to do. There's always a stigma attached to people who record Beatles' songs, I wonder why. People like the Overlanders who have a go at the Beatles are being ridiculous."

So it looks as though there still might not be a Moody Blues single for some time, which is a pity. I'm certain they'd have a hit with "Really Haven't Got The Time". Perhaps any of you who have heard them do it on their club and ballroom dates could write and tell me if you agree and I'll pass your suggestions on to the Moodies. Or perhaps there's another number you think they should do as a single. Write to me at the Record Mirror, 116 Shaftesbury Avenue, London W.1. There's a copy of the next Moodies LP for the best suggestion — even if it's not adopted. **RICHARD GREEN**



THE MOODY BLUES — seen with former lead singer Denny Lane. For full story of his departure see page four.

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## The man behind Sandie comes into the open...

**A**FTER conducting many sessions as musical director for recordings by Sandie Shaw, Adam Faith, Val Doonican, Chris Andrews and others Ken Woodman has made an LP—on the Strike label—of his own band, the Piccadilly Brass. So it seemed a good time to chat Ken up and I—who had never seen him—arranged to meet him in a Soho pub.

Things didn't work out very well because when I got to the pub I couldn't spot anybody who looked remotely like a musician. I asked a few people if they were Ken Woodman but they all hung their heads and confessed they were not.

After half an hour's quiet drinking I was approached by a quiet, pipe-smoking man who freely admitted to being trumpeter, bandleader and arranger Ken Woodman. He talked about the LP.

"It's a big noise, suitable for parties, dances and radio pop show signature tunes," said Ken. "The formula has worked pretty well—most of the tracks from the album have been played on the air already." Apart from a few bars of flugelhorn ensemble, Ken does not play on the record himself. "I worked for years as a trumpeter and made a good living at it but I realised I'd never be in the top class and quit to become an arranger. One Saturday I sold my trumpet. Then I felt a bit lost without it and the next Monday I went out and bought a flugelhorn, which is like a trumpet only with a more mellow sound."

Ken hardly has any time for instrumental playing these days. He writes numerous arrangements, songs, and is also currently working on a TV series for Southern Television starring Claude Françoise and Lulu.

He works very hard but thanks to the artistes he usually works with he manages to stay happy. "I'm a mild natured chap, can't stand big scenes, and I don't believe you can relax and enjoy music with rows going on. On the other hand, when you're relaxed you can enjoy music, no matter how loud and frantic it is."

Asked for capsule comments on the stars he knows, Ken replied: "Sandie is a performer, she knows how to sell a number. She's prepared to



SANDIE — an early photo of her, with Ken Woodman behind her (RM Pic)

work at a record until it's right, and she's very self-critical. Val, of course, is a knockout—everything always runs smoothly when he's around. Chris is a gas to work with because he's so full of ideas. I think we go well together because I can translate his ideas into arrangements. Adam is a good, sincere singer. We've lately been trying out something new, a departure from his usual style. We'll be recording some more new things with Adam soon and I'd say he stands a good chance of getting back in the charts.

"Among the newer names, I've lately enjoyed working with Miki Dallon and Neil Christian."

DAVID GRIFFITHS



new albums reviewed by Norman Jopling and Peter Jones new albums reviewed by No

NEW  
LPike and Tina Turner  
RIVER DEEP - MOUNTAIN HIGH

BEST

british  
from fame  
and berry

GEORGIE FAME without the Blue Flames on this LP — a good cover on his LP too.

## rapid reviews

LOVELY reminiscences from the mid-1930's from FATS WALLER on "Valentine Stomp" (RCA Victor Vintage Series RD 7801), with titles like "I've Got A Feeling I'm Fallin'", "Sweet Thing", "Got A Bran' New Suit" — a real collector's item. RAY CONNIFF is fast-becoming Mr. Consistency, because each album comes off the assembly line with a touch of perfection and ever-present style—like his "Somewhere My Love" (CBS 62740), a pile of recent hits all dressed up with incompatible blend of voices. More reminiscences: "The Great JIMMY DORSEY", alto-player of the big-band brothers (Ace Of Hearts AH 114), along with vintage era singers like Helen O'Connell, Bob Elberly and the still wonderful Kitty Kallen. "Fab!" — title of a new LP (Fontana FJL 127), by the magnificent QUINCY JONES Big Band... with guys like Frank Wess, Sam Woodard, Clark Terry, Urbie Green et al blowing and hammering through songs like "Moanin'", "The Gipsy", "Tuxedo Junction"—big band music indeed and well worth a spin.

ARCHIE SHEPP, that brilliantly different and totally-involved tenor saxist, plays piano on one track on "On This Night" (HMV 3561) — a tremendous set which showcases almost exclusively his solo talents. Recorded in the first weeks of this year, "Once Upon A Time" (HMV CLP 3560) is top-rate EARL HINES, especially in the title track which is pungently brassy and star-studded... a true classic of the keyboard. "The Great CHICO HAMILTON" (Ember CJS 815) features the drummer-precussionist on tracks recorded around 1955-56, including a fine "Street of Drums", wistful "Allegro" etc. "The World of CHARLIE PARKER" (Ember CLS 817) is recommended without reservation — the master operates beautifully with Dizzy, Max Roach, J. J. Johnson etc. shows his incredible authority in the jazz world.

The Atlantic label has always been in the forefront of coloured jazz and this month they excell themselves. Alto Saxophonist HANK CRAWFORD on Atlantic 587026 gives out with "After Hours", a blues-tinged seventh album from him. More blues-influenced is BROTHER JACK McDUFF who has had a great many LP releases recently on the Stateside label. This time he turns up with "A Change Is Gonna Come", an instrumental version of the Sam Cooke hit, and eight other tracks which are organ-filled and waveringly entertaining without being exceptionally improvised. That's on Atlantic 587030.

If you think that CHARLES LLOYD looks like a wierdo then listen to his "Dream Weaver" album on Atlantic 587025. Lloyd is a stimulating tenor sax and flute man who has toured Europe to capacity crowds, and this LP makes interesting, if not revolutionary listening. NAT ADDERLY's trumpet sounds as good as ever on "Sayin' Something" (Atlantic 587023) which features eight tracks, all (or nearly) with that jazz honesty which marks his works.



DAVE BERRY — there's a good painting of him on the cover of his new album.

GEORGIE FAME: "Sound Venture" — Many Happy Returns; Down For The Count; It's For Love The Petals Fall; I Am Missing You; Funny How Time Slips Away; Lil' Pony; Lovey Dovey; Lil' Darlin'; Three Blind Mice; Dawn Yawn; Feed Me; Papa's Got A Brand New Bag (Columbia SX 6076).

AN impressive line-up of musicians behind Georgie for this first solo album. Georgie sounds more at home on this LP than we expected. Everything seems to fit in perfectly and the band never drowns him, neither does Georgie assert himself too much over the band. Perhaps his vocals could have been more strident in places, but he is more adventurous than on any previous LP. Good selections are "Lovey Dovey", "Feed Me" and "I Am Missing You". Didn't like "Papa's Got A Brand New Bag" though. This should appeal to a whole new audience for Georgie and not lose him any of his present fans.

