

Record Mirror

Largest selling colour pop weekly newspaper 6d.
No. 295 Every Thursday. Week ending Nov. 5, 1966

INSIDE

POLL RESULTS IN FULL



ELVIS PRESLEY (pic. courtesy MGM)

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

The times the boys have dress problems

A reader complains

SOME discouragement should be given to those dance-hall proprietors who exhibit notices saying admission will be refused to people with what they call "unreasonable" dress. In Weston-super-Mare they are not ashamed to use the word "unconventional" and I was recently refused admission for wearing a military jacket bought in Carnaby Street. Quite apart from what "conventional" means, the only reasons I can think of for restricting admission is to keep up the tone (from some specimens there I cannot believe this was the case), or "to keep out trouble-makers", but would they start a fight in their best clothes. I suggest that groups appearing (Pinkerton's Colours) should refuse to perform if they find such restrictions operating. After all, coloured jackets aren't "conventional". Groups which appear in halls they couldn't attend as private individuals are on a level with a Negro blues singer appearing in South Africa before a white segregated audience.

—David R. Pedley, Steps Cottage, Higher Washford, Watchet, Somerset.



COUNT FIVE — U.S. group who look like having a hit on their hands with "Psychotic Reaction". Perhaps the promoters of a dance hall might have a case in point if they didn't admit this lot (see lead letter). All very Dracula.

ROYAL CAREER

BILLY JOE ROYAL, the "Boon-docks" man, has a new record out — "High On A Hilltop" — a groovy disc, so spin it. This young talented singer from Georgia started off with his own High School Band. Some say he sings like Gene Pitney. Gene sent a signed photograph of himself to Billy Joe, with a note saying he was very interested in Billy Joe's career. — Official Fan Club, 73a Chalk Farm Road, London, N.W.1.

RONNIE ROCKS!

LIVE fast, love hard... die young and leave a beautiful memory" is Ronnie Hawkins' maxim. After six weeks in Toronto, three staying at the Hawks' pad, we'll vouch he lives by it. Working every night with his Hawks in the taverns and dance halls, this cat's

still 100 per cent rockin' and belting out all his old rockers "40 Days", "Baby Jean", "Mary Lou", even "Matchbox", "Maybelline" and "Johnny B. Goode". Even as Canada's highest-paid performer, Ronnie and his group often practice for hours into the night. Only a bad contract holds this would-be giant back — but maybe for not much longer — Wild Little Willie, Baby Jean, 107 Lammas Avenue, Mitcham, Surrey.

SONG FOR PETE

ON tour with the Rolling Stones and later with the Small Faces were Peter Jay and the New Jaywalkers and we think they are fantastic. We would like to suggest they record a number called "Funny How Time Slips Away", which they sang on both tours. They had a great reception and we think if they did record it they would have a hit as it is marvellous. — Pat Marilyn, 9 The Walk, Pantex, Pontypool, Monmouthshire.

POINTPOINTS

I'VE been following pop charts from all over the world for the past two-and-a-half years. I give 50 points for number ones, down to one point for 50th position. Below are the results of group popularity — with last year's figures in brackets.

1 (1) Rolling Stones; 2 (3) Beatles; 3 (—) Mama's And Papa's; 4 (—) Lovin' Spoonful; 5 (4) Herman's Hermits; 6 (15) Beach Boys; 7 (—) Gary Lewis and the Playboys; 8 (10) Kinks; 9 (7) Manfred Mann; 10 (—) Troggs; 11 (8) Seekers; 12 (6) Animals; 13 (14) Yardbirds; 14 (2) Byrds; 15 (9) Hollies; 16 (—) Small Faces; 17 (—) Walker Brothers; 18 (—) Who; 19 (17) Searchers; 20 (8) Fortunes. Groups missing from the Top Twenty over the past year: Wayne Fontana, Gerry and the Pacemakers, Dave Clark Five, Bachelors, Them, Freddie and the Dreamers and the Zombies — P. Luce, No. 3 Five Mile Avenue, St. Owen, Jersey, Channel Islands.

SIMON'S CHOICE

T HROUGH I enjoy Simon Dee's BBC series on Saturday, I must object to the way he uses precious needle time to plug records HE wants to reach the top. Such as "Willow Tree", "I Am A Carpenter", "Ride Your Pony" were all played three times over two shows. Yet on Juke Box Jury, Simon said he received seven dozen requests weekly for Roy Orbison. I've heard him play Roy only once in six months. It is surely hinchanted to ignore such requests from listeners. A point other producers might bear in mind when they're playing Sinatra, Dusty and Pet week after week and ignoring others. — Mrs. J. Cash, 97 Moore Park Road, London, S.W.6.

SO Alma Cogan is with us no more. Even now it seems unbelievable. Even now, as the whole of show-business mourns her tragic death, the shock, the sadness, simply goes on. Alma Cogan, one of the most popular of all post-war pop stars, had created a niche in show business which was in no way dependent upon the vagaries of the Top Twenty.

Alma started her recording career in 1952—her first hit was "Bell Bottom Blues" . . . then, in no sort of order, "Little Things Mean A Lot", "Can't Tell A Waltz From A Tango", "Dreamboat", "Never Do A Tango With An Eskimo", "You Me And Us". She achieved virtually every target in entertainment . . . three Royal Variety Performances, bill-topping at the London Palladium, starring on top television shows in the States, touring the world and singing in unpeeped different languages.

Her personality, bubbling and vivacious, enabled her to make friends with everybody. She was a fine mimic, storyteller, Goon. And a perfectionist who believed a star had to LOOK like a star—and proved it with her costly, glittering dresses.

Now Alma Cogan is with us no more. She'll be sadly missed by public and fellow-entertainers alike. All we, at Record Mirror, can do with a feeling of inadequacy, is to extend our sincerest condolences to Alma's mother, her sister Sandra and her brother Ivor.

GOLDEN OLDIES

A BOUT the possible re-release of some old hits — may I mention a few oldies which could become hits all over again? There is "Zamboni" by Lou Busch; "When" by the Kalin Twins; "Patricia" by Perez Prado; "And The Heavens Cried" Tony Newley; "Rock and Roll Waltz" Kay Starr; "Heaven on Earth" the Platters; "Hot Doggity" Glen Mason; "My Special Angel" Bobby Helms; "Poetry in Motion" Johnny Tillotson; "Runaway" Del Shannon; "Blueberry Hill" Fats Domino; "Love My Life Away" Gene Pitney. Good job we do have Decca, though CBS issue old hit singles, specially in Holland — over there I saw several old singles by Doris Day and Frankie Laine, out on 45 rpm instead of the original 78 rpm — Michael Jones, 366 Rotherhithe New Road, Bermondsey, London, S.E.16.

FEEL FOR BACKING

S EEMS to me that in the days of vintage rock 'n' roll the vocal and instrumental parts of a disc were much more closely related than on many records nowadays. There are a number of reasons why records by Presley, Cochran, Lee Lewis, Perkins, Little Richard and others possess this "blend" of vocal and backing. First, such artists as Presley possessed a real "feel" for their music. Secondly many vocalists were also great instrumentalists in their own right. For instance, Jerry Lee's piano playing is ideally suited to his style and, as his fans know, Eddie Cochran was capable of really fine guitar work — Chris Morris, 29 Quarry Road, Hereford.

Record Mirror

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HANDLE WITH CARE

JUST seen the most appalling performance on television I've ever seen. I can't understand how an audience can applaud the Who's disgusting treatment of their instruments. As a "would-be" guitarist, I've been taking music lessons for eighteen months and the first and most important thing I've learned is to treat my instrument with care and respect. I hope the day comes when these long-haired three-chord wonders will be out of the business. — Eddie Stephenson, 12 Frimley Green Road, Camberley, Surrey.

James Craig: Eddie says he bets we wouldn't print this. He's wrong. Any opinion is fair comment. We just get a bit fed up with the constant back-biting letters which have nothing constructive to say.

MISQUOTED . . .

A S manager of Tuesday's Children, I'd like to make it quite clear to Walker Brothers' fans that there was a misunderstanding over an article that appeared in a national newspaper. Our drummer Derrick Gough was alleged to have said "Tuesday's Children are better than the Walker Brothers". What he said was that we hope to reach the standard set by Scott, Gary and John, whose work we admire very much. — Dave Vidler, 3 Hinchfield Way, Hornchurch, Essex

In brief . . .

OWEN CAREY, 170 Navan Road, Dublin 7: So the Stones haven't made number one. I hope it will teach them not to record sub-standard material. Before this we can guarantee good flipside, like "Play With Fire", "Singer Not The Song" etc. Now it seems sufficient to put anything on flipside.

DAVID HOLDER, 122 Chelmsford Avenue, Chase Cross, Romford, Essex: I've a 78 rpm record of Eddie Cochran's "Dark Lonely Street", backed by "29 Flight Rock" — any offers?

Miss BETTY BONNEMA, Prof. R'dderbusstraat 3, Bedum (Gr), Holland: I'm collecting Beatles pictures and articles — would like to meet up with readers who could help me enlarge my collection. Thanks.

RENTE OSTERGAARD, Maa-zeve 28, Odense, Denmark: Anyone help me get the Kinks' singles "Lonsk Lull Sally" and "You Still Want Me"?

TONY NEALE, 77 Sunderland Road, Forest Hill, London, S.E. 23: Any pop fan who'd like information about the chart-positions of any artiste in the States — I can supply information on any record which has been in the "Billboard" charts from January 1965 to present date. Please send stamped addressed envelope.

R. HOSIER, 24 Churchill Road, Kilkington, Oxford: Has anybody a copy of the Saints' "Wipeout" — they would like to sell or swap?

CHRISTOPHER HART, 37 Shroves Terrace, Shroves Road, Halifax, Yorks: Elvis is "king of rock". Have you heard his B-sides like "Come What May" or "Sine Out"? Take the "Love In Las Vegas" EP — "C'mon Everybody" — makes Lee Lewis sound like an amateur.

DENIS SHEPER, 25 First Avenue, Acton, London, W.2: Sorry to dis-appoint Margaret Osborne, but I can beat her number of Elvis records — I have 350 different ones.

