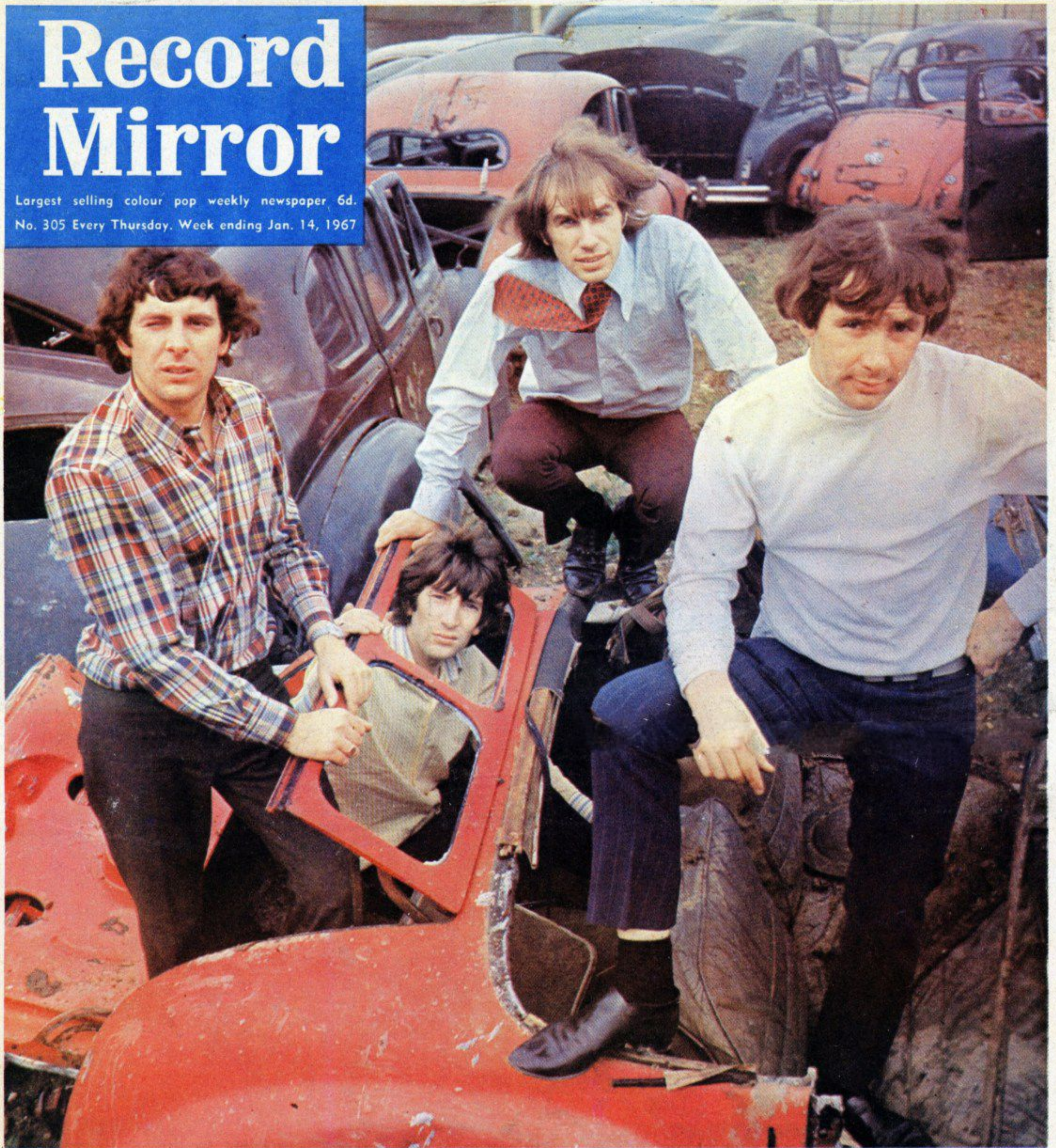


Record Mirror

Largest selling colour pop weekly newspaper 6d.
No. 305 Every Thursday. Week ending Jan. 14, 1967



THE TROGGS

INSIDE THIS WEEK

Roy Orbison's frankest-ever interview

THE MOVE—STORY AND COLOUR

Disturbing facts for nervous chart toppers

PAUL JONES IN COLOUR

Reviews of new Rhythm & Blues albums

THE SHADOWS REGRETS

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

'Couldn't Britain have made a better series than the Monkees, using a BRITISH group' says an RM reader ...



THE KINKS — a reader suggests that they are suitable material for a pop film, such as the Monkees. (RM Pic)

King O'folk

AFTER looking through about five different music papers I was pleased to see that Record Mirror did review Bob Dylan's "Greatest Hits" LP — the only paper that did. This is in line with the many articles you have written about Bob and they are always far superior to any other people. I'd thank Norman Jopling especially. But why are so many people anti-Dylan? Poor Bob, lying injured with his broken neck in New York, must find it very disturbing. After all he has contributed to the folk and pop world in general, people should be more grateful. People are quick enough to use his material to create hit records. Surely people should realise how great he really is. — Keith Ludeman, 48 Langley Way, West Wickham, Kent.

Walker Poll

HERE are the results of my Walker Brothers poll. Not too many votes, but here they are: Most popular Walker: 1. Scott; 2. Gary; 3. John. Most popular recording: 1. "The Sun Ain't Gonna Shine Anymore"; 2. "Love Her"; 3. "My Ship Is Coming In"; 4. "I Need You"; 5. "Make It Easy On Yourself" and "Land Of The Living Dances". Favourite track on "Portrait": 1. "No Sad Songs For Me"; 2. "People Get Ready"; and "Where's The Girl"; 3. "Lavin' Above Your Head"; 4. "Summer-time". But the results were disappointing. Where are the Walker fans? Have we any reason to moan? Anyone with any views, please write me. — Janet Hughes, 9 St. Thomas Court, Parkhurst Road, Bexley, Kent.

Cilla comeback

JUST over a year ago, many people wondered if Cilla Black would ever make the chart again because she'd had nearly twelve months without a big hit. Just look at her successes in the past year. In the Top Fifty she has earned 1,249 points, a total of 42 chart weeks. Between January 13 and August 12 she was never out of the Top Fifty. In the LP

chart, she was in for fifteen weeks — in the Top Ten for eleven weeks and the Top Five for five. In the EP section she was in for seven weeks. What a year! And 1967 will be even better. — Christopher P. White, 4 Thorneleigh, Savile Town, Dewsbury, West Yorks.

Tamla defence

THE attack on Tamla Motown made in Record Mirror by a reader is horribly typical of the generalised and misinformed criticism which is so often thrown against the label. Phrases like "raucous and noisy backing", "all sound the same" and "factory produced" are thrown around like confetti. Tamla backings always reflect beautifully the mood of the song. It is often powerful as the songs are often powerful, but very often poignant, even with strings, as your reader should know if she obtained copies of "Getting Ready" LP by the Temotations or Jimmy Ruffin's "Broken Hearted" or Stevie Wonder's "Place In The Sun". Next record was "A Place In The Sun" — need I say more? And factory-produced? So why are Tamla artists always such a success when playing "live", when presumably they haven't got their factory machinery with them? As for the insult to Smokey Robinson — he writes a huge amount of wonderful material, produces many records and is a widely-acclaimed singer. Other idols can't claim as much — K. O. Glazebrook, 66 Whitesmead Road, Stevenage, Herts.

More on Elvis

WHAT Geoffrey Green says about Elvis fans is rubbish. They are NOT so blind with adulation that they are against criticism of their idol. On the contrary, criticism is welcome provided it is intelligent, constructive criticism. Green cannot be a true Elvis fan, otherwise he would buy Elvis's latest record, old flipside or not, though I agree putting an old

number on the flip is not right — but the A side makes up for that. About the films: saying that Elvis's acting is unconvincing is like saying he hasn't a good voice. The only reason Colonel Parker doesn't allow Elvis to make dramatic films is that those few dramatic films by Elvis previously were not very successful — box-officewise. It is time for Elvis to make a dramatic film, like "Wild In The Country" where Elvis can show his acting ability. — David Rees, 2 Norfolk Street, Mount Pleasant, Swansea.

In brief . .

TERRY MAILEY, 22 Granielch Road, Leytonstone, E11: Thanks for printing the letter about "A Date With Elvis Fans" — It was a great success and there will be another on January 28 at the Ex-Servicemen's Club, Harvey Road, Leytonstone, E11. Tickets obtainable from me. And if Mike Raven, who came to the last one, reads this, he's more than welcome to come along again.

VIVIAN WARD, 21 Tyne Gardens, Aveley, S. Oxenden, Essex: My friend and I have bought the Small Faces' "My Mind's Eye". Could you tell us why it is that on my record, between the "ahhs" at the end, Steve does not sing "In My Mind's Eye" but on my friend's version he does? James Craig: We can't tell you. . . but would Steve like to help?

2399779 Pte. CREEGOY, N. E., 24 Field Ambulance, RAMC, BFPO 69, Aden: Could you help with an appeal for pen friends for soldiers in Aden? There is very little entertainment here and a letter from someone would help boost the morale of the men and make the time here seem shorter. All letters will be answered as quickly as possible.

LYNNE WHEELER, 70a Albert Drive, Sheerwater, Woking, Surrey: Record Mirror often gives space to up-coming groups so please mention Philip Goodhand-Tait and the Stormville Shakers. Despite a somewhat outmoded name, they are one of the best groups on the scene and always put on a fantastically exciting and professional show. Fan club address: Miss Doreen Pettifer, 86 Furze Lane, Farncombe, Godalming, Surrey — and she'll answer all queries.

EVERY pop paper has been going on about the Monkees for so long that I was quite looking forward to seeing their new series on television. But what a disappointment it turned out to be. Surely the BBC or ITA could have produced a much better series featuring a British group. How about the Kinks, for instance, or the Dave Clark Five who have already proved their worth in a major film? Why a comparatively unknown American group? The Monkees have only just scraped into the chart here and their last record didn't even make it. If that is the sort of qualification you need for a TV series here, how about the Move, the Ram Jam Band and the Creation? And another thing: What's happened to the Rolling Stones film? Their manager keeps promising us it will be made soon, but I haven't heard anything about it for ages. — Christine Denning, Commercial Road, Stepping.

Grateful Elvis

IN reply to those readers claiming that Elvis Presley doesn't bother about his fans. — No Elvis has never made a special record for his fans, or any of those other things. But this doesn't mean he doesn't care. Many received Christmas cards (as I have done) direct from Elvis, and they always receive a thank-you letter for gifts they send him. Elvis does more for his fans than many people realise. — Diana Rose, 42 Drayton Wood Road, Hellesdon, Norwich, Norfolk.

SYLVIA KILMINSTER, Isham Lea, Hunsbury, Mid Warberry Road, Torquay, South Devon: I'd like to hear from anyone who has anything to sell on the late Alma Cogan — cutlives, photographs, sheet music, very old records, or her "Oliver" LP — or records she had out in Japan, Sweden and so on.

K. SAMPLE, Bromborough Hotel, Ring, Hill, Northumberland: Anyone interested in hundreds of pics and clippings of the Beatles, Beatles Books, etc. For above I'd like almost anything on the Stones. Swap basis.

Sharman Davis, 4 Hawthorn Close, Wadston, Coventry: Unwanted present department. Imported "God Bless The Grass" LP by Pete Seeger — offers or will exchange for any R and B LP.

J. WHIGHT, 13 Rombarush House, Hither Green Lane, Lewisham, S.E.13: Anyone got any articles, or anything on the Dave Clark Five to swap? I can produce goods on practically any group or artist from British or American magazines — I'd especially like to hear from American readers.

VIVIANNE WASS, 84 Morley Street, Sutton-in-Ashfield, Nottinghamshire: Can any reader oblige me by selling or swapping the single "You Send Me", by the late Sam Cooke, which has now been deleted?

PETE OWEN, 33 Tweswbury Avenue, Pinner, Middlesex: Please help me obtain a copy of "Needles And Pins" by Jackie De Shannon — most important.

DENISE DOWDALL, 88 Hampden Road, Harsey, London, N.W.1: I have some of Dave Davies' hair and would like to exchange this for any pictures or cutlives of Yardbirds, preferably 1964 — I have several pieces of his hair. James Craig: Love to know the story behind this one? I would



EVER wondered what pop stars do on their time off? Well I met one recently who draws cartoons. And very good he is at it too. His name is Cat Stevens, who made a sizeable impression with his debut disc "I Love My Dog" on the then newly formed Deram label.

When we met Cat told me, "I'm always drawing. I used to do a lot of it at school. The boys used to ask me to sketch various people and more often the masters. I went to an art school when I left, and I had plans to enter commercial art as a profession, I would love to have become a cartoonist. Gerald Searfe is my idol, I actually sent him some of my drawings and I got some very nice letters from him back. I used to send my drawings to the papers and magazines, but they said they were far too grotesque!"