★★★★

ALLAN SHERMAN: "Live! — Hoping You Are The Same" — Intro; Taking Lessons; A Waste of Money; Smog Gets In Your Eyes; Sorry 'Bout That; Mononeucleosis; Dodgin' The Draft; The Rebel; When I'm In The Mood For Love; Second Hand Rose; Sam You Made The Pants Too Long; If I Could Play Piano; Son of Peyton Place (Warner Brothers W 1649).

THERE'S a lot of ad-libbing, obviously, and the audience sounds show total enjoyment. Some think the Sherman "gimmick" has gone on too long but he keeps ringing the changes, keeps coming up with something different. The titles above reveal the original sources of this collection. It's mostly very funny indeed.

★★★

NAPOLEON XIV: "They're Coming To Take Me Away, Ha-Haaaa" — I'm In Love With My Little Red Tricycle; Photogenic, Schizophrenic You; Marching Off To Bedlam; Doin' The Napoleon; Let's Cuddle Up In My Security Blanket; They're Coming To Take Me Away; Bats In My Belfry; Dr. Psyche, The Cut-rate Head-Shrinker; I Live In A Split Level Head; The Nuts On My Family Tree; The Place Where The Nuts Hunt The Squirrels; I'm Happy They Took You Away (Warner Brothers W 1661).

LYRICS mostly by Jim Lehrer and Napoleon shows off his recording-virtuosity, with funny voices, consistently grin-raising lyrics etc. Difficult to assess his actual talent because of the morass of gimmicks, but certainly it adds up to a "different" comedy album. Just read through those titles again — they sum up what it's all about.

★★★

NAT KING COLE: "The Vintage Years" — When I Take My Sugar To Tea; The Frim Fram Sauce; You're Nobody Till Somebody Loves You; I Miss You So; You're The Cream In My Coffee; That's What; But She's My Buddy's Chick; Naughty Angelina; Baby, Baby All The Time; The Best Man; I Think You Get What I Mean (Capitol T 2529).

WITH excellent notes on the recording sessions, this represents just about the best of the King Cole Trio, recorded mostly just after the end of World War II. A sensitive, distinctive and dramatic artist.

★★★★

PEGGY LEE: "Big Spender" — Come Back To Me; You've Got Possibilities; It's A Wonderful World; I'll Only Miss Him When I Think Of Him; Big Spender; I Must Know; Alright, Okay, You Win; Watch What Happens; You Don't Know; Let's Fall In Love; Gotta Travel On (Capitol T 2475).

NEW songs, mostly, including a few from new Broadway shows. "You Don't Know" has a small group backing, blues-style, most of the others are backed bigger, with lovely tonal qualities. As for Miss Lee — she really is tremendous.

VARIOUS ARTISTS: "Go — With An All-Star LP." — Look Before You Leap (Dave Clark); Shapes Of Things (Yardbirds); Stupid Girl (The Attractions); I Ain't Gonna Eat My Heart Out Anymore (New York Public Library); Something (Georgie Fame); It's My Life (Animals); I'm Gonna Put Some Hurt On You (Philip Goodhand-Tait and the Stormville Shakers); You Won't Be Leaving (Herman's Hermits); Getaway (Georgie Fame); Under My Thumb (Wayne Gibson); Shake Hands (Candy Choir); Over Under Sideways Down (Yardbirds); Glendora (Downliners Sect); Over And Over (Dave Clark); This Door Swings Both Ways (Herman's Hermits); We Gotta Get Out Of This Place (The Animals); (Columbia SX 6062).

ELEVEN groups altogether on a collection of previously released single tracks. Fine value for a start and obviously ideal for a party. You simply pick your own favourites and leave it at that — the choice is wide.

★★★★

THE BYRDS "Fifth Dimension"— 5D; Wild Mountain Theme; Mr. Spaceman; I See You; What's Happening; I Come And Stand At Every Door; Eight Miles High; Hey Joe; Captain Soul; John Riley; 2-4-2 Fox Trot (CBS BPG 62783).

THE Byrds have had little or no success for quite a while here — the reason could be the same-ness of all their records. The clanging guitar sound which sounded so unusual on "Mr. Tambourine Man" has been reworked an unfortunate number of times, even on this, their third album. Gleams of hope though on the poignant "What's Happening" and "I Come And Stand At Every Door", while their version of the beat classic "Hey Joe" shows they can rave, as well as folk-rock. Their new single "Mr. Spaceman" is here, as well as their two previous singles "5D" (no, not five pence) and the famous "filthy drug song" "Eight Miles High" which isn't at all bad.

★★★★

THE EVERLY BROTHERS: "Two Yanks In England" — Somebody Help Me; So Lonely; Kiss Your Man Goodbye; Signs That Will Never Change; Like Evertime Before; Pretty Flamingo; I've Been Wrong Before; Have You Ever Loved Somebody; The Collector; Don't Run And Hide; Fifi The Flea; Hard Hard Year (Warner Brothers W 1646).

UNUSUAL sleeve notes... a list of the places (discos, bazaars, pubs, even a marriage bureau) as sponsored by the Everlys. It's a Dick Glasser production and the boys seem right back to their earliest form. Mostly established songs, but even items like "Pretty Flamingo" come up bright and new. The Everly fan club is big enough to make this a hit, come what may, but we picked out "The Collector", "Fifi The Flea" and "Somebody Help Me" as being best examples of how the whole thing moves along. Must be big. ★★★★★

★★★★

JOHNNY MATHIS: "More Of Johnny's Greatest Hits"— Small World; Someone; Very Much In Love; You Are Everything To Me; Let It Rain; The Flame of Love; A Certain Smile; Call Me; You Are Beautiful; Teacher, Teacher; Stairway To The Sea; Let's Love (CBS BPG 62774).

CURRENTLY conducting a one-man take over bid for cabaret and theatre appearances in London, Johnny here comes up with a first-rate souvenir of his hit-strewn career. "A Certain Smile" remains distinctively his own property, but virtually all the selections sound as if they were specifically written for him. "Teacher Teacher" is a pacey inclusion, but all the way you get a delicious blend of soaringly expressive voice, poignant orchestration and a chorus that for once is unobtrusive and non-irritating. Musically — that about sums it up.

★★★★

CAMARATA: "Tutti's Trombones."—The Sweetest Sounds; Blueberry Hill; I Feel Pretty; Theme From "The Pink Panther"; The Girl From Ipanema; Lassus Trombones; Four Brothers; Mr. Lucky Theme; Twelfth Street Rag; Just A Closer Walk With Thee; Tutti's Trombones (Decca LK 4800).