RAUL COLOMBE, Deputy Mayor, Mairie D'Avignon 84 — Avignon, France: We are pleased to let you know that Deirdre Martin, 26 Northway Road East, Cuffley, near Potters Bar, Herts, is fully accredited by us to act as the delegate for the official fan club "Les Amis de Mireille Mathieu" in Great Britain.

JOSEPHINE NICHOLLS, 6 Lainsion Street, Southfields, London, S.W.15: I've been to the Marquee Club in London and seen the V.I.P.s. Never seen such a soul and blues-packed team. Their music is completely authentic — so why haven't they made the grade?

IAIN SMITH, 273 Lower Hillmorton Road, Rugby, Warwick: Problem about Duane Eddy is the lack of publicity. Deejays do nothing but rave over the top twenty and other "in sounds" and forget the million-selling Eddy. Remember he has sold twelve million records, which is fine for an instrumentalist. Only Record Mirror doesn't seem afraid to publish his name.

DAVID A BUSSEY, 9 Kingsley Drive, Harrogate, Yorks: Mrs. Marry Reeves has recognised us as the Official Jim Reeves Fan Club of Britain. I'd like to thank Record Mirror for making all this possible.

D. JENKINS, 26 Clackmace Road, Liberton, Edinburgh, 9: When you hear records by the Four Tops and the Four Seasons, then it is hard to realise how British fans can say they have more advanced pop records than the Americans.

JACQUELINE ADAMS, 13 Hampden Court, Brades Rise, Oldbury, Birmingham: I'll pay almost anything for P. J. Proby's new deleted disc "Try To Forget Her" — it's of great sentimental value having been the disc that converted me to being a Proby fan.

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CHET ATKINS picks on The Beatles

**THE DREADFUL
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OF FOUR POP
SONGS BY THE
MANFRED MANN
GROUP**

"I SUPPOSE I should talk about the single", said Manfred Mann. "But the new EP is far more interesting." Manfred's new EP is titled "Instrumental Assassination" and is a natural sequel to their best-selling "Instrumental Asylum". It contains jazzed-up (don't take that adjective too literally) versions of "Wild Thing", "With A Girl Like You" and a couple of others.

"This EP is better than the last one," continued Manfred. "There may have been something pretentious about 'Asylum'. If there was, then the new one lacks any of that pretentiousness. It isn't strictly a jazz EP. We're all having fun—shouting out things and all that. The tunes are given 'unusual' treatments. We all had great fun making the record. The time will come, I hope, when we can start bringing out instrumental singles. Because EP's, and flipside just don't get the plugs.

NO CONVERTS

"I don't think that any jazz-tinged things we recorded could convert anyone to jazz, away from pop. If you like pop then something like this wouldn't turn you off it. I suppose there might be a chance of our recording instrumental LP's in the future."

Despite the almost savage attack made on "Semi-Detached Suburban Mr. James" by Juke Box Jury, the record was still the highest of the new entries last week in all the charts.

"I felt bad when I saw Juke Box Jury," said Manfred. "Those people on the panel just aren't representative of anything, really. The kids just accept or reject a record, whether it's good or bad."

VERY BITTER

"I can see the objections to the lyric of the song though. I personally detest the idea of sneering at someone, for living in a semi-detached or something like that. After all you must remember that the chap who's singing the song is being very bitter and bitchy about losing his girl. The lyric is in no way a reflection of

anyone's opinion. I don't like it, though, I must admit.

"But I'm not sure which section of the record buyers would object to the lyric. I don't know whether or not the young girls who buy our records DO want to settle down in semi-detached suburbia. They might still have their hopes and dreams about meeting their idol and marrying into pop wealth. Of course they grow out of that."

Manfred Mann's wife obviously had some things to say about that. And she also said by the time that the girls actually grew up and married, they weren't worried about this kind of song anyway.

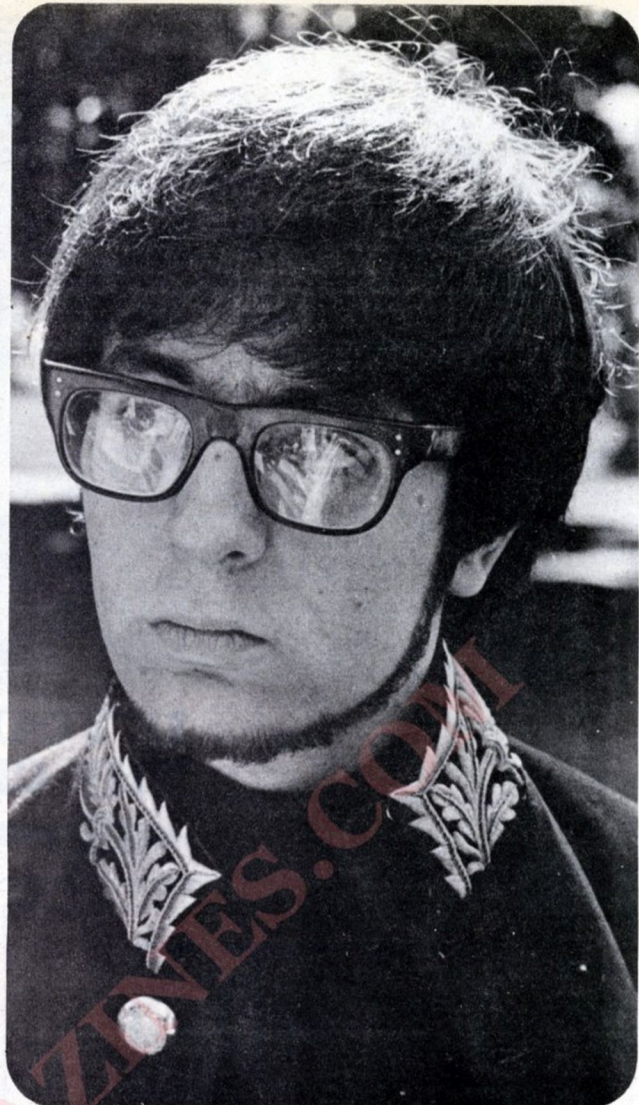
LYRIC

"I don't live in a semi-detached house, but it's near enough," said Manfred. "And I have to take doggy for a walk, and things have to be hung on the line. Did you know that in the original lyric of the song, as written by Geoff Stephens, it was 'hanging nappies on the line'. But Mike altered the lyric, not on purpose but just accidentally. I think the original lyric was better."

GROUP-PENNED

"Again, the idea of a show-biz groupie with a West End flat sneering at the suburban thing sickens me. It isn't where you live. It's the suburban mentality that I don't like — and there isn't much of that round, certainly not among people who live in the 'suburbs' more than anyone else."

On the new Mann LP "As Is", ten of the tracks were penned by the group. Is Manfred Mann going to start writing their own material, especially topsides, after nearly three years of picking out songs by other writers?



MANFRED MANN in one of his military jackets. Manfred talks to Norman Jopling about the position of the group at the moment, and about their new single and forthcoming EP. (RM Pic).

"Perhaps. We were going to have a self-composed number for this single, but we chose something else instead. We have a couple of tracks in the can, which we wrote ourselves, which may be used as top sides. In the past the reason why we made such successful choices was that we just listened to everything that came out. It would be nice to write our own material though and we could also start getting a bit more publicity because of it."

How was Michael d'Abo getting on with the rest of the group? "Fine. He's all young and enthusiastic. And it isn't done to be enthusiastic. You have to be all moody and introvert and on heroin and cocaine. Actually Mike is completely different from Paul. Paul was old — not physically, but he wasn't like Mike."

CRUISE

And on that note I parted company with Manfred, who was shortly to go to the West Indies on a cruise. Wearing military uniform with white shoes, which may or may not go down too well with the kind of people who take winter cruises in the Caribbean.

NORMAN JOPLING



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NORMAN JOPLING

by Richard Green

WE did it because we didn't want people to put us into a category straight away. We play soft numbers on stage, maybe we'll change it next time."

Thus Jack Bruce on the Cream's first single/first hit, "Wrapping Paper". Quite a number of people had commented that the number was not really like the sort of material the Cream perform on stage.

Manager Bob Stiwwood informed me that "Fresh Cream", the group's first LP, is to be issued by Reaction on December 1. "It's almost finished," Jack revealed. "There's just one number to do." — "He hasn't learned to sing it properly yet," cracked Eric Clapton. — "It covers a wide range of material," Jack continued. "Eric plays two guitars on one track." — "There's one where I play the bass with a stick after playing it the ordinary way," Ginger Baker put in.

"You shouldn't be limited by only recording material that you can play on stage," Jack opined. "If we had four tracks like America we'd use them. People who come to see us in clubs may not buy records and record-buyers may not only go to clubs, so we please them both."

I wondered if the Cream had ever considered using session men, perhaps including some brass. "No, we couldn't use session men," Ginger replied. "Session men couldn't follow us if we improvised, you have to stick to the arrangement."

"We often improvise during a number," Eric said, taking up the theme. "One of us will play something and the others will catch on to it. We're developing all the time, we haven't got anything planned. We'll just see what happens."

"Indian music like the Ravi Shankar type is mainly only for instruments, has been going for 2,000 years and that's still developing—inwards," Jack explained. "People said we would need another man, but we don't."

"Some groups spoil themselves by trying to do what they can't," said Eric. Members of the Cream often lead on from one another's remarks, demonstrating a strange kind of linked thinking among them. "They add strings because they think it's the modern sound, but it doesn't always work. The Trogues are a good group. I don't necessarily mean I like them but what they're playing is setting down to the basics. They're playing the sort of thing that they can play."

What did Eric think of the current trend for so many guitarists to try and imitate his guitar style? Or that of Jeff Beck? "It's no good guitarists listening to me and Jeff Beck," he told me. "I always listened to the American artists. Peter Green has a good head, he knows which direction he's going in, but on the new John Mayall record he sounds like me."

As three musicians in entirely different outfits, did Jack, Eric and Ginger have any fears about forming the Cream in the first place? Why, in fact, had they taken the step? Bob Stiwwood answered for them: "They had all reached a point where they were dissatisfied with the position they were in. Needs of agreement all round. Ginger went and sat behind Mr. Stiwwood's desk, picked up a money box and announced: 'Right, you're all fired.'"

"Don't take that, it's all I've got," cracked the manager. "Go upstairs and clean my flat." Eric told him cringing all over his face.

