

Record Mirror

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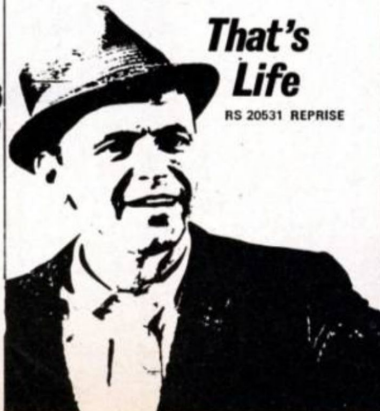


SCOTT WALKER (RM Pic Dezo Hoffmann)

**three
new
singles
heading
for the
charts**



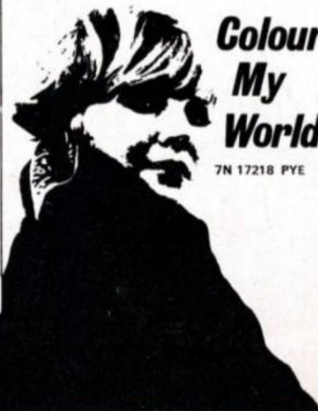
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YOUR PAGE ...want to let off steam? Any questions about the scene? Then just drop a line to JAMES CRAIG, LETTERS EDITOR.

Beatles and Beach Boys —what a difference one year makes...

Record Mirror

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ALL SEATS BOOKABLE BOX OFFICE NOW OPEN

THIS time last year, letters were printed in Record Mirror begging that recognition should be given to "America's most popular group", The Beach Boys. This unbelievably fantastic fivesome has now been deservedly voted more popular than The Beatles. While the Beatles are recording progressive music such as "Yellow Submarine"—is "Mary Had A Little Lamb" also progressive?—the Beach Boys are producing songs such as "God Only Knows"... and now the greatest single ever put on the market, "Good Vibrations". At last, good old England has recognised true talent and the Beatles will now have to wake up.—**DEREK HARVEY**, 38 York Road, Headington, Oxford.

LP FROM JAY? YOUR FAVE STONE?

I THINK it's time for CBS to release an LP album of recordings by the great Screaming Jay Hawkins. A recent survey made of his most popular discs included "I Put A Spell On You", "Little Demon", "Frenzy", "Hone Kona", "Alligator Gumbo", "Yellow Coat", "Swing Low Sweet Chariot", "Deep Purple", "You Made Me Love You". Why not drop a line to CBS Records and ask them to put them all on a Realm album.—**Brian T. Simmons**, 4 Bullfinch Court, Haslemere, Surrey, Guildford Road, West Dulwich, London, S.E.21.

OWN UP!

I DON'T make a habit of slating groups for the sake of it, but I and some friends have waited for someone to admit that the Small Faces' "In My Mind's Eye" is an incredibly inept performance. The recording, I've presented, brags and general aura make it surely the worst record of the year. The harmonies are nothing short of laughable and the second half of the record comprises vague vocal meanderings up and down very basic scales. To enjoy this sort of thing is one thing — many do enjoy it; to proclaim it as valuable and other superlatives is another. The group has much visual appeal but no talent. That's MY view.—**B. T. Wilkinson**, 21 Thomas Vere Road, Thorpe, Norwich.

EL'S PLAYING

COMMENT that no one has heard Elvis playing an instrument prompts me to write, and let you know that Elvis plays the piano on "Lawdy Miss Clawdy" and "Wear My Ring". The great piano solo in the middle of "One-Sided Love Affair" is Elvis. He also kicked off "Baby I Don't Care" on electric bass guitar. On "Blue Christmas" he plays rhythm guitar and on "Reconsider Baby" the mean rhythmic guitarist.—**Martin Luisa Davies**, Casa Genova, Kenilworth Road, Blandislands, Liverpool, 23.

ANGLO-U.S. POLL

SINCE you've just published your own poll, I thought you might be interested in the poll results of the English Fan Club here. Male vocalist: 1. Donovan, 2. Paul Jones, Female vocalist: 1. Marianne Faithfull (unanimous); Male group: 1. Beatles, 2. Hollies, Female Group: 1. Termites, 2. Liverbirds, Best-looking male singer: 1. Billy J. Kramer; 2. Dave Berry, Best looking girl singer: 1. Lulu; 2. Marianne Faithfull, Best looking group: 1. Walker Brothers; 2. Dave Clark Five, Best lead guitarist: 1. Pete Townshend; 2. George Harrison, Best Bassist: 1. Bill Wyman; 2. Paul Samwell-Smith, Rhythm guitarist: 1. Graham Nash; 2. Brian Jones, Drummer: 1. Keith Moon; 2. Ringo Starr, Most promising male singer: 1. Zoot Money; 2. Jonathan King, Most promising girl singer: 1. Barry St. John; 2. Sharon Tandy, Most promising group: 1. Artwoods; 2. Downliners Sect, Best Stage Act: 1. Barron Knights; 2. Rolling Stones.—**Carelyn Stier**, 214, "Q" Street, Belleville, Kansas, 66935, U.S.A.

FOR U.S. FANS...

WITH some friends, I formed earlier this year an American Artists' Appreciation Society. Idea is to hold a meeting at least once a month, alternating at each other's houses. We cater for all the various fields of music from America: Tania, Rock, C and W, R and B, folk, etc. We can obtain rare discs for members and when American artists visit Britain, like the Beach Boys, Jerry Lee Lewis, Supremes or Johnny Cash, we go to their shows together. Anyone living within 20 miles of Middlesex — please drop me a line. Sad fact is that we are devoid of female members. I'm sure they'd find it interesting. **Roger Astor**, 37 Chamberlain Way, Pinner, Middlesex.

KATHY PORTER, 249 Old Church Road, Foleshill, Coventry, Warwick. Please print the address of the Billy Fury Appreciation Society. It was started earlier this year—and anyone interested should write to the Society, care of Roz Fleetwood, 66 Grove Street, Derby, enclosing a stamped addressed envelope.

DAVID GLENNON, Terenure College, Dublin, Ireland: What's happened to Marianne Faithfull? I think she is fab—and am waiting for a new LP and single. Last thing I heard is that she was making a comeback. Nothing happened.

CAROLE GARDINER, 54 Barby Road, North Kensington, W.8: Can anyone help me get "I Live For The Sun", by the Sun-Rays, or "She's Just My Style", by Gary Lewis and the Playboys? Swap or cash.

JENNY MARTIN, 7 Chelwood Road, Earley, Reading Berks: The Sincerely Yours Elvis Presley Fan Club is putting on a charity film performance on Sunday, January 8, 1967, at the Majestic Ballroom, Caversham Road, Reading, at 1.30—in aid of the Tenovus Cancer Relief Fund—tickets are five shillings, available from me. Films: "Jailhouse Rock" and "G.I. Happy".

RICHARD GOLDRING, 72 Malvern Road, Thornton Heath, Surrey: Would like to know if anyone is interested in "Beatle books" numbers one to 39 inclusive — and some other books on the Beatles. I'd swap for books, pictures or records of the Beach Boys.

D. MOIGNARD, 307 Eastern Road, Connor, Portsmouth: If anyone has 1964-65 Record Mirrors they should like to swap. I have a DOREEN MARSHALL, 26 Montpelier Road, Brighton, Sussex: Saw a new group called the Gnomes of Zurich on "Juke Box Jury". Are they the same group I've seen billed as the Guy Darrell Syndicate? **James Grate**: Yes, they are.

BARR LEMBIKE, NS2 W24619 Hwy "K", Pewaukee, Wisconsin, 53072, USA: I was lucky enough to read a recent issue of the R.M. Couldn't help being attracted by "your page" — it's excellent. The young people over there sound great. Any ideas? We've been trying to work out some sort of plan in order to stir up interest for Tony Jackson in the States. I'd appreciate any ideas.

JANET KIRBY, 6 Second Crescent, Gloucester Avenue, Slough, Bucks: Thank you for printing my letter — I received no end of letters to my plea for certain records. In fact, I received copies of the discs before I got my copy of Record Mirror!

PATRICK DAVIES, 30 King Edward's Road, Rushik, Middlesex: Surely the statements by the producers connected with "Top Of The Pops" that Samantha Juste's record was selected on merit alone is an insult to the average record-buying intelligence. Even with my not sensitive musical ear I could hear her flat singing.

MARGARET ACTON, London, W.1: Stars who appear in "Countdown" are surely courting professional suicide. Every singer on it has shown himself to be so abysmally ignorant even on matters closely connected with his own profession — and the toll among fans must be enormous. Let pop sinners be seen at an advantage and leave the fans with happy illusions.

LYNNE FEMBERTON, 3 Patterdale Avenue, Orford, Warrington, Lancs: Anyone got a copy of "La-la-la-la" by The Bendells—I've tried to buy one everywhere.



A moody pic of **JIMI HENDRIX**, who is raved over by **Peter Jones** in this feature.

Chas.: "I first heard Jimi play in Greenwich Village. A friend of mine, an English girl, suggested I called to see him. I was knocked out by his technique and his showmanship. He'd only just started singing, though he'd had a lot of experience with top American groups. "Anyway, I suggested we got together — and he agreed. So we brought him over, auditioned to find the right musicians to follow his style — and gave the three of them a chance to find their feet on the Continent. Now we're waiting on a full work permit... "He really does play incredibly good guitar. You can watch him seven nights on the trot and he changes individual items each time. You just can't get bored with him. It's the first time I've seen such a brilliant musician who can put on such a good visual performance. He has this unique stage appeal. And this mastery of the instrument. "We want to stick with just two musicians working with him. Noel and Mitch can follow his every mood — if we got even one more in it could spoil the understanding. Make it slower. Now we hope to get Jimi working the R and B clubs, building up a following. "Believe us, Jimi is really something positively new. We think he'll become a sensational success. About that thing of playing the guitar with his teeth: he says it doesn't worry him. He doesn't feel anything. "But I do have to brush my teeth three times a day!" **PETER JONES**

MR. PHENOMENON!

NOW hear this — and kindly hear it good! Are you one of the fans who think there's nothing much new happening on the pop scene? Right — then we want to bring your attention to a new artist, a new star-in-the-making, who we predict is going to whirl round the business like a tornado. Name: **Jimi Hendrix**. Occupation: Guitarist-singer-composer - showman - dervish - original. His group, just three-strong: The Jimi Hendrix Experience. **Bill Harry** and I dropped in at the Bag O'Nails' club in Kingley Street to hear the trio working out for the benefit of Press and bookers. An astonished **Harry** muttered: "Is that full, big, blasting, swinging sound really being created by only three people?" It was, with the aid of a mountain of amplification equipment. **Jimi** was in full flight. Whirling like a demon, swirling his guitar every which-way, this 20-year-old (looking rather like James Brown) was quite amazing. Visually, he grabs the eyeballs with his techniques of playing the guitar with his teeth, his elbow, rubbing it across the stage... but he also pleasurably hammers the eardrums with his expert playing. An astonishing technique... especially considering he started playing only five or six years ago. **Jimi** said afterwards: "I've only been in London three months — but Britain is really groovy. Just been working in Paris and Munich. "In the trio: drummer **Mitch Mitchell**, a jazz fan, and rock 'n' Roll addict **Noel Redding** on bass. "We don't want to be classed in any category," said **Jimi**. "If it must have a tag, I'd like it to be called 'Free Feeling'. It's a mixture of rock, freak-out, blues and rave music." **Guiding Jimi's career** here (discs have been set in a disc information soon) are **Chas. Chandler**, **Exmal**, and **Mike Jefferys**. Said

Jimmy talks of the Tamla family, church and blues influences, and his hit



ALL, rather gangling, eager to listen and talk... Jimmy Ruffin meandered into London this week for a television appearance, a race, and a lot of the "Brokenhearted" image he's created with his first-ever single hit here.

He speaks softly and tells you how much he appreciates the Tamla-Motown family of artistes. He says: "There are all sorts of family connections within the organisation. Result is that we all work for each other. You know, you meet Diana of the Supremes. Now she doesn't hand you any line about her being a star and you being a nobody. Everybody pulls together for the same goal — which is the success of Tamla."

But didn't Jimmy have doubts about the commercialism of "What becomes of the Brokenhearted?" He said: "Well, I had faith in it right from the start. It took a heck of a long time to make it in America. And it took a heck of a time to make it in

Britain. But it was one of those songs that you just know has to make it eventually."

Jimmy said he had derived his vocal style from the Church and from some of the all-time Blues greats like Jimmy Rushing and Roy Brown. "But the important thing is to be up-to-date. You have to improvise to become in a position of power. I don't really like all this categorising of singers. I mean I'm with Tamla-Motown, but it doesn't mean that I'm limited to any one kind of music. On my cabaret dates, I can include every kind of song. But there is a danger of being put in a special category because of the sound on a hit record."

Jimmy's brother sings lead with the Temptations, also on the Tamla label. He says: "I guess I knew that the only thing I wanted, from the age of eight, was to be a singing star. I worked a long time before I got a hit record and all the time I was planning for the time I became a name in the industry."

"There's a story going

round that I was mad about working out mathematical problems as a kinda hobby. Well, that's a misunderstanding, based on an old hand-out about me. I told somebody that I was only interested in maths at school, but nowadays everything I do is centred round holding up a place of importance in show business. "So now I spend my time either singing or sitting down with a guitar and writing songs. I have about eleven published and some of them are on current release. I like to think about being really up there at the top and how I would behave. You have to plan in this business, otherwise something will crop up and catch you unawares."