TOOTS Camarata is a well-experienced musician who likes getting plenty trumpets or plenty trombones together and then laying on a real wall of a show. This trombone section work — no less than ten of the top boys in the States — is brassily forceful and tremendously effective. He uses Gospel, Twist, Rock, jazz — building arrangements round a world of sound that is quite incredible. It's great listening, specially "Sweetest Sounds", "Just A Closer Walk With Thee", "Tutti's Trombones", and "Mr. Lucky Theme", by Hank Mancini.

★★★★

BROOK BENTON: "That Old Feeling" (RCA Victor RD 7797).

THIS super-stylist somehow hasn't gained full recognition here, but this set of love-ballads proves that he's one of the top boys with a good song. "Blue Moon," for instance, comes up bright and clean-cut — and the arrangements (Glenn Osser) are sympathetic.

★★★★

HARRY BELAFONTE, NANA MOUSKOURI: "An Evening With..." — My Moon; Dream; If You Are Thirsty; The Train; In The Small Boat; The Town Crier; Walking On The Moon; The Baby Snake; The Wide Sea; Irene (RCA Victor RD 7798).

MOSTLY solo efforts, but the two stars, one American and one Greek, also include a couple of duets. They first worked together in 1964, but this album is based on Greek songs, mostly by the incredible Mr. Hadjidakis. Honours are even at the end, but Nana deserves more world-wide approval.

★★★★



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

? (QUESTION MARK) AND THE MYSTERIANS: 96 Tears; Midnight Hour (Cameo-Parkway C 428). Hit in the States, but may miss out here — organ-backed and rather repetitive number, but well performed.

★ ★ ★ BEVERLEY: Happy New Year; Where The Good Times Are (Deram DM 101). First-rate debut disc by a talented, versatile girl who is also a strong guitarist. A fine song, certainly a chart possibility, and sung with moving intensity. ★ ★ ★

★ ★ ★ KEITH AND BILLIE: Swingin' Tight; That's Really Some Good (Pye Piccadilly 35340). Smoky, smouldering, almost Spectorish sort of production with the duettists getting their usual classy storm-raising going. ★ ★ ★

★ ★ ★ PETER, PAUL AND MARY: The Other Side Of This Life; Sometime Lovin' (Warner Brothers 5849). More lively than usual, with lovely piano touches—very tuneful. ★ ★ ★

★ ★ ★ TRINI LOPEZ: Pancho Lopez; Hall Of Fame (Reprise RS 20508). Trini goes latin again on an amusingly performed song of infectious rhythm. Worth a spin for eventual excitement. ★ ★ ★

★ ★ ★ BELFAST GYPSIES: Gloria's Dream; Secret Police (Island WI 3007). A bit of a take-off of the old Them recording "Gloria", but with plenty of excitement, yelling and beat. ★ ★ ★

★ ★ ★ DUANE EDDY: Daydream; This Guitar Was Made For Twangin' (Reprise 20504). Best of Eddy in a long while, the Spoonful song suiting his not-so-twangy style just right. A nice easy relaxed rhythm and tempo and excellent playing. ★ ★ ★

★ ★ ★ ROLF HARRIS: Hey Yew Gotta Loight Boy; Animals Pop Party (Columbia DB 8014). Aussie Rolf puts on his countryboy accent, along with wobbleboard and guitar accompaniment, to give a most amusing reading of the Singing Postman song — well done. ★ ★ ★

★ ★ ★ HOMER BANKS: A Lot of Love; Fighting To Win (Liberty Soul Supply 12028). New label accenting soul music, with Homer in first-rate form, digging deep on a rather commercial and big ballad. Good backing could click. ★ ★ ★

★ ★ ★ MICHAEL ALDRED: Just Around The Corner; Don't Make Promises (Pye 17181). Telly-personality on a cleverly arranged little song — clever use of guitars and girlie-chorus — a poignant sort of production and performance. ★ ★ ★

★ ★ ★ ALVIN CASH AND THE REGISTERS: The Philly Freeze; No Deposits — No Returns (Stateside SS 543). A slow-burning, very effective, hit from the States. Fine tenor sax and guitar, and Alvin fair rants through unusual lyrics. ★ ★ ★

★ ★ ★ THE WOLVES: Lust For Life; My Baby Loves Them (Parlophone R 5511). Starts quite slowly, setting a scene of how life is suffering — but live it up — that's the message. It's good and commercial. An outsider to click. ★ ★ ★

★ ★ ★ BOBBY GOLDSBORO: It Hurts Me; Pity The Fool (United Artists UP 1156). Fine brass figures and Bobby sings, deeply involved, on a pacy beat-ballad — a very strong performance and good song. Watch it. ★ ★ ★

★ ★ ★ JOHN-JOHN IVAN: Trouble Mountain; The Games Men Play (United Artists UP 1155). A Russian theme, well-orchestrated and with English lyrics, and off-beat enough to become a bigish hit — though it's just missed a "tip". Gets very exciting and foot-tapping, this blend of voice orchestra and chorus. ★ ★ ★

★ ★ ★ WISEFUL THINKING: Step By Step; Looking Around (Decca F 12499). Tony Meehan has produced a very good chart-bidder here. Group handle the complex arrangement well—and it's sure a saleable song. ★ ★ ★

★ ★ ★ JIMMY HOLIDAY: Baby I Love You; You Won't Get Away (Liberty Soul Supply 12040). A suitably emotional job of expressing love — soul shines through and the phrasing is well above-average. Backing group doesn't intrude in this simple arrangement. ★ ★ ★

★ ★ ★ TUESDAY'S CHILDREN: High On A Hill; Summer Leaves Me With A Sigh (Columbia DB 8018). Clever arrangement of a strong song — and these boys must break through soon so why not now? ★ ★ ★

★ ★ ★ SPIKE MILLIGAN: Purple Aeroplane; Nothing At All (Parlophone R 5513). Funny, but mostly spoken and almost gibbering — a send-up, obviously, of "Yellow Submarine" and Goonish to an extreme. ★ ★ ★

★ ★ ★ MIGHTY SAM: Fannie Mae; Badmouthin' (Stateside SS 544). Wildest yet in the "Soul Supply" series, with a tremendous beat underlining some hearty yelling and roaring from the mighty one. Specialist but impressive. ★ ★ ★

★ ★ ★ PAT BOONE: Love For Love; Spanish Eyes (Dot 16933). Faultless performance on a gentle-swinging love-ballad. Still a distinctive performer. Pat. ★ ★ ★



ADAM FAITH



THE FOUR PENNIES



LOU CHRISTIE

**Plenty of new big discs from Elvis, Cliff, Adam, The Hollies, Four Tops, Nancy, the Temptations, Tony Bennett, plus a load of good outsiders.**

ADAM FAITH: Cheryl's Going Home; Funny King Of Love (Parlophone R 5516). Though probably not a massive hit, this treatment of a Bob Lind song is certainly good enough for the Fifty. A straightforward sort of production, with plaintive undertones. Lyrically good, and this tempo suits Adam just right. Flip is a shade faster and another well-balanced production.