Returning to the same scene for a moment, Ginger remarked: "I went to see Eric at Oxford when he was with John Mayall and asked him if he'd like to join me in a group. He said okay as long as Jack would join. We asked Jack and he agreed."

Jack had never been the main singer with a group before and had some small doubts as to his capabilities in that field. However, Eric and Ginger soon convinced him that he could be the lead singer. He says he has two voices—one for rousing numbers and one for more bluesy songs.

"We weren't worried about the music, we knew that'd be alright, just the personalities," Eric added. "We didn't really know each other and we weren't sure how we'd get on."

"It was a calculated risk, which is why we took it," Ginger stated, nicely settling the matter.



THE CREAM left to right—Eric Clapton, Ginger Baker and Jack Bruce.

IF YOU'RE PUZZLED WHY THE CREAM DID 'WRAPPING PAPER' READ THIS



BO DIDDLEY "Rooster Stew"—Hey Good Lookin'; Brother Bear; Mush Mouth Millie; Rooster Stew (Chess CRE 6623). Bo's last hit, "Hey Good Lookin'" is on here — this is a powerful rhythm and blues record which is ideal for 1964 style parties.

JOHN LEE HOOKER "The Real Folk Blues Vol. 3"—Worried Life Blues; Lonely Boy Boogie; I Don't Want Your Money; Apolo-size (Chess CRE 6011). More Hooker in yet another shape and form from Pye. If you haven't already got these sides, give this disc a spin before buying. Not too distinctive.

COUNT BASIE "The Huckle-buck"—The Hucklebuck; Go Away, Little Girl; Walk Right In; Shanri-La (Reprise REP 39076). Four sides culled from Count's last LP. Good arrangements by Billy Byers.

ROLF HARRIS "Rolf Harris And Shamus O'Sean The Leprechaun"—Shamus O'Sean The Leprechaun; A Smuggler's Life; A Boat At The Bottom Of The Sea; Up To The Hill We Go; The Preacher Of Ballyslap-A-Dash-A-Muckery (Columbia SEG 8568). From the BBC-TV series "Hey Presto! It's Rolf!" comes this six-track EP, which is already in the best seller lists.

NEW E.P.'S Jones and jangling

MIKI AND GRIFF "It's My Way"—The Last Thing On My Mind; It's My Way; I've Just Told Mama Goodbye; Be Careful Of Stones That You Throw (Pye NEP 24568). Tracks from 1961 to the present date. Very nice and the songs have good words.

PETULA CLARK "I Couldn't Live Without Your Love"—I Couldn't Live Without Your Love; Come Rain Or Come Shine; Wasn't It You; A Sign Of The Times (Pye NEP 24564). A two-single EP from Pye — actually "A Sign Of The Times" is quite an under-rated song.

SANDIE SHAW "Run"—Run; Long Walk Home; Oh No; He Don't; I Know (Pye NEP 24564). A couple of nice photos of Sandie on this not-so-good EP. She can, and will, do better than this.

loogie, and these Waters sides are among the best. Classic, especially the much-heralded "I Just Want To Make Love To You".

THE SEARCHERS "Take Me For What I'm Worth"—Take Me For What I'm Worth; Too Many Miles; Take It Or Leave It; Don't Hide It Away (Pye NEP 24563). Hard to understand why these two very good pop singles didn't make it bigger. "Take Me" really is a great record.

PAT BOONE "Sweet Little Sixteen"—Sweet Little Sixteen; Walk Right In; Our Day Will Come; Kansas City (Dot DEP 20013). Rockin' Pat Boone tells us about the girls whose wallet is filled with pictures. If that seems dated, remember the song was written in 1958 or something.

SANDY BROWNS ALL STARS Royal Garden Blues; Stompin' At The Savoy; Love For Sale; Work Song (Fontana TE 17473). Scots jazz supplied by Sandy which is lovely and rich and swinging. Could be a big EP.

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THE 2xMUCH LP SENSATION

WORKING on the theory that talent will out, despite an unfortunate slipped disc recently which was not exactly the raving hit we anticipated, I present a few well-chosen words on behalf of Twice As Much, David and Andrew, who have their debut album "Own Up" out this week on Immediate.

One problem about this business is that old one of concentration on the chart. Twice as Much clicked with "Sittin' On The Fence", failed with "Step Out Of Line" — so hints are dropped that they're already a spent force. Well, they ain't. Listen to the LP and you'll immediately see why.

EVERYTHING THROWN IN

For a start, the arrangements are positively staggering. That's factual. Guitarists like Joe Moretti, Jim Sullivan, Jimmy Page and John McClochlin operate with drummers like Andy White, Eric Ford and Alan Weighall. There are harpsichords, trombones, bells, strings — just about everything thrown in.

Next, the boys wrote seven of the songs for themselves — and the results are fine. Titles: "Night Time Girl", "Life Is But Nothing", "The Spinning Wheel", "Happy Times", "The Time Is Right", "The Summer's Ending", "Why Can't They All Go And Leave Me Alone".

Also featured are tremendous versions of "I Have A Love", from "West Side Story", "Help", "Is This What I Get For Loving You Baby", "Sha La La La Lee", "We Can Work It Out", "As Tears Go By", "Play With Fire".

BASICALLY PLEASANT

Andrew Oldham, as producer, has got right away from the "pills and psychedelic bit", obviously believing that pop music is basically all about more pleasant things. The songs, incidentally, are connected by the theme — building this theme took several months of planning.

I've said "Own Up" stresses the vocal talents of Twice as Much. But this is very much an OVERALL production. There are changes of mood and style in the backing tracks — changes that come up with near-baffling speed. "Happy Time", for instance, conjures up a picture of a "Heavenly pub", closing the first side . . . pub piano and all. Jim Sullivan yells out "Time Gentlemen Please" towards the end . . . he's in brilliant form throughout.



TWICE AS MUCH alias David and Andrew could become better known as album artistes, on the strength of their first LP, out soon.

Despite apparently reading a lot of novels and applying a lot of chess during the sessions!

Seagulls squawk about on "Summer's Ending" and there's a revival list sort of approach on "We Can Work It Out" . . . a curious mixture of Dixieland and fairground music. But there's no doubt the finale, on "Why Can't They All Go", is a worthy bill-topper. It sounds like a thundering great chorale, with piano joining in. A very moving last few bars, with crashing cymbals and an atmosphere of musical devastation.

The arrangement of "I Have A Love" was done, by the way, by Mort Shuman in America. This, too, comes off well. It's very much a musicians' turn-out, this album, but despite being so advanced I

predict it will do exceptionally well with even the most demanding fans. It's certainly clever — you may feel some parts are a bit TOO clever, but don't let's put people down for striving for complete originality in pop. Some of the greatest originality here came from the indefatigable Arthur Greenstead.

I've come on a bit about this album — for one reason. It's easy to overlook LP's by artists or groups who have had only one previous hit — and this is one NOT to miss. There is, I submit, a high standard of artistry shared by these two boys, both as singers and as writers.

And as a PS, I'd just say that "True Story", their upcoming new single, is also extremely good. Good enough, I'm sure, to get them back in the singles charts. Watch out for it.

PETER JONES



PAUL ANKA

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4 TOPS DATES

THE Four Tops are returning to Britain next year for a concert tour covering ten key cities. As stated last week, their only show this year will be at London's Saville Theatre on November 13. Due to their show being sold out Brian Epstein has added another performance, at 6 p.m. at this date.

They will appear in January at Southampton Gaumont (27), London Royal Albert Hall (28), Liverpool Empire (29), Leeds Odeon (30) and Newcastle City Hall (31).
 In February, they visit Glasgow Odeon (1), Sheffield City Hall (2), Manchester Odeon (3), Birmingham Odeon (4) and Leicester De Montfort (5).
 A supporting bill for the tour is being set by promoter Brian Epstein. At the Royal Albert Hall, only one performance will be given.
 Cliff Bennett and the Rebel Rousers and Bob Miller and the Millermen complete the bill at the Saville. Tony Hall is the compere.

Bennett flies to Helsinki on December 15 to appear on Norway's version of "Ready Steady Go". He is the first British artist to do so.
DONOVAN DISC BROUGHT FORWARD
 The release of Donovan's record "Shunshine Superman" has been brought forward to November 25. The LP of the same name is expected in mid-December. He will appear on BBC-Light's "Pop Inn" (November 23), Rediffusion's "Ready Steady Go" (25), and BBC-1's "Top Of The Pops" (December 1).
 Donovan returns to America on April 6 for ten concerts. He will appear on the "Ed Sullivan Show" where he will be presented with a gold disc for "Sunshine Superman". There is a 500,000 advance order in the U.S. for his next single, "Mellow Yellow".

WALKERS' SOLO
 An EP featuring both Scott Engel and John Mats as soloists is being released by the Walker Brothers in December. It is titled "Solo Scott—Solo John".
 Scott sings "Gentle Rain" and "Cres. Murphy" (a number he penned himself) and John sings "Sunny" and "Come Rain Or Come Shine". The record is on Philips.
MORE MOODY CHANGES
 The Moodyblues have made two changes to their line-up and are at present rehearsing a new act on the Continent. Justin Hayward, formerly with the Marty Wilde Trio is the new lead guitarist with John Lodge on bass.
 The group will work on the Continent before returning to England at Christmas. They hope to record in France and issue a new single here on Decca with the new line-up before long.
 Mike Pinder said, "I bought an organ to add to the group and we now have four lead singers—John, Roy, Justin and myself."