With Jimmy was the Tamla musical director Billy Johnson who said: "I'm really a trouble-shooter for the outfit. I go wherever there is any sort of musical problem. No, we're not anticipating trouble in Britain, it's just that it was a good trip for me to row myself in on. But generally I go anywhere in the business where a Tamla artiste is appearing and try and sort out any

musical problems." Jimmy Ruffin paused only to straighten the creased trouser-leg falling over the cowboy boot on the right leg of Mr. Johnson. Then he said: "What matters in any part of the recording industry is to give a song an individual treatment. Whatever other people say, it is the performance that counts, not the song itself. If you can get the right blend of both, well... you're in there with a chance."

"But for me to change my mood of record after a thing like 'Brokenhearted' well, even in America it would have to be a tremendous arrangement and presentation. You tend to have to live with the sort of record which makes it in the charts."

"In cabaret, I can do whatever I like, just so long as I'm entertaining the people. This entertaining thing is most important to me. Maybe it sounds a bit dated, as a line, but I'm determined to go on building my career so that I can reach out to the greatest number of people possible. Nothing else really matters to me."



JIMMY RUFFIN—here for TV appearances etc.

There's no doubt in my mind that "What Becomes Of The Broken Hearted" is one of the best pop records in many a month. There's also no doubt that Jimmy Ruffin is one of the most

dedicated professional entertainers I've met.

He'll be back in Britain in February to show, on personal appearances, exactly what I'm getting at...

—PETER JONES

Dixie's dream city is Manchester

RAINY old Manchester may not be everybody's idea of a dream town but it is the Dixie Cups—at least, it is for

While Barbara Hawkins (the senior Dixie Cup who does all their on-stage talking) was conferring with their manager Joe Jones, her younger sister

Johnson, talked to me about audiences. "The best we've ever had here in Vietnam a few weeks ago," said Rosa. "It was a most interesting tour, not too depressing even though we visited men in hospitals and we were once shot at while travelling by the Viet Cong. But when we got home we received thousands of letters from guys thanking us."

"Aside from that, our favourite audiences are in colleges and U.S. military bases where we play to audiences in the same age bracket as ourselves, around 21 to 23. When it comes to teenage audiences we find a great difference between England and America."

"Yes," added Joan. "With English kids I'm always nervous — except in Manchester where they're very enthusiastic and always enjoy themselves, no different from kids in the States."

Are English customers less appreciative then? "Well, it does give you a bit of a fright the way they just stand there looking at you, nearly always waiting until the end of the act before they applaud," admitted Rosa.

"It's largely a question of not being familiar with the

not be everybody's idea of a favourite British city of the working purposes.

Rosa and their partner Joan

customs," explained Joan. "At one ballroom all the kids started jerking their arms around while we were singing. I was scared. I thought they might be signalling us to get off the stage. But the English musicians accompanying us were laughing. It turned out that this arm waving was a local gesture of approval so we really needn't have worried."

The three Dixie Cups are so keen on show business that they have resolved not to allow any romantic entanglements to disrupt their act for some years yet. "We are trying to learn something every day about the record business so that we can eventually become artistes' managers ourselves and help good groups," said Joan.

"Travelling around we don't have time for steady boy friends," said Rosa. "Sometimes we set a bit safe when we're only in a swarming place for a couple of days. I cried when we left Hawaii — it was so beautiful."

Though the girls have occasionally been out to clubs and parties with British entertainers such as Beatles and Animals they say they have no clear views on British men. Rosa has found them more or less the same as Americans, but according to Joan, "Englishmen are quite different. They don't rush in like an American and say 'Hello baby, can I take you out tonight?' They prefer to get someone to find



This is an old picture of THE DIXIE CUPS but it's quite interesting, as top songwriting team JEFF BARRY and ELLIE GREENWICH can be seen with them.

out your name and make careful enquiries first! But I think this may be because we are foreign to them. How Englishmen behave with English girls we would not know. Then the most important man in the Dixie Cups' professional lives, manager Joe Jones, walked in with Barbara. It was Joe who heard the girls nearly three years ago at a talent contest, invited them to make a record, and then got that disc, "Chapel of Love" right up to the top of the American charts. A shrewd operator and clever musician it was Joe who scored "Blueberry Hill" for Fats Domino and wrote "Iko Iko" for The Dixie Cups. Joe is at present unsure what kind of disc the Cups should make next.

"Barbara and I have just been talking about the problem of re-establishing the image," said Joe. "We could easily do a Tamla-Motown sort of thing, make the girls sound like The Supremes. But we're not trying to copy anybody. We do need a hit, though. I guess — at latest, 'Love Ain't So Bad' just isn't distinctive enough." It is the next Dixie Cups disc that is likely to determine the fate of this talented and extremely likeable trio. DAVID GRIFFITHS

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TROGGS RECORD IN GERMANY-&'B'S' CHANGE

TROGGS manager LARRY PAGE flew to Germany last weekend to arrange for the group to record in German studios while they are over there on their current tour. Due to the hectic schedule they have in Britain on their return, it is essential that TROGGS record tracks for their next album in whatever spare time is available. The album, "Troglodyte" is scheduled for release during the second week in January.

they will be performing a REG PRESLEY number. The latest Troggs record has been changed. Originally it was to be "I Know What You Want", but due to the banings that become operative in the U.S. and Australia for "I Can't Control Myself", it was decided that the lyrics of "I Know What You Want" may receive a similar reaction and it was therefore changed to "664321", also a Rex Presley number.

VAUDEVILLE BAND REVUE

For their 3 week tour of U.S. Colleges commencing Feb 17, THE VAUDEVILLE BAND will present "The New Vaudeville Band Review" as they will be touring with compere RAY CAMERON and two American acts.

ATLANTIC TOUR SET

A British and European Tour of Atlantic artists has now been confirmed. The tour, promoted by ARTHUR HOWES, commences in Britain the first week in March and will also visit Holland, France, Germany and Scandinavia. It will be headlined by OTIS REDDING, SAM & DAVE, BOOKER T. & THE MG's and PERCY SLEDGE.

R&B AT THE SAVILLE . . .

1967 plans for Sunday Concerts at London's Saville Theatre include BILLY STEWART (Feb 5), CHUCK BERRY (Feb 12), EDWIN STARR, GARNETT MIMMS (Feb 26), LEE DORSEY (March 5) and THE IMPRESSIONS (April 16). Sunday concert acts have yet to be arranged.

BEATLES OFFERED \$1 MILLION

SYD BERNSTEIN, who first entered the rock field when he promoted THE BEATLES at Carnegie Hall, is currently negotiating to book THE Beatles at Shea Stadium, New York, next year. Bernstein has offered \$1,000,000 for two appearances there and for the TV rights to the show.

DON FOR CANNES POP FESTIVAL

DONOVAN has been invited to represent America's CBS label at the International C&S Festival in Cannes on Feb. 5. Other artists appearing include CHARLES AZNAVOUR, PETULA CLARK, DIANNE WARWICK, MARY WILKINS, GEORGE FAME and TONY BENNETT.

TOM JONES - NEW BAND

THE SQUIRES will form the basis of a new Band which TOM JONES is forming for his Cabaret Act Brass will be added and it is understood that Tom is likely to retain the Band for all engagements. His season at "The Talk of the Town" has now been postponed until the New Year.



You've all seen John Whitsname posing outside public lavatories (Gents). Here, Zoot goes one better, as might be expected from him. His new record "Star Of The Show" is issued on December 9 and it is backed by "The Mound Moves", which was part penned by Zoot. On Columbia. Incidentally, if you're interested in record labels.

NEW DISCS FROM FAME & CHER

A new Georgie Fame single is released by Columbia on December 17th. It's the old Billy Stewart number "Sitting In The Park". Also released on that date is Cher's newie "Mama" on Liberty and Edwin Starr's "It's My Turn Now".

Other releases for December 17th include: - Gene Vincent's "Lonely Street"; Paul Butterfield Blues Band's "Come On In" and the Critics' "Bad Misunderstanding"; DECCA - The Files' "I'm Not Your Stepping Stone"; The Bats' "Listen To My Heart"; and Peter Lee Stryker's "What A Fool"; POLYDOR - Jimi Hendrix's "Hey Joe"; CBS - Mel Torme's "Park Smiles"; and The Shames' "I Wanna Meet You"; MGM - Sandy Posey's "Single Girl"; VERVE - Willie Hobbs' "Shining Superman"; UNITED ARTISTS - Elmer Bernstein's "Magnificent Seven".

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THE SQUIRES will form the basis of a new Band which TOM JONES is forming for his Cabaret Act Brass will be added and it is understood that Tom is likely to retain the Band for all engagements. His season at "The Talk of the Town" has now been postponed until the New Year.

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NEWS SNIPS

GERRY & THE PACEMAKERS appear in the final programme of Rediffusion's Hippodrome on Boxing Day, Monday, Dec. 26. "Pantomime: Everywhere it's Christmas" is the title of the 7 inch Beatles Fan Club Christmas Record which is being sent to fan club members in a handsome four-colour sleeve designed by PAUL MCCART. THE EASYBEATS appear on the Bremen, Germany TV Show "Beat Club" on Dec. 31. VINCE HILL, ROSEMARY SQUIRES comment on Pantomime "Fuss In Boots" at Lewisham Concert Hall on Monday, Dec. 26. Next CLIFF BENNETT album "Got To Get You Into Our Lives" released on Jan. 1. SAM COSTA re-introducing his "Birthday Box" spot which he returns to "Midday Spin" on Dec. 13. Radio City now have top New York D.J. GARY STEVENS broadcasting from noon to 1 p.m. Monday to Saturday inclusive. EXANIMAL organist DAVE ROWBERY holding auditions in London on Dec. 15 for solo singers. ALAN LOCKWOOD now Personal Manager of BOZ, who has signed with the RIK RECORDS AGENCY. CHARLES DEAN continues as his Business Manager. 16 British records by a variety of artists including THE BEATLES and THE CREATION dominate the charts of new French pop publication LES ROCKERS.

AVID readers of RM will doubtless be aware that early last month the EMI organisation sent a recording unit deep into the sun and cider-drenched wilds of Somerset in an attempt to capture on tape a phenomenally popular group known as Adge Cutler and the Wurzels. You will all be extremely relieved and delighted, therefore, to learn that we have now received evidence of the expedition's total success in the shape of the Wurzels' debut disc, "Drink Up Thy Zider" which was released last Friday (2nd) on Columbia.

According to an RM spy who attended the recording session (held, incidentally, amongst the cider barrels in a genuine West Country tavern), the disc features Adge Cutler on vocal chords, Wurzels Reg Chant (accordion), Brian Walker (tuba) and John Macey (double bass); and the well-oiled throats of something like a hundred 'regulars' who joined in the chorus. The end product, our man adds, is not so much dated as ageless!

On the subject of the group itself, our reporter managed to dig up that the boys, whose average age is 33, have been together for about six months, and that the touring version of the group is actually a trio, Brian Walker being available for local dates only.

The Wurzels' sound is officially described as 'Scrumpy 'N' Western', but although this is undeniably apt, for our emissary feels that, in view of recent chart events, either 'Britain's Own West Coast Sound' or even 'The Sound Of Old England' (as opposed to 'The Sound Of Young America') might be more appropriate. Whatever name is applied to their music, however, Adge Cutler and the Wurzels are destined to win friends wherever they play—especially if they take with them a plentiful supply of home-brewed liquid refreshment. The Man From R.M. guarantees it.

Elvis in celluloid

ELVIS—HE'S A REAL SOUTHERN GENTLEMAN

part three

It was Bing Crosby who went out on a special limb when knockers suggested that Elvis Presley, in films, was just a flash in the pan. "Nonsense", said he. "This boy is a spectacular talent."

Fair enough praise. In 1963, Elvis starred in MGM's "Viva Las Vegas" and made motion picture history—as Bing had done before him—"Kissin' Cousins" came the same year. And, on the different sets, even the technicians LIKED El Presley had been brought up in the school where "time" meant money—and being "on time" was a way of life.

He's never changed. If the call sheet for the day's work says "On the set at 8 a.m."—then Elvis, his boys and his instruments ensconced in two cars, pull through the MGM East Gate at 7.30 a.m. Says Ken Hollywood, chief police officer there: "You can set your watch by Mr. Presley."

Surrounding Elvis are friends and employees, childhood friends and Army buddies, many now married and with families, but still loyal to the star. His fairness, respect for the skills of others and his rapport with people have prompted this nucleus of old friends to stand by Elvis through good times and bad.

It is strictly "open door" policy on a Presley set. As with such popular predecessors as Clark Gable, his dressing room door is never closed. Between scenes he prefers to sit out on the set with friends and fellow workers. He knows them all by their first names.

Says director Norman Taurog: "Not many realise that Elvis does select every song he records. He works actively at his career. He senses what is best for him—and he is in full control at recording sessions, and the

musicians know it. To a God-given gift, he adds hours of hard work. He's constantly striving to improve himself. His reading covers a wide range of subjects, books on music theory, medical research, psychology, mechanics, good fiction—you name it.