As everyone knows, however, song writer and record producer discovered Cat which resulted in his first record.

"Of course I wanted to be a pop star, who wouldn't? The change in me has been fantastic, it's done me a lot of good, it's given me great confidence in myself. I used to go around all moody with a big chip on my shoulder, but, thank God, I've lost all that. All my friends say that I've changed, but I don't think I have. I think they have changed in their attitude towards me. I suppose they think I will go all big time. My brother, I think is a bit envious of me, but that's natural, my mother is very pleased about it."

Cat's follow up record was released at the end of December, it's another of his own songs, called "Mathew and Son" coupled with "Granny".

"I honestly believe that this number will do the trick, I hope so. 'Granny' is more or less a tribute to my mother, so I hope she likes it! Most of the songs I've written have been drawn from personal experiences or from people I have met. Kim Fowley suggested the song 'Portobello Road' the flip of 'Dog', so I took the idea from him. Something which upsets me is people that say that I copy. I'm original, I copy no one. I believe that the B side of a number is as equally important as the A side. It's amazing the sales we got from 'Portobello Road'. The Beatles always have a great B side on their records. I want to write all my own songs, or try to. As soon as an artist or group who are used to writing their own songs record someone else's, everyone says that they are slipping or running out of ideas. I've written about 40 songs in all, and I understand that Lulu, and Paul and Barry Ryan are interested in some of my songs.

"You know who my idols are? People like Jerry Leiber and Mike Stoller who wrote all the Coasters hits. I was playing their album the other day, they used to write great numbers. My real love is in musicals. Things like 'My Fair Lady'. 'The Sound of Music' Elmer Bernstein is the end, he's great. I like all music, especially jazz, I would love to write a jazz piece."

When we met, Cat was talking about the show he was in with Georgie Fame and Julie Felix which opened just before Christmas.

"It will be a great show, I've got to do a bit of dancing in it, and don't laugh, I can dance, if I only say it myself. I think it's a good idea putting on these shows at The Saville Theatres, something which is new to this country. Going back to my drawing I would like to have published a book of my drawings, but I suppose people would say that I was 'doing a John Lennon'. It's amazing what you can do with the flick of a pencil, the expressions one can create on faces."

And with that the only "Cat" in the business who can draw, disappeared, possibly looking for his dog!

PHILIP PALMER

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In his frankest interview ever, Roy tells how his life has been changed by tragedy, and of the problems he faces...

ROY ORBISON considered quitting the business recently and he could well afford to. Money from his records and composer's royalties will be rolling in for many years. In particular, Roy's "Pretty Woman" has brought him directly half a million dollars (around £170,000) and indirectly — through the boost it gave to his earning power — perhaps as much as another half million.

So millionaire Roy gave serious thought (when deeply disturbed by the death of his wife a few months ago) to the attraction of retreating from the world and never entertaining in public again. He also wondered whether it would be a good idea to spend the rest of his life just travelling around and trying to enjoy as many aspects of the world as he could.

"I was torn a million different ways," he told me. "My marriage was truly a love affair, with all its difficulties and thrills. We were very close. And when she was dead there was nothing I could do. Nothing. I've always been a go-getter and tried to fix anything in my life that was wrong and I've usually had the self confidence to be able to do it. This time it couldn't be fixed. It humbled me. I brooded that there didn't seem to be anything I could do about other great problems, such as poverty and war in the world. I was quite helpless.

"In reconstructing my life I decided to do what little I could. If you do just one ounce of good — well, it's something. I try to do charity shows, and I wish I did more, but more than anything I became more dedicated to my profession. I don't have to record ever again but I get such a lot of letters from people telling me how much enjoyment they got from my singing. They've no reason not to tell the truth, I think they must be sincere when they say how a record can make them feel better. I love to sing so, if people benefit, I'll do my bit."

Roy, who comes from a family containing six or seven preachers, is a religious man — "though I don't go to church like I should. I guess I rely a bit too much on the excuse of being in show business and having to rehearse and work long hours." He was therefore distressed to hear that he'd recently been attacked for bad taste and crude commercialism over a couple of his record releases. Of course, the pop scene thrives on controversy, it makes life interesting for fans and the creation of controversy, however spurious, puts money into the pockets

of the disc jockeys and journalists who stir it up. Roy knows this perfectly well and it is not in his nature to "hit back," "lash out" etc., in the usual manner.

But when I suggested that some of the pop pundits might themselves be the ones guilty of bad taste and insensitivity in not recognising that it is possible for a pop record (especially in the country and western field) to be a simple, unsophisticated, straightforward expression of a basic emotion, he agreed and made this comment:

"I'm inclined to think that it is often a sick mind that calls a record sick. Anything that offends you stirs up something inside you that is not quite right. Maybe you're offended because you are embarrassed by an honest emotion that communicates with millions of listeners. Certainly, those who attack me — for whatever reason, including their own gain — didn't check to see what I intended.

"In the case of 'Too Soon To Know' I discussed the release with my manager, who is quite a good friend and quite intelligent. He said we owed it to the public to have a record released at that time, a record on schedule was expected of me. Did I want one to be put out? Yes, I did. But I didn't want to record anything new — I was in no condition to face anybody, never mind a session. Well, we had three numbers in the can, none of them my own. If I originate a song it's my conviction, my belief and that's that. No sense in defending it, it speaks for itself, I hope. But I hadn't written 'Lonesome Number One', 'Sweet Dreams' or 'Too Soon To Know'.

We gave these three recordings a lot of thought. 'Lonesome Number One' was sombre, rather arrogant, playing upon emotions about being proud of being alone. 'Sweet Dreams' had an unsuitable title and contained the line 'I should hate you the whole night through'. So we decided to release 'Too Soon To Know' and, fortunately, it apparently gave a lot of pleasure. It was very popular but to accuse me of commercialism or thoughtlessness was, I feel, unfair. Then came 'There Won't Be Many Coming Home', a song I wrote for a civil war film, 'Fastest Gun Alive', which is my first picture, due here in March. Now, in my opinion, a great song should be timeless and so I deliberately avoided any reference to things in the American civil war that would obviously not be understood by everyone. I wanted the song to stand on its own, apart from the film, and be a comment on wars in the past, present and future. It had to be timeless.

Mr. Orbison therefore found comments to the effect that he was cashing in on the Vietnam war a curious if not vicious missing of the point. His own view: "Forgive me for being immodest but I think it is a great song."

DAVID GRIFFITHS



ROY ORBISON (RM Pic by Dezo Hoffmann)

THE SHADOWS TELL OF A REGRET...

AMONG the silver discs overflowing from the mantelpiece in the Shadows' Saville Row offices, place of honour is given to a Gold Disc awarded in 1962 for "Apache". It means more than just recording sales of a million—it stands for the realised ambitions of two Geordie lads, Hank B. Marvin and Bruce Welch, who travelled to London in true fairy-tale tradition to make their fortunes in music.

Five years ago, before the first strivings were heard from Liverpool, the Shadows had already had six top twenty hits and were appearing in the first really big British musical "The Young Ones". Though recognised as individuals, they were strong enough as a group to survive not only drastic changes of personnel and the many imitators but rode the crest of the Merseybeat wave as well.

What are the secrets of their success? Well, I can give some of the answers—I've been involved with the running of their fan-club magazine for a long time. One answer is their versatility. Another their refusal to follow trends. The combination of the four individuals who make up the group.

No one could ask for a finer drummer than Brian Bennett, a musician through and through, with interests ranging from jazz to classics and the most serious music. He is praised by the top session men who normally condemn pop players. In spite of a serious personality on the surface, he has a strong sense of comedy and is an expert at silent, mimed comedy—as shown specially well in "Rhythm and Greens".

When John Rostill replaced Brian Locking three years ago, he was shy and quiet, gaining instant popularity. "I was flopping deck chairs on the beach when I got a phone call to join the Shadows. I only did 'Thank You, Lucky Stars', then we went to Las Palmas and didn't play a note for three months. So I tried flopping deck chairs there but it didn't work." Now he isn't shy, writes songs and has bought a house where he can turn the record-player full up—he's not even quiet any more.

And when Hank and Bruce first met each other, as eleven-year-olds at Rutherford College in Newcastle, they could never have dreamed of the fame waiting for them. Hank is the distinctive individual who somehow sums up the Shadows—his easy-going personality makes the first on-stage impact. But it is his individual guitar playing which has put him in the list of Britains' top musicians. While Hank leads the Shads' front, there is his partner pushing behind. Bruce has made the Shads' his life and put everything into making the group a success. He still worries, still pushes even with a Rolls and a villa in Portugal) and still has a hard shell to hide his kind heart.

There is this business of not following fashions and trends. "Our main regret," says Hank, "is that we didn't release a vocal single earlier, say about 1961 or '62. We always wanted to but we never got the right song. There was always an instrumental which was that little bit better."



THE SHADOWS playing in "Cinderella", which is currently playing at the London Palladium. (RM Pic.)

Now, of course, they are busy in this year's Palladium pantomime "Cinderella", for which they again wrote all the music. Bruce missed some of the rehearsals while in hospital for an appendix operation. It took him quite a while to get going on the curious, trick Russian dance they perform in the show—you'll have to see the production to find out what the trick is.

The Shads have been going for a long time. With shows like "Cinderella" they'll keep going. But think ahead... in eight years' time how many of today's new groups which will be doing crazy Russian dances in the London Palladium canteen!

LYNN ANDERSON

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MONKEES-BRITISH TRIP AND ALBUM

SUCCESS of "The Monkees" television series has been so phenomenal that sales of their current release "I'm A Believer" are shooting it rapidly up the charts. The disc could well hit the top spot in a very short time.

Due to public demand, the release date of their first British album has been brought forward a week and will now be issued on January 20. On the album, the group's Manchester member DAVY JONES sings two ballads. MIKE NESMITH composed "Papa Gene's Blues" and has also written another track on the album "Sweet Young Thing", which he composed with GOFFIN and KING.

The group are due to arrive in Britain for a 10-day trip in February.

WATT'S CARTOONS ON STONES LP SLEEVE

CHARLIE WATTS has designed cartoon illustrations and written captions for the back sleeve of THE ROLLING STONES forthcoming album "Between The Buttons". The album includes 12 original compositions by MICK JAGGER and KEITH RICHARD.

So far, Charlie has had two of his books published. The first, "Ode To A Highflying Bird" was a touching cartoon story based on the late CHARLIE PARKER. His second book is entitled "The Zoo Of Flux" and consists of colour drawings of animals from countries all over the world, with rhyming couplets for each.

MICKIE MOST is currently spending a week in New York gathering material from publishers for several of the international records as an independent producer, including HERMANS HERMITS and DONOVAN. He also intends to attend the international Record and Music Publishing Market (MIEMEX) in Cannes, France on Jan 30.

PAUL SAYS NO!

PAUL McCARTNEY, who wrote the music for the new West End film "The Family Way", has turned down an offer from The National Theatre to write music for the songs in Shakespeare's "As You Like It". The reason for the refusal is that they want him to compose the music in his usual style, rather than in the period style in which the play is set. DONOVAN will now write the music for the play, which will be produced at the Old Vic and star Sir LAURENCE OLIVIER.

NEW ELVIS SINGLE

A new Elvis Presley single is being released in the States by RCA-Victor. It is titled "Indescribably Blue" and "Fools Fall In Love". The single is expected to be rush-released in Britain by the end of the month. In the States it ties up with El's birthday which was on January 8. Also expected from El is a new LP of religious and gospel songs. It will be titled "How Great Thou Art".

MOVE TOUR?

Negotiations are underway for THE MOVE to appear on their first major concert tour with THE WALKER BROTHERS. The proposed tour would begin on March 31 and last at least four weeks. The group appear on "Top Of The Pops" this Thursday (12) and the Mecca Ballroom circuit from mid Feb. until March. Their first album is likely to be released next month.

Dates for the group include: Leicester Corn Exchange (13) Worcester College (14) Black Cat Gravesend (15) Locarno, Stevenage (18) Aberdeen University (20) Maryland, Glasgow (21, 22) Queens, Wolverhampton (23) Dorothy, Cambridge (25), Club Hall, Salisbury (26), Dunceon, Nottingham (27) and Bristol University (28).

CREAM FOR GERMANY

THE CREAM are off to Germany from Jan. 27-29 for appearances in Hamburg. Their "I Feel Free" will be released on the Atlantic label in the States on Jan. 20. Dates for the group include: Ricky Tick, Southampton (13) Manchester College Coventry "Saturday Club" (14), Ricky Tick Hounslow (15), "Monday, Monday" (16), Town Hall, Stourbridge (18), Granby Hall, Leicester (19), Club A Go Go, Newcastle (20) and Floral Hall, Southport (21).