**TOP FIFTY TIP**

THE HOLLIES: Stop Stop Stop; It's You (Parlophone R 5508). Banjo (?) bases the intro and the Hollies, on a self-penned song, move along at a very brisk pace. It's a story-line song, with repetitive phrases and a truly distinctive vocal arrangement. Holds the interest; shows their consistency; deserves to be a very big hit. Flip is also by the boys and is also commercial but not so immediately distinctive.

**TOP FIFTY TIP**

FOUR TOPS: Reach Out I'll Be There; Until You Love Someone (Tamla Motown TMG 579). Almost oriental instrumental opening, then galloping hoof sound, then a fiery attack on a song which should be a substantial hit here. A strong arrangement, commercial song and a truly "complete" sound in every way. Flip is slower, rambles on a bit, but good lead voice.

**TOP FIFTY TIP**

PETER FENTON: Marble Breaks; Iron Bends; Small Town (Fontana TF 748). This is a bit of a belter—a surprise "tip" maybe, but it's already getting plenty plugs. A sharp, staccato beat, with Peter singing out over a sizeable chorus. The chorus (lyrically) is the strong bit — almost a beat-singalong. Flip is roughly the same tempo, done well enough, but no rival to the top deck.

**TOP FIFTY TIP**

TONY BENNETT: A Time For Love; Georgia Rose (CBS 202346). Both sides have already clicked in the States. Top deck here is a slow ballad, sung with perfection, but not-too-powerful a melody line. A great arrangement, though, and should make the mid-forties at least. Flip is another class song, featuring an Urbie Green trombone obligato.

**TOP FIFTY TIP**

NANCY SINATRA: In Our Time; Leave My Dog Alone (Reprise RS 20514). Comparison of times long ago with today — and this is much more like it from Nancy who should at least make the Fifty. A persistent jangling beat. Some rather off-beat lyrics and fine guitar figures. A lot of personality in this one, and amusingly sold. Flip is similarly-tempoed, slightly old-fashioned in backing, but again well done.

**TOP FIFTY TIP**

THE FOUR PENNIES: No Sad Songs For Me; Cats (Philips BF 1519). With full orchestra and a restrained feeling to this Tom Springfield song, the Pennies seem to have progressed from Beat group to professional vocal group. It's a first-rate song and they achieve a strong, commercial sense of melody and sensitivity. Deserves to do very well. Flip is more the way Pennies used to be. Self-penned beater.

**TOP FIFTY TIP**

ELVIS PRESLEY: All That I Am; Spinout (RCA Victor 1545). One of the best songs from the "California Holiday" movie, opening with smooth guitar, then into a slow-paced ballad, sung very warmly and with plenty of feeling. Lovely string arrangement and moments of the Jordanaires. It's a quality job all the way. Flip reflects what the lively arrangement going on behind.

**TOP FIFTY TIP**

THE CREATION: Painter Man; Biff, Bang, Pow (Planet PLF 119). That avant-garde pop group sound again, all droning and compulsive. We tipped the boys' last one and it just missed — this could be a sizeable hit. Story of a student's laments, and most distinctive on the instrumental side. Flip goes like a bomb, very urgent and fast. The monotonous "riff" comes off.

**TOP FIFTY TIP**

LOU CHRISTIE: If My Car Could Only Talk; Song Of Lita (MGM 1325). Just about every vocal gimmick in the book here. Lou reaches new heights of range, vocally, and chirriups along through an interesting song, wailing and putting on a little boy voice. Hard to describe but off-beat enough to be a sizeable hit here. Rather an original song. Flip is restrained, well-sung but dirge-y.

**TOP FIFTY TIP**

THE CREAM: Wrapping Paper; Cat's Squirrel (Reaction 591007) a gentle rippling, and excellently performed little number for the group's eagerly awaited debut. All rather breathy, on the vocal side, and a compulsive but unobtrusive beat. Good words—almost a heartbreak in vocal group style. Effective and surely commercial. Flip is more what we expected—Violent guitars against crashing drums and some most off-beat instrumental sounds.

**TOP FIFTY TIP**

THE TEMPTATIONS: Beauty Is Only Skin Deep; You're Not An Ordinary Girl (Tamla Motown TMG 578). Already a big hit in the States, this is a very good performance, song and production. Latin-ish rhythm and easy air of relaxation, but it builds beautifully. Lyrics come over well. Very good. Flip is another commercial number.

**TOP FIFTY TIP**

CLIFF RICHARD: Time Drags By; La La La Song (Columbia DB 8017). Spasm of harmonic opens this well-beated shadow composition and Cliff gets a relaxed, dreamy atmosphere going, the Shads singing behind him. Must be a hit and it's a good contrast from his recent releases. Liked it a lot for its catchiness. Flip is a kiddies' song, accompanied by kiddies.

**TOP FIFTY TIP**



# PAUL JONES

## First solo disc

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*The  
Tony Hall  
Column*

**YOU'LL** find two simply beautiful records on release tomorrow. Both are excellent productions. And very commercial songs. The ones to watch for? "If I Were A Carpenter" by Bobby Darin. And "Reach Out, I'll Be There" by The Four Tops. Both, incidentally, had their first British mentions some weeks ago in this column.

Andrew Oldham first turned me on to "Carpenter". And this record raises an interesting point. So many of us in the record business—as well as fickle fans—are inclined to say "So-and-So's finished: commercially he's 'dead!'." Frankly, I for one never thought Darin would be back with a Top 40 hit. But "Carpenter" couldn't be more in today's idiom. If it's not a hit here, there's no such thing as justice. Give credit to Koppleman and Rubin for the production. And Timmy (I called him Sam for some obscure reason the other week!) Hardin for one of the most sensitive, lovely lyrics of the year.

● I think the Four Tops' "Reach Out" will be their biggest ever success in Britain. It's certainly the most commercial record they've ever made. It's one of those songs you think you've heard before. But haven't. (I think!). The whole approach is much more pop-conscious than anything I can remember coming out of Hitsville. In fact, I think there's a subtle change going on there. The Holland-Dozier-Holland team seems to have learned some lessons. Possibly from the British sound. I have a feeling that the age-old critical carping that "they all sound the same" won't be said so often in the future.

● The first five releases in EMI's new "Soul Supply" series have just reached me. It should prove an excellent outlet for some of the more authentic American R and B records. Much of the material will come from Liberty's subsidiary, Minit. And the Amy-Mala labels. This series is made to measure for Mike Raven Show fans. The initial issues are Jimmy Holiday's "Baby I Love You", Homer Banks' "A Lot Of Love", Jimmy McCracklin's "Think", Mighty Sam's "Fannie Mae", and James Carr's "You're Pouring Water On A Drowning Man". The ones with the widest appeal are by Holiday and Banks. My personal preference? "Baby I Love You".