PIACES & PAGES
CREAM
 November 3—Brixton Ramjam, 4—Coventry and Rediffusion's "Ready—Steady Go", 5—East Ham, 7—Gosport, 8—Soho Marquee, 11—Sutton Ashley, 12—Liverpool, 13—Redcar, 15—Hampstead Klooks Kieek.
IVY LEAGUE
 November 4—BBC-Light's "Monday Monday" 5—Newcastle University, 11—Birmingham University, 12—Manchester College, 17—Abingdon, 25—West Hartlepool, 26—Sollihul.
MERSEYS
 November 5—Barnsley Civic Hall, 11—Southwark Manor Place Baths, 12—Bridlington Spa, 19—Bedford Corn Exchange, 26—Hinkley St. George's.
NASHVILLE TEENS
 November 10—Worthing Pier, 11—Leicester De Montfort, 12—Luton College of Technology, 13—Brandon Wheatheaf, 15—Crayford Town Hall, 16—Hull Skyliner.
SEARCHERS
 November 4—Kirkcaldy Raith and Whitburn Community Centre, 5—Carlisle Market Hall and Dumfries Market Hall, 6—Dundee Palais, 7—Dunfermline Kinema, 8—Glasgow Irish, 10—Monrose Locarno, 16—Dundee Students Union, 11—Edinburgh Marzoo's and Kilburne Walker Hall, 12—Perth City Hall.
SMALL FACES
 November 10—BBC-1's "Top Of The Pops", 11/13—Holland, 15—Rediffusion's "Ready Steady Go", 17—Salisbury, 18/27—Scandinavia, 29/30—Brussels.
WALKER BROTHERS—TROGGS—DAVE DEE, DOZY, BEAKY, MICK AND TICH
 November 3—Plymouth ABC, 4—Bristol Colston Hall, 5—Hammersmith Odeon, 6— Ipswich Gaumont, 9—Portsmouth Guild Hall, 10—Luton ABC, 11—Cambridge ABC, 12—Bournemouth Winter Gardens, 13—Hanley Gaumont.



BILLY FURY has finished top of the table in Radio Luxembourg's "Battle of The Giants" series. In three contests, he gained 957 votes, beating the Walker Brothers (837) into second place.
 Billy won all his contests—against P. J. Proby, the Beatles, and Elvis Presley. He was the only contestant not to lose a match. Other placings were: 3—Elvis Presley (475), 4—Beatles (418), 5—Cliff Richard (243), 6—Gene Pitney (232), 7—Rolling Stones (145), 8—P. J. Proby (430).
 In other contests the Walkers beat the Stones and the Beatles. Elvis Presley beat Cliff Richard and the Walkers, the Beatles beat Gene Pitney, Cliff Richard beat the Stones and Gene Pitney, and Gene Pitney beat P. J. Proby.
 Billy Fury is seen being presented with his trophy in the RM picture above.

NEW WHO & SMALL FACES
STEVE MARRIOTT and Plonk Lane have penned the Small Faces' new single, "My Mind's Eye". It is released by Decca on November 11. Out the same day and on the same label is the Alan Price Set's revival of "Willow Weep For Me".
 Another track from the Who's "My Generation" LP is issued by Brunswick—this time "La La La Lies" and Sandie Shaw's rapid newie is "Think Sometimes About Me" (Pye).
 Chris Redding's newie on Atlantic is "Fa-Fa-Fa-Fa" and Wayne Fontana returns with "Pamela Pamela" (Fontana). Former Holbe Eric Haydock debut with "Haydock's Rockhouse with 'Cupid' (Columbia).
 Other November 11 releases include: LIBERTY — Ian and Dean's "Tennesses"; STATESIDE — Eddie Ramebeau's "Clock"; Ernie Marsca's "Rocking Boulevard Street"; and the Chiffon's "Stop Look And Listen". TAMLA MOTOWN—Martha and the Vandellas' "I'm Ready For Love".
 VERVE — Mothers of Invention's "I Can't Happen Here".
 COLUMBIA — Nina and Frederick's "Baby It's Cold Outside" and the Attractions' "Part Line"; the Johnny Hawksworth Sound's "Goal"; Jackie Lee's "The Town I Live In"; Jimmy Young's "Pass The Word Away"; and the Richard Kent Style's "You Can't Put Me Down".
 PARLOPHONE — The Fourmost's "Auntie Mamma's Remedy"; HMV—Johnny Kidd's "Send For That Girl"; CAPITOL — Al Martino's "Wheel of Hurt"; the Outsiders' "Help Me Girl"; the Staccatos' "Let's Run Away" and Maurice Chevalier's "Yellow Submarine".
 CBS — The Clan's "Realise"; Two and A Half's "Questions"; John Barry's "Theme From The Quiller Memorandum"; Wednesday's Child"; Caroline Hester's "Reason To Be Believed"; the Dearly Beloveds' "Peep Peep Pop Pop" and Chad and Jeremy's "You Are She".
 PHILIPS — Brian Hyland's "Run Run Run Look And See" and Richard and the Young Lions' "Open Up Your Door"; FONTANA — Ed E. Lynch's "Hurt On Love" and the Tokens' "Breezy"; MERCURY — Jerry Butler's "Love (Oh How Sweet It Is)".
 ATLANTIC — Dee Dee Sharp's "My Best Friend's Man"; POLYDOR — the Longboatmen's "Take Her Anytime the Nightbirds"; "It's Only The Dog"; Johnny Gray's "Cuddles"; J. J. Barnes' "Day Tripper" and Bery Kaempfert's "So What's New".
 PVE — Miki and Kriff's "Crystal Chandelier"; the Johnstons' "The

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ANOTHER batch of EMI's "Soul Supply" comes out this week — and on the whole they are more commercial than the first batch. From the U.S. Mint label comes "Deep Down in My Heart"/"Anything For You" by Johnny Taylor, on Liberty LIB 12842. It's a slow gospel-tinged heavily-backed wailer with emotion-laden vocalists from Johnny and a shrill femme back-drop. On Stateside SS 555 there's Miss Gloria Jones with "Finders Keepers"/"Run One Flight Of Stairs". Top side a Wine-Bayer (they penned "Groovy Kind Of Love") song, and it's a Tamia inspired beater. Danceable beat, femme back-drop and prominent backing. Commercial but probably not a chart shot. Tommy Tate, from the U.S. Okes stable comes up with "Big Diamonds". "A Lover's Reward" on Columbia DB 8046. Top side is organ-backed, slow, atmospheric and hymnal. Builds up towards the end and his voice is soaring and distinctive. A re-issue of the classic "I'm A King Bee" comes out on Stateside SS 557 from Slim Harpo, backed with his equally classic "Got Love If You Want It". Familiar to most R & B fans, this is one of the most distinctive R & B discs ever made. Very weird with chart possibilities.

WATCH THIS!

1 POLL RESULT SPECIAL

World winners & losers



World Male Vocalist

World Female Vocalist

World Male Vocal Group

1 (1) Elvis Presley 2226	1 (2) Dusty Springfield 2682	1 (4) Beach Boys 1906
2 (2) Gene Pitney 804	2 (-) Cher 1301	2 (1) Beatles 1761
3 (4) Bob Dylan 743	3 (1) Brenda Lee 826	3 (12) Walker Brothers 904
4 (5) Roy Orbison 585	4 (10) Petula Clark 693	4 (-) Small Faces 745
5 (3) Cliff Richard 571	5 (8) Cilla Black 607	5 (2) Rolling Stones 649
6 (-) Scott Engel 545	6 (4) Joan Baez 425	6 (5) Jordanaires 557
7 (-) Otis Redding 541	7 (3) Sandie Shaw 422	7 (-) Four Tops 357
8 (-) Tom Jones 230	8 (7) Dionne Warwick 354	8 (9) Four Seasons 256
9 (-) Paul McCartney/ Steve Marriott 195	9 (6) Françoise Hardy 211	9 (-) Lovin' Spoonful 176
11 (9) P. J. Proby 187	10 (-) Nancy Sinatra 169	10 (3) Everly Brothers 171
12 (8) John Lennon 178	11 (9) Connie Francis 138	11 (-) Byrds 167
13 (11) Marvin Gaye 159	12 (-) Lulu 126	12 (-) Who 159
14 (7) Buddy Holly 157	13 (-) Mary Wells 115	13 (-) Los Bravos 154
15 (6) Mick Jagger 156	14 (5) Marianne Faithfull 110	14 (-) Spencer Davis 150
16 (12) Jim Reeves 135	15 (-) Julie Felix 93	15 (13) Kinks 133
17 (15) Billy Fury 124	16 (-) Nina Simone 92	16 (-) Righteous Brothers 108
18 (-) Wilson Pickett 117	17 (-) Barbra Streisand 91	17 (7) Bachelors 94
19 (-) Andy Williams 109	18 (11) Jackie De Shannon 82	18 (8) Drifters 91
20 (19) Frank Sinatra 105	19 (14) Shirley Bassey 75	19 (17) Shadows 72
	20 (-) Tina Turner 74	20 (15) Miracles 70



THE Record Mirror Popularity Poll Results for 1966—and never before has there been so much interest shown throughout the industry in just which artistes YOU voted for this time out. We've had dozens of phone calls from managements, stars, television companies: all wanting advance information on the results.

We've tried to make these results as comprehensive as possible. We've included all artistes who received even a small number of votes, believing as we do that you're interested in the RELATIVE positions of as many as possible. And we give the actual votes, plus (in brackets) the positions reached by artistes in last year's poll.

There's no need for wordy explanations—the votes speak for themselves. But through these pages we'll just point out the most important details on the overall results.

One immediate word of apology: inadvertently we failed to include a section for boy-and-girl groups. This meant, in effect, there was nowhere for, say, the Mama's and the Papa's of America, or the Australian Seekers, to be legitimately included. Sorry about this—and specially to the many readers who rang to express annoyance at not being able to include their favourites.

We specified that the Walker Brothers should be included in America—and we were right about that. Now just a brief note on the first three sections.

World male vocalist: Elvis again—his fan club is highly loyal, highly organised and his record of poll success now breaks all records. Gene runner-up again, but Cliff has lost a little ground in this department, though Tom Jones makes his debut in the voting. Surprisingly out: Jim Reeves. Not so surprising: Del Shannon out.

World female vocalist: Dusty triumphant, holding off the new challenge of Cher and the old one of Brenda Lee. Pet Clark moves neatly upwards. Domestically holds back Marianne, but all last year's ten topplers are still in.

World male vocal group: Beach Boys' sensation! Pipping the Beatles is no mean feat and augurs well for their upcoming tour and disc sales. The Walkers did well, and the Small Faces, in beating the Rolling Stones down to fifth place. Elvis fans launched the Jordanaires again. Vanished: Drifters, Animals, Bachelors, Searchers, Hollies, Manfred—but the Tops look well on the way.