TV TOUR FOR BERRY

DAVE BERRY, who is in the recording studios next week to wax his next single, will have an eight day European television tour. From Feb. 13 he will be appearing on TV in Belgium, followed by German TV spots on the 4th and 5th and television appearances in Paris from 6th-8th. Whilst in Paris he will appear at the Locomotive club during the evenings. Dave has been voted the World's No. 1 singer in a combined poll made by European fan magazines. He appears at Strathclyde University, Glasgow on Jan 18 and Bristol University on Jan. 21.

DYLAN LABEL CHANGE

After six years with the American Columbia label (CBS here) Bob Dylan has switched labels. He has signed a contract with MGM records and will begin recording immediately. His last album was "Blonde on Blonde" as his "Greatest Hit" LP had no new tracks on it. His last single issued here was six months ago in March or April. It is also reported that he has cut no sides for Columbia since his motor-cycle accident some five months ago in which he fractured his neck.

MGM have also signed another folk act, Ian and Sylvia who formally recorded for the Vanguard label. It is reported to be engaging in moves to sign more top names — last week they re-signed jazzman Stan Getz.

ON THE LIGHT

THE FOUR PENNIES, LIZ CHRISTIAN, THE ROBB STORME GROUP are among the artists taking part in the weekly programme "Swingalong" on Sat. Jan. 21 through to Fri. Jan. 27. CAT STEVENS, THE MIND BENDERS and LONG JOHN HADLEY are the week's guests in "Pop North" Thursday's lunchtime show on Jan. 19. PAUL JONES, BRIAN POOLE & THE TREMELONES guests in "Saturday Club" on Jan. 21. GUY DARRILL, CREAM, GNOMES OF ZURICH, KARLINS are the week's guests in "Monday, Monday" the lunchtime show on Jan. 16. KENNY LYNCH will take part in "Parade Of The Pops" on Wed. Jan. 25. JIMMY YOUNG has as his guest LITA ROZA in his Wednesday morning show on Jan. 18. Jan. 25 guests are THE KING BROTHERS.

WHO AT THE SAVILLE

THE WHO will appear on two shows at the Saville Theatre on Jan. 29. For the shows, the group will change their stage act for the first time in 18 months. Also on the bill are THE JIMI HENDRIX EXPERIENCE and THE ROBB STORME Group. Compere will be MIKE GILL.

HOLLIES TOUR ITALY

THE HOLLIES, who are in the recording studios this week, appear on the San Remo Festival from Jan. 28-28 prior to making their first Tour of Italy which will last for eight days. On Feb. 9 the group appear on a television show in Frankfurt, Germany.



They say, in informed circles, that if you've seen Dr. West's Medicine Show and Junk Bank, you've seen 'em all. Well, just look at the picture above and you'll agree. This wierd-looking team have been having a medium-sized hit in America with their "Egg-Plant That Ate Chicago", which has been covered here by Prof. Ernest Noddy's Mug and Jug Band, and Spencer's Washboard Kings. And the best of luck!

NEW SINGLE RELEASES FROM GEORGIE AND SPENCER DAVIS

PLENTY of interesting releases scheduled for January 20, as follows: Fontana: Spencer Davis Group on a Stevie Winwood number, "I'm A Man"; Julie Felix on "Saturday Night", specially written for her by Donovan; Blossom Dearie, small-voiced jazz singer-pianist on her own tribute to "Sweet Georgia Home".

Mercury: London group the Cymbaline: "I Don't Want It"; Philips: Feere Grignard "Ring, Ring I've Got To Sing"; Decca: Duffy's Nucleus "Hound Dog"; Johnny Hackett "A Clown Am I"; RCA: Julie Damone "Love Me Longer"; Monument: Boots Randolph "The Shadow Of Your Smile"; Don Cherry "There Goes My Everything"; London: Nino Tempo and April Stevens "The Habit Of Lovin' You Baby"; Tony G. and the Charms "I Know What I Want"; Brunswick: Jack Greene "There Goes My Everything"; CBS: Sefton "I Can See Through You"; Dave Walton "After You There Can Be Nothing"; Peaches and Herb "Let's Fall In Love"; Pozo: Seem Simeers "Look What You've Done"; Woody Herman "Sidewinder"; Gene Clark "Echoes"; Genevieve "That Can't Be Bad".

Verve: The Poindexter Brothers "Get Your Backfield In Motion"; Tamla Motown: Chris Clarke "Love Gone Bad"; MGM: Sam the Sham "How Do You Catch A Girl"; United Artists: Vince Edwards "Skin To Ma Loo"; Jimmy McGriff "See See Rider"; Capitol: Bunny Shire "You'll Never Find A Love Like Mine"; Liberty: Jimmy Holiday "Give Me Your Love"; Stateside: Dean Parrish "Skate"; parts 1 & 2: Slim Harpo "Pye, You Bread Maker Baby"; The Bob Crewe Generation "Music To Watch Girls By"; Parlophone: Gambia's "Cry Me A River"; Columbia: Peanut "I Didn't Love Him Anyway"; The Brass Chorus "The Late Show"; Bobby Vinton "Comin' Home Soldier"; Graham Bonney "Thank You Baby"; Pye: The Searchers "Popcorn"; Double Feature: The Sands Of Time and "One Day"; Jackie Trent on "Open Your Heart"; penned by Jackie with Tony Hatch; Colin Swaney and "The Voice Of Scotland"; Reprise: The Electric Blues: "I Had Too Much To Dream Last Night"; Warner Bros: "Hurry Sundown"; by Peter, Paul and Mary; Irish Sinfle: The Thinkers and "Carrickeevilly"; Polydor: Silvers "The Trouble"; Atlantic: Sam and Dave "You've Got Me Hummin'"; Joe Tex "Papa Was Too".

Advance bookings for THE FOUR TOPS Royal Albert Hall Concert have been so considerable that BRIAN EPSTEIN has decided to add an additional performance. This is the first time in the history of the Hall that a pop touring "production" has played two performances. RM columnist TONY HALL will be able to compare five shows on the tour—the others will be compered by MIKE FELIX. The Four Tops are scheduled to fly into London Airport direct from Detroit on Thurs. Jan. 26.

MORE FOUR TOPS

SIR EDWARD LEWIS, head of Decca Records and Lady Lewis, host a fete at the Savoy on Jan. 19 to celebrate the 20th Anniversary of London Records. Over 150 representatives of London Records in the U.S. will fly over to attend.

20 YEARS OF LONDON

SIR EDWARD LEWIS, head of Decca Records and Lady Lewis, host a fete at the Savoy on Jan. 19 to celebrate the 20th Anniversary of London Records. Over 150 representatives of London Records in the U.S. will fly over to attend.

MAX ACTS

MAX BYGRAVES has a straight acting role in "Cry From The Streets", this Sunday's (15) evening feature film on BBC-1.

classified & SMALL adverts

records for sale

RECORD BAZAAR. 50.000 from 2. Write for lists.—1142-4 Arayle St., Glasgow.

1958-66. Pop records for sale. S.a.e. for full lists. Moore (R), 73 Mill Road, Leighton Buzzard, Beds.

POP RECORDS. S.a.e. K. Edwards. 6 Wellheads, Loughton, Essex.

TWO CARL PERKINS Columbia singles for auction. Also many deleted RCA records for sale. prices range from 2/- to 4/6 (singles). Send for list—100 Constable Drive, Newport, Mon.

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RECORDS BOUGHT. Post to us. Cash by return. Silverdale, 1142-4 Arayle Street, Glasgow.

POP RECORDS WANTED. Post to me for cash by return. Moore, 73 Mill Road, Leighton Buzzard, Beds. DUANE EDDY "Caravan" 11. Write—D. Bakot, 19 Avondale Road, Lancaster, Lancs.

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LYRICS WANTED by Music Publishing House — 11 St. Alban's Avenue, London, W.4. EARN MONEY SONGWRITING. Amazing free book tells how. L.S.S., 10-11 Dryden Chambers, 119 Oxford Street, London, W.1.

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PENFRIENDS at home and abroad. send S.a.e. for free details.—Euro pen Friendship Society, Burnley, 104

JEANS INTRODUCTIONS, 17 Queen Street, Exeter. 17 to 70. Worldwide successful romances.

ROMANCE OR PENFRIENDS. Enslaid / Abroad. Thousands of members. Details World Friendship Enterprises, MC74, Amhurst Park, N.16.

UNDER 217 Penpals anywhere. S.a.e. for free details.—Teenage Club, Falcon House, Burnley, 303

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FRENCH penfriends, all ages from 12 to 21. Send S.a.e. for free details.—Anko French Correspondence Club, Burnley.

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PEN PALS FROM 106 COUNTRIES would like to correspond with you. Details and 150 photos free! Correspondence Club Hermes, Berlin 11, Box 17/M, Germany.

GROUPS AND SHOW BANDS

wanted for immediate bookings. Talent essential. BOX No. 0025

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Read now what people say about Mascofil—the tried and tested formula used by thousands! —"After only one supply of Mascofil the spots have virtually gone. It's lovely to go out and mix with people again..." F.P. of Norwich "...at last something that actually works." A.J.P., Radley Colledge "...my face was a mass of spots but they have almost gone now." C.C., Enfield You too can enjoy Mascofil treatment. Just swallow two tiny pills a day — what could be simpler. For a descriptive leaflet and a 30-day treatment just send 8/6 (post free) to:

CROWN DRUG CO. (Manufacturing Chemists—Est. 1965) (Dept. RM.2), BLACKBURN

PENFRIENDS of all ages. Confidential service. S.a.e. for free details.—Penfriends, 11 Avenue Road, Hampton, Middlesex.

INTRODUCTIONS to new friends of the opposite sex arranged by post. Members aged 16 upwards everywhere. Details under plain cover from: Mayfair Introductions (Dept. artment 9), 40 Neal Street, London, W.C.2.

MANY INTERESTING Penfriends for you. Details from, Norah Pearson, Beechlawn, Midtaphouse, Liskeard, Cornwall.

fan clubs

KENNY BALL APPRECIATION SOCIETY. — S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.

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

ROLLING STONES FAN CLUB, 63 60 New Oxford Street, London, W.C.1.

announcements

BLUSHING, SHYNESS. Nerves, quickly overcome by my famous 40-year-old remedy. Write now to Henry Rivers (R.M.6) 2 St. Mary's Street, Huntingdon, Hunts.

HEAR THE SMOKE.

musical services

COMPOSING / ARRANGING. 8 Melford Avenue, Barkin, RIP: 4299

AUDITION PROBLEMS? Contact Contact Bureau, 8 Melford Avenue, Barkin, RIP: 4299.

Engagements

SEE AND Hear The Smoke. Stream-ham Ice Rink, February 3.

The price for classified advertisements is 9d. per word pre-paid for all sections. Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

A BEST SELLER OMITTED

DUE to an oversight, the Mamas and Papas' record "California Dreamin'" was omitted from the table of best selling records in America, published on December 31.

The record gained 491 points and thus finished in sixth position. All records from "You Can't Hurry Love" to "A Taste Of Honey" should be moved down one place.

We thank all those readers who wrote and pointed out the mistake.

REWARD of over £1,500 in prizes to winners of

SEARCH FOR SOUND



So nip along there for great new SOUNDS to silver blades ice rink: BIRMINGHAM BRADFORD BRISTOL LIVERPOOL MANCHESTER SHEFFIELD STREATHAM and Olympic Roller Rink, BIRMINGHAM

CRISPIAN RAVES OVER THE BIRDS DOWN UNDER...



Susan McPherson, 17, 267, Salond Ave., Beconside, Stafford, Staffs. Stars — Rolling Stones, Crispian St. Peters, Small Faces, 4 Pennies. Hobby and interests — Knitting, dancing, horse riding.

G. Edward Lauer, 18, Van Breestraat 167, Amsterdam, Hol and Stars — Dave Clark Five, DC5, DC5, DC5, DC5, DC5. Hobby and interests — My DC5 fan club in Holland. Also for foreign members.

READERS' CLUB



Cathy Freshwater, 15, 2, Anning Road, Lyme Regis, Dorset. Stars — Stones, Chris Farlowe, Trogs, Walker Bros. Hobby and interests — Collecting drum sticks, dancing, water skiing, records.

Hedy Frey, 16, The Convent, Harrogate. (Au Pair, from Switzerland). Stars — Walkers, Bob Dylan, Kinks, Who. Hobby and interests — dancing, fashion, pop music.



Howard Tucker, 16, 4 Chapman Walk, Letch-on-sea Essex. Stars — Supremes, Ronettes, Walker Bros, Cilla, Kathy, Kinks, Byrds, Sonny & Cher. Hobby and interests — Mod clothes, girls, The Queen, Tamla Motown, want to start Supremes fan club.