"Sometimes he'll make suggestions on the set, or say he'd be more comfortable doing something another way. Most of the time he's right, but he never insists. He has a respect for other people's judgment and experience. If he's wrong, I just tell him and that's that."

"But most important, he is the nicest guy you'll ever meet, a real gentleman. We're the best of friends yet, on the set, I am always 'sir.' His parents raised him well and he is a picture of the Southern gentleman. I sincerely feel that he has yet to realize his great potential as an artiste."

Deborah Walley, another co-star: "Actors work under real tensions. But when Elvis relaxes he's so amusing he relaxes everyone else. We all love to gather around and listen to him talk. He has a wonderful, spontaneous sense of humour."

Diane McBain: "I've never seen anyone work so hard. He is constantly striving for perfection and so constantly that we feel a little guilty we don't match his efforts. Everyone prepares a little harder, just to keep up with him."

Of course, Elvis doesn't drink, rarely smokes. He shuns gourmet dishes in favour of the simple foods he's preferred since childhood.

His lean, athletic build didn't just happen. He works out regularly by playing hectic football with his Memphis clan. His tip-top physical condition (six feet, 175 pounds) is also attributed to his keeping off the Hollywood party circuit. One of his crew said: "He never comes on strong. Sure, he gets upset sometimes. Who doesn't? But he doesn't stay angry for long."

An inveterate TV watcher and reader, Elvis occasionally dates but never makes them public events. Sometimes the girls are stars with whom



ELVIS in a scene from "California Holiday" (Pic courtesy MGM).

he works but more often they're unknowns. What constitutes a date? Says El: "Not really anything different than I'd do if not on a date. I'd sooner go get a hamburger or see a movie than go into a nightclub."

Back in Memphis, El's father, with several attorneys, looks after his son's investments and business affairs. But, as in a recording session, Elvis is boss. When not in Memphis, Elvis lives in a leased Bel Air Mansion, staffed by a couple who cook and clean. A few intimates know the address but it's not shown on those maps of Hollywood homes hawked to tourists.

Elvis has contributed to such funds as the Motika Picture Relief and the Motion Picture Home. In 1961, he made a benefit appearance in Memphis which raised 50,000 dollars for 49 Memphis charities and one in Tupelo. He has had more appearances since but annually gives that same amount.

Even if Elvis, who wanted to become a doctor, can't put an MD after his name, he can add MS any time—Master Showman. He's just signed a long-term RCA Victor recording contract, has signed for eight more films in two years, five for MGM.

He receives 15,000 fan letters a week. There was that recent poll on whom people most wanted to meet. The order: 1. Queen Elizabeth; 2. Prince Philip; 3. Elvis.

Lane may be perform, say MGM. And a few million others. PETER JONES

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THE SUPREMES seen during a recent trip to Paris. The girls' new LP 'A Go-Go' contains two of their singles, plus other songs made famous by Tamla artists.

WAYNE NEWTON: "Now!" (Capitol T 2445).

THE high-voiced youngster who earned "Who's He?" cries when picked for the Royal Variety Performance... but who turned in a brilliant performance. This set includes his biggest hit "Danke Schoen", includes several by Bert Kaempfert, demonstrates that if he's best on up-tempo belters like "Bill Bailey", he can also handle a sentimental ballad or a Country item. He deserves success in Britain.

COUNT BASIE: "Rasie Swainin', Voices Sizin'" (HMV 2583).

SMALL band (two trombones, one trumpet, "Lock Jaw", on tenor and rhythm, with big choir. Songs like "Happiness Is", "I Surrender Dear", "You Are My Sunshine" but with more than a somewhat. Different-sounding Basie and frequently darrer clever, arrangement-wise.

HARRY JAMES: "Live At The Riverboat" (Dot DLP 3728).

THE current James' big band in concert, with vocal touches from Ernie Andrews and a dynamic drum-feature from Louis Bellson. So Harry J. isn't quite the musical force he was; but twenty years ago! He's still an exciting virtuoso, with jazz inclinations, as you can hear specifically in "Taste Of Honey".

JOHN SCHROEDER: "Working In The Soul Mine" (Pye Piccadilly NPP 3825). Things like "Soul For Sale", "Where Did Our Love Go?", "Sunny" etc. . . . but dressed up instrumentally. It's an interpretation that comes off exceptionally well for the wider range of listeners. That is. One can expect the usual anachronistic cries from the stark soul addicts. Excellent tonal colours, variations of sounds and a lot of sheer excitement. Recommended.

THE ELIMINATORS: "Guitars And Percussion" (Pye 18169). Virtually an explosion of instrumental sounds, featuring the best guitarists and drummers on the session scene. Sample tracks are "Eleanor Rigby" and "Satisfaction" . . . former vocal numbers dressed up with a crashing of instrumental skill. Great for parties or just for listening.

Laurie Holloway: "Hi Parade, Holloway Style" (Pye NPL 1183). Current hits dressed up by Laurie on piano and a sterling rhythm section. Laurie lets his jazz thinking wander round numbers ranging from "Winchester Cathedral" to "Daydream" or "Working In The Coal Mine" . . . and the treatments are startlingly different. Takes a bit of concentration even to recognise some of them, but the melodic content is always there. Very well done.

RUSS CONWAY "Pop-A-Conway" (Columbia SX 6184).

SOMEHOW, the powerful sound which Russ got with "Side Saddle" and the following big hits has been again captured on this LP. It is a very exciting and bouncy LP with loads of that Joanna magic which has an all age appeal. This deserves to be a tremendous hit because it is such a fun LP. All of the tunes are big pop favourites, like "Things", "Tears", and "Hi Lili Hi Lo" and many, many more.

THE DAVE CLARK FIVE: "Greatest Hits - 14 World Wide Million Sellers" - Glad All Over; Do You Love Me; Hits And Pieces; Because; Catch Us If You Can; Can't You See That She's Mine; Come Home; I Like It Like That; Over and Over; Reelin' And Rockin'; Satisfied With You; At The Scene; Try Too Hard; Nineteen Days (Columbia SX 6185).

THE mystique of the Dave Clark Five lies in the fact that they are still regarded as one of the best top groups, along with the Beatles, Stones, etc., even though it is hard to remember their last hit. Their shrieking messy "Nineteen Days" is included on here, together with better items such as "Come Home", "Because" and their earlier Mersey-sounding million-sellers like "Glad All Over", "Bits And Pieces", etc. This LP represents an extremely successful but probably, for the group now, frustrating career. Three of the songs have only been issued as singles in the States - "I Like It Like That" will infuriate R & B fans, but "Satisfied With You" is far better. This LP will sell to Cathy McGowan and a lot more people, but for another LP in the same series, Dave will have to progress a little more.

MARIAN MONTGOMERY: "What's New" (Brunswick LAT 8661).

BLESSED by sparkling arrangements from her husband Laurie Holloway and from Sy Oliver and Charles Albertine, Marian (now domiciled in Britain) works so stylishly through some off-beat song selections. His latin-swings, makes jazz noises, works admirably in a rather husky lower register. Individualism of high standard.

TRINI LOPEZ: "Trini Lopez Greatest Hits" - If I Had A Hammer; Kansas City; Sinner Man; Are You Sincere; Michael; La Bamba; Lemon Tree; I'm Comin' Home Cindy; Sad Tomorrows; Hall Of Fame; What Have I Gotten Into; Own; A-Me-Ri-Ca (Reprise RLP 6252).

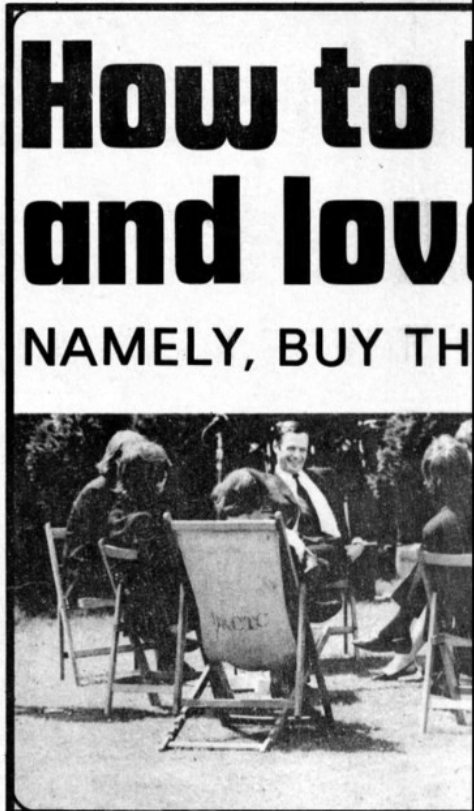
EVERYBODY seems to be making LP's of their biggest hits, or smallest hit even, and Trini joins the band. His latin-tinted party records all lumped up together sound OK, and you realise that he's had some underrated tracks, like "What Have I Got Of My Own" and "Michael". For his fans there's a nice photo spread on the back cover.

THE SUPREMES "A Go-Go - Love Is Like An Itching In My Heart; This Old Heart Of Mine (Is Weak For You); You Can't Hurry Love; Shake Me, Wake Me (When It's Over); Baby I Need Your Loving; These Boots Are Made For Walking; I Can't Help Myself: Get Ready; Put Yourself In My Place; Money (That's What I Want); Come And Get These Memories; Hang On Sloopy (Tamla Motown TML 11039).

MOST people like the Supremes, therefore most people who buy their records will like this album. Nearly all of the songs are strong, although the strongest "You Can't Hurry Love" has been issued already. But for the R & B fan, for whom the Supremes still have a strong appeal, this LP isn't good. Eight of the songs are merely re-shashes of Tamla hits made famous by other artists, and unless you're a fervent Diana Ross fan you won't think these are as good as the originals. The other tracks are merely interesting but nondescript versions of other pop hits. There is the usual gloss of professionalism here, but apart from the already-issued tracks, not much magic.

JR. WALKER "Road Runner" - (I'm A) Road Runner; How Sweet It Is (To Be Loved By You); Pucker Up Buttercup; Money (That's What I Want); Last Call; Anyway You Wanta; Baby You Know You Ain't Right; Ame' Cherie (Soul Darling); Twist Lick-a-wanna; San-Ho-Zay; Moulin (Tamla Motown TML 11038).

JR may be on the Motown label, but he doesn't sound it, or should I say he doesn't sound Holland-Dozier-Holland. His sax mastery moves suspiciously near jazz in many parts of this album, but he makes up for it by knees-up versions of old Tamla hits like "Money" and "How Sweet It Is". If it's dancing you want, the beat never lets up, and there's a value-for-money pin-up of the cartoon road runner on the cover.



THE BEATLES "A Collection Of Oldies"-She Loves You; From Me To You; We Can Work It Out; Help; Michelle; Yesterday; I Feel Fine; Yellow Submarine; Can't Buy Me Love; Bad Boy; Day Tripper; A Hard Day's Night; Ticket To Ride; Paperback Rider; Eleanor Rigby; I Want To Hold Your Hand (Parlophone PMC 7016).

NOTHING, presumably, need be said about the contents of this LP (that is unless you've just been discovered living in central Borneo), but the fascination lies in its clientele, so to speak. For instance, are really fervent Beatle addicts going to pay LP price for one unissued track, "Bad Boy", which with all respects to composer Larry Williams, is probably the worst on the album? And even people who tend to buy Beatle records as a rule will have nearly all these tracks, and won't want "Bad Boy" anyway. Finally, people who haven't got anything on here, certainly aren't going to buy it, as they don't like the noise. That leaves occasional Beatle buyers, and doubtless there are enough of them to make this into a chart-topper. But why put "Yesterday" next to "Michelle", and leave out "Please Please Me"? As I can't think of any more complaints, end of album review.

PETULA CLARK "Petula Clark's Hit Parade" - A Sign Of The Times; My Love; Heart; I Couldn't Live Without Your Love; You'd Better Come Home; You're The One; I Know A Place; Just Say Goodbye; Round Every Corner; Where Do We Go Wrong; Call Me; Downtown (Pye NPL 15159).

MOST of Pet's recent hits here - disappointing to find that "Baby Lover" wasn't included, but I'll keep looking on the secondhand record stalls. Actually Pet's timeless voice could go on singing these type of songs for ever and ever and still get hits on both sides of the Atlantic, Channel, what-not.

CHIM KOTHARI "Sound Of Sitar" (Decca DML 1062).

THIS is probably an easy way to introduce pop fans to the sound of the sitar. Chim's instrumental talent is put to more

or less 'straight' renditions of familiar pop tunes such as "Winchester Cathedral", "Strangers In The Night" and "Eleanor Rigby" to the sitar sound. The sitar sound is very attractive, but it is even better on two numbers on here "Barsaat" and "Bhimanon Ka Mela", which are more authentic. This could be a very popular LP, and although the East-West blend doesn't tax the sitar or the listener too much, it's a step in the right direction.

LOS ESCUDOS "New Look At Latin" (Deram DML 1063).