PETER JONES

POLL PIX—jumps by the Walkers and Cilla, but the Beatles and Brenda went down. Gene Pitney stayed in the same place as runner-up to Elvis. Sandie's down too.

My sincere thanks to you all

Cliff

We thank you most sincerely
for your continued support
Thank Bruce Brian John

3
POLL
RESULT
SPECIAL



As per usual the Supremes and Shadows top their sections, but the Supremes have a surprise runner up

HIGHEST vote in any section — that honour goes to the fantastic Supremes in the World Female Vocal Group department. In fact, they nearly doubled the TOTAL vote of all the other girl groups in the ratings! A big surprise, obviously, that the She Trinity did so well in this section, but they kinda crept up the voting tables — probably more from satisfied telly-viewers than disc-buyers, for the girls haven't had a hit record yet. Martha and the Vandellas and the Shangri-Las seem to hold pretty steady and there's progress noted for the Chiffons and the Toys. But whatever happened to the DixieCups?—they've tried hard on records and they've visited Britain during the year. Nice to see the Breakaways getting recognition once again this year . . . they're featured on umpteen hit records during the course of each year.

World Instrumental group: Those Shadows, with their consistency look like NEVER being shifted, but it's interesting to note that the darkly goodlooking Herb Alpert come convincingly over the rest of the field. He's had hit records for the music fans; many television shows for those who just like to look at him. In come Junior Walker, Ramsey Lewis, Small Faces, Beach Boys. The Stones have lost some ground but we ARE surprised to see the Jordanaires included in this section . . . again there is an Elvis tie-up but fact is these boys are singers not musicians! Johnny and the Hurricanes seem to have been forgotten while the Surfariis have been remembered to some extent.

World Female Vocal Group

- | | | |
|----|-----------------------------|------|
| 1 | (1) Supremes | 6329 |
| 2 | (-) She Trinity | 511 |
| 3 | (2) Martha and Vandellas | 476 |
| 4 | (3) Shangri-Las | 376 |
| 5 | (5) Ronettes | 254 |
| 6 | (6) Breakaways | 247 |
| 7 | (-) Chiffons | 243 |
| 8 | (-) Toys | 218 |
| 9 | (4) Goldie and Gingerbreads | 130 |
| 10 | (9) Shirelles | 104 |
| 11 | (7) Crystals | 103 |
| 12 | (-) Patti LaBelle | 77 |
| 13 | (-) Womenfolk | 60 |
| 14 | (-) Three Bells | 58 |
| 15 | (10) Marvelettes | 44 |
| 16 | (-) Chantelles | 26 |
| 17 | (-) Ikettes | 25 |
| 18 | (-) Raelettes | 24 |
| 19 | (8) Dixie Cups | 18 |

Instrumental World Group

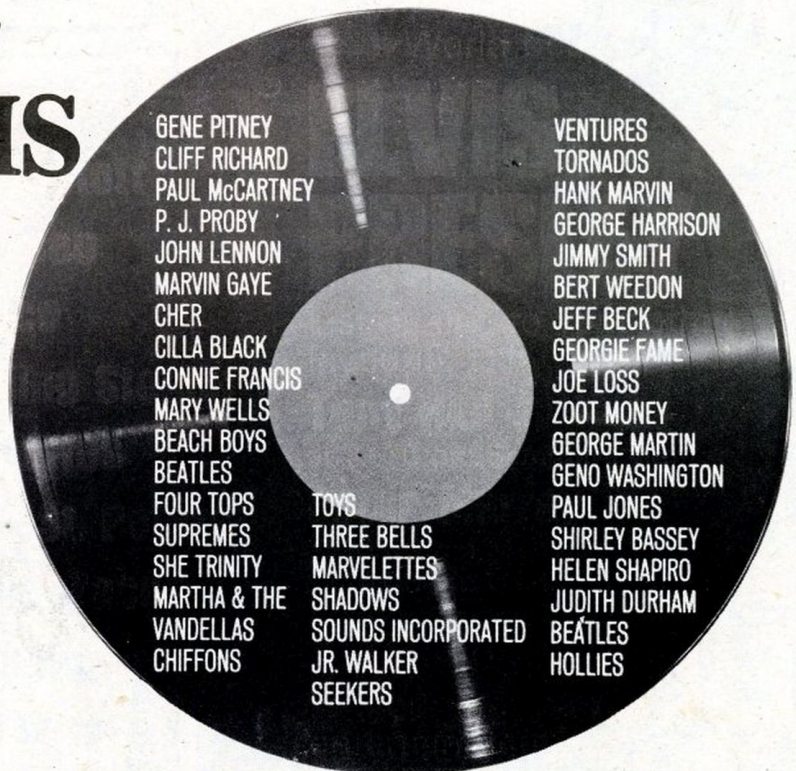
- | | | |
|----|----------------------------|------|
| 1 | (1) Shadows | 3877 |
| 2 | (-) Herb Alpert | 814 |
| 3 | (2) Sounds Inc. | 577 |
| 4 | (4) Booker T and MGs | 421 |
| 5 | (-) Junior Walker | 418 |
| 6 | (3) Ventures | 416 |
| 7 | (-) Ramsey Lewis | 354 |
| 8 | (-) Small Faces | 268 |
| 9 | (-) Beach Boys | 233 |
| 10 | (-) Jordanaires | 213 |
| 11 | (5) Rolling Stones | 191 |
| 12 | (-) Surfariis | 156 |
| 13 | (6) Sounds Orchestral | 154 |
| 14 | (-) Who | 136 |
| 15 | (7) Tornados | 129 |
| 16 | (-) Beatles | 107 |
| 17 | (17) Georgie Fame | 98 |
| 18 | (10) Johnny and Hurricanes | 95 |
| 19 | (-) Echoes | 78 |
| 20 | (-) Alan Price Set | 55 |

NEXT WEEK

BEACH BOYS IN BRITAIN

POP POLL TRIUMPHS

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THE GREATEST RECORDING ORGANISATION IN THE WORLD

Those stars you liked - and the discs you didn't

Solo Instrumentalist

Large Band or Orch.

World's Best Disc

Best Dressed

- 1 (1) Duane Eddy 954
- 2 (2) Hank Marvin 703
- 3 (-) Herb Alpert 641
- 4 (8) George Harrison 345
- 5 (-) Jimmy Smith 337
- 6 (4) Chet Atkins 331
- 7 (3) Bert Weedon 300
- 8 (5) Bob Dylan 291
- 9 (-) Eric Clapton 284
- 10 (-) Elvis Presley 265
- 11 (-) Jeff Beck 246
- 12 (-) Junior Walker 230
- 13 (-) Georgie Fame 187
- 14 (-) Floyd Cramer 172
- 15 (-) Alan Price 155
- 16 (20) Dudley Moore 151
- 17 (17) Wout Steinhaus 109
- 18 (9) Keith Richard 108
- 19 (-) Ravi Shankar 107
- 20 (-) Steve Winwood 99

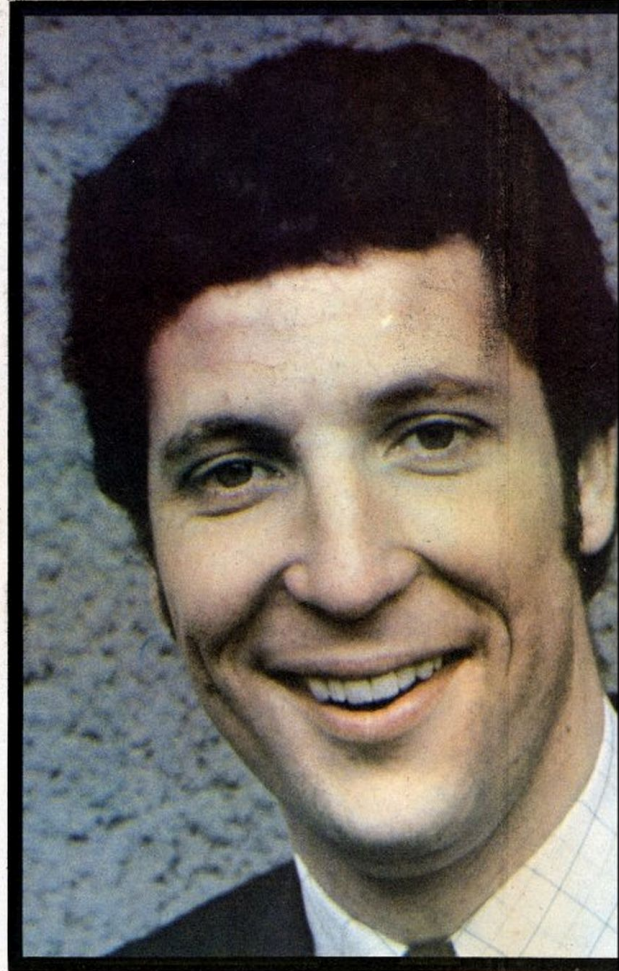
- 1 (1) Joe Loss 1993
- 2 (-) Herb Alpert 1594
- 3 (-) Henry Mancini 434
- 4 (-) Zoot Money 429
- 5 (-) Burt Kaempfert 401
- 6 (-) Burt Bacharach 292
- 7 (2) Sounds Orch. 241
- 8 (-) Georgie Fame 226
- 9 (8) George Martin 213
- 10 (-) James Brown 199
- 11 (3) Sounds Incorp. 147
- 12 (5) John Barry 131
- 13 (2) Mantovani 129
- 14 (-) Ray Coniff 128
- 15 (-) Geno Washington 116
- 16 (-) New Vaudeville Band 95
- 17 (4) Ted Heath 94
- 18 (-) Count Basie 90
- 19 (-) Junior Walker 82
- 20 (-) Glen Miller 63

- 1 Love Letters 1326
- 2 All Or Nothing 556
- 3 You Don't Have To Say You Love Me 402
- 4 Eleanor Rigby 306
- 5 River Deep Mountain High 255
- 6 Sun Ain't Gonna Shine 252
- 7 God Only Knows 251
- 8 Sha La La La Lee 240
- 9 Sloop John B 164
- 10 Satisfaction 142
- 11 Paint It Black 141
- 12 When A Man Loves A Woman 135
- 13 Out Of Time 123
- 14 I Got You Babe 107
- 15 Too Soon To Know 114
- 16 Sunny Afternoon 111
- 17 California Dreaming 108
- 18 Goin' Back 107
- 19 In The Midnight Hour 96
- 20 Visions 90