● From records to people who play them. Someone I've admired for ages is Kenny Everett. Though admittedly initially influenced himself by the Goon Age (and, let's be honest, every creative performer of any kind is influenced in the early days by someone!), you'll hear Kenny's own influence on uptempo off-shore deejays. Though at times, I'm certain he's inclined to give the horrors to certain advertisers (no need to worry, though—the commercials come out fine—finally!) the laconic Kenny Everett has a tremendous integrity. Somehow he wasn't as at ease on Luxembourg as he is back on London. Possibly because he can't bring himself to lavish praise on a product just because he is being paid to do so. I find his cynical, slightly sardonic approach very refreshing.

What's he like as a person? A friend introduced me to him for the first time only a week or so ago. He's small, rather sad-eyed, intense, slightly uncertain of himself. But immensely likeable. And as sincere in his beliefs about 'off-mike as 'on'.

Whatever the future of commercial radio in Britain turns out to be, I'm certain of one thing. That Kenny Everett will play a prominent role in it.

● The number of deejays who've really made it here after long residences out in Luxembourg is remarkably small. Pete(r) Murray was-is-and will long continue to be—the most successful. But I'm sure that two other ex-208ers are going to do extremely well on BBC. The two? Chris Denning and Barry Aldis. Chris is unquestionably the most confident-sounding new BBC boy since the advent of Alan Freeman and Simon Dee. He's so bright and breezy. And has impressed every producer who's used him so far. Barry came back to Britain after six years in the Grand Duchy. The competition he faced was intense. But his recent "Housewives Choice" was the best I've heard in ages. Both Barry and Chris—like Simon—have given the BBC a happy compromise between their "Auntie" image and that of the pirates. Good luck to them both.

● Keep your ears open for a knockout record due for release next Friday. Title? "Time Stopped" by Marvin Smith. It'll be out here on Coral. The producer is Carl Davis. I've a feeling that Coral won't be only known as "the Buddy Holly label" for long if Carl's producing for it.

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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



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- |  |   |
|--|---|
| 1 <b>CHERISH*</b><br>1 (6) Association (Valiant)                                 | 26 <b>SUMMER WIND*</b><br>30 (5) Frank Sinatra (Reprise)  |
| 2 <b>REACH OUT I'LL BE THERE*</b><br>4 (5) Four Tops (Motown)                    | 27 <b>TURN DOWN DAY*</b><br>19 (8) Cyrkle (Columbia)  |
| 3 <b>BLACK IS BLACK*</b><br>3 (4) Los Bravos (London)                            | 28 <b>HOW SWEET IT IS*</b><br>26 (9) Jr. Walker and All Stars (Soul)                                |
| 4 <b>YOU CAN'T HURRY LOVE*</b><br>2 (8) Supremes (Motown)                        | 29 <b>JUST LIKE A WOMAN*</b><br>33 (3) Bob Dylan (Columbia)   |
| 5 <b>NINETY SIX TEARS*</b><br>6 (5) ? (Question Mark and the Mysterians (Cameo)) | 30 <b>ALMOST PERSUADED</b><br>31 (10) David Houston (Epic)  |
| 6 <b>LAST TRAIN TO CLARKSVILLE</b><br>10 (4) Monkees (Colgems)                   | 31 <b>SUMMER SAMBA</b><br>39 (4) Walter Wanderley (Verve)   |
| 7 <b>CHERRY CHERRY*</b><br>7 (5) Neil Diamond (Bang)                             | 32 <b>ALL STRUNG OUT</b><br>37 (3) Nino Tempo and April Stevens (White Whale)                       |
| 8 <b>BEAUTY IS ONLY SKIN DEEP*</b><br>5 (7) Temptations (Gordy)                  | 33 <b>ALL I SEE IS YOU*</b><br>49 (2) Dusty Springfield (Philips)                                   |
| 9 <b>WIPE OUT*</b><br>9 (6) Surfariis (Dot)                                      | 34 <b>WORKING IN THE COAL MINE*</b><br>27 (8) Lee Dorsey (Amy)                                      |
| 10 <b>I'VE GOT YOU UNDER MY SKIN*</b><br>16 (5) Four Seasons (Philips)           | 35 <b>B-A-B-Y</b><br>42 (2) Carla Thomas (Stax)   |
| 11 <b>YELLOW SUBMARINE*</b><br>8 (8) Beatles (Capitol)                           | 36 <b>THE HAIR ON MY CHINNY-CHIN</b><br>— (1) Sam the Sham and the Pharaohs (MGM)                   |
| 12 <b>BORN A WOMAN*</b><br>12 (9) Sand Posey (MGM)                               | 37 <b>WOULDN'T IT BE NICE*</b><br>29 (8) Beach Boys (Capitol)                                       |
| 13 <b>PSYCHOTIC REACTION</b><br>21 (3) Count Five (Double Shot)                  | 38 <b>HOORAY FOR HAZEL</b><br>— (1) Tommy Roe (ABC)   |
| 14 <b>MR. DIINGLY SAD*</b><br>15 (7) Critters (Kapp)                             | 39 <b>I REALLY DON'T WANT TO KNOW</b><br>40 (3) Ronnie Dove (Diamond)                               |
| 15 <b>SUNSHINE SUPERMAN</b><br>11 (10) Donovan (Epic)                            | 40 <b>HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW*</b><br>— (1) Rolling Stones (London) |
| 16 <b>GUANTANAMERA*</b><br>14 (9) Sandpipers (A & M)                             | 41 <b>MR. SPACEMAN*</b><br>— (1) Byrds (Columbia)   |
| 17 <b>SUNNY AFTERNOON*</b><br>13 (7) Kinks (Reprise)                             | 42 <b>I CHOSE TO SING THE BLUES*</b><br>43 (3) Ray Charles (ABC)                                    |
| 18 <b>BUS STOP*</b><br>17 (10) Hollies (Imperial)                                | 43 <b>LOVE IS A HURTIN' THING*</b><br>— (1) Lou Rawls (Capitol)                                     |
| 19 <b>WHAT BECOMES OF THE BROKEN HEARTED*</b><br>20 (5) Jimmy Ruffin (Soul)      | 44 <b>DANDY</b><br>— (1) Herman's Hermits (MGM)   |
| 20 <b>SEE SEE RIDER</b><br>24 (3) Eric Burdon and the Animals (MGM)              | 45 <b>MY UNCLE USED TO LOVE ME BUT SHE DIED*</b><br>46 (2) Roger Miller (Smash)                     |
| 21 <b>POOR SIDE OF TOWN</b><br>38 (2) Johnny Rivers (Imperial)                   | 46 <b>LITTLE MAN*</b><br>— (1) Sonny and Cher (Atco)  |
| 22 <b>WALK AWAY RENEE</b><br>34 (2) Left Banke (Smash)                           | 47 <b>SUNNY*</b><br>32 (13) Bobby Hebb (Philips)  |
| 23 <b>SEE YOU IN SEPTEMBER*</b><br>18 (13) Happenings (B.T. Puppy)               | 48 <b>I CAN MAKE IT WITH YOU*</b><br>— (1) Pozo Seco Singers (Columbia)                             |
| 24 <b>FLAMINGO*</b><br>25 (5) Herb Alpert (A & M)                                | 49 <b>IF I WERE A CARPENTER*</b><br>— (1) Bobby Darin (Atlantic)                                    |
| 25 <b>ELEANOR RIGBY*</b><br>22 (7) Beatles (Capitol)                             | 50 <b>SUSPICION*</b><br>45 (2) Sidekicks (RCA Victor)   |

\*An asterisk denotes record released in Britain.