Jane Aukshunas, 15, 11 Rhodes St., New Britain, Connecticut, USA. Stars — Rolling Stones, Animals, Yardbirds, Young Rascals, Manfred Mann. Hobby and interests — Sketching, pen pals, collecting autographs.



Donald Tanner, 18, 55a Colfe Road, Forest Hill, S.E.23. Stars — Rolling Stones, P. J. Proby, Jim Reeves, Brook Benton. Hobby and interests — Sinecure, Cricket, Swimming, films, weightlifting.

23507381 L/Cpl. Alan Gledhill, 22, RAOC Stores Section 52 Comd, Wksps, BFPD 69. Stars — Herman, Cilla, Sonny & Cher, Gene Pitney. Hobby and interests — Tane recording, judo, boxing, swimming.



Dag Nilsen, 19, Muset, 21 Slavenret, Norway. Stars — Bob Dylan, Stones, (Music) J. S. Bach. Hobby and interests — Art and architecture, protesting.

Zofia Zaenick, 18, Warszawa 1, ul. Iwowska 2a m29. Stars — The Beatles, The Rolling Stones. Hobby and interests — Records, papers, letters, cars.

Bill Harry's Pop Talk

THIS week CRISPIAN ST. PETERS is in Germany, having recently returned from a tour of the U.S., Australia — and a trip to Singapore. Last week he was staking around the West End in a Bear-like shaggy coat, bought in America because "it was cold, 25 degrees in certain places." He added: "The whole American Tour was a little bit depressing. I didn't think much of the backing group I had, either, KEITH LIMITED they were called. I even had to hire LEN BARRY's guitarist BOBBY ELI because the group were so bad."

However, Peter had fond memories of his Australian trip: "Birds, you want to see the birds there, boy. They've definitely got the best women I've ever seen. Short skirts are nothing over there, they're all kinky. They're really with-it."

Birds apart, Peter has a healthy respect for another kind of Aussie talent. "The groups there are certainly up to standard. The ones who backed me, THE MIXTURES, were one of the best backing groups I've had. They obviously wanted to create an impression with me by polishing off pat, down to the last note, every song I've ever had released there. They did impress me—and I'm sending them some of my numbers to record. Although I didn't have much time to spare, I managed to record a singer, MARTY CHRISTIAN—and both sides of the disc are numbers I've written."

"All the groups there want to come to Britain, they say that here is where it's all happening. If the Aussies do invade over here it will be something exciting, something good."

Incidentally, a pair of pistols Crispian bought in the States were stamped 'made in Western Germany!'

CLUB SCENE.

Gay and colourful scene at the Cromwellian last Sunday. Occasion was the 21st birthday party of GEORGIE FAME's girl friend CARMEN — and the affair called for Fancy Dress RINGO STARR appeared as an Arab, PAUL McCARTNEY as a Confederate Soldier, JANE ASHER as an Angel, JOHN LENNON as a Priest(!), BRIAN EPSTEIN as a Clown, GEORGIE FAME as a Regency Buck, RIK GUNNELL as RUDOLPH NURVEY and ZOOT MONEY as a Trump. Other guests included ERIC BURDON, CHAS CHANDLER, THE FOURMOST and SOUNDS INC.

New West End club opening in London this week is the 71 (Sete E Meio) in Whitehorse Street, W.1. THE JIMI HENDRIX EXPERIENCE ap-



CRISPIAN ST. PETERS seen entertaining a somewhat suntanned Australian audience.

pear there during the first week.

CHRIS FARLOWE took his Mum down to THE BAG O' NAILS for a night out last week. Hear that ROBERT STIGWOOD is considering opening a club in the Kings Road.

AUNT SALLY.

New name for Leeds group THE DAWNBREAKERS — DANDELION DAYS — THE CARAVELLES now living in Leigh, Lancs. Singer ROGER YOUNG keeps ski-boots in safety deposit box at the Bank. Birmingham group THE FRAME leave for tour of Scandinavia on Jan 27 — they recently signed with the JIM GODBOLT Agency. THE ART WOODS having great success on Continent. Currently they are No. 1 in Poland with "I Feel Good" and No. 4 in Denmark with "I Take What I Want."

Despite excellent promotion in Britain, Australia's top solo star NORMIE ROWE failed to make it over here with his last disc. Let's hope he has more success with "Oh La La" his Jan 20 release. POLYDOR & ATLANTIC moving into the Cassette field next month. A pop publication printed photographs of the London flat of GRAHAM NASH and GARY LEEDS — invading their privacy to such an extent that they had close-ups of the house number and street sign. Hordes of fans clamoured round for several days and Nash and Beads were given notice to move.

New club The Alceve Room opens in Little Dean, Gloucester, this weekend.

INTERNATIONAL.

Canadian group GUESS WHO make their British disc debut this week on the King label with "His Girl" via a new deal which has been set up with King Records and Quality Records of Canada. Guess Who have had 5 No. 1 records in Canada and 3 top 20 entries in the States. Negotiations are under way for the group to tour Britain for 14 days in March.

Swedish girl group THE NURSERY RHYMES tell me that the most memorable part of their recent British trip was their appearance at the Cromwellian. They hope to have a disc released in this country by EMI in the near future.

PAUL REVERE & THE RAIDERS were voted top American group in polls sponsored by Datebook Magazine in New York. The same group comes second to THE BEATLES in the International chart.

COUNTRY & WESTERN.

Interest in British Country & Western music is keener than ever. One man who is particularly eager to nurture the trend is GORDON SMITH, who produced the new Strike Album "New Sound In Country." Most of the artists on the LP are from Liverpool (shades of the Liverpool Goes Country albums) — THE HILL SIDERS, NORTH & WEST, PHIL BRADY & THE RANCHERS and THE MILLERS. London provides GIB JOHNSON and THE SPELL BINDERS and from Australia comes BUSTER NOBLE (PATSY ANN's father?). To promote the album, Gordon produced a 'New Sound In Country' concert in Liverpool recently and intends holding a similar promotion there at the end of the month. He has also formed "The Country Music Federation" and is negotiating to bring U.S. country artistes over here on an exchange basis.

I feel we'll be hearing a lot more about C & W in '67.

My little list of 'Ins' and 'Outs' the other week was written tongue-in-cheek — so I'll hasten to say that HENRY HENROID is far from being 'out', he's one of the best swingers on the scene, particularly responsible for a lot of the success of British groups in Germany. HILTON VALENTINE recording THE DAWN BREAKERS. JOE MARRIOTT has left THE KIRKBYs and is getting married in May. Romford group THE CHASERS were discovered by songwriter CHRIS ANDREWS, who has written their next release "The Ways of Man". ARTHUR HOWES now both Agent AND Manager of THE CREATION. TONY STRATTON SMITH has made THE KOOBAS and their Road Manager directors of his music publishing company. The group's latest release, out on Friday, is the 38th version of "Sally" Swansons' EYES OF BLUE in recording studios this week waxing February single.

Readers' Club Coupon

NAME _____ AGE _____

ADDRESS _____

STARS _____

HOBBY & INTERESTS _____

Please send this form together with your new photograph (which we are afraid cannot be returned) to: Record Mirror Readers' Club, 116 Shaftesbury Avenue, London, W.1.

The chances of your No.1 hit making it in the States are seriously diminishing. Here's a worrying set of statistics for nervous chart toppers



NOW, pretend that you make hit records — ones that get to number one even. Then, pretend you have so many good songs for follow-ups that you're not worried about that problem. Now, theoretically SOMETHING will be worrying you. And unless you've personally experienced a number one record, you probably won't be able to guess what it is.

I'll tell you (Not that I've ever even MADE a record). You're worried about whether or not your lovely money-making record will sell in America, where you can make an undreamed-of amount of loot if they take you to their hearts.

So, for anyone worried about this major-problem, I've compiled a little set of statistics so you know what your chances of transatlantic success are. So, if you currently have a number one (are you reading this, Tom?), or you've recently had number one, or like any other dreamer you would like a number one, read on...

I'll start two years ago, and find out the percentage of British number ones that make the American top fifty à la Cashbox.

Moodyblues hit

In January "I Feel Fine" topped both charts, and was replaced later in the month by "Yeh Yeh", which climbed to No. 17 in the States two months later. That was quite a feat, as Georgie had been previously unknown in the States, and didn't have the reputation which had preceded his chart success here. Then the Moodyblues topped our charts after two months in the fifty, and this was an even bigger sleeper in the States, where it took almost three months to reach its highest position — No. 6. In February, the Righteous Brothers started off topping both charts with "You've Lost That Lovin' Feelin'", which was topped here by the Kinks and their "Tired Of Waiting", which reached No. 5 in the U.S.A. at the close of April.

The Seekers topped during the last week of short-lived Feb. with "I'll Never Find Another You" — this reached No. 4 in the States during the middle of May. Tom Jones' "It's Not Unusual" reached No. 10 stateside, but took three months to get there. Then the Stones' "Last Time", which didn't take so long to reach the U.S. top ten.

Right. We're at the beginning of April 1965, and only one U.S. record has topped our chart so far. And all of them have been substantial American hits later. Then came "Concrete And Clay", which despite an American cover version by Eddie Rambeau, made No. 12 in the States.

Now comes a miss. Cliff Richard's "The Minute You're Gone" topped our charts in the middle of April and didn't catch on at all in the States. Poor Cliff was followed by the Beatles storming up with "Ticket To Ride", which did the same in the U.S.A. The next topper was American, Roger Miller's "King Of The Road", and was followed by Jackie Trent's atmospheric "Where Are You Now My Love", which marked up the second British flop this year. Sandie's second number one came with "Long Live Love" in Britain, and that made the third British flop in the States. The odds change slightly. E.L.'s "Chapel" tops both charts next, and is followed by the Hollies "I'm Alive"—another U.S. flop. "Chapel" makes a brief return to the top spot, followed by a quick follow-up by the Hollies. Next topper is American — "Mr. Tambourine Man", is quickly knocked off by the Beatles' transatlantic hit "Help!". The Americans seem to be mounting an offensive, as they top both charts with "I Got You Babe", but this is quickly removed by the Stones with "Satisfaction", which had been issued earlier in the States and reached No. 1 there.

The Walkers' first topper was "Make It Easy On Yourself" and I'll count that as American, even though the record was made here (Actually "Satisfaction" was cut in the States but that's counted as British). Duddy's "Tears" flopped in the States, and that was replaced by the Stones "Get Off My Cloud", a huge hit in America. Then the Seekers' "Carnival Is Over" didn't make in the States, despite their previous biggies there. By Xmas 1965 "Day Tripper"/"We Can Work It Out" was top in Britain, and assured of a similar placing over the waters.

The Beatles were top for a month, and their place was usurped by Spencer Davis's first number one "Keep On Running", which was an American flop, as far as the top fifty stakes were concerned. Then the Overlanders "Michelle" was top here for ages, but that particular version was beaten by David and Jonathan in the States. Next was Nancy's double-topper "Boots", which was top until the middle of March.

After Nancy, the three Walkers and their "Sun Ain't Gonna Shine Anymore" topped until the Spencer Davis group came up with their second number one which, was of course "Somebody Help Me"—which flopped in the U.S. Now, the average is going down steadily and British records are declining in the American charts very quickly indeed. But Dusty's beautiful "You Don't Have To Say You Love Me" DID make the U.S. charts — it reached No. 3 some three months later in the States.

Manfred's first number one since "Do Wah Diddy" was "Pretty Flamingo", and with the help of Mr. Paul Jones, that careered into the American charts, reaching position No. 27 in August. The Stones pushed off Paul and Manfred with "Paint It, Black", also a big U.S. smasher, but that was replaced by an American record in the shape of Sinatra's lovely "Strangers In The Night". It was followed up by the Beatles long-awaited "Paperback Rider", a smash hit in Britain and America. The Kinks scored a number one during the sunny months with their "Sunny Afternoon", which just missed the U.S. top ten.

Double run

Georgie's "Getaway" constituted his second number one, but it didn't repeat the success of "Yeh Yeh" in the States. This was followed by "Out Of Time" — another U.S. flop. The Troggs had a double run for their money — their "With A Girl Like You" crashed into the top spot here, and as the flip of "Wild Thing" in the States as a hit in its own right. Naturally the Beatles scored in both countries with the double-header "Yellow Submarine" / "Eleanor Rigby". The Small Faces topped with "All Or Nothing" — flopped in the States with the same tune. Hard luck lads!