- 1 (-) Elvis Presley 1344
- 2 (1) Cliff Richard 1335
- 3 (2) Dusty Springfield 873
- 4 (-) Steve Marriott 714
- 5 (-) Gene Pitney 399
- 6 (6) Paul McCartney 330
- 7 (3) Mick Jagger 216
- 8 (-) Cher 201
- 9 (-) Sonny 180
- 10 (-) Roy Orbison 174
- 11 (-) Bob Dylan 162
- 12 (-) Roger Daltry 159
- 13 (-) Cilla Black 150
- 14 (-) Tom Jones 147
- 15 (7) Billy Fury 142
- 16 (-) Herman 141
- 17 (10) Sandie Shaw 123
- 18 (-) Petula Clark 114
- 19 (-) Scott Engel 108
- 20 (-) Andy Williams 84

Most disliked Record

- 1 They're Coming To Take Me Away 1149
- 2 Yellow Submarine 1092
- 3 Tears 1032
- 4 Strangers In The Night 334
- 5 Wild Thing 264
- 6 Paperback Writer 258
- 7 Ballad Of The Green Beret 234
- 8 Promises 150
- 9 Paint It Black 147
- 10 More Than Love 126
- 11 Visions 117
- 12 Mama 108
- 13 My Generation 90
- 14 Eleanor Rigby 87
- 15 Summertime 75
- 16 Pied Piper 72
- 17 Hi Lili Hi Lo 66
- 18 I Want You 65
- 19 With A Girl Like You 63
- 20 The River 60



Here's two of the really popular names. Tom Jones almost caught Boys scored the greatest triumph of all, in beating the Beatles.

AND so the results go on! Take World Solo Instrumentalist — another big surprise here. Duane Eddy clearly has a tremendous following in this country, despite the fact that the cynics (and the sales figures) suggest his recording career has gone on the blink, putting it most delicately. But Duane has a rather unique position in the industry. Most of the star guitarists thrown up in polls are members of groups . . . but Duane has been THE star of any outfit he fronts, without singing a note.

Hank Marvin, who was second last year as well, is the sound of the Shadows and his popularity is quite incredible. He's the "governor" figure of British electronically-controlled guitarists . . . and if you've any doubt about that just look at the letters requesting advice he gets every day of the year. Herb Alpert leaps in, no sign of a mute in his trumpet, to take third place. George Harrison, well-down last year, gives a deserved boost to Beatle fortunes by leaping up from eighth to fourth. Out go: Keith Richard, Joe Brown, Donovan . . . and Chuck Berry. Elvis comes in . . . now when does HE really play anything!

Large Band or Orch definition. But Joe Loss determined with-itness, with Herb Alpert again Good for Zoot Money, department—and the s Ted Heath, for years and certainly THE figure aggregations on the map

Elvis

Best Disc department board here. No real su do seem to make up th for almost as one. Sma goes on rather predict The best-dressed, sa comes next. Elvis again purpose, this voting, b Elvis in movies, but ob score. Dusty maintains



WE LOVE YOU
Thanks for everything

NEW from Decca

TOM JONES Green, green grass of home F 22511

DAVE BERRY Picture me gone F 12513

STEVE DARBISHIRE Trains trains F 12512

THREE PEOPLE Suspicions F 12514

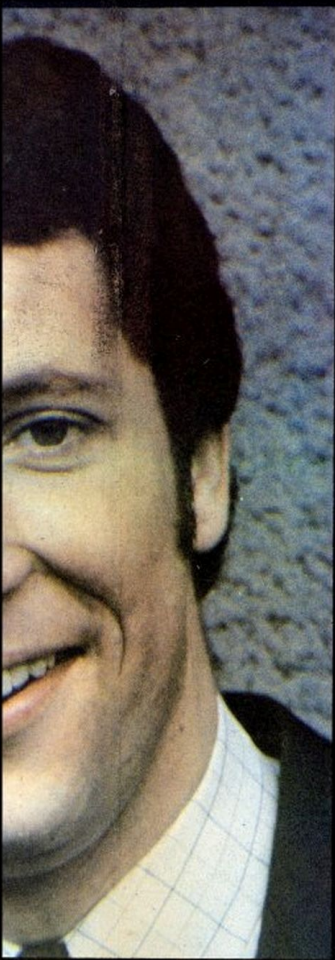
MANTOVANI & HIS ORCHESTRA
Somewhere my love
(Lara's theme from 'Doctor Zhivago')
F 12515

DECCA

JACK JONES A
WE THE PEOPLE

EDDY ARNOLD
Somebody like me

RITA PAVONE
Heart RCA 1553



Tom Jones almost caught up with Cliff this year as Top British Male Singer—and the Beach Boys, in beating the Beatles.

Large Band or Orchestra: trouble here is in definition. But Joe Loss, for sheer consistency and determined wit-ness, is on another easy win, with Herb Alpert again making his presence felt. Good for Zoot Money, too, Lots of changes in this department—and the saddest is the departure of Ted Heath, for years an automatic poll winner and certainly THE figure for putting British large aggregations on the map, world-wide.

Elvis again


Best Disc department? Well, Elvis sweeps the board here. No real surprise, except that Elvis fans do seem to make up their minds which one to vote for almost as one. Small Faces, then Dusty—and it goes on rather predictably after that.

The best-dressed, sartorially correct, department comes next. Elvis again. Just a wee bit defeats the purpose, this voting, because one really only sees Elvis in movies, but obviously he does well on that score. Dusty maintains her high position. But what

about the ones who have slipped out? Adam Faith, Billy J. Kramer, Allan Clark, Marianne Faithfull, Sandie Shaw. They're all still doing very nicely, even if not all in the charts, and believe us they all dress rather well.

Now for the controversial bit. World most-disliked record. Napoleon the Fourteenth can only expect what he got—a massive hit through the world but one which had allegations of bad-taste levelled against it. This section-topping vote probably worries him not at all. But the Beatles in second place, with "Yellow Submarine"? That's a turn up. Poor old Ken Dodd gets three of his records in the top ten in this department, but again he surely doesn't worry one iota. He packs theatres as a funny-man, a Diddy-man, and the singing is purely incidental. That he's sold so many million records is all to his credit. Note that further down, "Eleanor Rigby" also gets a mention. Sign of the times?—oh, interpret this section just how you will. Just remember that all the discs in this section were big hits . . . what would happen if readers had to hear sixty singles a week, as does our reviewing panel!


Decca this week

JACK JONES A day in the life of a fool HLR 10088 

WE THE PEOPLE He doesn't go about it right HLR 10089

EDDY ARNOLD
Somebody like me RCA 1552

RITA PAVONE
Heart RCA 1553



JACKIE WILSON
Whispers a 72487



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Billy Fury
Buddy Holly
Mick Jagger
Tom Jones
The Jordanaires
Kathy Kirby

Brenda Lee
Lulu
Henry Mancini
Mantovani
Steve Marriott
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Crispian St. Peters
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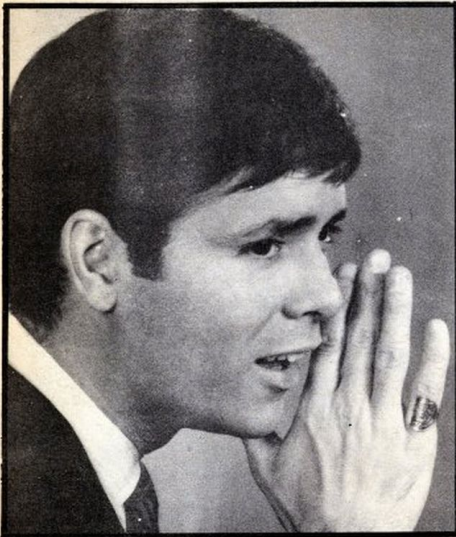
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7 POLL RESULT SPECIAL

BEST British Male Vocalist: Cliff again. Like the Shadows, the personably modest young Prince of Pop is indestructible. True, the challengers are piling up now — mostly from Tom Jones who doesn't always hit the upper charts with his records but certainly rings the bell whenever and wherever people can see him.

Girl singer, British style? Dusty, of course, and by a mile. Marianne has slipped, but again it is because of lack of records and motherhood and sundry other reasons. Lulu holds firm, despite lack of hits. Good to see Judith Durham, of the Seekers, getting recognition this time round. But really this is Dusty's section — though the ever-improving Sandie has a vast following now in most parts of the world.

British vocal group — well, the Beatles have won it, and by a substantial margin. And it would have been a monumental turn-up for all the books in the British Museum if they hadn't. But Small Faces challenged well and actually beat the Stones into third place. One thing to note: group having top-of-the-pops place when the poll is actually carried out always does have an advantage. Good for Spen Davis, unplaced last year. Good for the Troggs. And the size of the Seekers' vote shows their popularity, despite not having a special "mixed" section. Out go: Herman's Hermits (big in the States), Dave Clark, Ivy League, Moody Blues.