### BUBBLING UNDER

- Spinout—Elvis Presley (RCA Victor)  
Born Free—Roger Williams (Kapp)  
Go Away Little Girl—Happenings (B. T. Puppy)  
I Want To Be With You—Dee Dee Warwick (Mercury)  
Knock On Wood—Eddie Floyd (Stax)  
Paint Me A Picture—Gary Lewis (Liberty)  
Get Away—Georgie Fame (Imperial)  
Can't Satisfy—Impressions (ABC)  
Ain't Gonna Lie—Keith (Mercury)  
I Just Don't Know What To Do With Myself—Dionne Warwick (Scepter)

### TOP L.P.'s

- SOUND OF MUSIC**  
1 Soundtrack (RCA)
- REVOLVER**  
1 Beatles (Parlophone)
- PORTRAIT**  
3 Walker Bros. (Fontana)
- PET SOUNDS**  
4 Beach Boys (Capitol)
- AUTUMN '66**  
7 Spencer Davis Group (Fontana)
- STARS CHARITY FANTASIA**  
9 Various Artists (Save Children Fund)
- BLUESBREAKERS**  
6 John Mayall and Eric Clapton (Decca)
- GOING PLACES**  
8 Herb Alpert (Pye)
- WELL RESPECTED KINKS**  
10 Kinks (Marble Arch)
- BLONDE ON BLONDE**  
5 Bob Dylan (CBS)
- SINATRA AT THE SANDS**  
20 Frank Sinatra (Reprise)
- THE SMALL FACES**  
13 Small Faces (Decca)
- FROM NOWHERE**  
15 The Troggs (Fontana)
- THE MAMA'S AND THE PAPA'S**  
11 The Mama's and the Papa's (RCA Victor)
- THE CLASSIC ROY ORBISON**  
17 Roy Orbison (London)
- AFTERMATH**  
16 Rolling Stones (Decca)
- STRANGERS IN THE NIGHT**  
18 Bert Kaempfert (Polydor)
- SUMMER DAYS**  
12 Beach Boys (Capitol)
- NOBODY NEEDS YOUR LOVE**  
14 Gene Pitney (Stateside)

- MANN MADE HITS**  
19 Manfred Mann (HMV)
- STRANGERS IN THE NIGHT**  
23 Frank Sinatra (Reprise)
- DOCTOR ZHIVAGO**  
25 Soundtrack (MGM)
- WHAT NOW MY LOVE**  
29 Herb Alpert (Pye)
- SWEET THINGS**  
— Georgie Fame (Columbia)
- BEST OF JIM REEVES**  
— Jim Reeves (RCA-Victor)
- SOUL ALBUM**  
— Otis Redding (Atlantic)
- MY FAIR LADY**  
— Soundtrack (CBS)
- CHANGES**  
— Julie Felix (Fontana)
- BLACK IS BLACK**  
— Los Bravos (Decca)
- FROM THE HEART**  
— Tom Jones (Decca)

### TOP E.P.'s

- I NEED YOU**  
2 Walker Brothers (Philips)
- BEACH BOYS HITS**  
1 Beach Boys (Capitol)
- HITS FROM THE SEEKERS**  
3 The Seekers (Columbia)
- NOWHERE MAN**  
4 Beatles (Parlophone)
- HOLD ON!**  
8 Herman's Hermits (Columbia)
- WITH GOD ON OUR SIDE**  
5 Joan Baez (Fontana)
- FROM THE HEART**  
— Jim Reeves (RCA)
- CILLA'S HITS**  
6 Cilla Black (Parlophone)
- THOSE TALENTED SHADOWS**  
9 The Shadows (Columbia)
- ANIMAL TRACKS**  
7 Animals (Columbia)

### 5 YEARS AGO

- WALKIN' BACK TO HAPPINESS**  
1 Helen Shapiro
- WILD WIND**  
2 John Leyton
- MICHAEL**  
3 Highwayman
- YOU'LL ANSWER TO ME**  
5 Cleo Laine
- SUCU SUCU**  
8 Laurie Johnson
- WHEN (THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART**  
— Cliff Richard
- JEALOUSY**  
4 Billy Fury
- KON-TIKI**  
7 Shadows
- HATS OFF TO LARRY**  
14 Del Shannon
- WILD IN THE COUNTRY/I FEEL SO BAD**  
6 Elvis Presley
- BLESS YOU**  
19 Tony Orlando
- TOGETHER**  
10 Connie Francis
- MEXICALI ROSE**  
— Karl Denver
- GET LOST**  
11 Eden Kane
- JOHNNY REMEMBER ME**  
9 John Leyton
- MY BOOMERANG WON'T COME BACK**  
18 Charlie Drake
- MICHAEL ROW THE BOAT/LUMBERED**  
16 Lonnie Donegan
- YOU MUST HAVE BEEN A BEAUTIFUL BABY**  
— Bobby Darin
- LET'S GET TOGETHER**  
— Bayley Mills
- SEA OF HEARTBREAK**  
— Don Gibson