THIS is more of a late-night set-up-and-do-the-samba sort of thing. There's very little power here, but there is a good deal of magic, and this group make some too-familiar latin favourites like "Perfidia" and "Amor" take on a new lilt. A good LP.

budget bunch of Ember

FROM the Ember catalogue there's an attractive bunch of pre-Christmas albums. For beat fans, there's material like "Go Go", which features JOHNNY RIVERS and TRINI LOPEZ with one side devoted to each of the two stars. It's a lively, danceable and good-for-a-party LP. Another heavy LP is the bluester "Revue", which stars IKE AND TINA TURNER. This is one of the best of their pre-"River Deep" LP's, and it has some classic R & B songs like "Think" performed by various members of the Turner troupe. Best track is Tina's searing "Please Please Please", but their "Can't Believe What You Say" is great too. That's on EMB 3368, while the Rivers/Lopez item is on EMB 3378. For jazz fans there's COUNT BASIE with a couple of LP's. Firstly, try "Count Basie And Friends", which features the Count with Lambert, Hendricks and Ross, and of course Joe Williams (EMB 3372). Secondly there's "The Great Standards" which has best counting tunes like "Summertime" and "Lullaby Of Birdland" (EMB 3374). Some great piano work from NAT KING COLE and LESTER YOUNG recorded between 1942 and 1947 is on Ember CJS 812, and although there are only five tracks, every one is a gem. GERRY MULLIGAN is on an LP called "The West Coast Jazz Of Gerry Mulligan" and this LP also features stars such as Chet Baker, Chico Hamilton and several others. That's on Ember CJS 811. Another JAZZ LP is "The Greats" on Ember CJS 814, and that features DAVE BRUBECK, PAUL DESMOND and CAL TJADER.

MARCUS TRO is a new male vocalist on the scene and he shows considerable promise with his LP "Introducing Marcus Tro" on EMB 3365. His style is very distinctive and he does a good version of several familiar songs including "Corrina Corrina". His label mate RAY SINGER is on "For I Home In Love" on EMB 3375, and this includes "Hey Who?", "Stargazer" and "She's Not You". Ray comes over better as an album artist than on singles, surprisingly enough. The others in this series include ROY ROGERS and DALE EVANS on "The Bible and Me" on Ember CMB 3361 and in the folk mood there's "New Directions" by the JOIRNEVVEN, on EMB 3382. The easy-on-the-ear duo of BILLY ECKSTEIN and SARAH VAUGHAN come up with an LP on EMB 3373, while for Latin fans who like something a bit modern there's MARK WIRTZ with "Latin A GoGo" on Ember EMB 3367. Lastly, there's "The Warm Moods Of JERRY JACKSON" on Ember EMB 3377, which features songs like "If I Loved You", "My Colouring Book" and "The Nearness Of You".

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JOAN BAEZ "Noel"—O Come, O Come Emmanuel; Coventry Carol; Good King Wenceslas; The Little Drummer Boy; I Wonder As I Wander; Bring A Torch, Jeanette, Isabella; Down In Yon Forest; The Carol Of The Birds; Angels We Have Heard On High; Ave Maria; Mary's Wandering; Deck The Halls; Away In A Manger; Adesie Fidelis; Cantique De Noel; What Child Is This; Silent Night (Fontana TFL 6073).

A VERY complete Christmas album from Miss Baez, and rather a solemn tone too. But it could be played outside the festive season without worrying too much about what any passers-by would think. Her bell-like tones and sweet vocal sounds wrap themselves around some of the loveliest of the Christmas tunes, and makes this into the sweetest, if not the most commercial of the seasonal records this year.

★★★★ **DEAN MARTIN** "Christmas Album" (Reprise RLP 6223).

ALTHOUGH it was recorded in sultry September, Dean apparently slipped easily enough into the Christmas spirit. The sleeve note writer claims he is "probably the most popular single vocalist in America today" and if that doesn't hold true in Britain, this set should earn him plenty of friends at parties. Bill Justis and Ernie Freeman share the backing chores and Dean meanders amiably through songs like "White Christmas," "Jingle Bells," "Blue Christmas," "Silent Night" — with artistry.

★★★★ **KENNY SALMON** "Big Beat Organ" (Ace Of Clubs 1211).

OFTEN these cheap-label instrumental LP's aren't up to standard. This one really is something special. A lot of time and trouble seems to have gone into it, and even if it hasn't it's still a good record. Kenny plays with verve and inspiration, and has picked some adult tunes which respond best to his Hammond. Try "The Poor People of Paris," "The Party's Over" or his fantastic unusual "You'd Better Love Me".

★★★★

CLIFF RICHARD AND THE SHADOWS "Finders Keepers"—Finders Keepers; Time Drags By; Washwoman; La La La Song; My Way; Oh Senorita; Spanish Music/Fiesta; This Day Paella; Finders Keepers/My Way; Paella/Fiesta; Run To The Door; Where Did The Summer Go; Into Each Life Some Rain Must Fall (Columbia SX 6079).

CLIFF's new film LP seems a highly colourful affair, coverwise that is. The vinyl content is equally bright and has the unfortunate effect of giving over a happy summery flavour which is alright until you look out the window or open the door or try to start your car or something. All of the film tunes were penned by the Shadows, and they are good and catchy, and very films if you see what I mean. Three of the tunes—the last three—are not included in the film and they make a good bonus. Three of the tunes are purely Shads instrumentals. And this is the first LP to my knowledge to have a specially printed dust cover.

★★★★ **THE HOLLIES** "For Certain Reasons"—What's Wrong With The Way I Live; Pay You Back With Interest; Tell Me To My Face; Clown; Suspicious Look In Your Eyes; It's You; High Classed; Peculiar Situation; What Went Wrong; Crusader; Don't Even Think About Changing; Stop! Stop! Stop! (Parlophone PMC 7011).

A PROGRESSIVE LP from the Hollies, all of the numbers were group penned, and several of the arrangements by Mike Vickers. This is quite the best LP the Hollies have made—the tiny sound they seemed to be developing has become more melodic, and their songs show a more adult appeal. Hollies fans will so for this LP in a big way—especially as there's a fold-out sleeve with extra colour pictures of them—some with their faces in a most peculiar greenish tint. But effective.

★★★★ **JOHNNY CASH** "Happiness Is You"—Happiness Is You; Guess Things Happen That Way; Another History; You Comb Her Hair; She Came From The Mountains; For

Lovin' Me; No One Will Ever Know; This Is My Destiny; A Wound Time Can't Erase; Happy To Be With You; Wabash Cannon Ball (CBS BPC 62760).

CASH's style is becoming so relaxed that it almost sends you to sleep. But there again, it's becoming more and more subtle so you find yourself realising exactly the depth that Johnny's vocals go to. He evokes his old hit "Guess Things Happen That Way" but it isn't as good, especially as the rocking Sun bass is missing. And according to the sleeve notes he had a hit called "King Of Fire". Never heard of that one.

★★★★ **LONNIE DONEGAN** "A Golden Age Of Donegan"—Have A Drink On Me; Nobody Loves Like An Irishman; Cumberland Gap; Seven Golden Daffodils; Puttin' On The Style; Battle Of New Orleans; Rock 'O My Soul; Fort Worth Jail; Rock 'O My Soul; Dam; My Old Man's A Dustman (Marble Arch MAL 636).

A SLAB of pop history cheap. The skiffle style has almost completely disappeared from the pop scene, but many of Donegan's numbers have an exciting, bossy vibrance which is still unsurpassed. Family enough, his busiest successes here like "Cumberland Gap" and "Dustman" don't sound as good as the lesser known items like "Rock 'O My Soul" and "Seven Golden Daffodils". Ideal for the side-burned nostalgic set. Put that wash board away, you at the back.

★★★★ **THE KINGSMEN** "15 Great Hits" (Dye Int. NPL 28085).

THE KINGSMEN musically plough their way through some of the past few years' R & B standards, including "Money," "Do You Love Me," "Killer Joe" etc. The lead singer is quite atmospheric, but the LP sounds hastily put together, and isn't up to the standard of some of their singles. But played loud at a party, it could go down well, if it was that kind of party.

★★★★ **THE SINGING POSTMAN (ALLAN SMITH)** "Recorded Delivery" (Parlophone PMC 7012).

ONLY Allan sings about having caught the common cold, or about a cricket match. In these times of country and western, Bob Dylan, and all the other American-inspired music, Allan's purely English and very commercial folk style comes as a breath of fresh air. You have to listen to find out what he's singing about, but there's loads of home spun philosophy (if you'll forgive that phrase) here.

★★★★

PETER AND GORDON "Somewhere"—High Noon; The Green Leaves Of Summer; If I Fell; Exodus Song; As Long As I Have You; Love Is A Many Splendored Thing; I'll Be Home For Christmas; A Taste Of Honey; I'll There Was You; When I Fall In Love; Young and Beautiful (Columbia SX 6097).

PETER and Gordon have the knack of picking good songs. Some of them don't fit their style, which is a nice way of saying they can't cope with them, but on this LP, the choice has been exceptionally good. With the exception of "The Exodus Song", they sing well through all the others and will please their fans. Their "As Long As I Have You" won't please any Presley fans who hear it though.

★★★★

rapid reviews

THE DUTCH SWING COLLEGE BAND have an appropriately titled LP called "Hot" on Fontana FJL 130, and there are some classic titles on it like "Way Down Yonder" and "Doctor Jazz" — it's very lively and healthy-sounding music. From the Studio 2 Stereo label comes **RUSS CONWAY**, with his "Concerto For Memories" (TWO 145) which contains a load of beautiful tunes, which sound all the better for Russ's meanminded piano artistry and the hi-fi recording technique. First LP for a long while from the Regal Zonophone label comes from the **JOY STRINGS** and their "Well Seasoned" is on LRB 4016. There are sixteen tracks, and all of side two are carols. Lovey stuff, and they still sound pretty good. For film theme fanatics there's a moody LP from the "Rawbroker", it's by **QUINCY JONES** and is on Mercury MCL 20063. **THE MITCHELL TRIO** are a sophisticated sounding, light-hearted male vocal group. A pleasurable sound on Mercury 20068 MCL.

From Fontana's great Vancuard catalogue comes a marvelous three-part blues series called "Chicago/The Blues/Today". It features names like Junior Wells, Otis Spann, J. B. Hutto, Otis Rush, Homesick James and His Busters, and several more top blues names. This series, on Fontana TFL 6068-70 really is a MUST for any blues fans. Go out and buy these as they are some of the best modern blues sides recorded in recent years.

THE NEW CHRISTY MINSTRELS sing the hits of "Today And Tomorrow" for their "New Kick!" LP on CBS BPG 62808. Every one knows what this happy bubbly group sounds like, and they go through numbers like "Homeward Bound" which is exciting and exhilarating. Cole Porter's lovely tunes are given the 101 STRINGS treatment on Marble Arch MAL 633, and to hear his songs without the lyrics isn't getting the most out of them. But the tunes are still brilliant and the strings do an impeccable job on them. Latin music is an omnipresent factor in adult music, and CHAQUITO is one of its main exponents. His "Quiet Latin Moods" on Fontana TFL 5374 is bound to be a big seller and deserves to be. Very soothing and quite moodily exciting in places too.

MOIRA ANDERSON has become the most popular and sought after young singer in Scotland in less than five years. Her "Moira" album is superb and some of the Scottish songs in it are home site songs which bring tears to the eye of many a wandering Scot. It's on Fontana's White Heather series No. 687 91 EL. **DORA BRYAN** has a lot of fervent admirers here, and her "Dora" LP features ten tracks, some of them seemingly quite naughty. But it's all in good fun and should do Dora a lot of good. On Fontana TL 5218.

For fans of exciting Latin music, a new quartet called LOS VEGAS should bring them a lot of pleasure. They go through sounds like "People", "The Shadow Of Your Smile" with ease, and their sophisticated Latin sound makes them as acceptable as any other kind of music too. That's on CBS BPG 62822. There are various artists on the second volume of "Jazz Goes Baroque" on Philips BL 7739 on which the spotlight is on the music of Italy. This is really quite specialist, but its appeal could widen as this kind of music is heard a little more. A Mum and Dad favourite **JOHN HANSON** has another Philips LP out on BL 7736. It's "Hanson Encores" and features some very familiar old songs, all sung in his lovely rich voice which still sounds great.

THE WILLIS BROTHERS are a country and western trio, one of whom is called Skeeter which is a very kirie name for a masculine looking bloke with a cowboy hat on. Quite nice C & W which doesn't rattle one's eardrums with whining (London HAB 8295) and it's called "The Wild Side Of Life" and has a tasty looking young woman on the cover. "Hamblin" by the JACK WILSON QUARTET is described by Les Carter on his good sleeve notes as a pretty good album, describing it better than most sleeve notes do. And it is on Vocalion LAF 1 603. Another purely English in shape of "What Did You Do In The War Daddy" by **HENRY MANCINI** features the original "In The Arms Of Love" and is on RCA Victor RD 7818. If you like classics with a beat — then you'll dig the LP of the same title on Studio 2 Stereo TWO 134. It's by **PAUL WINDSOR** and contains selections from popular classical themes which are made to sound not only very hi-fi but beautifully beaty too. Not too much beat though, so none of the tunes are spoiled.

is week
CIATION
ebie jebies
LONDON

plus a
great new
Deram
single

ANCINI
and chorus
RCA VICTOR

THE MOVE
Night of fear
DM 109
DERAM
45 rpm records



THE HOLLIES — left to right — Bobby Elliott, Bern Calvert, Tony Hicks, Graham Nash and Alan Clarke.