The next was "Distant Drums", which funnily enough didn't even make the American charts, despite its huge British success. That was followed by another American record, the overpowering Four Tops with their scorching "Reach Out I'll Be There". The Beach Boys, also from America came up with their first No. 1 here in the shape of "Good Vibrations", followed by Tom Jones, and the loniest top of the charts ride during that two years, in fact "Green Green Grass Of Home" has been at No. 1 for 6 weeks. But I won't count that, as it is shooting up the lower half of the top hundred in the States at the moment and looks like being a hit.

There was a total of 33 British records which topped the British charts, from January 1965—January 1967. Out of those, 20 made the American top fifty. That's about a 60 percent chance of making it in the States. But wait. In 1965 you had a MUCH better chance of U.S. success (about 66 percent). In 1966 your chance of success was seriously reduced. In fact you only had a 56 percent chance last year. This year, who knows?

And soon the situation MIGHT occur, as it used to be before the advent of the Beatles, that British records NEVER made the American charts, no matter how good they were. Let's hope that doesn't happen for a good few years yet (At least, not until I've had MY number one record).

NORMAN JOPLING



In case you're American and you don't recognise these familiar faces (they flopped in the U.S.) they're (top, left to right): Cliff Richard, Jackie Trent, Georgie Fame and Spencer Davis. But perhaps you might know Georgie, who hit it in the U.S. with "Yeh, Yeh", and of course Spencer is nearly in the U.S. fifty with "Gimme Some Lovin'". The lady above is Miss Sandie Shaw.



SANDY POSEY

RITA PAVONE

THE STORIES OF 2 GIRLS & THEIR HITS

TWO rather good-type birdies who takes turns with Momma Rita Pavone, the half-pint talent from Italy, who is coming up with her second hit in Britain ("You Only You" following on the trail of "Heart") and Sandy Posey, the shapely delight from America ("Single Girl", hotfooting it after "Born A Woman"). Let us examine how these two goodies came into prominence.

Starting with wee Rita, an explosive girl of some 4 ft 11 in., who has sold six million records in Italy — and around ten million through the rest of the world. She's 21, believe me, even if she DOES look only 15. Starred on the London Palladium TV show last weekend... and was first offered that gig a couple of years ago. "My English, I thought, wasn't good enough. My record company, RCA Victor, presented me with 50 English language records but I got through only three before I was fed up. Mostly, I picked up my English through seven trips to America."

While there, she was four times on the famed Ed Sullivan Show. And she talks very good English nowadays. Only trouble is she can't always understand what other people say TO her, leaving me with a feeling that my own English can't be so hot!

Owens a £1,500 mink coat which she discards carelessly, hurling it into the nearest chair and usually sitting on it until it's crumbled into a rather expensive furry ball. Is surely the most-guarded of all pop girl singers. Dad is a Sicilian

who does the chaperone bit. Other girls may hey-ho to the nearest discotheque with some of the lads; Rita is given no such freedom. She says: "Only bad girls, VERY bad girls, go out without an escort."

Miss Pavone, with the money fair pouring in, is a most animated character who has the sort of voice which never goes out of style. Expressive, musically, certainly intuitive — she has done us all the favour of clearly ringing the changes on the two English language singles we've had so far. One is tempted, for various reasons, to link her with Brenda Lee... but Rita has a style all of her own.

And so, for that matter, has Sandy Posey, a highly attractive chick who was born in Jasper, Alabama, and started singing as soon as she started talking. By the time she was five, she knew a stack of songs and even managed to sing harmony with records played on the radio.

But Jasper, Ala., wasn't exactly the best township in which to develop a musical talent. In her late teens, then, Sandy moved to West Memphis, Arkansas.

Soon she was doing background vocal work on top sessions. She worked hundreds of sessions, also in Nashville and Elmore, backing such names as Bobby Goldsboro, Tommy Roe, Bobby Bare, Jimmy Hughes, Del Reeves, Joe Tex and Percy Sledge.

"Trouble was I was so darned busy I couldn't forge ahead fast

THE ROLLING STONES
Let's spend the night together
b/w Ruby Tuesday F 12546

THE MOODY BLUES
Life's not life F 12543

**JOHN MAYALL'S
BLUESBREAKERS**
Sitting in the rain F 12545

MICK TINSLEY
Let it be me F 12544

**ENGELBERT
HUMPERDINCK**
Release me F 12541

DECCA

NEW
from Decca

FREDDY SCOTT Are you lonely

CHARLIE RICH Love is after me

ACE CANNON
Wonderland by night HLU 10105

THE YOUNG-HOLT TRIO
Wack wack a 72489



THE MOVE

BANG! IN

If you hear any music when you see the Move, it'll be through the blast of thunder flashes, car-wreckings, and broken-up cathode ray tubes . . .

OW how does that hit record by The Move go? Oh, it's the one with lyrics about a "Night Of Fear". Or the one with bits of Tchaikovsky's "1812" Overture in in. Described by The Move's Roy Wood as "the greatest classical rave-up of all time". Or, if you happen to be

WATCHING the group, the record goes: Kerplonk, smcrasshhh, bang, whop and wallop.

No group, surely, has gone as far as The Move in creating a blend of sound and visual experiences! They use fireworks, axes, film projectors, splashes of colour in accenting their musical sounds. They've proved their point by making a big hit, via Deram, after waiting ages before actually signing a contract. Why, there was even long talks about whether they'd join up with Tamla-Motown.

But Deram won the day. And Tony Secunda, moustachioed manager of the group, is happy with it. He says: "Now everybody wants to know us. It's interviews all the way. But it was a long fight. Some of the managements who heard what we did on stage didn't want to know. Then up comes a hit record. Now they say: 'Come and do a show and we don't mind what you do'. We don't want that . . . we don't want acceptance. So we'll have to dream up something new that'll really cause some trouble."

In fact, the members of The Move were previously with other outfits in the Birmingham area. They got together mainly because they were bored. And immediately they decided that they had to lay on something purely visual . . . something they call "entertainment".

Lake smashing up TV sets on stage. Important this, in a sociological sense—says T. Secunda: "Television is the one-eyed monster. Older folk sit glued to it. We make our comments by busting up a set in full view of anybody. We get the sets for next to nothing."

"A short time ago I took some typical BBC types to see one of the boys' shows. They were horrified. Why, they even got on to my wife about how bad it all was. Her father, as it happens, used to be involved in car production . . . and there was the group smashing up a car! But the car is another symbol we don't much like. A car is a powerful piece of engineering and machinery. But when you smash it up, all it is a load of junk. Right now we're experimenting by putting Brillo soap pads on top of the thunder flashes . . . creates a marvellous symbolic shower of sparks. One of the road managers has an idea about using a water fountain on stage. We're working on that one."

"But the idea is that you have to give people something to SEE as well as hear. One reason the Mersey boom ended is that all those groups simply stood there and played and sang. It became dead boring. Take television. You put on a group and after a couple of minutes you don't much care what happens. . . .

"So on 'Ready Steady Go', we had a midget, dressed as a gangster, leap out of a drum. When it happened, people simply had to take notice. There was an old bartender, about 65 years old, and he recognised the group when they called in the bar. Said 'Oh, they're the blokes who had that little fellow running on the stage.'"

"People can hate it. Adults, the parent figures, DO hate us. But we say they can take it or leave it. Our job is to entertain, to do something which at least has some impact. As I was saying, if we ever get accepted by everybody, we'll chuck in something REALLY outrageous."

Toting equipment around is something else for The Move. There are the fireworks, the projectors, the lighting system, the odd TV sets, the odd cars. Deductible expenses, I'm led to believe.

Currently The Move are concentrating on building their "image", which is actually the most way-out already, in Britain. But their fame has spread to the Continent. At least 20 different films have been made about their stage act . . . by far seeing characters in Holland, France, Belgium, Italy, etc., who have wanted to know what is likely to happen BIG in Britain during this year. Says Roy Wood: "We're already well known there, but we'll leave the touring until much later."

As for Roy himself, he is the writing "hand" of the group. The forthcoming LP by the group will almost certainly feature only compositions by Roy. Said Tony Secunda: "He really wanted to be taken seriously as a composer. Nobody wanted to know. Then he played me one of his songs. Fine. Now I keep on at him each week: 'What have you written in the past few days'. Soon, The Move will feature an act featuring only songs by Roy . . . and that'll be completely unique in group circles. Even the Beatles have two people writing."

Said Roy: "I'd rather work entirely on my own. If you have somebody else, they can put you down and nothing ever gets done." In fact, he already has a long list of numbers available so that The Move will not have to look outside for their material on records.

The psychedelic bit? Says Tony and Roy conjointly: "Rubbish—we're not doing that at all. Most of the people who are say things which just prove how little they know about it. It's rubbish. But we aim to put on a show which appeals to all the senses. The props are used at exactly the right moment in the show . . . all adding to the musical sounds which are going on."

And the stages they attack violently with an axe? Wimbledon Palais apparently was the most satisfying. Managements may complain but the boys simply say they'll send a few planks of wood through the post to compensate. They don't want acceptance from the management side. They want to put on a show for the fans.

If one wonders where all their visual "aids" will end . . . well, forget it! Leave it to The Move to do the worrying. And from a few hints dropped out in my chat with Tony and Roy . . . there's a whole lot more on the way.

The Move will move heaven and earth to put on a show. **PETER JONES**

enough with plans for a solo career of my own", she says. "It wasn't until mid-1965 that I met up with Chips Moman, of Memphis, who was a very successful independent disc producer. And he took no notice of my being in a hurry . . . just wouldn't let me make a record until he had the song he felt was exactly right for me."

Eventually up came "Born A Woman" and Chips organised an immediate session. The tapes were leased to MGM. Result: an instant hit, locally, and soon a national break-out as they say. Now the rather delicious Sandy lives in Nashville, using good ole "music city" as the base for her operations as solo singer AND as background vocal performer.

Sandy IS single still, though it's not for lack of suitors. She has light brown hair and hazel eyes and she'd positively tower over young Rita — Sandy is 5 ft. 4 in. She asks nothing more than to carry on making records. If there is a word of criticism it is that "Single Girl" is rather too much on the same lines as "Born A Woman".

A minor carp, though. Both Sandy and Rita are getting over the most difficult hurdle . . . that is of following up a successful first record.

PETER JONES

W his week

y for me HLZ 10103

HLU 10104



ROY DANIELS & THE JIM FARLEY SHOWBAND
Ireland is going all western MD 1064

DURWARD ERWIN
with the Anita Kerr Singers
So much too much MD 1065

ART SUPPLE AND THE VICTORS
Don't cry on my shoulder MD 1066

BRIDIE GALLAGHER
A little bunch of violets MD 1067



45 rpm records

new albums reviewed by Norman
Jopling and Peter Jones new albu

Rhythm & Blues galore!

OTIS REDDING "The Otis Redding Dictionary of Soul"—Fa-Fa-Fa-Fa-Fa; I'm Sick Y'All; Tennessee Waltz; Sweet Lorene; Try A Little Tenderness; Don't Turn Me My Lover's Prayer; She Put The Hurt On Me; Tom Of Joy; You're Still My Baby; Hawg For You; Love Have Mercy (Atlanta 387650).

HMMM... sometimes I don't think I should review Otis Redding records. There's no doubt that Redding fans will lap up this cleverly produced album, with Otis continually stuttering and out-of-breath, and ever-so-soulful. But somehow it all seems to be a parody of "Pain In My Heart" or "Too Long". This is no worse than his previous couple of albums, so I can recommend it for Redding fans (and there are plenty of them). But I've been listening to this album a lot, and can't bring myself to like it, even though others will. I mean, no one could have done a worse job on a lovely song like "Try A Little Tenderness"—it suits Otis Redding about as much as "I've Been Loving You Too Long" would suit Heinz.

★ ★
THE MARKEYS "The Great Memphis Sound"—Honey Pot; Plantation Inn; Loving You Too Long; Cleo's Back; Day After This; Philly Dog; Walking With The Duke; The Girl From Ipanema; In The Mood; Dear James Medley; (Night Train); Papa's Got A Brand New Bag; I Got Your Good Lovin'; I'll Go Crazy. (Atlantic 587024)

THE Mar-Keys, who have been on the R & B instrumental scene for many years, come up with another raunchy blues-based LP with some familiar and some unfamiliar tunes. It's strictly background or dance music, but you can't fault it as it's unpretentious. However, their sound, I'm sure, has changed slightly — perhaps because their line-up has reputedly changed some three times since "Last Night". For the musically minded — line up seems to be organ, drums, guitar, bass and sax.

★ ★ ★
THE VIBRATIONS "New Vibrations: Everybody Loves A Lover; And I Love Her; Sloop Dance; Secret Love; For Your Love; Soul A Go Go; Talkin' About Love; One Mint Julep; Our Day Will Come; Forgive And Forget; Gonna Get Along Without Ya Now; Shout (Columbia SX 6165).