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

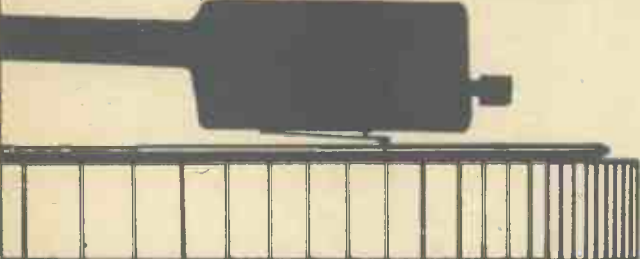
- |   |   |
|---|---|
| 1 <b>DISTANT DRUMS</b><br>1 (8) Jim Reeves (RCA Victor)   | 26 <b>ASHES TO ASHES</b><br>26 (7) Mindbenders (Fontana)  |
| 2 <b>BEND IT</b><br>6 (4) Dave Dee, Dozy, Beaky Mick and Tich (Fontana)                               | 27 <b>DEAR MRS. APPLEBEE</b><br>34 (3) David Garrick (Piccadilly)                                 |
| 3 <b>I'M A BOY</b><br>2 (6) The Who (Reaction)  | 28 <b>SOMEWHERE MY LOVE</b><br>34 (4) Mike Sammes Singers (HMV)                                   |
| 4 <b>YOU CAN'T HURRY LOVE</b><br>3 (5) Supremes (Tama)  | 29 <b>I'VE GOT YOU UNDER MY SKIN</b><br>43 (2) The Four Seasons (Philips)                         |
| 5 <b>LITTLE MAN</b><br>4 (5) Sonny & Cher (Atlantic)  | 30 <b>MAMA</b><br>25 (15) Dave Berry (Decca)  |
| 6 <b>WINCHESTER CATHEDRAL</b><br>7 (5) New Vaudeville Band (Fontana)                                  | 31 <b>BORN A WOMAN</b><br>23 (4) Sandy Posey (MGM)  |
| 7 <b>HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW</b><br>17 (3) The Rolling Stones (Decca) | 32 <b>SUNNY</b><br>37 (3) Sonny Cher (Liberty)  |
| 8 <b>TOO SOON TO KNOW</b><br>5 (8) Roy Orbison (London)   | 33 <b>IN THE ARMS OF LOVE</b><br>40 (3) Andy Williams (CBS)                                       |
| 9 <b>ALL I SEE IS YOU</b><br>11 (4) Dusty Springfield (Philips)                                       | 34 <b>HOW SWEET IT IS (TO BE LOVED BY YOU)</b><br>26 (5) Jr. Walker & The All-Stars (Tama Motown) |
| 10 <b>GUANTANAMERA</b><br>18 (4) Sandpipers (Pye)   | 35 <b>NO MILK TODAY</b><br>— (1) Herman's Hermits (Columbia)                                      |
| 11 <b>WALK WITH ME</b><br>10 (5) Seekers (Columbia)   | 36 <b>SUMMER WIND</b><br>41 (2) Frank Sinatra (Reprise)   |
| 12 <b>SUNNY</b><br>14 (5) Bobby Hebb (Philips)  | 37 <b>THERE WILL NEVER BE ANOTHER YOU</b><br>46 (3) Chris Montez (Pye)                            |
| 13 <b>ALL OR NOTHING</b><br>1 (9) The Small Faces (Decca)   | 38 <b>JUST LIKE A WOMAN</b><br>28 (16) Manfred Mann (Fontana)                                     |
| 14 <b>ANOTHER TEAR FALLS</b><br>22 (3) Walker Bros. (Philips)   | 39 <b>I CAN'T TURN YOU LOOSE</b><br>33 (7) Otis Redding (Atlantic)                                |
| 15 <b>SUNNY</b><br>22 (5) Georgie Fame (Columbia)   | 40 <b>THEY'RE COMING TO TAKE ME AWAY HA-HAA!</b><br>27 (10) Napoleon XIV (Warner Bros.)           |
| 16 <b>I DON'T CARE</b><br>21 (5) Los Bravos (Decca)   | 41 <b>MORE THAN LOVE</b><br>29 (10) Ken Dodd (Columbia)   |
| 17 <b>I CAN'T CONTROL MYSELF</b><br>43 (3) The Troggs (Pye One)                                       | 42 <b>BEAUTY IS ONLY SKIN DEEP</b><br>— (1) Temptations (Tama Motown)                             |
| 18 <b>YELLOW SUBMARINE/ELEANOR RIGBY</b><br>9 (9) Beatles (Parlophone)                                | 43 <b>VISIONS</b><br>35 (12) Cliff Richard (Columbia)   |
| 19 <b>WORKING IN THE COAL-MINE</b><br>13 (9) Lee Dorsey (Stateside)                                   | 44 <b>QUE SERA SERA</b><br>— (1) Geno Washington (Piccadilly)                                     |
| 20 <b>WHEN I COME HOME</b><br>19 (6) Spencer Davis Group (Fontana)                                    | 45 <b>I SAW HER AGAIN</b><br>32 (11) Mama's and Papa's (RCA Victor)                               |
| 21 <b>GOD ONLY KNOWS</b><br>16 (11) Beach Boys (Capitol)  | 46 <b>RUN</b><br>39 (5) Sandle Shaw (Pye)   |
| 22 <b>LOVERS OF THE WORLD UNITE</b><br>12 (14) David and Jonathan (Columbia)                          | 47 <b>BIG TIME OPERATOR</b><br>31 (18) Zoot Money & The Big Roll Band (Columbia)                  |
| 23 <b>GOT TO GET YOU INTO MY LIFE</b><br>15 (9) Cliff Bennett (Parlophone)                            | 48 <b>CHANGES</b><br>47 (2) Crispian St. Peters (Decca)   |
| 24 <b>LADY GODIVA</b><br>30 (3) Peter and Gordon (Columbia)   | 49 <b>HIGH TIME</b><br>— (1) Paul Jones (HMV)   |
| 25 <b>LAND OF A 1000 DANCES</b><br>24 (6) Wilson Pickett (Atlantic)                                   | 50 <b>LOVING YOU IS SWEETER THAN EVER</b><br>45 (12) Four Tops (Tama-Motown)                      |

A blue dot denotes new entry.

### BUBBLING UNDER

- Somewhere My Love—Manuel (Columbia)  
The Kids Are Alright—The Who (Brunswick)  
Flamingo—Herb Alpert (Pye)  
Who Am I—Pet Clark (Pye)  
Domage, Domage—Engelbert Humperdinck (Decca)  
Magic Rocking Horse—Pinker's Colours (Decca)  
Autumn Rendezvous—Françoise Hardy (Vogue)  
Function At The Junction—Shorty Long (Tama Motown)  
Have You Ever Loved Somebody—Searchers (Pye)  
If You've Got The Loving—Sam and Dave (Atlantic)

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**BOBBY DARIN**

**IF I WERE A CARPENTER** 584 051

**SAM and DAVE**

**IF YOU GOT THE LOVING** 584 047

**THE SHADOWS OF KNIGHT**

**BAD LITTLE WOMAN** 584 045







**N**EXT Gene Pitney record will be "(In The) Cold Light of Day" . . . French star Dalida has covered Sonny & Cher's "Little Man" . . . U.S. comedian Bill Dana, who compered last night's 'Hippodrome' ITV spectacular, has two hilarious LP's released on London . . . there used to be an old vaudeville joke about a cathedral with the initials W.C. . . . 'B' side of next Antolne disc may be "An Elephant's Looking At Me" . . . worth visiting—Mike Raven's R & B night at the Flamingo . . .