A secret look at the latest Hollies recording session

I was a privileged position to be in . . . watching the Hollies go through their recording session last week. They had seen little of each for a week or so; which meant the group as a whole knew nothing of the new numbers written by Graham Nash and Tony Hicks. Chaos was anticipated by all of us; we weren't let down!

Studio Two at EMI's Abbey Road location. Where all the Beatle discs were created. Perhaps the most famous studio in Britain. Bobby Elliott arrives in black polo-neck sweater, plus the inevitable cap. Bern Calvert similarly attired. Allan Clarke in his purple karate shirt. Tony in blue jeans, three-quarter length Regency coat. Graham in smart grey, epauletted shirt.

SECRECY VOW

First hearing of the song (secrecy vow was signed by me) was Graham and Tony singing it to Allan, who writes down the words on backs of photos. Bern and Bob just listen. Then a quick run-through—Tony on his black acoustic epiphone, Bob on drums, Bern on electric piano, working out chords and tempo. Then three-voice run-through, thrashing out ideas with Ron Richards, small and dapper and greying producer of the boys' previous FOURTEEN hits.

Then a . . . for real run-through. Engineer Peter Pritchard says tapes have to be adjusted, so a 10 minute tea break. Graham and Bob talk contractual talk. Tony and Allan sign forms for overseas tour. Bern, the loner, slopes off to grand piano in the corner and turns on some cool jazz. Nearby some farious-looking guitars and drums wait large on the "buss" drum the legend "The Beatles".

Now there are 11 different Hollies' guitars littering the floor. Ready to tape, but Tony decides on a change in arrangement. "Have to use Graham's guitar a little bit louder, to blend his chords in with the piano—otherwise we'll have to use a piano in the stage act."

Bob looks up from his cuppa. Graham Nash: "Hey, Bob, we're going to disguise the piano". Bobby: "What—you gonna put a moustache on it?"

MENTAL TELEPATHY

They tape the back-track and Tony, using his 12-string only for the intro and fills, conducts the whole show with a Sir Malcolm Sargent gusto. Each off-beat gesture with a hand is intelligently interpreted by Bob and Bern. From where I stood, it seemed some kind of mental telepathy was going on. Still, the boys HAVE known each other long enough . . .

Tape backed, they run up the 20 odd steep stairs to the control box and have a quick listen. They run up and down these stairs a couple of dozen times a session. "That's why we look so skinny," says Tony.

Back-track is O.K. . . . now for the vocal track. Allan and Graham sing into one mike, facing each other. Tony stands in front of another mike. Allan still reads the words off the back of the photographs placed on the music stand. A fag in one hand; bottle of cider in the other.

Tony prowls round studio, leaning up to the mike at the last split-second when it is his cue to add his rather inimitable harmony. And so it goes on. Quite a few laughs; a lot of professional earnestness and inventiveness. They clearly have respect for producer Ron Richards—hasn't been wrong yet and he checks them when they seem to be going too far off the musical track.

And, late in the night, the session ended. Another Hollies' single was in the can. Another hit? Well, that goes without saying, for nobody can claim greater consistency than the Hollies. But chaos there most certainly was. After all, you can't expect stars to be TIDY as well.—D. B.

A LOOK AT THE



U.S. CHARTS

FAST RISING U.S. releases include—*I've Passed This Way Before*—Jimmy Ruffin (Soul); *Tell It To The Rain*—Four Seasons (Philips); *East West*—Herman's Hermits (MGM); *I Fooled You This Time*—Gene Chandler (Checker); *Georgy Girl*—Seekers (Capitol) 98.6—Keith (Mercury); *Goodnight My Love*—Happenings (BT Puppy); *Where Will The Word Come From*—Gary Lewis (Liberty); *Snoopy Versus The Red Baron*—Royal Guardsmen (Laurie); *We Ain't Got Nothing Yet*—Blue Magoos (Mercury); *The Girl That Stood Beside Me*—Bobby Darin (Atlantic).

New U.S. releases include—*You Beat All I Ever Saw*—Johnny Cash (Columbia); *Plain Jane*—B. J. Thomas (Scepter); *Your Ever Changing Mind*—Trini Lopez (Reprise); *Happy Is Gone*—Wayne Newton (Capitol); *Take My Love*—Royalettes (MGM); *Papa Was Too*—Joe Tex (Dial); *I Don't Need Anything*—Maxine Brown (Wand); *Club Nitty Gritty*—Chuck Berry (Mercury); *She Shook My World*—Flamingos (Philips); *I Move Around*—Fenwaks (Co & Co); *Man Or Mouse*—Junior Parker (Duke); *It's Been A Change*—Staple Singers (Epic); *If Only I Had Known*—Joe Hinton (Back Beat); *Little Bluebird*—Johnnie Taylor (Stax); *We Can Make It If We Try*—Neil Sedaka (RCA); *Catch Me In The Meadow*—Tradewinds (Kama Sutra); *Teasin' Me*—Shirelles (Scepter); *The Eagle*—Essex (Bang); *They Don't Give Medals*—Rick Nelson (Decca); *I've Got My Eyes On You*—Gene Vincent (Challenge). N.J.

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 ● TX 3914 RCA Victor

and **Tom Jones** From the heart
 ● SK1 4814 ● LX 4814 Decca

DECCA group records

reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones

SCOTS OF ST. JAMES: Gypsy; Tic Toe (Go 11464). Tremendous song and the new group have a first-rate lead singer who treats the lyrics with style and sympathy. ★ ★ ★

THE KNIGHT BROTHERS: That'll Get It; She's A-I (Chess CRS 8046). A frenzied air of excitement, with hollers and yells, but it builds sensibly at a bluesy mid-tempo. ★ ★ ★

O'BRIEN BROTHERS: She's Coming To Me; Was It You (Major Minor MM 500). Typically Irish, yet with a bit of a Beatle feel to it, believe it or not. Anyway it could easily make it. ★ ★ ★

RONNIE DOVE: Cry; Autumn Rhapsody (Stateside SS 571). The old Johnnie Ray number, neatly revived, and Ronnie doesn't sound much different to the original. ★ ★ ★

HEDGEHOPPERS ANONYMOUS: Stop Press; Little Memories (Decca F 15350). Two "A" sides, say Decca—and "Stop Press, a cleverly-written item is easily the stronger. Could restore the boys to the charts—well-played, well-sung. ★ ★ ★

GENE LATTER: Something Inside Of Me Died; Don't Go (CBS 302483). Gene really is a first-rate stylist—his last just failed to make the grade. This song is fine, commercial and romantic. Performance can't be faulted. Watch it. ★ ★ ★

LORENZO SMITH: Countdown; Too Much Firewater (Outaste 563). Wallingly effective instrumental, with plenty saxophone and plenty beat. ★ ★ ★

ROY CASTLE: April Showers; Soon, It's Gonna Rain (Columbia DB 8089). Great vocal performance, lightly swainie, and a new interpretation of the older "Tracks from an LP soon out—we look forward to it. Classy professional. ★ ★ ★

FRANKIE LYMON: Why Do Fools Fall In Love; I'm Not A Juvenile Delinquent (Kine 1042). Two oldies, untouched, the sort of thing that could check all over again. ★ ★ ★

PHILIP GODHAND-TAIT: You Can't Take Love; J. C. Greasburger (Parlophone R 5547). This is such a strangely-contrived vocal show that it could easily make the grade. Bluesy and different. ★ ★ ★

RONNIE HILTON: When Will The Good Apples Fall; The Impossible Dream (HMV Pop 1549). Most amiable sing-along sort of song—Ronnie is always likely to hit the charts. ★ ★ ★

THE MISUNDERSTOOD: I Can Take You To The Sun; Who Do You Love (Fontana TF 777). Very way-out material, freak-out in style, with weirdly efficient singing and wailing instrumental sounds. This one is favourite "outsider" for the charts. ★ ★ ★

LOUIS ARMSTRONG: Cabaret; Canal St. Blues (CBS 202423) Song from the new Broadway show, not another "Hello Dolly", but catchy enough and with trumpet featured. ★ ★ ★

EDDY ARNOLD: The Angel And The Stranger; The First Word (RCA Victor 1539). Timely release — could easily make the charts with Eddy singing softly and sentimentally on a Christmas song. Lavishly laid out arrangements. ★ ★ ★

THE HUMAN INSTINCT: Can't Stop Around; Want To Be Loved By You (Mercury MF 851). Fast-paced but slightly muzzy beater, with a rolling sort of melodic line. ★ ★ ★

THE OLYMPICS: Baby, Do The Philly Dog; Western Movies (Fontana TF 778). Dance-craze disc from the States where it was a fair hit. The usual blend of shouted phrases and party excitement. ★ ★ ★

ODINS PEOPLE: on the P. F. Sloan song "From A Distance" (Major Minor MM 501), turn in a highly commended performance with delicate vocal harmonies and yet a sense of urgency.

MICK MERCADO: a genuine "Swinging Monk", demonstrates a fair old piano technique on "Bruise Sprouts" (Parlophone R 5546), and when the personal appearances start he could easily be big.

SPIKE MILLIGAN takes a goony mucky out of "Tower Bride", closely allied to "Winchester Cathedral" (Parlophone R 5545), and is good for a few laughs.

For children: **TOM GLAZER'S** story of "The Ballad Of Namu, The Killer Whale" (United Artists UP 1564), with a children's chorus. Old-time hit-maker **SLIM WHITMAN** has a fair enough country



ZOOT MONEY



THE TROGGS



STEVIE WONDER

Ballady new Troggs, strong Cliff, disappointing new Temptations. Gentle Herman, movie theme from Walkers, and different Edwin Starr. Slow Stevie Wonder, circusy Zoot and swinging Herb.

ZOOT MONEY BIG ROLL BAND: The Star Of The Show; The Mound Moves (Columbia DB 8090). A sort of circus atmosphere, instrumentally, then Zoot sings how he sang for ages without getting recognition and then found a song... it's a lala-la song. A novelty in some ways, but bluesily and kitsily sung. Must be a sizeable hit. Flip is a fine instrumental.

TOP FIFTY TIP

THE MOVE: Night Of Fear; The Disturbance (Deram DM 109). Group has a strong following on the club scene and this debut, though fairly routine early on, deserves a touch of perseverance. Repetitive little rhythmic theme underneath the vocal makes it a big commercial bet. Hope it clicks. Flip is a shade faster and very exciting.

TOP FIFTY TIP

THE TEMPTATIONS: (I Know) I'm Losing You; — Tamla Motown TMC 587. Only one side available at review time, but the top deck is a little disappointing. Song builds well enough but there's a wooliness about the production and the vocal sound is less potent than usual. Good lead projection, though, and it builds well.

TOP FIFTY TIP

HERMAN'S HERMITS: East West; What Is Wrong — What Is Right (Columbia DB 8076). In some ways, stronger than "No Milk Today". Very gently sung, but with some interesting backing vocal-instrumental sounds and the words are rather appealing. Almost a carol appeal in the middle. Herman clearly follows no established pattern — he just does what he thinks suits him. This one does, for sure. Flip is much more routine.

TOP FIFTY TIP

THE TROGGS: Any Way That You Want Me; 4-5-4-3-2-1 (Pase One 016). Either the best the boys have done — or the worst. Depends if you like hearing classical-style cellos behind their soft, ballady type of image. In fact, it's a very good song by Chip "Wild Thing" Taylor, and it's well sung. Fireworks are absent. Probably a number one. Flip is their louder performance approach.

TOP FIFTY TIP

FRANKIE VALLI: The Proud One; Ivy (Philips BF 1529). Not a hundred per cent sure about this one, but Valli's expressive voice powering away over a girly choir does have a strong sales appeal. A big ballad, well-voiced, and super-stylish. Flip: a plaintive, slower, quieter song.

TOP FIFTY TIP

HERB ALPERT AND THE TIJUANA BRASS: Mame; Our Day Will Come (Pye Int. 25406). Even if Herb has recently lost the hit touch, this swinging show-tune (plus a delicious flip) is good enough to restore him to the charts. Familiar, foot-tapping material, chugging along with a stronger than usual Dixieland beat.

TOP FIFTY TIP

THE WALKER BROTHERS: Deadlier Than The Male; Arch-angel (Philips BF 1537). Title theme from the movie, written by Scott and John Franz, and a fair old ballad, constructed on the usual "massive" lines and with a most compelling orchestral backing laid down by Reg Giedy. By no means the most immediately commercial from the Walkers, but a bit never the less. Flip has a church atmosphere to it.

TOP FIFTY TIP

STEVIE WONDER: A Place In The Sun; Sylvia (Tamla Motown TMG 588). Slow and bluesy — rather less of the crash-bash excitement, but a moving song, movingly sung. Stevie in almost relaxed mood, singing over a choral and instrumental backing. Probably not a massive hit, but good enough. Flip is a dreamy, pacy romantic bit.

TOP FIFTY TIP

EDWIN STARR: It's My Turn Now; Girls Are Getting Prettier (Polydor 56726). This change of style for Edwin, at a slowish and rolling tempo, should see him safe'y into the Fifty. Good song, with heavily laid down beat and a sure sense of style from the Starr. Nice little instrumental touches, too. Flip is faster and a bit of a raver.