BEST OF BRITISH

Male Vocalist

- 1 (1) Cliff Richard 1794
- 2 (6) Tom Jones 1684
- 3 (2) Billy Fury 708
- 4 (-) Steve Marriott 564
- 5 (8) Dave Berry 501
- 6 (-) Stevie Winwood 450
- 7 (-) Chris Farlowe 435
- 8 (13) Paul McCartney 429
- 9 (5) John Lennon 408
- 10 (3) Mick Jagger 393
- 11 (-) Crispian St. Peters 288
- 12 (9) Eric Burdon 252
- 13 (10) Paul Jones 198
- 14 (-) Georgie Fame 168
- 15 (-) Chris Andrews 153
- 16 (4) Donovan 137
- 17 (-) Ken Dodd 135
- 18 (-) Cliff Bennett 132
- 19 (12) Matt Monro 104
- 20 (-) Roger Daltry 77

Female Vocalist

- 1 (2) Dusty Springfield 5142
- 2 (1) Sandie Shaw 1508
- 3 (4) Cilla Black 1371
- 4 (-) Petula Clark 612
- 5 (5) Lulu 429
- 6 (3) Marianne Faithfull 345
- 7 (7) Shirley Bassey 135
- 8 (6) Kathy Kirby 99
- 9 (-) Helen Shapiro 93
- 10 (-) Judith Durham 69
- 11 (8) Julie Rogers 66
- 12 (10) Jackie Trent 65
- 13 (9) Twinkle 54
- 14 (-) Julie Driscoll 39
- 15 (-) Genevieve 27
- 16 (-) Cleo Laine 24
- 17 (-) Beryl Marsden 22
- 18 (-) Anita Harris 16
- 19 (-) Kiki Dee 12

Vocal Group

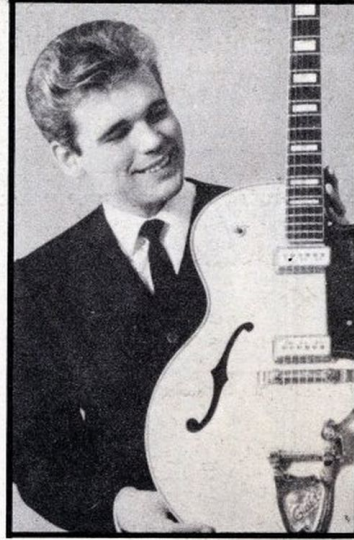
- 1 (1) Beatles 2145
- 2 (-) Small Faces 1349
- 3 (2) Rolling Stones 1086
- 4 (-) Spencer Davis 477
- 5 (10) Who 465
- 6 (4) Hollies 381
- 7 (-) Troggs 366
- 8 (3) Animals 339
- 9 (8) Kinks 318
- 10 (11) Shadows 214
- 11 (5) Manfred Mann 201
- 12 (9) Seekers 195
- 13 (-) Dave Dee, etc. 182
- 14 (7) Bachelors 174
- 15 (6) Searchers 135
- 16 (19) Yardbirds 102
- 17 (-) Mindbenders 87
- 18 (-) Georgie Fame 78
- 19 (-) Alan Price Set 72
- 20 (-) Cliff Bennett 51

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for their loyal support

BRENDA LEE

8 POLL RESULT SPECIAL

ALL ABOUT THE GREAT DISC JOCKEY CHANGES ...



Most Promising

Disc Jockey

T.V. or Radio Show

1 Chris Farlowe	1572	1 (1) Jimmy Savile	3219	1 Top Of The Pops	4539
2 Crispian St. Peters	1002	2 (-) Simon Dee	1031	2 Ready Steady Go	2310
3 David Garrick	746	3. (7) Kenny Everett	687	3 Presenting Elvis	540
4 Mike d'Abo	609	4 (4) Alan Freeman	601	4 Mike Raven Show	462
5 Alan Price	492	5 (3) Tony Hall	576	5 Tom's Elvis 3	270
6 Reg Presley	294	6 (2) David Jacobs	531	6 Pick Of The Pops	237
7 Steve Marriott	282	7 (-) Mike Raven	477	7 Saturday Club	171
8 Neil Christian	237	8 (-) Tom Lodge	408	8 Radio London Fab 40	152
9 Steve Winwood	147	9 (5) Peter Murray	393	9 Kenny Everett Show	147
10 Guy Darrell	126	10 (-) Rosko	270	10 Dusty Springfield Show	131
11 Zoot Money	121	11 (6) Peter Aldeřsley	264	11 Rosko Show	107
12 Susannah Young	120	12 (-) Dave Cash	197	12 Caroline U.S. Top 100	99
13 Geno Washington	114	13 (-) Tony Windsor	195	13 Caroline Hot 100	96
14 Truly Smith	108	14 (-) Tony Blackburn	194	14 Teen and Twenty Club	90
15 Dave Dee	105	15 (-) Chris Denning	108	15 Top Twenty	87
16 Madeleine Bell	94	16 (-) Dave Lee Travis	102	16 Tom Lodge Dawnbuster	89
17 Boz	93	17 (9) Pete Bradey	99	17 Juke Box Jury	64
18 David Bowie	91	18 (-) Mike Ahern	96	18 Auntie Mabel Show	51
19 Cliff Bennett	90	19 (-) Dave Dennis	81	19 Simon Dee Show	48
20 Wayne Fontana	88	20 (-) Don Allen	78	20 Tony Hall Show	45

NOW comes the "Most Promising New Singer" section. Chris Farlowe, unplaced last year, comes in strongly — though his promise was shown by that number one record of his, produced by M. Jagger. Christian St. Peters, too, has done exceptionally well. David Garrick, as well, come to that. But we were thinking more of how last year's "guv'nors" got on. Donovan has suffered from management and release problems but recently had a number one in the States. Tom Jones is breathing down Cliff's neck on the top male department. Vashti? Well, there's still time for her. Twinkle didn't make it this year, nor Tony Blackburn—but they're still about.

Disc-jockey? Jim, of course. He gets older but younger, if you get the gist. His following is patently enormous. But the old tried hands are struggling a bit, with Simon Dee, fresh from the "pirates" as it were, now dominating the BBC "radio voices". Good, very good, for Kenny Everett, and come to that for our own Tony Hall. David and Peter . . . well, they're still well-placed and one wonders how the newer fellows will be doing after the sort of run at the top that Murray and Jacobs have had. The offshore laddies have done very well, though. Among those missing, but still enjoying fine careers nonetheless: Brian Matthew and Keith Fordyce.

Top radio show or telly production? Congratulations, very much so, to "Top of the Pops" and the entire staff, backroom boys especially. They reflect the mood of each and every week, and they do it with increasing success . . . which is really saying something when you think of the fatality list among this type of show. Dusty and Elvis: the only two singing-star names among the myriad programmes pumped out on all the networks to get a rating. That, ladies and gents, proves something about their individual popularity.

all I can say is . . .

too much!

they said I could fill this space but I don't know any other way of saying thank you,

SIMON

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Joe Loss

A BIG THANK YOU TO ALL RECORD MIRROR READERS TOM



B-side blues

SPENCER DAVIS TALKS ABOUT A GROUP DILEMMA



THE SPENCER DAVIS GROUP talk about their last not-so-successful record and their new one, to RM's Richard Green.

If you're wondering why the Spencer Davis Group feature an instrumental blues number on the "B" side of their latest hit, "Gimme Some Lovin'," the simple answer is — there just wasn't time to write a song.

I spoke to Spence about the question backstage at Croydon's massive Fairfield Hall recently where he was in a concert with Jimmy James and the Vagabonds.

"To tell the truth, we didn't have the time to write a "B" side," he replied frankly. "We had to go to Germany and we didn't want another Percy Sledge to happen to us. But let's be honest, it was his record.

Spence was referring to the time when the group had recorded "When A Man Loves A Woman" before Percy Sledge's version was issued. Again, they had had to dash off to the Continent for some dates and by the time they returned, the American version was climbing the charts. Spence and Co. hadn't been able to record a "B" side for their version in time, so it wasn't issued as a single.

One of their best singles to date, "Gimme Some Lovin'" has been released pretty soon after "When I Come Home" which didn't do quite as well as expected. "We had to write something quick after the last one," Spence pointed out. "I'm sure people will be as happy about this one as we are. Yes, I agree the bass notes will probably attract attention to the record.

While Spence joined Stevie and Muff at a table, I spoke to drummer Pete York who related a hilarious incident that occurred during the quartet's recent Belgian stay.

"We were in a show for a week at the same place," Pete began "and there were all sorts of strange acts on the bill — a monocyclist who juggled at the same time, adagio dancers and tumblers. The promoter had never put a beat group on before. He was used to people like Adamo and Johnny Hallyday."

How had the audience taken the sudden "intrusion" of a British beat group into something of a variety bill?

"Some young people sat politely through the first half," he said, "and waited until we went on. They jumped on the stage, but they only wanted to be up there dancing and joining in on the 'yeh', 'yehs' on the chorus mikes. They didn't want to do any of the mobbing.

"The older people were mostly quite shocked when they heard the noise from our amplifiers. I felt sorry for them, the old dears."

RICHARD GREEN

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Peter Jones new albums reviewed by Norman Jopling

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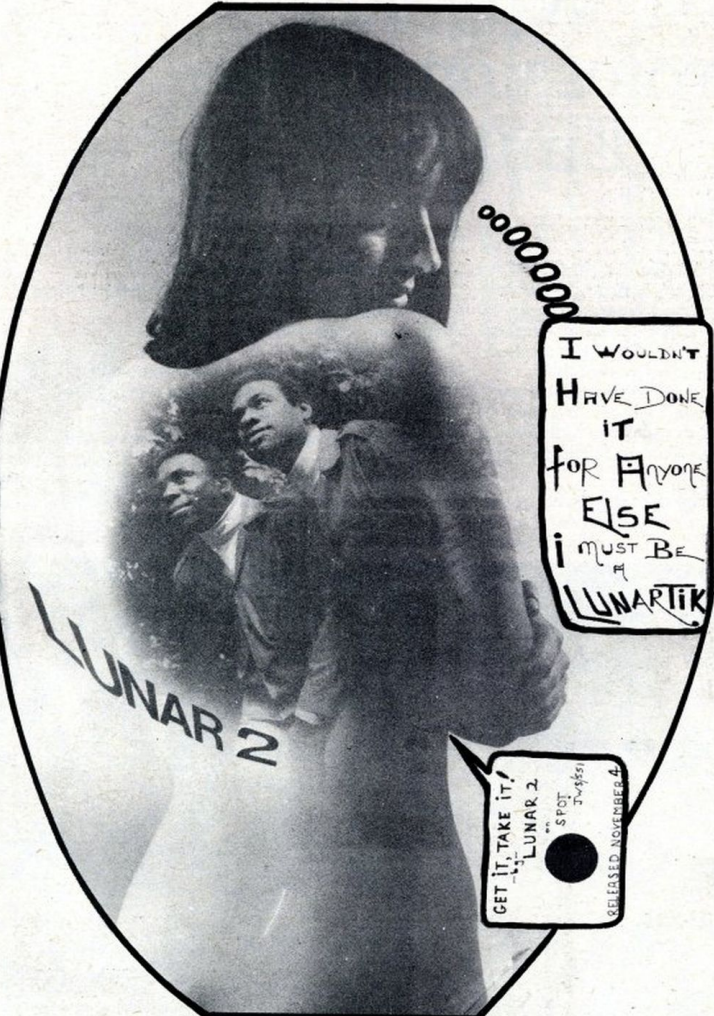
JIM REEVES 4 Tops

(& OTHER ATTRACTIONS INCLUDING)

Herman's Hermits
BEACH BOYS
The Four Pennies
SEARCHERS
Del Shannon
AND A SUPERB NEW CHER



CHER — her new LP includes her last two singles (RM Pic)



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I MUST BE
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LUNAR 2

GET IT, TAKE IT!
LUNAR 2
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THE FOUR PENNIES: "Mixed Bag"; "Cryin' Inside; Look Down; I'm On My Own; She Didn't Say Yes; It Is No Secret; Iko Iko; Without Love; Try To Find Another Man; Maracabamba; Sideshow; All My Sorrows; Someday Soon; Wild Goose; Let It Be Me (Philips BL 7734).