Brian Poole confident that his new record will make the top ten . . . Georgie Fame, Jeff Beck, Plonk Lane, Tomorrow's People, the Acton and Garry Farr turned up at the Marquee for the Cream . . . Moody Blues play on the cross channel car ferry Free Enterprise III at Dover on October 21 . . . Les Perrin made a guest appearance on excellent "Top Of The Pops" Stones film . . . Pinkerton's Colours look set for a big hit . . . Bobby Hebb and Georgie Fame share the same position on Radio London chart . . . Al Hirt in the £200,000 a year income bracket . . . Chris Curtis doing some fascinating dancing at the Cromwellian . . . Jan Lorraine's hemline about to meet her belt? . . . Deuce Of Hearts record temporarily withdrawn . . . "Gems From The Steptoe Scrap Heap" out next week . . . Ted Rogers should watch his group-knocking . . . GTOs getting plenty of pirate plugs . . . someone has written "Townshend is beginning to look like a Rickenbecker" in the Marquee band room . . . Geoff Stephens should appear with the New Vaudeville Band on TV for a laugh . . . who said "Top Of The Pops" is live? . . . Tom Jones should stand still when singing songs like "Blowing In The Wind" . . . "The Dave Clark Five's Greatest Hits" LP has earned a gold record . . . new Epic group the Doddletown Pipers . . . Mandy Rice Davies has a Tel Aviv night club . . . wasn't Paul Jones out of his depth on the "David Frost Show"? . . . Phil Everly has bought an antique baby cradle for his new arrival, Phillip Jason . . . Beach Boys visit France, Germany, Austria and Scandinavia before arriving here . . . Elmer Bernstein's "The Rat Race" popular at the Marquee . . . Simon Dee now doing "Top Of The Pops" . . . Frank Allen featured on Cliff Bennett's new Music For Pleasure LP . . .

Who is the Ashtray Man? . . . Gary Leeds escorted Samantha Juste to the party after the Walkers—Dave Dee—Troggs tour . . . surprising lack of interest in "Changes" . . . Truth's next single sounds like a hit . . . wine-spilling antics of one group great fun at Soho's China Garden on Saturday night . . . Zoot Money has signed for Epic Records in America . . . watch for star guests in Pathe Pictorial's "The Bend" short . . . thanks for stopping the release of that record, Nobby Stiles . . . Lulu's behaviour spoiled an otherwise first-rate "Countdown" last week . . .

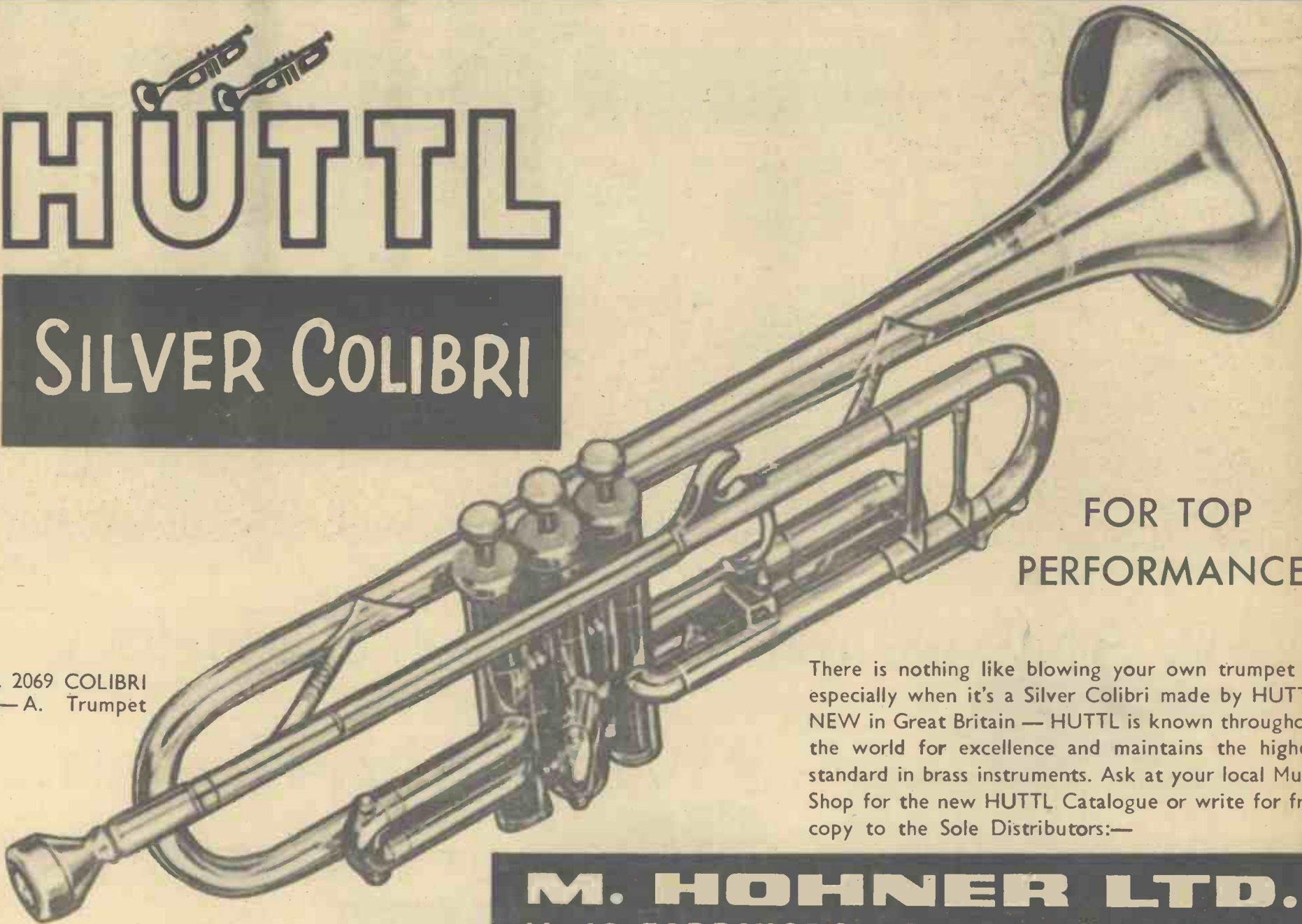
After "Summertime", Billy Stewart tries his voice on "Secret Love" . . . "Revolver" still top in U.S. LP charts . . . Ike & Tina Turner admirers of Dusty Springfield . . . issued in U.S.—"Get Away" album from Georgie Fame . . . Cat Stephens' parents own a West End restaurant . . . Sam the Sham gave Mrs. Ronald Blackwell, wife of the late songwriter, a gold disc for her husband's composition "Li'l Red Riding Hood" . . . flip-side of Paul Jones' first release is self-penned . . . Mike Raven raving over Four Tops newie "Reach Out I'll Be There" . . . title song on new Cliff Bennett EP "We're Gonna Make It" was originally recorded by Little Milton for Chess . . . does the shorter hair of Mick Jagger, Scott Walker and John Lennon herald the beginning of the end for the ultra-long-haired groups? . . . Phil Spector at present filming in New Mexico . . . hottest group in Canada are Ireland's Abbey Tavern Singers . . . Mike Hurst thinking of buying a Marcos sports car . . . both Gary Leeds and Russ Tamblin's brother used to play with U.S. group the Standells . . . Fourmost "Here There and Everywhere" moving in America.



# SUPREMES

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