TOP FIFTY TIP

STUDIO SIX: When I See My Baby; Don't Tell Lies (Polydor 56131). Split vote on this one — but we have that feeling it could break through. Trombone and piccolo sort of opening which holds the attention, then into an off-beat vocal arrangement of a rather familiar sort of melody. Touches of falsetto add it its commercial strength. Flip: not so strong.

TOP FIFTY TIP

CLIFF RICHARD AND THE SHADOWS: In The Country; Finders, Keepers (Columbia DB 8084). Very strong song from the up-coming Palladium pantomime — the Shads contributing the vocal wordlessness behind Cliff, who fair swings through a rather typical show tune. Has strong grow-on-you appeal. Flip is the title theme of the boys' new movie — also very lively and toe-tappy.

TOP FIFTY TIP



THE CREAM'S L.P. IS RELEASED ON DECEMBER 9TH. THE TITLE IS 'FRESH CREAM' THEIR SECOND SINGLE IS ALSO RELEASED ON THE SAME DAY- IT IS CALLED 'I FEEL FREE' THE FLIP: 'N.S.U.' - BOTH ON



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MY SCENE

by
Tony Hall

IT REALLY breaks me up (George and John, if you're reading this, that phrase brings back memories!) when great records don't make it here. So I'm knocked out about the success of Jimmy Ruffin's "What Becomes of the Broken Hearted?". It took three months to 'happen' in the States. And equally as long in Britain. But—and this is the important thing—it did finally break through. And could easily end up being comparatively bigger here than there.

But think of the others that haven't. Possibly my favourite U.S. hit-UK miss this year—or one of them—is The Association's "Along Comes Mary". I dug it out again last weekend. It still sounds beautiful. Great lyrics. Great harmonies. Great sound, period. But in Britain, it got precisely nowhere. Perhaps it was (commercially) ahead of its time. The group's second record, "Cherish"—musically much less advanced and, seemingly, much more commercial, even somewhat old-fashioned—made number one there. Here? Number nowhere again. Despite plenty of airplay.

ASSOCIATION'S THIRD SINGLE

Now comes the Association's third single. Great title: "Pandora's Golden Heebie Jeebies". (Maybe I'm biased, I have an Abyssinian kitten called Pandora.) It's much, much hipper than "Cherish". But still not so way-out as "Mary". But it's a knockout sound. It really does deserve to happen here. Because this Californian group is so obviously talented. Two other American records that I'm actively associated with also deserve to happen here. But as yet haven't made our charts. Can't understand why. I play them a lot at home. I'm talking about Neil Diamond's "I Got The Feeling", and Jackie Wilson's "Whispers". Neil is unquestionably a very important talent. Apart from his own hits, he's written the 'A' side of The Monkees' next record. And American trade paper advertisements claim advance orders of over ONE MILLION!

As for Wilson, "Whispers" is another record that took a long time to take off in the States. It's a clever production. By Carl Davis. A touch of Tamla and a bit of certain aspects of Atlantic. But still retaining Jackie's own individual vocal sound. Still, maybe it's early days yet!

Incidentally, talking about American records happening here, I analysed a recent "Cash Box" Top 20. It comprised two British and 18 American records. Of those 18 (this was the November 19 issue), only THREE had made it here. The Beach Boys' "Good Vibrations", Bobby Darin's "Carpenter" and the Jimmy Ruffin. The others? Nowhere. Including that beautiful, pure white "Walk Away Renee" by The Left Banke.

But in Britain, "Holy Cow" hurtled up into the Top Ten in about three weeks flat. And—despite the knockers—there are some SIX Tamla-Motown in our Top 50!

CONGRATULATIONS ANDREW

● I must congratulate Andrew Oldham on his exquisite taste. His Immediate label's album cover designs are on a par with Andrew's own sartorial elegance. Have been too busy even to play the records yet. But his Twice As Much ("Own Up") and—especially—"The Art of Chris Farlowe" sleeves are a knockout. Especially when you compare them to the product of some American companies which I'd be too embarrassed to name. It doesn't cost much extra—if at all—to have tastefully designed, as well as eye-catching sleeves. But how they stand out in a record shop window.

● Most groups can't wait to sign a record contract. One that did wait was the Move. Manager Tony Secunda spent nine months grooming them. And turned down offers from just about every British label you care to mention. Plus a couple from America. He finally decided to do a deal with Deram. Their first single's out this week. The title? "Night of Fear". Denny Cordell produced it.

● The Move are very visual. Their finale—complete with back projection—is inclined to make The Who look tame. They're on RSC this week. I'll be fascinated to see if their in-person impact comes across on TV.

● I heard the new Troggs single last week. Sounds very much like another number one for them. A Chip Taylor song, there's a definite "La Bamba" feel about bits of it. And nice, simple use of strings.

STRIKING VISUAL PERFORMER

● Remember the name Jimi Hendrix. (See Peter Jones' piece on him elsewhere in this week's RM). Ex-Animal Chas Chandler "discovered" him in America. Brought him back to Britain with him. I saw him at the Scotch o' St. James one night recently. A most striking visual performer. And a helluva player and singer. He even plays his guitar with his lips or elbow. But I thought he'd be very difficult to record. So Chas took him into the studio. The result is quite the funkier rhythm feel I've ever heard in this country. Very Atlanticish. It was so exciting to hear how Hendrix had inspired the musicians with him. Especially Giorgio Fanne's drummer. Terrific.

● My Records of the Week? Try these three... ★ Wilson Pickett's "Mustang Sally": if you're not trying out new records, load your friends for the first time, this'll hit them—and you—immediately. Tremendously groovy. Could be Pickett's biggest so far. I notice that Gerry Wexler co-produced. He obviously added a lot to the session. Thoroughly recommended.

★ The Sandpipers' "Louie, Louie": if you remember, this song is usually done as a hard-driving raver. The Pipers have done it à la "Guantanamera". And now it's become a beautiful cool raver. A great sound. There's a Sandpipers' album out, too. It includes both singles. And there's a very attractive version of The Beatles' "Things We Said Today". I also dig the potential of track three on side two. But so far, only one person has been able to hear what I hear. See if you can.

★ Donovan's "Sunshine Superman": If this was Don's scene about six months ago (when it was originally recorded), I can't wait to hear where he's at now. This is a beautiful little record. You could sum up the idea as "a lovely little rave". Don's is the voice of sunshine and colours and flowers and nature. He swings like mad all the way through in a very cool way. Don's already well on his way to being a giant. With something all his own.

● Finally, my Current Top Ten (in alphabetical order):

1. Darrell Banks, "Open The Door To Your Heart"
2. Donovan, "Sunshine Superman"
3. Tim Hardin, "Hang On To A Dream"/"Reason to Believe"
4. Bobby Hebb, "A Satisfied Mind"
5. The Left Banke, "Walk Away, Renee"
6. The Miracles, "I'm The One You Need"
7. James and Bobby Purdy, "I'm Your Puppet"
8. Otis Redding, "Fa-Fa-Fa-Fa-Fa"
9. The Supremes, "You Keep Me Hanging On"
10. Jackie Wilson, "Whispers"



Here are the Young Rascals, latest visitors to Britain from the States — and a welcome addition to the lease-land of talent. They started last year when organist Felix Cavaliere, previously with Sandu Scott and her Scotties, decided to form his own group and first enlisted drummer Dino Danelli. They recruited Eddie Bruford, who now sings and handles general percussion and was with Joey Dee's outfit, and Gene Cornish (guitar, harmonica), who is actually a French-Canadian. Their most important date was the "happening" Barge in Southampton, U.S.A. Since then, they've done most of the top TV shows, made hit records, appeared in movies. Their group ambition: to build a big name in Britain. Shouldn't take them long...



Carl King used to sing in the choir at Southwark Cathedral — a sweetly-boshy soprano. He was ten years old... was caught up in the beat-group boom — and promptly deliberately made his voice break and joined a group. Sweetness sacrificed for "Soul"... that was his aim. Now, seven years later, he's made a highly recommended debut disc "Keep It Coming" on CBS. He's the youngest artist to sign a contract with CBS. And don't ignore the flip, "Out Of My Depth" — it's a surprisingly good contrast to the top deck.



His real name is Geoffrey Rhodes, but he's building a career as a pop singer as Lloyd Banks. He's twenty years old, was born in Bromley, Kent; plays guitar; Used to be an apprentice hairdresser. A very confident young chap, he writes top-class songs and sings them in a very individual way. His first release: "We'll Meet Again", on Reaction. As for his new name... well, it's got a good monied ring to it. Might well have been Barclay Banks...



Take a close look at this picture. Five blokes are "in shot" and there's no point writing to us and telling us our picture-reproduction is lousy. For The Score, who debut on Decca with "Please Please Me", want all their pictures to be blurry and out of focus. Their argument: "Nobody wants to look at five characters like us. And we're only interested in people listening to our music. So we've made a vow we'll never be recognisable in pictures." Sounds a pretty crazy idea to use — a picture of George Brown or Harold Wilson would have been just as much value to our readers. But... The Score have made a very good record.

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rapid singles

THE JOY STRINGS have been in the charts before — maybe the time of year will help "Christmas Can Be Every Day For You" (Regal RZ 507), a charming little song. Popular comedian FREDDY DAVIES and "Santa Face Is Bringing Me A Budgee" (HMV POP 1571) gets a fair number of laughs with his eccentric funniness. Very bluesy and poignant. JOSH HANNA on "Sweet To My Soul" (Decca F 12532), an emotional song. Main theme "Hawaii" (RCA Victor 1558) written by Elmer Bernstein and Hal David, is given a suitably stupendous treatment by the HENRY MANCINI orchestra and chorus. ALVIN CASH AND THE REGISTERS simply must register in the R and B charts with "Alvin's Boo-Ga-Lo" (President PT 119) — it is very atmospheric and exciting. We liked THE ESCORTS on "From Head To Toe" (Columbia 111 808) a fast-tempoed and catchy ballad, beautifully presented. TIM HARDIN, who wrote "If I Were A Carpenter" delivers "Hang On To A Dream" (Verve VS 1504) in a fine folksy style, not at all like Bob Dylan.

Aussie star JOHNNY DEVLIN is in fine professional form on a class song "Tender Lovin' Care" (CBS 202452).

AN EXCITING FIRST LP

from

THE ARTWOODS ART GALLERY



12 great tracks from one of London's top R & B groups

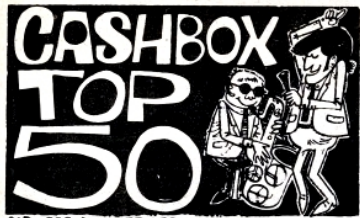
● LK 4830

DECCA

12" mono LP record

The Decca Record Company Limited
Decca House, Albert Embankment, London, S.E.1

RECORD MIRROR CHARTS PAGE



- 1 WINCHESTER CATHEDRAL***
3 (7) New Vaudeville Band (Fontana)
- 2 GOOD VIBRATIONS***
2 (7) Beach Boys (Capitol)
- 3 YOU KEEP ME HANGIN' ON***
1 (7) Supremes (Motown)
- 4 DEVIL WITH A BLUE DRESS ON & GOOD GOLLY MISS MOLLY***
4 (9) Mitch Ryder and the Detroit Wheels (New Voice)
- 5 LADY GODIVA***
9 (6) Peter and Gordon (Capitol)
- 6 MELLOW YELLOW**
7 (4) Donovan (Epic)
- 7 I'M YOUR PUPPET***
5 (9) Roger Williams (Kapp)
- 8 BORN FREE**
9 (9) Hollies (Imperial)
- 9 STOP STOP STOP***
10 (6) Hollies (Imperial)
- 10 POOR SIDE OF TOWN**
5 (11) Johnny Rivers (Imperial)
- 11 THAT'S LIFE***
17 (2) Frank Sinatra (Reprise)
- 12 LAST TRAIN TO CLARKSVILLE***
11 (12) Monkees (Colgems)
- 13 I'M READY FOR LOVE***
13 (4) Martha and the Vandellas (Gordy)
- 14 IT TEARS ME UP**
15 (6) Percy Sledge (Atlantic)
- 15 RAIN ON THE ROOF***
12 (9) Lavin' Spontail (Kama Sutra)
- 16 I KNOW I'M LOSING YOU***
29 (2) Temptations (Gordy)
- 17 A HAZY SHADE OF WINTER***
19 (4) Simon and Garfunkel (Columbia)
- 18 COMING ON STRONG***
18 (2) Brenda Lee (Decca)
- 19 A PLACE IN THE SUN***
23 (4) Stevie Wonder (Tama)
- 20 I'M A BELIEVER**
— (1) Monkees (Colgems)
- 21 WHISPERS***
24 (5) Jackie Wilson (Brunswick)
- 22 NAME***
32 (2) Herb Alpert and Tijuana Brass (A & M)
- 23 SUGAR TOWN**
41 (2) Nancy Sinatra (Reprise)
- 24 COMING HOME SOLDIER**
37 (3) Bobby Vinton (Epic)
- 25 I'VE GOT THE FEELIN'***
31 (2) Neil Diamond (Bang)
- 26 I'M THE ONE YOU NEED***
39 (5) Miracles (Tama)
- 27 HOORAY FOR HAZEL**
28 (10) Tommy Roe (ABC)
- 28 WHO AM I***
22 (6) Petula Clark (Warner Bros.)
- 29 HOLY COW***
42 (2) Lee Dorsey (Amp)
- 30 PANDORA'S GOLDEN HERBIE JEBBES***
49 (2) Association (Viant)
- 31 KNOCK ON WOOD***
23 (4) Eddie Floyd (Stax)
- 32 MONEY Part 2***
29 (3) Jr. Walker (Soul)
- 33 IT'S ONLY LOVE***
42 (2) Tommy James and Shondells (Roulette)
- 34 TIME AFTER TIME***
35 (3) Chris Montez (A & M)
- 35 MUSTANG SALLY***
44 (2) Wilson Pickett (Atlantic)
- 36 SINGLE GIRL**
— (1) Sandy Denny (MGM)
- 37 I'M NOT YOUR STEPPING STONE**
— (1) Monkees (Colgems)
- 38 TALK TALK**
44 (2) Music Machine (Original Sound)
- 39 I NEED SOMEBODY**
49 (2) Question Mark and the Mysterians (Cameo)
- 40 CRY**
— (1) Ronnie Dove (Diamond)
- 41 GAMES THAT LOVERS PLAY***
42 (2) Eddie Fisher (RCA)
- 42 LOUIE, LOUIE***
36 (3) Sandipans (A & M)
- 43 BUT IT'S ALRIGHT***
24 (7) J. J. Jackson (Calla)
- 44 SHE COMES TO ME***
17 (2) Chicago Loop (Dyna Voice)
- 45 HAPPENINGS TEN YEARS TIME AGO***
— (1) Yardbirds (Epic)
- 46 HELP ME GIRL**
— (1) Mystery (Capitol)
- 47 WHAT BECOMES OF THE BROKEN HEARTED***
14 (14) Jimmy Ruffin (Soul)
- 48 NINETY SIX TEARS***
16 (16) Question Mark and the Mysterians (Cameo)
- 49 RUN RUN LOOK AND SEE**
— (1) Brian Hyland (Philips)
- 50 SYMPHONY FOR SUSAN***
— (1) Arhoolie (Date)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