NO kiddies, this group wasn't named after a Beach Boys hit. The Vibrations have a good reputation as a 'live' group, but this LP is certainly pretty corny, just look at the titles. 'Soul A Go Go' indeed. Apart from a new wave "Talkin' About Love", the rest of the LP is a succession of shrieks and yells, which may be OK if you could see them, but aren't too good when disembodied from the act.

★ ★

PERRY SLEDGE "Warm & Tender Soul": It Tears Me Up; I'm Hanking Up My Heart For You; You've Really Got A Hold On Me; That's How Strong My Love Is; A Sweet Woman Like You; Love Me Tender; Warm And Tender Love; Try A Little Tenderness; So Much Love; I Stand Accused; Heart Of A Child; Oh How Happy (Atlantic 587045).

CERTAINLY, this is the best soul LP for many a month. After hearing so many sub-standard soul singers lately, I was beginning to wonder. But Sledge makes every song on here a gem. From his gospelly style on the Miracles song, to his beautiful rendition of "That's How Strong My Love Is", through his big-voiced "I Stand Accused" he shines. This is so much better than his first LP, and this lives up to the promise of his first hit.

★ ★ ★ ★

SAM AND DAVE "Hold On, I'm Comin'"; Hold On, I'm Comin'; If You Got The Lovin'; I Take What I Want; Ease Me; I Got Everything I Need; Don't Make It So Hard On Me; It's A Wonder; Don't Help Me Out; Just Me; You Got It Made With Me; You Don't Know Like I Know; Blame Me (Atlantic 587045).

THE dynamic duo of the R & B world, Samuel David Moore and Dave Prater come up with a debut LP that sounds good. Now, admittedly most of the really good tracks have been issued already, but there are some quite promising unheard-of-so-far sides. Like "Don't Help Me Out", which Cliff Bennett has already covered, plus their early single "I Take What I Want", which isn't as strong as it could have been. But "You Got It Made With Me" and "Ease Me" are worth a spin.

★ ★ ★ ★

BOOKER T. AND THE M.G.'S "Soul Dressing" (Atlantic 58047).
A re-release of Booker's best LP, this is a great slab of better background or dance music.

★ ★ ★ ★

VARIOUS ARTISTES "Headline News" (Polydore 582 701).

RATHER a strange LP this. It combines some rather hip R & B sounds, like "Sic Her On Sight", "I Spy For The FBI", "Day Trapper" (J. J. Barnes) etc. with some tracks which may not appeal very much to R & B fans, like the Who's "Substitute", or Jackson and Smith's "Party 66" (already dated). Apart from the ludicrous sleeve notes the sound isn't too bad but someone may be fooled into thinking this a spoken-word edition of the NME. For those kiddies not yet able to read.

★ ★ ★ ★

rapid reviews

THERE are some good Pye re-issues on Golden Guinea next month. Brightest and best (in my book) is "NINA SIMONE at Town Hall", which was first issued back in '59 and contains some classic tracks like "You Can Have Him", "Exactly Like You", and "Summertime". It's on Golden Guinea GGL 6381. A good cover on DUANE EDDY's "Does Bob Dylan", which contains faithful guitar versions of some of Bob's classics, plus things like "Eye Of Destruction" and "Houston". (Golden Guinea GGL 6382). Then, there's the "LONNIE DONEGAN Folk Album" on GGL 6379, which has a marvellous cover pic. of Lonnie and some quite good interesting items, like "Reverend Mr. Black", "Bound For Zion" and "After Taxes". There's a superb long-play item from the Music For Pleasure label called "SINATRA Sings Music For Pleasure" (MFP 1120). Many of the tracks aren't too well known, but all are Sinatra at his superb best, needless to say these were previously issued under the Capitol banner.

THE SWING SINGERS (Lex seems to have left them) are back with "Rococo A Go Go" on Philips BL 7743, which has their wordless chanting set to tuneful baroque. Not to be confused with Los Indios Tabajalos, are LOS INDIOS, who come up with an exciting LP of South American Folk Music on Philips BL 7738. Very good. **THE DUTCH SWING COLLEGE BAND** are pretty popular, and LOUIS ARMSTRONG is even more popular. Therefore "Tribute To Louis Armstrong" could be a big LP for the team. It contains many of Louis' best, including "Potato Head Blues", "Someday You'll Be Sorry" and "Hello Dolly" (Philips BL 7735).

And then . . . along comes THE ASSOCIATION

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JACK JONES

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Ⓢ SHR 8304 Ⓜ HAR 8304

THE CRITTERS

Younger girl

Ⓜ HAR 8302

THE KNICKERBOCKERS

The fabulous Knickerbockers

Ⓜ HAH 8294

12" stereo or mono LP records



12" stereo or mono LP records

MY SCENE

by Tony Hall



How high for that new Tops single?

FAITES vos jeux, mes enfants. Rien ne va plus. I've seldom come across such divided opinion in the business. The bets are about The Four Tops' new single, "Standing In The Shadow Of Love". And how high it'll get in the British charts.

If you haven't heard it yet, be warned. First time through, you'll think it's exactly like "Reach Out, I'll Be There". Only a shade faster. You'll even find yourself singing the "Reach Out" lyrics to it. And finding that they nearly fit.

After that initial audition, on a ship with not too good reception, my reaction was "no". It was too like "Reach". And that kind of re-write follow-up happens in America. But never, never, here. And why should this prove the exception to the rule?

But then I got a copy. And played it seven times on the trot. Now? I find it very different. Not a re-write so much as a development on "Reach". With all sorts of exciting new things going on. If anything, with possibly a more solid groove than its predecessor. So my opinion changed. I think it's a marvellous record. I don't think it'll make number one. But I do think it'll be (what reviewers Peter and Norman call) "a sizeable hit". Especially as they'll be touring here at the end of the month. And many more people will see them in person than during their last visit.

That's my view. Others are much more extreme. From "it won't even make the 30". To "a cert. for number one". So, you place your bets. And wait and see.

● I'm delighted to see all sorts of things happening musically in New York at the headquarters of American Decca. Especially on their Brunswick label. (That's Coral here. While British releases on Brunswick are from the main American Decca catalogue. All rather confusing!). There appear to be two very valid reasons for this. The signings of ex-Atlantic promotion man, Joe Medlin. And of producer, Carl Davis. The result? This generally conservative concern is now very much in the coloured R and B field.

Three of Carl's first sessions, thanks to Joe's promotion, have made the U.S. charts. First came Jackie Wilson's "Whispers". Then The Artistics' "I'm Gonna Miss You". And now, "Wack Wack". By the Young-Holt Trio. Never heard of 'em? They're actually two-thirds of the old Ramsey-Lewis Trio. With a new pianist instead of Lewis. "Wack" is a sort of cross between the Ramsey Lewis style and "Cool Jerk" by the Capitols. It's out here tomorrow. Now I hear that Davis has signed Gene ("Duke of Earl") Chandler. So things are getting better all the time.

● At the suggestion of Yardbirds' producer, Paul Samwell-Smith and Peter Asher (of Peter and Gordon), I went to The Marquee last week to see a group called The Pink Floyd. All very psychedelic. Visually? A beautiful experience. Vocally? Didn't dig too much what I heard. Instrumentally? Excellent and extremely exciting. But I couldn't help thinking how dangerous this sort of 'free form' thing could be in the hands of not such good musicians. And especially for complete newcomers to their instruments. To be able to make this scene, you've got to be able to 'make' your instrument, so to speak. But to dive into it at the deep end could be disastrous for young musicians.

● I haven't entered into the so-called "psychedelic music" controversy. Because I haven't heard too much of it. But what I have heard on record — The Mothers of Invention, etc. — I thought was absolute rubbish. Especially vocally. A complete "con" on the public's intelligence. But The Floyd have much to offer. They have to be seen to be dug.

● They're trying out an interesting experiment at E.M.I. to see if they can get away an American hit, which got completely overlooked when it was first released some three months ago. So they're going back to square one and starting promotion from scratch. The record? A knockout. "I'm Your Puppet" by James and Bobby Purify. For what it's worth, this has been in my own RM current Top Ten for weeks.

● The Spencer Davis record of "Gimme Some Loving" that looks ready to shoot up the American charts isn't the same version that made it here. Producer Chris Blackwell put Stevie Winwood's voice on again. Added a girl group. And generally "popified" it. The results look like giving Spence his first hit there.

● Very few things are more rewarding than getting a good team spirit going. That's why I'm so happy that "Matthew and Son" is selling. The combination of Cat Stevens' singing and songs, Mike Hurst's production and Alan Tew's highly underrated arranging is a very formidable one. "Matthew" is a first-rate record. Now I hear there's an album on the way.

● A day in the life of Andrew Oldham. According to Andrew "I spend the morning and afternoon in New York. Then leave at five for Los Angeles. The time difference should be five hours. But somehow I manage to arrive by seven o'clock." Basically, partner Tony Calder operates out of New York. Andrew, out of Hollywood. But seriously, Andrew, the new offices are a groove! And it's great to see you enjoying them.

● My Record of the Week . . .

★ The Pyramid's "Summer of Last Year": beautiful, soft, swimming, sunny, summery sounds in the middle of winter. Very nearly a hit. A real pleasure-giver. Denny Cordell produced it. And the flip is beautiful, too, I'm hung up on both.

★ The Four Seasons' "Tell It To The Rain": then "Under My Skin" grew on me against my will, so to speak. But this is back to the Seasons' usual super style. They always make such enjoyable records.



We all know, do we not, how the Monkees were actually a "contrived" group . . . formed specially to fit into a TV series and go on to make hit records. In fact, the Bitter End Singers (who starred on the Palladium TV show last weekend) are similarly contrived. They got their name from a niter in New York and the guy who thereof, Fred Weintraub, decided to form a folk-pop group, auditioned about 200 singers, and ended up with the highly likeable threesome of Vilma Vaccaro, Tina Hohlman, Lefty Baker, Bruce Farwell and Kenneth Hodges. I chatted long with the boys and girls and found out that they're not really folk, or pop, or anything except "varietal" . . . trying to put on a show for all tastes". They agree it's hard getting all these aspects across on just one record but their "A Taste Of Your Love" shows, via Atlantic, what a good sound they get. Incidentally, they've been regular visitors as artistes to the White House in America . . . which is hardly a pub scene!

names & faces

by PETER JONES



We've mentioned Schadel before on this page. Now we mention him again, because this Australian string-composer has a new record out, "Flower Shop Girl", on Parlophone, and it's darned good. Schadel, now a London resident for seven months past, is really working to make his name. A non-recording singer "down under", he came to Britain, signed a contract with Bill Phillips of KPM . . . and now works ALL NIGHT as a porter in a London hotel to earn his keep. By day he either clips, or records, or meets people in his second guise of singer. This keep-fit fanatic from near Sydney finds it tough going but he has confidence plus the sort of pride that insists he works for a living until he makes the breakthrough. An eighteen-hour day to become a singer — he deserves this second mention! Makes me tired just thinking about it . . .

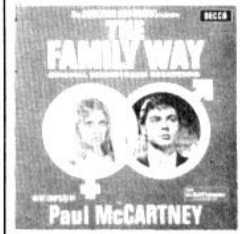


Now, take no notice of the expression on Mr. Noome's face. In fact he drinks loads of milk, each and every day (unlike some people we could mention). But here he is pictured in Holland, in Hilversum (that's where they've got the radio station) to be exact. And the occasion was Herman receiving a gold disc for selling a hundred thousand copies of "No Milk Today" in Holland. As Holland isn't as big as Britain, that's a lot of records there. Come to think of it, it's a lot of records anywhere! Herman has his records issued on the Bovema label in Holland, and they presented him with the disc at a Milk Friday. Nice gesture — and Herman had to keep on drinking milk to please all of the Press photographers!



Currently raising a big storm in the South of England are Simon Dupree and the Big Sound, a group with R and B leanings, a fanatical fan-club and a good record. A family concern, this group, Dereck (Simon Dupree) Shutman started it off with his younger brother Ray (a classical violinist earlier) and older brother Phil, a school-master. Father of the boys, professional musician Lewis Shutman, gave them every encouragement. The brotherly trio were joined by Eric Hine, Tony Ransley and Pete O'Flaherty. Now another Shutman, 18-year-old Terry, is the group road manager. And yet another, sister Eve (who sang professionally as Lynn Mann), helped write the flip of their debut disc for Parlophone . . . top deck is the excellent "I See The Light". It's time the South Coast produced its own big star attraction — and my bet is that Simon Dupree and the Big Sound will prove just that. Already they're creating their own brand of "mania".