You Can Bring Me All Your Heartaches—Lou Rawls (Capitol)
Tell It Like It Is—Aaron Neville (Reprise)
Please Don't Ever Leave Me—Cyrilke (Columbia)
I (Who Have Nothing)—Terry Knight & The Pack (Lucky Eleven)
Try A Little Tenderness—Otis Redding (Volt)
Help Me Girl—Animals (MGM)
Bang Bang—Joe Cuba (Tico)
Have You Ever Loved Somebody—Searchers (Kapp)
Good Thing—Paul Revere (Columbia)
Words of Love—Mama's & Papa's (Dunhill)

TOP L.P.'s

- 1 SOUND OF MUSIC**
1 Soundtrack (RCA)
- 2 BEST OF THE BEACH BOYS**
2 Beach Boys (Capitol)
- 3 DISTANT DRUMS**
2 Jim Reeves (RCA)
- 4 BIG HITS (HIGH TIDE AND GREEN GRASS)**
4 Rolling Stones (Decca)
- 5 COME THE DAY**
10 Seekers (Columbia)
- 6 REVOLVER**
5 Beatles (Parlophone)
- 7 GOLDEN HITS**
6 Dusty Springfield (Philips)
- 8 GOING PLACES**
7 Herb Alpert (Amp)
- 9 PET SOUNDS**
9 Beach Boys (Capitol)
- 10 GENTLE SHADES OF VAL DOONICAN**
22 Val Doonican (Decca)
- 11 HERE COME THE MINSTRELS**
15 The Black and White Minstrels (RCA)
- 12 FOUR TOPS ON TOP**
12 Four Tops (Tama)
- 13 BEST OF JIM REEVES**
8 Jim Reeves (RCA)
- 14 WELL RESPECTED KINKS**
11 Kinks (Merle Arch)
- 15 MOONLIGHT AND ROSES**
12 Jim Reeves (RCA)
- 16 FACE TO FACE**
14 Kinks (Pye)
- 17 CALIFORNIA HOLIDAY**
18 Elvis Presley (RCA)
- 18 GOOD 'N' COUNTRY**
19 Jim Reeves (RCA)
- 19 AUTUMN '66**
17 Spencer Davis Group (Parlophone)
- 20 PORTRAIT**
16 Walker Bros. (Fontana)
- 21 TWELVE SONGS FOR CHRISTMAS**
— Jim Reeves (RCA Victor)

5 YEARS AGO

- 1 TOWER OF STRENGTH**
1 Frankie Vaughan
- 2 STRANGER ON THE SHORE**
7 Acker Bilk
- 3 MOON RIVER**
2 Danny Williams
- 4 MIDNIGHT IN MOSCOW**
3 Kenny Ball
- 5 TAKE GOOD CARE OF MY BABY**
2 Bobby Vee
- 6 JOHNNY WALKER**
14 Pat Boone
- 7 TEN BALLOONS**
20 Russ Conway
- 8 LET THERE BE DRUMS**
11 Sandy Nelson
- 9 WALKIN' BACK TO HAPPINESS**
6 Helen Shapiro
- 10 I'LL GET BY**
12 Shirley Bassey
- 11 MY FRIEND THE SEA**
13 Petula Clark
- 12 TAKE FIVE**
13 Dave Brubeck
- 13 WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART**
— Cliff Richard
- 14 BIG BAD JOHN**
8 Jimmy Dean
- 15 HIS LATEST FLAME**
4 Elvis Presley
- 16 THE TIME HAS COME**
18 Adam Faith
- 17 I LOVE HOW YOU LOVE ME**
— Jimmy Crawford
- 18 HAPPY BIRTHDAY SWEET SIXTEEN**
— Neil Sedaka
- 19 SO LONG BABY**
19 Del Shannon
- 20 I UNDERSTAND**
— Chris

TOP E.P.'s

- 1 BEACH BOYS HITS**
1 Beach Boys (Capitol)
- 2 READY STEADY WHO**
2 Who (Reception)
- 3 HITS FROM THE SEEKERS**
4 The Seekers (Columbia)
- 4 FOUR TOPS**
2 Four Tops (Tama)
- 5 CHRISTMAS CARD**
7 Jim Reeves (RCA)
- 6 GOD ONLY KNOWS**
5 Beach Boys
- 7 THUNDERBIRDS ARE GO**
6 Cliff Richard and the Shadows (Columbia)
- 8 FIRST DELIVERY**
— The Singing Postman (Parlophone)
- 9 SOLO JOHN—SOLO SCOTT**
— Walker Bros. (Philips)
- 10 ASWAS**
9 Manfred Mann (HMV)



- 1 GREEN, GREEN GRASS OF HOME**
1 (5) Tom Jones (Decca)
- 2 GOOD VIBRATIONS**
2 (6) Beach Boys (Capitol)
- 3 WHAT WOULD I BE**
4 (6) Val Doonican (Decca)
- 4 MY MIND'S EYE**
8 (4) Small Faces (Decca)
- 5 GIMME SOME LOVING**
2 (6) Spencer Davis (Fontana)
- 6 MORNINGTOWN RIDE**
17 (2) Seekers (Columbia)
- 7 SEMI-DETACHED SUBURBAN MR. JAMES**
7 (2) Manfred Mann (Fontana)
- 8 JUST ONE SMILE**
6 (2) Gene Pitney (Stateside)
- 9 FRIDAY ON MY MIND**
11 (7) Easybeats (United Artists)
- 10 HOLY COW**
6 (2) Lee Dorsey (Stateside)
- 11 DEAD END STREET**
16 (3) Kinks (Pye)
- 12 WHAT BECOMES OF THE BROKEN HEARTED**
— Jimmy Ruffin (Tama)
- 13 REACH OUT I'LL BE THERE**
5 (9) Four Tops (Tama)
- 14 DISTANT DRUMS**
12 (17) Jim Reeves (RCA Victor)
- 15 YOU KEEP ME HANGIN' ON**
25 (2) Supremes (Tama)
- 16 HIGH TIME**
17 (9) Paul Jones (HMV)
- 17 IF I WERE A CARPENTER**
40 (2) Rita Pavone (RCA)
- 18 A LOVE LIKE YOURS**
17 (2) Ike and Tina Turner (London)
- 19 STOP STOP STOP**
15 (9) Hollies (Parlophone)
- 20 IF EVERY DAY WAS LIKE CHRISTMAS**
40 (2) Elvis Presley (RCA)
- 21 WHITE CLIFFS OF DOVER**
25 (2) Righteous Bros. (London)
- 22 SOMewhere MY LOVE**
22 (12) Mike Sammes Sincers (HMV)
- 23 FA-FA-FA-FA (SAD SONG)**
29 (2) Otis Redding (Atlantic)
- 24 HELP ME GIRL**
29 (7) Eric Burdon (Decca)
- 25 I CAN'T CONTROL MYSELF**
19 (11) The Truents (Pace One)
- 26 THERE WON'T BE MANY COMING HOME**
29 (2) Roy Orbison (London)
- 27 A FOOL AM I**
27 (13) Sandipans (Pye)
- 28 GUANTANAMERA**
27 (14) New Vaudeville Band (Fontana)
- 29 WINCHESTER CATHEDRAL**
26 (14) New Vaudeville Band (Fontana)
- 30 TALK WITH FAITH IN YOUR HEART**
42 (2) Hachebros (Decca)
- 31 SUNSHINE SUPERMAN**
— (1) Donovan (Pye)
- 32 SAVE ME**
— (1) Dave Dee, Dozy, Beaky, Mick & Tich (Columbia)
- 33 NO MILK TODAY**
27 (18) Herman's Hermits (Columbia)
- 34 UNDER NEW MANAGEMENT**
16 (2) Barron Knights (Columbia)
- 35 THINK SOMETIMES ABOUT ME**
24 (1) Sandie Shaw (Pye)
- 36 REALITY IS ONLY SKIN DEEP**
28 (18) Temptations (Tama)
- 37 TIME DRAGS BY**
27 (9) Cliff Richard (Fontana)
- 38 I'M READY FOR LOVE**
47 (2) Martha and the Vandellas (Tama)
- 39 I'VE GOT A BABY**
32 (7) Chris Farlowe (Immediate)
- 40 96 TEARS**
49 (2) Question Mark and the Mysterians (Cameo)
- 41 IT'S LOVE**
36 (7) Ken Dodd (Columbia)
- 42 HEART**
40 (2) Rita Pavone (RCA)
- 43 MISSY, MISSY**
— (1) Paul & Barry Ryan (Decca)
- 44 I'VE GOT YOU UNDER MY SKIN**
34 (11) The Four Seasons (Philly)
- 45 PAMELA, PAMELA**
— (1) Wayne Fontana (Fontana)
- 46 TOO SOON TO KNOW**
37 (17) Roy Orbison (London)
- 47 EAST-WEST**
36 (2) Herman's Hermits (Columbia)
- 48 LIVING FOR YOU**
45 (4) Sonny and Cher (Atlantic)
- 49 THE DREAMS I DREAM**
44 (5) The Shadows (Columbia)
- 50 CALL HER YOUR SWEETHEART**
— (1) Frank Field (Columbia)

A blue dot denotes new entry.

BRITAIN'S TOP R&B SINGLES

- 1 WHAT BECOMES OF THE BROKEN HEARTED**
1 Jimmy Ruffin (Tama)
- 2 YOU KEEP ME HANGIN' ON**
2 Supremes (Tama)
- 3 REACH OUT I'LL BE THERE**
2 Four Tops (Tama)
- 4 HOLY COW**
4 Lee Dorsey (Stateside)
- 5 FA-FA-FA-FA (Sad Song)**
5 Otis Redding (Atlantic)
- 6 I NEED LOVE**
15 Little Richard (Columbia)
- 7 MUSTANG SALLY**
— Wilson Pickett (Atlantic)
- 8 KNOCK ON WOOD**
6 Eddie Floyd (Atlantic)
- 9 HEAVEN MUST HAVE SENT YOU**
8 The Eltons (Tama)
- 10 HEART OF A CHILD**
15 Percy Sledge (Atlantic)
- 11 DON'T BE A DROPOUT**
— James Brown (Pye)
- 12 MONEY (THAT'S WHAT I WANT)**
— Junior Walker (Tama)
- 13 I'M READY FOR LOVE**
11 Martha and the Vandellas (Tama)
- 14 IN THE MIDDNIGHT HOUR**
16 Little Mac and the Boss Souders (Atlantic)
- 15 (COME 'ROUND HERE) I'M THE ONE YOU NEED**
16 The Miracles (Tama)
- 16 MY SWEET POTATO**
9 Booker T and the MG's (Atlantic)
- 17 DON'T ANSWER THE DOOR**
— B. B. King (HMV)
- 18 SEESA**
— Don Covay (Atlantic)
- 19 STAY WITH ME**
12 Lorraine Ellison (Warner Bros.)
- 20 WHISPERS**
— Jackie Wilson (Coral)

BRITAIN'S TOP R&B ALBUMS

- 1 ON TOP**
1 Four Tops (Tama)
- 2 MIDNIGHT SOUL**
2 Various Artists (Atlantic)
- 3 RIVER DEEP—MOUNTAIN HIGH**
2 Ike and Tina Turner (London)
- 4 SECOND ALBUM**
6 The Four Tops (Tama)
- 5 UNBELIEVABLE**
5 Billy Stewart (Chess)
- 6 WILSON PICKETT**
4 Wilson Pickett (Atlantic)
- 7 UPTIGHT**
8 Stevie Wonder (Tama)
- 8 WARM AND SOULFUL**
16 Garnett Brown (United Artists)
- 9 RIDE YOUR PONY/GET OUT OF MY LIFE WOMAN**
9 Lee Dorsey (Stateside)
- 10 SING A SONG OF SOUL**
Various Artists (Chess)

BUBBLING UNDER

Inland In The Sun—Righteous Bros. (Verve)
(Come 'Round Here) I'm The One You Need—Miracles (Tama)
That's Life—Frank Sinatra (Reprise)
Going Nowhere—Lee Bravely (Decca)
Cuckoo—Long John Baldry (United Artists)
In The Country—Cliff Richard (Columbia)
Knight In Rusty Armour—Peter and Gordon (Columbia)
Knock On Wood—Eddie Floyd (Atlantic)
Colour My World—Pet Clark (Pye)

HIT HITS

Distributed in Great Britain by
POLYDOR RECORDS LTD., LONDON

STUDIO SIX When I See My Baby 56 131

ROY HUDD The Day We Won The Cup/
Ramsey's Men 56 136

polydor

THE Little Richard show with Eric Burdon and Alan Price at London's Saville Theatre on December 11 is already a complete sell-out for promoter Brian Epstein.

Kahn Twins of "When" fame just signed to U.S. Amy-Mala label. RM gave Pate One label publicity. Kit Wells his first copy of the new Trends.

Contrary to other reports, Tom Jones would not be the first white artist on Tama—already there have been the Hill Pack, Tony Martin, Barbara McNair and Chris Clarke.

Frank Sinatra reported to have recorded "Winchester Cathedral". Carl Perkins recently injured his foot in a shooting accident.

In future Trogs material in America will only be marketed on Fontana, and not on Fontana and Atlantic—but Atlantic will still receive some royalties.

about the U.S. Civil War and not Vietnam. Roy Orbison's "There Won't Be Many Comings Home" not being issued as a single in the States.

which top male singer is known as The Sinead Dalek? Jess Conrad just back from successful South African tour.

Olympics latest "Baby Do The Philly Doo" on Fontana is flipped by a re-recording of their 1958 smash "Western Movies".

Elvis Presley contracted to RCA until 1974. Lovin' Spoonful's last disc may have title changed to "You And Me And Rain On The Roof".

due to a lead action U.S. group the Sopwith 'Camel' wear old RAF uniforms, air force decorations, fanny scarves and shoulder length hair.

Johnny & the Hurricanes now wear high boots, shoulder length hair and sing Beate numbers. Beatles Christmas Record for their fan club is 'Pantomime - Everywhere It's Christmas' and lasts for seven minutes.

Cliff Bennett has just cut his "Got To Get You Into My Life" LP—interesting new edition of the "Haley News".

On his "Music From The Movies" programme (BBC-Light Saturdays at 1.30 p.m.) Desmond Carrington frequently plays clips from old rock films.

Jackie Edwards original version of "Somebody Help Me" on his new Island LP "It Demand".

Ken Dodd haters should stay away from "Housewives Choice".

last Saturday's "new look" JBI was no test of the theory that an all-DJ panel will produce more accurate chart predictors—of the 4 discs played, 4 were the most obvious hits imaginable and the other 2 (also voted hits) had only the ghost of a chance of proving the panel wrong.

Zombies found "not guilty".



club owner Louis Brown said the Young Rascals were the best and most exciting group ever to appear at the Scotch Of St. James. Zoot Money thrown out of the Tower of London. Victor Sylvester rubbing shoulders with John Lennon at the Bag O' Nails club. Chris Farlowe has bought a 1936 black Studebaker. President Dave Howberry has turned record producer. Joe Van Duyns mistook Paul McCartney for George Harrison. Beate fact: it is now 11 weeks since a Beate disc topped any of RM's 4 current pop charts—their longest spell yet away from the top and a distinct contrast from that historic 12 months (May '63-'64) during which they were never without at least one chart topper per week, and notched up the staggering total of 118 appearances at No. 1. Isn't it Sooty playing on Booker T & the M.G.'s "Jungle Boats"?

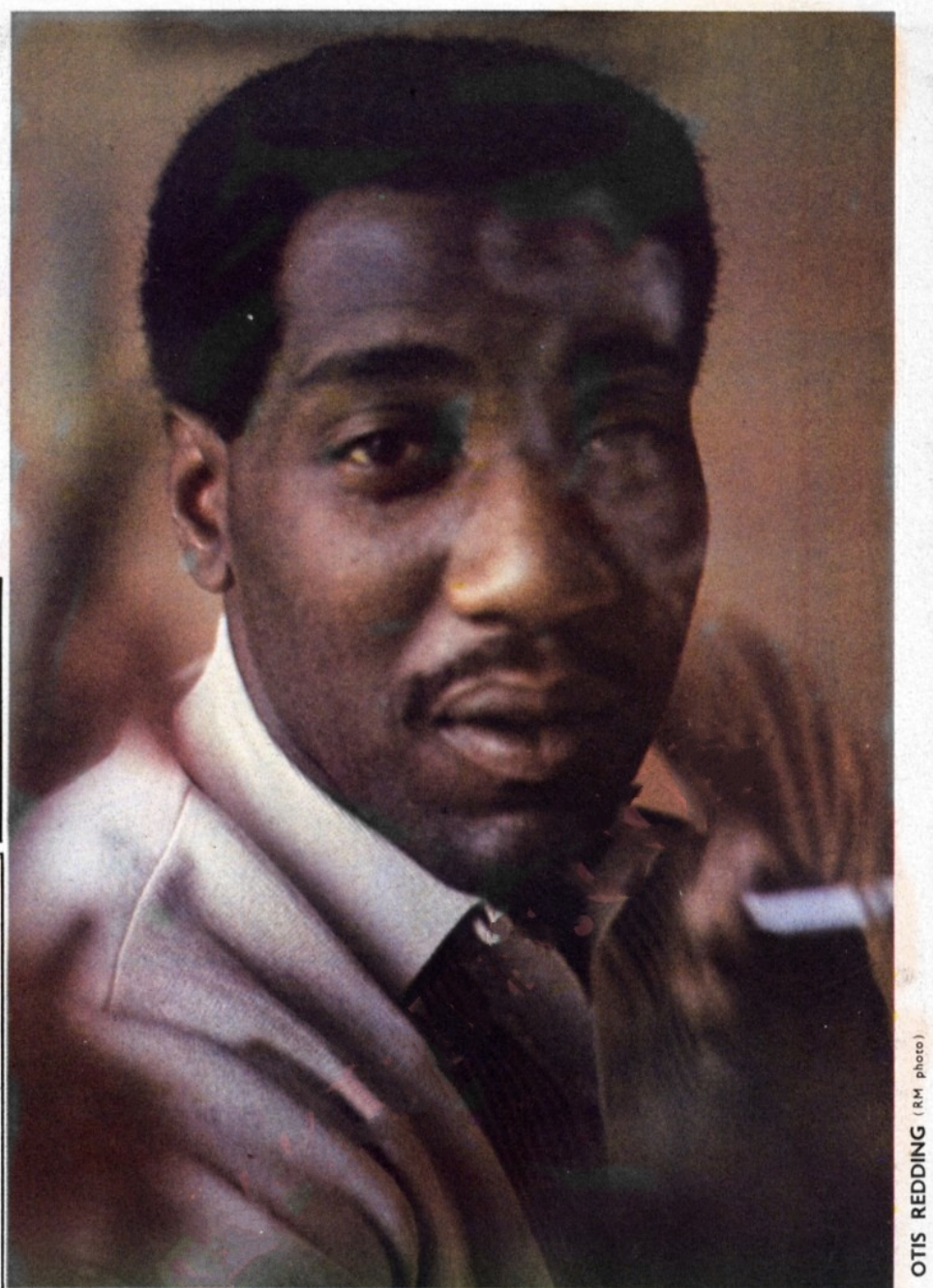
NEXT WEEK
More LP's for Xmas—including your R & B shopping list.
Features on Cilla, Donovan, plus Beach Boys' Xmas colour.

Congratulations TOM JONES
on your No1 hit record
Green, green grass of home
F 22511 45 rpm record



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The Decca Record Company Limited
Decca House, Abchurch Lane, London E.C.4

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OTIS REDDING (RM photo)

BILL HARRY'S POP TALK

CLIFF BENNETT is tiring of one-night stands, which isn't surprising considering the number of years he's been playing ballrooms. He told me: "I'd like to have an easier life, have records in the Top 20, have tours and one-night stands at the Saville Theatre. In fact, I'd like to concentrate completely on making records. It's just for the money now, there's no enjoyment in it, taking into consideration I've been playing for seven years now."
"We fly to Helsinki in a few weeks to do a TV show, and in February we are going to Germany for one-night stands in Berlin, Frankfurt, Munich, Hamburg, Essen and Hanover."
"These days I'm producing, arranging and writing, which doesn't leave me much time for pleasure."
HELEN SHAPIRO will soon be off to Israel, Czechoslovakia and Roumania, but so far has no plans for going to the States, which is Helen's main ambition. "At the moment I appear mainly in cabaret up north, but I still do theatre work," she said. "DUSTY, CILLA, all of them appear in the northern cabaret clubs. I enjoy appearing in them, they are so plush."
Latest artists to enter a chart battle are PETER and GORDON and THE MAGIC LANTERNS with "Knight In Rusty Armour". The Lanterns tell me that they were aware that P. & G. were also recording the number, but decided to issue their version regardless. "Their version is too smooth, that's why we cut ours a bit rough to give it that ghostly flavour," they say. "Obviously, we're not getting as many pluses as Peter and Gordon, but we know that our disc is selling extremely well in the north. We know we don't stand a chance against them in America, but we think we can both enter the charts over here. We've never met Peter and Gordon, but we'd like to—swords at 20 paces!" The group may be singing on the title track of the BRIGITTE BARDOT film "Two Weeks In September", and tell me they hope to have a walk-on part in the movie.
Tremendous ovation for MAX BYGRAVES at TILES during "Ready Steady Radio". Incidentally, Max now has a company which produces "Sound Books" for children. They are illustrated story books which contain a record on which a famous personality reads the story. So far, LAURENCE OLIVIER, ROGER MOORE and Max are among the personalities who recorded for the series.
ALEX HARVEY's new group—THE MOX . . . Leicester group THE

BROODLY HOO begin residency at The Flamingo in January . . . GORDON WALLER'S London flat decorated with his own surrealist paintings . . . STEVIE MARHOFF says he "definitely has an inferiority complex" . . . PEDDLERS appearing with THE WHO at Sunderland Empire on December 10 . . . JIMMY TARBUCK to appear on "Danny Kaye Show", "Red Skelton Show" and "Andy Williams Show" when he travels to States, early next year . . . all-girl group from Sweden THE NURSERY RHYMES, currently touring Britain . . . THE SUMMER SET claim they don't know surname of their own drummer—or where he lives! . . . MARK PETER'S METHOD, now managed by ROGER STINTON, make their recording debut in January, possibly on the CBS label . . . ESCORTS disc for January 9 release . . . GEORGIE FAME, ERIC BURDON, ALAN PRICE, LONG JOHN BALLYROO and DAVE ROWBERRY producing exciting "jam session" at BAG O' NAILS Club . . . latest Birmingham group on recording scene—THE SECRETS with "I Suppose" . . . IAN HAMILTON and DON READ Agencies have merged . . . DAVID GARRICK'S former backing group THE IVEYS have now signed with Terry Oates Productions . . . SYD GREEN—"Soccer Songwriter of the Year" . . . JOHNNY FRANZ—Honorary Liverpudlian, ERIC BURDON seeking house to buy—when he finds it he'll build his own recording studio inside . . . FOUR PENNIES consider RAY ENNIS the best foot guitar player since PETE "TOES" BOCKING . . . NICK FIRTH and HUGH PATTONSON of Acuff-Rose producing records by MIA LEWIS and JOHNNY CURTIS. They are on the look-out for further artists to record . . . Country and Western will probably have its biggest boom in '67, so I'd appreciate it if C. & W. artists could contact me and several record companies are interested in C. & W. talent . . . TERRY OATES booked for a series of talent competitions on Border TV.
Singing duo MICK & MALCOLM, who have written 40 original numbers, include a unique instrument in their act. It is a one string lute they bought off a tramp, which they call an Ool.
GARY FARR & THE T BONES dub most of the recent American music as "Rubbish". "They're doing a copy of English music of 3 years ago and passing it off as a new thing, with the inclusion of gimmicks like "psychedelic" flashing lights," they say.
Paul McCartney, Keith Richards, Brian Jones, Brian Epstein, Keith Moon, Marianne Faithfull, Allan Clarke, Eric Burdon, Chas Chandler, Keith Potger, Bill Wyman, Patrick Kerr and Jonathan King among celebrities who went to see THE YOUNG RASCALS at the Scotch of St. James last week . . . ALLAN CLARKE sporting a moustache—which really suits him . . . "Room At The Top" novelist JOHN BRAIN wrote to DAVE BERRY congratulating him on "The Crying Game" and is writing a novel of the same name . . . TERRY OATES appearing on panel for series of Talent Competitions on Border TV.