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 I'M A BELIEVER* 1 (5) Monkees (Colgems)
- 2 SNOOPY VS. THE RED BARON* 2 (4) Royal Guardsmen (Laurie)
- 3 TELL IT LIKE IT IS 4 (5) Aaron Neville (Parlow)
- 4 SUGAR TOWN* 6 (7) Nancy Sinatra (Reprise)
- 5 GOOD THING* 9 (3) Paul Revere and the Raiders (Columbia)
- 6 WORDS OF LOVE 12 (5) Mamas and Papas (Dunhill)
- 7 STANDING IN THE SHADOWS OF LOVE 16 (4) Four Tops (Motown)
- 8 COMING HOME SOLDIER 8 (8) Bobby Vinton (Epic)
- 9 WINCHESTER CATHEDRAL* 9 (1) New Vandeville Band (Fontana)
- 10 THAT'S LIFE* 5 (8) Frank Sinatra (Reprise)
- 11 GEORGY GIRL 22 (3) Seekers (Capitol)
- 12 MELLOW YELLOW 7 (9) Donovan (Epic)
- 13 SINGLE GIRL* 12 (8) Sandy Posey (MGM)
- 14 TELL IT TO THE RAIN* 18 (4) Four Seasons (Phillips)
- 15 EAST WEST* 15 (4) Herman's Hermits (MGM)
- 16 (I KNOW) I'M LOSING YOU* 11 (8) Temptations (Gordy)
- 17 WE AIN'T GOT NOTHIN' YET 24 (5) Blues Magoos (Mercury)
- 18 NASHVILLE CATS* 21 (2) Lovin' Spoonful (Kama Sutra)
- 19 I'VE PASSED THIS WAY BEFORE 29 (5) Jimmy Ruffin (Soul)
- 20 COLOUR MY WORLD* 27 (3) Pet Clark (Warner Bros.)
- 21 MUSTANG SALLY* 24 (3) Otis Redding (Volt)
- 22 GOOD VIBRATIONS* 14 (12) Beach Boys (Capitol)
- 23 TRY A LITTLE TENDERNES* 24 (3) Otis Redding (Volt)
- 24 CRY* 17 (6) Ronnie Dove (Diamond)
- 25 BORN FREE 26 (14) Roger Williams (Kapp)
- 26 STAND BY ME 36 (2) Spider Turner (MGM)
- 27 WHERE WILL THE WORDS COME FROM* 31 (3) Gary Lewis Liberty
- 28 98.6* 36 (2) Keith (Mercury)
- 29 A PLACE IN THE SUN* 19 (4) Stevie Wonder (Tamil)
- 30 TALK TALK* 27 (5) Music Machine (Original Sound)
- 31 I'M NOT YOUR STEPPING STONE* 29 (16) Mitch Ryder and the Mystereans (Cameo)
- 32 LADY GODIVA* 32 (1) Peter and Gordon (Capitol)
- 33 KIND OF A DRAG (1) Buckingham (USA)
- 34 DEVIL WITH A BLUE DRESS ON & GOOD GOLLY MISS MOLLY* 29 (16) Mitch Ryder and the Detroit Wheels (New Voice)
- 35 I NEED SOMEBODY* 28 (7) Question Mark and the Mysterians (Cameo)
- 36 MAME* 36 (8) Herb Alpert and the Tijuana Brass (A & M)
- 37 FIVE FINGERS 36 (8) Herb Alpert and the Tijuana Brass (A & M)
- 38 HOW DO YOU CATCH A GIRL 47 (7) Sam the Sham and the Pharaohs (MGM)
- 39 HELP ME GIRL* 33 (3) Animals (MGM)
- 40 PAPA WAS TOO 48 (2) Joe Tex (Dial)
- 41 KNIGHT IN RUSTY ARMOUR* 54 (2) Peter and Gordon (Capitol)
- 42 HAPPENINGS TEN YEARS TIME AGO* 24 (6) Yardbirds (Epic)
- 43 GALLANT MEN 46 (3) Sen. Everett Dirksen (Capitol)
- 44 YOU KEEP ME HANGIN' ON* 33 (12) Supremes (Motown)
- 45 I (WHO HAVE NOTHING)* 42 (5) Terry Knight (Lucky Eleven)
- 46 I FOOLED YOU THIS TIME 42 (1) Gene Chandler (Checker)
- 47 BLUE AUTUMN (1) Bobby Goldsboro (United Artists)
- 48 THERE'S GOT TO BE A WORD 48 (2) Innocence (Kama Sutra)
- 49 ANOTHER KNIGHT (1) Dionne Warwick (Scepter)
- 50 HELLO, HELLO (1) Sogwith Camel (Kama Sutra)

*An asterisk denotes record released in Britain.

BUBBLING UNDER
Wild Thing — Senator Bobby (Parkway).
Karate — Emperors (Mala).
Green Green Grass of Home — Tom Jones (Parrot).
Let The Good Times In — Dean Martin (Reprise).
Pretty Batterina — Letta Bank (Smash).
Look What You've Done — Pozo Seco Sinners (Columbia).
I'm Gonna Miss You — Artistes (Brunswick).
Bring It Up — James Brown (Kings).
Wish Me A Rainbow — Gunter Kallmann (Four Corners).
It's Now Winter's Day — Tommy Roe (ABC).

TOP L.P.'s

- 1 SOUND OF MUSIC 1 Soundtrack (RCA)
- 2 BEST OF THE BEACH BOYS 4 Beach Boys (Capitol)
- 3 COME THE DAY 3 Seekers (Columbia)
- 4 DISTANT DRUMS 4 Jim Reeves (RCA)
- 5 GREENE SHADES OF VAL DOONICAN 5 Val Doonican (Decca)
- 6 A QUICK ONE 9 Who (Reaction)
- 7 FINDERS KEEPERS 13 Cliff Richard (Columbia)
- 8 BIG HITS (HIGH TIDE AND GREEN GRASS) 6 Rolling Stones (Decca)
- 9 HAND CLAPPIN' — FOOT STOMPIN' — FUNKY BUTT—LIVE! 14 Gene Washington (Atlantic)
- 10 COLLECTION OF BEATLES OLDSIES 7 Beatles (Parlophone)
- 11 GOLDEN HITS 8 Dusty Springfield (Phillips)
- 12 GOING PLACES 11 Herb Alpert (Pye)
- 13 PET SOUNDS 10 Beach Boys (Capitol)
- 14 FRESH CREAM 21 The Cream (Reaction)
- 15 SUPREMES A GO GO 18 Supremes (Tamil Motown)
- 16 REVOLVER 13 Beatles (Parlophone)
- 17 FOUR TOPS ON TOP 19 Four Tops (Tamil Motown)
- 18 REST OF JIM REEVES 22 Jim Reeves (RCA)
- 19 PORTRAIT 15 Walker Bros. (Fontana)
- 20 SOLID GOLD SOUL 24 Various Artists (Atlantic)

HERE COME THE MINSTRELS

- 21 THE MINSTRELS 16 The Black and White Minstrels (HMV)
- 22 WELL RESPECTED KINKS — Kinks (Pye)
- 23 COME TO MY PARTY 17 Mrs. Mills (Pye)
- 24 DOCTOR ZHIVAGO 20 Soundtrack (MGM)
- 25 FROM THE HEART — Tom Jones (Decca)
- 26 WHIPPED CREAM 23 Herb Alpert (Pye)
- 27 MOONLIGHT AND ROSES — Jim Reeves (RCA)
- 28 FOR CERTAIN BECAUSE 39 Hollies (Parlophone)
- 29 IF MUSIC BE THE FOOD OF LOVE... — Dave Dee, Dozy, Beaky, Mick & Tich (Phillips)
- 30 MIDNIGHT SOUL — Various Artists (Atlantic)

TOP E.P.'s

- 1 READY STEADY WHO 1 Who (Reaction)
- 2 BEACH BOYS HITS 2 Beach Boys (Capitol)
- 3 HITS FROM THE SEEKERS 3 The Seekers (Columbia)
- 4 GOD ONLY KNOWS 5 Beach Boys
- 5 SOLO JOHN—SOLO SCOTT 4 Walker Bros. (Phillips)
- 6 BEST OF BENNETT 30 Tony Bennett (CBS)
- 7 FOUR TOPS 6 Four Tops (Tamil Motown)
- 8 FIRST DELIVERY 7 The Singlons Postman (Parlophone)
- 9 GREEN SHADES OF VAL DOONICAN 19 Val Doonican (Decca)
- 10 ANDY'S NEWEST HITS — Andy Williams (CBS)

5 YEARS AGO

- 1 THE YOUNG ONES 1 Cliff Richard
- 2 STRANGER ON THE SHORE 3 Acker Bilk
- 3 MULTIPLICATION 5 Bobby Darin
- 4 I'LL NEVER FIND ANOTHER YOU 4 Billy Fury
- 5 HAPPY BIRTHDAY SWEET SIXTEEN 6 Neil Sedaka
- 6 LET THERE BE DRUMS 2 Sandy Nelson
- 7 LET'S TWIST AGAIN 12 Chubby Checker
- 8 JOHNNY WILL 8 Pat Boone
- 9 WALK ON BY 14 Leroy Van Dyke
- 10 RUN TO HIM 10 Bobby Vee
- 11 MOON RIVER 7 Danny Williams
- 12 THE TWIST 12 Chubby Checker
- 13 THE PEPPERMINT TWIST 16 Joey Dee
- 14 LANGUAGE OF LOVE 13 John D. Loudermilk
- 15 MIDNIGHT IN MOSCOW 9 Kenny Ball
- 16 FORGET ME NOT — Eden Kane
- 17 CRYING IN THE RAIN — Eversly Bros.
- 18 THE LION SLEEPS TONIGHT 12 Tokens
- 19 SO LONG BABY 11 Del Shannon
- 20 THE COMANCHEROS — Lonnie Donegan
- 21 SON, THIS IS SHE — John Leyton

BRITAIN'S TOP 50

- 1 GREEN, GREEN GRASS OF HOME 1 (10) Tom Jones (Decca)
- 2 MORNINGTOWN RIDE 2 (8) Seekers (Columbia)
- 3 SUNSHINE SUPERMAN 3 (6) Donovan (Pye)
- 4 I'M A BELIEVER 12 (4) Monkees (RCA)
- 5 SWEET ME 4 (6) Dave Dee, Dozy, Beaky, Mick & Tich (Fontana)
- 6 HAPPY JACK 5 (5) Who (Reaction)
- 7 IN THE COUNTRY 9 (5) Cliff Richard (Columbia)
- 8 ANY WAY THAT YOU WANT ME 12 (5) Tougos (Pase One)
- 9 DEAD END STREET 6 (8) Kinks (Pye)
- 10 WHAT WOULD I BE 7 (11) Val Doonican (Decca)
- 11 YOU KEEP ME HANGIN' ON 8 (7) Supremes (Tamil Motown)
- 12 PAMELA, PAMELA 16 (4) Wayne Fontana (Fontana)
- 13 SITTING IN THE PARK 15 (4) George Faine (Columbia)
- 14 FRIDAY ON MY MIND 12 (12) Easybeats (United Artists)
- 15 GOOD VIBRATIONS 11 (11) Beach Boys (Capitol)
- 16 WHAT BECOMES OF THE BROKEN HEARTED 14 (12) Jimmy Ruffin (Tamil Motown)
- 17 NIGHT OF FEAR 22 (2) Move (Deram)
- 18 UNDER NEW MANAGEMENT 15 (7) Barron Knights (Columbia)
- 19 (I KNOW) I'M LOSING YOU 25 (2) Temptations (Tamil Motown)
- 20 MY MIND'S EYE 10 (8) Small Faces (Decca)
- 21 I FEEL FREE 23 (3) The Cream (Reaction)
- 22 DISTANT DRUMS 21 (12) Jim Reeves (RCA Victor)
- 23 STANDING IN THE SHADOW OF LOVE (1) Four Tops (Tamil Motown)
- 24 JUST ONE SMILE 18 (9) Gene Pitney (Stateside)
- 25 REACH OUT I'LL BE THERE 26 (14) Four Tops (Tamil Motown)
- 26 WALK WITH FAITH IN YOUR HEART 26 (7) Bachelors (Decca)
- 27 CALL HER YOUR SWEETHEART 29 (6) Frank Ifield (Columbia)
- 28 THERE WON'T BE MANY COMING HOME 24 (7) Roy Orbison (London)
- 29 MUSTANG SALLY 30 (5) Wilson Pickett (Atlantic)
- 30 GIMME SOME LOVING 21 (11) Spencer Davis (Fontana)
- 31 I'M READY FOR LOVE 31 (7) Martha and the Vandellas (Tamil Motown)
- 32 HEY JOE 41 (3) Jimi Hendrix (Polydor)
- 33 MATHEW AND SON — (1) Cat Stevens (Deram)
- 34 NASHVILLE CATS 47 (2) Lovin' Spoonful (Kama Sutra)
- 35 DEADLIER THAN THE MALE 36 (4) Walker Bros. (Phillips)
- 36 SINGLE GIRL 31 (7) Sandy Posey (MGM)
- 37 HOLY COW 27 (12) Lee Dorsey (Stateside)
- 38 HEART 49 (7) Rita Pavone (RCA)
- 39 ISLAND IN THE SUN 36 (4) Righteous Brothers (Columbia)
- 40 FA-FA-FA-FA (SAD SONG) 39 (8) Otis Redding (Atlantic)
- 41 SOMEWHERE MY LOVE 32 (16) Mike Sammes Singers (HMV)
- 42 SEMI-DETACHED SUBURBAN MR. JAMES 28 (12) Manfred Mann (Fontana)
- 43 WINCHESTER CATHEDRAL 35 (19) New Vandeville Band (Fontana)
- 44 RUN TO THE DOOR 49 (2) Clinton Ford (Pye)
- 45 IF EVERY DAY WAS LIKE CHRISTMAS 22 (7) Elvis Presley (RCA)
- 46 A PLACE IN THE SUN 48 (2) Stevie Wonder (Tamil Motown)
- 47 TELL IT TO THE RAIN — (1) Four Seasons (Phillips)
- 48 EAST-WEST 38 (7) Herman's Hermits (Columbia)
- 49 HIGH TIME 37 (14) Paul Jones (HMV)
- 50 THAT'S LIFE 46 (5) Frank Sinatra (Reprise)

• A blue dot denotes new entry.

BUBBLING UNDER
Sugar Town—Nancy Sinatra (Reprise)
Games That Lovers Play—Donald Peers (Columbia)
Knock On Wood—Eddie Floyd (Atlantic)
I See The Light—Simon Dupree (Parlophone)
Too Many Fish In The Sea—Young Rascals (Atlantic)
I'm Not Your Stepping Stone—Flies (Decca)
Air On A G String—Jacques Loussier (Decca)
Somewhere My Love—Mamie (Columbia)
I Want Her, She Wants Me—Mindbenders (Fontana)
I Don't Need Anything—Sandie Shaw (Pye)

BRITAIN'S TOP R&B SINGLES

- 1 KNOCK ON WOOD 7 Eddie Floyd (Atlantic 3646)
- 2 (I KNOW) I'M LOSING YOU 2 Temptations (Tamil Motown TMG 597)
- 3 YOU KEEP ME HANGIN' ON 1 Supremes (Tamil Motown TMG 585)
- 4 (COME 'ROUND HERE) I'M THE ONE YOU NEED 14 O'Jays (Fontana TF 778)
- 5 I'M READY FOR LOVE 15 Martha and the Vandellas (Tamil Motown TMG 583)
- 6 IT TEARS ME UP — Percy Sledge (Atlantic 58471)
- 7 STAY WITH ME 16 Lorraine Ellison (Warner Bros. WS 858)
- 8 DAY TRIPPER 17 J. J. Barnes (Polydor 58718)
- 9 60 MINUTES OF YOUR LOVE — Homer Banks (Liberty LIB 1247)
- 10 DON'T ANSWER THE DOOR 13 B.B. King (HMV Pop 158)
- 11 WHAT BECOMES OF THE BROKEN HEARTED 5 Jimmy Ruffin (Tamil Motown 577)
- 12 WHISPERS 18 Jackie Wilson (Coral Q 72487)
- 13 BABY DO BLUE PHILLY DOG 14 O'Jays (Fontana TF 778)
- 14 I'M READY FOR LOVE 15 Martha and the Vandellas (Tamil Motown TMG 583)
- 15 IT TEARS ME UP — Percy Sledge (Atlantic 58471)
- 16 STAY WITH ME 16 Lorraine Ellison (Warner Bros. WS 858)
- 17 DAY TRIPPER 17 J. J. Barnes (Polydor 58718)
- 18 60 MINUTES OF YOUR LOVE — Homer Banks (Liberty LIB 1247)
- 19 DON'T ANSWER THE DOOR 13 B.B. King (HMV Pop 158)
- 20 THAT'LL GET IT 18 Knight Bros. (Chess CRS 9646)

BRITAIN'S TOP R & B ALBUMS

- 1 SUPREMES A GO GO 1 Supremes (Tamil Motown TML 11029)
- 2 ON TOP 2 Four Tops (Tamil Motown TML 11047)
- 3 MIDNIGHT SOUL 4 Various Artists (Atlantic 58792)
- 4 SOLID GOLD SOUL 4 Various Artists (Atlantic 58797)
- 5 WILDEST ORGAN IN TOWN 3 Billy Preston (Capitol 72522)
- 6 ROAD RUNNER 7 Junior Walker (Tamil Motown TML 11028)
- 7 NEW LEE DORSEY 9 Lee Dorsey (Stateside SL 10192)
- 8 OTIS BLUE 8 Otis Redding (Atlantic 58795)
- 9 SECOND ALBUM 8 The Four Tops (Tamil Motown TML 11021)
- 10 MOTOWN MAGIC 10 Various Artists (Tamil Motown TML 11029)

Sonny Childe & T.N.T. Heartbreak
56 141

The Hallmarks One Way Street
56 126

Claire Francis But I Don't Care
56 142

The Caravelles Hey Mamma You've Been On My Mind
56 137

Polydor

Distributed in Great Britain by POLYDOR RECORDS LTD., LONDON



Paul Jones



SPOONFUL John Sebastian penned Bobby Darin's new U.S. single "Lovin' You", rushed out after the flop of "The Girl That Stood Beside Me" . . . Nina Simone signed exclusively for the RCA label . . . Adrienne Posta says the picture in her bedroom is Bill Haley, not Billy Kinsley—yeah? . . . Richard Kerr who wrote "Hard Lovin'" is a professional wine taster . . . Gene Chandler, formerly the "Duke of Earl" now with the Brunswick label . . . Face award for his biggest laugh of 1966—George Harrison going Indian . . . Dick Allix and Kevin Lear of the Gnomes Of Zurich have signed a three year songwriting contract with Southern Music . . . who was Lila blowing kisses to at the Polydor reception?

Easybeats Nos. 1 & 2 in Australia with "Friday On My Mind" and "Sorry" . . . top record ten years back was Guy Mitchell's "Singin' The Blues" . . . Guy Darrell wanted to be a psychedelic singer but he couldn't spell it . . . David Garrick added to Gene Pitney tour . . . Val Doonican's "What Would I Be" looks like being an American hit . . . they've changed, pussy, many weeks ago . . . fantastic response to RM's "Soul Quiz"—results will be published in the issue week ending January 21 . . . Bill Wyman, Mike Wilmore, Gene Laffer, Viv Prince and Tomorrow's People went to see Jimi Hendrix at the Bromel club . . . BBC claim their Ken Dodd show got the second biggest Christmas TV audience—beaten only by the Queen . . . why was a certain fair-haired journalist seven hours late for work after a visit to the Cromwellian?

Interesting backing on new Owen Gray single . . . Four Seasons' "Second Vault Of Golden Hits" LP includes "Sherry", "Walk Like A Man", "Big Girls Don't Cry" and "I've Got You Under My Skin" . . . Ray Tulliday seen armed with an acetate of a certain group's come-back record and a retreat from Moscow swatcoat . . . Allstar records releasing a 10" Simon & Garfunkel LP . . . Record Mirror poll results mentioned on sleeve of American Journeymen LP . . . Alan Price not quite so likely to revive an oldie for his next single . . . Vanoli, Twinkle, Dave Kaye, Barry St. John, Little Frankie, Van Morrison, Calvin James, Duke West and Joni Adams all voted for in RM's 1965 new stoner section of the poll—so what happened?

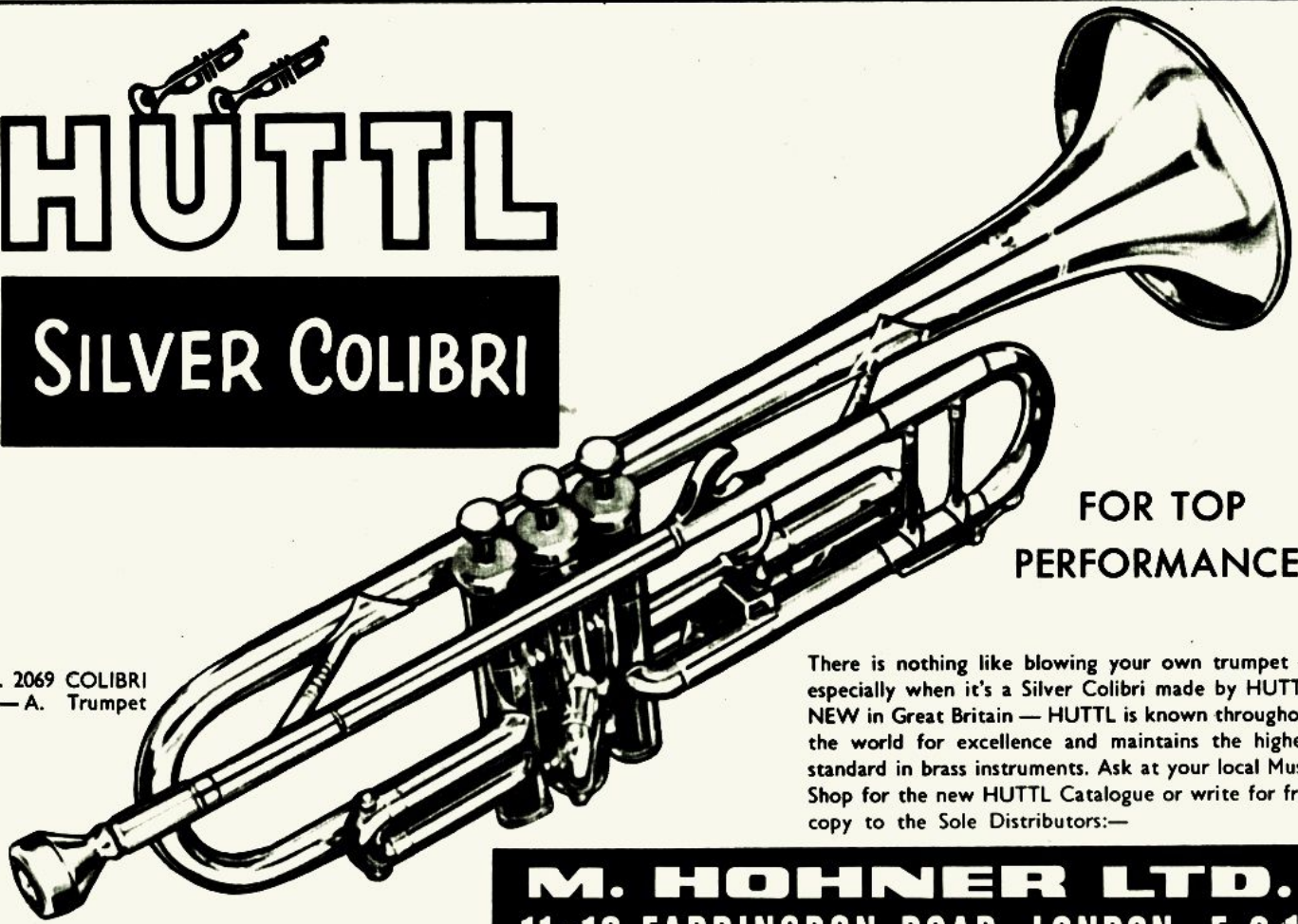
A. to last week's Q—"Monday Monday" . . . Graham Bonner's newie "Thank You Baby" written and produced by Bruce Johnston of the Beach Boys . . . some of the discs spun by David Jacobs last week weren't nearly as newly pressed as he claimed . . . Paul Jones' "I've Been A Bad Boy" comes from his film "Privilege" . . . latest version of "Day Tripper" by an R & B star—on Otis Redding's new LP . . . Spencer Davis scoring their biggest ever U.S. hit with "Gimme Some Lovin'" . . . great U.S. disc comedian Shelley Berman guest in this Thursday's "Man From U.N.C.L.E." . . . last week's "Battle Of The Giants" result — the Who (75 points) beat the Spencer Davis Group (64 points) . . . Tamla fact—of the past 75 singles issued here by Tamla-Motown, 25 have entered RM's R & B chart . . . there have been few names more aptly titled than Les Braves "Gonna Nowhere" . . . Q: which two American artists fought a 1963 chart battle over the recent Rita Pavone hit "Heart"? (A next week) . . . Graham Bonner's "Supercut" awarded a gold disc for million sales in Germany . . . Too much Mosbee Business? Which pop journalist is known as The Little 'O'?

STOP PRESS... FULL RESULTS OF TREMENDOUSLY SUCCESSFUL SOUL QUIZ IN R.M. NEXT WEEK

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