OBVIOUSLY a lot of care has gone into this LP. The selection of songs, some self-penned, is ideal for the extremely professional harmonies they create. But the Pennies are becoming too professional for their own good — people still think of them as a pop group but their sound has developed beyond the normal requirements of pop. Best tracks are "Cryin' Inside"; "All My Sorrows"; and "Maracabamba". If this record sets heard it should sell. A hit single would help it considerably.

★★★★
THE FOUR TOPS "On Top"—I Got A Feeling; Brenda; Loving You Is Sweeter Than Ever; Shake Me, Wake Me; Until You Love Someone; There's No Love Left; Matchmaker; Michelle; In The Still Of The Night; Bluesette; Quiet Night Of Quiet Stars; Then (Tama Motown TML 11037).

SIDE one contains all those stamping, noisy, subtly raucous sounds that we have come to associate with the Tops. That element of soul which marks all their work is present too. Side two is more "adult" and "sophisticated", with what could be called "square" tunes. Not really a good move unless you're getting Mum or Dad to buy half the record.

★★★★
HERMAN'S HERMITS "Both Sides Of Herman's Hermits"—Little Boy Sad; The Story Of My Life; My Reservation's Been Confirmed; Bus Stop; For Love; Where Were You When I Needed You; All The Things I Do For You Baby; Learning On A Lamp Post; Dial My Number; Oo-Ee Baby; Je Suis Anais; Listen Peonix (Columbia SX 6884).

THE title is slightly misleading. It usually implies one ballad side, and one beat side. But not so here. Herman mixes them all up, and most enchantingly in nearly every case. His unpretentious teen-beat sells lots of records and this LP should be no exception. Sleeve notes by Mickie Most, not Norrie Drummond.

★★★★
THE BEACH BOYS "The Best Of The Beach Boys"—Surfin' Safari; Surfin' U.S.A.; Little Deuce Coupe; Fun, Fun, Fun; I Get Around; All Summer Long; In My Room; Do You Wanna Dance?; Help Me Rhonda; California Girls; Barbara Ann; You're So Good To Me; Sloop John B; God Only Knows (Capitol T 28856).

ABOUT half of the Beach Boys U.S. hits are contained here, and in vaguely chronological order so it is possible to trace their musical development. From the rough Chuck Berry inspired surf-rock of the first few tracks, through the beginnings of their complicated harmonies and backdrops like "I Get Around" and "Help Me Rhonda" until you reach "God Only Knows", which is only one step behind the ultimate "Good Vibrations" which is not included here. The next step would be to tone down the backing sounds, but this LP is good fun, especially on the intentionally retrogressive "Barbara Ann", and their amusing crib "Surfin' U.S.A."

JIM REEVES "Distant Drums"—Distant Drums; Is It Really Over; I Missed Me; Snow Flake; A Letter To My Heart; Losing Your Love; This Is It; Not Until The Next Time; Good Morning Sea; Where Does A Broken Heart Go; Over-night; The Gods Were Angry With Me (RCA Victor RD 7814).

YET another hit-bound album from Jim. Several of the songs have been released already, but that doesn't detract from the quality of the LP, which sounds as good as the discs he released during his lifetime. The slow songs are essentially very sad and there's a kind of foreboding gloom about much of the LP. But a good LP.

★★★★
DEL SHANNON "This Is My Bag"—The Big Hurt; Kicks; For A Little While; When You Walk In The Room; The Cheater; Oh Pretty Woman; Everybody Love A Clown; Never Thought I Could; It's Too Late; Hey! Little Star; Action V (Mercury 1200).

THIS is strictly for Del Shannon addicts. His voice, still plaintive and distinctive isn't at home on other people's hits — I had run across and wrench the needle off when Del did the falsetto bit on "Lightnin' Strikes". He can find better material — certainly he has written far better.

★★★★

CHER "Cher"—Sunny; Twelfth Of Never; You Don't Have To Say You Love Me; I Feel Something In The Air; Will You Love Me Tomorrow; Until It's Time For You To Go; Cruel War; Catch The Wind; Pied Piper; Homeward Bound; I Want You; Alife (Liberty LBY 3681).

YOU'VE got to admit it—someone picks out some superb songs for Cher. She sings some—like "Alife" and "Until It's Time For You To Go" very well. Others—like "Twelfth Of Never", "Tomorrow" and especially "I Want You" aren't so good. But her many fans won't mind—nevertheless she is best on songs written by Sonny.

★★★★
THE SEARCHERS "The Searchers Smash Hits"—Needles & Pins; Farmer John; Sugar & Spice; What Have They Done To The Rain; Take Me For What I'm Worth; Love Potion No. 9; Till I Met You; He's Got No Love; Someday We're Gonna Love Again; Sweets For My Sweet (Mercury Arch MAL 640).

A SELECTION of the Searchers' most popular songs. Pretty good bargain, but this isn't quite old enough to have achieved vintage pop value, if you understand. Includes the under-rated "Take Me For What I'm Worth", which altogether this is quite a listenable pop group hit LP.

★★★★

rapid reviews

A LOAD of soul-rock sounds on "Soul Sixteen" which features stars like **IKE AND TINA TURNER** and **LITTLE RICHARD**. It's on Stateside SL 10186 and contains material from the Kent and Chess catalogues—commercial R & B without being pop. Instrumentally, **BILLY PRESTON** has built up quite a reputation, and although his organ style is much more bubbly than most, his "Wildcat Organ In Town" is a must for addicts of the instrument and for some R & B fanatics. On Capitol T 2832, a group which has built up a solid reputation with R & B fans are **THE ROYAL-ETTES** and their "Elegant Sound Of The Royalettes" LP on MGM 68028 is a tasteful slab of female vocals. Very Dionne Warwick-Curtis Mayfield approach but with a distinctive wistful something. Guitarist **WES MONTGOMERY** and his "Tequila" (Verve VLP 9143) is a fresh-sounding and uncontrived piece of jazz. There are a couple of pop tunes among the eight tracks but the LP is really very good to listen to with the light out. Film soundtrack fans hear ye, hear ye. You can now buy "After The Fox" on United Artists ULP 1151, which has the music written and conducted by **BURT BACHARACH**. Title track has vocalists by Peter Sellers and the Hollies. A couple of Verve Folkways LP's this month—one is from **PETE SEEGER** and called "Folk Music" (original) and it's live at the Village Gate. (Gate, not Fete). The other is "Changes" by a likeable folk duo, **JIM AND JEAN** who come highly recommended by Phil Ochs, who praises the Beatles in the sleeve notes. The LP should sell on the name-drop value alone, even though it's musically quite good. (Verve Folkways VLP 5017).

THE SYNDICATE OF SOUND hit it big in the States with "Little Girl" and they're an average beat group, who are heavily influenced by old rock and R & B. Their first LP, named after their hit on Stateside SL 10185, Top U.S. C & W star **GEORGE JONES** (he's Jack Jones' cousin) has another LP out on Stateside SL 10184 called "Love Bug". It's modern, vibrant country which should do OK.

The first Christmas LP's make their appearance this week. Only three months to go... From **JOHNNY MATHIS** there's "Merry Christmas", which predictably contains "Winter Wonderland" (CBS BPG 6286). On the same label there's **RAY CONNIF** and the sinners on "Here We Come A-Caroling" (CBS BPG 62599) and it's the usual Conniff sounds on a selection of more wintery numbers, if you can wade through the such titles, then **DORIS DAY**'s "The Doris Day Christmas Album" on CBS BPG 62712 is a pleasant slab of Xmas fare.

A new series of ultra hi-fi LP's have been issued by CBS under the Super Stereo series. A new concept in stereo and the orchestra's sound really lush. There are a good variety of sounds to choose from. **Percy Faith** and his Orchestra on "Bim! Bam! Boom!" (SS 62729) sound different from the "Summer Place" Faith, with a number of Latin-American tunes which come over well. **Ray Conniff** and his "World Of Hits" (SS 62756) include such wintery numbers as "Dankle Schoen", "More" and "Greenfields". If you want something a bit more lively—try **Monso Santamaria** whole latin-blues sound comes over superbly on "Hey! Let's Party" (SS 62723). Some of the other class artists in this stereo series include **Andre Kostelanetz**, **Joe Harnell** and **Charlie Byrd**. Others will be issued at the rate of four every month, starting in February.

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

ROGER BENNETT, a part-time clarinetist from Germany, gets a good one going on "Memories" (Polydor 56724) — quite stylish. And piano-styling from **WINIFRED ATWELL**, on the movie theme "Games That Lovers Play" (CBS 20201). A very attractive melody. **SCOTT TAYLOR**, on "I Can't Get You Out Of My Head" (Polydor 56991), starts rather squarely but builds very well indeed — quite dramatic. **CHAPTER FIVE** are in fact eight musical-singers and "Anything You Can Do" (CBS 20239) demonstrates the massive fullness of their sounds — they include sax and trumpet — and it's commended. An LP track "No More Pain" (King KG 1041) shows off the dynamic vocal attributes of **SAM AND DAVE** and this one deserves a spin. **KENNY PRICE**, with "Walking On New Grass" (Stateside SS 553), is fast, with violin backing, and an oboe and chorus. "Big Country", a theme from "They're A Weird Mob", is an optimistic sort of ballad as served up by **JOHNNY ASHCROFT** (Columbia DB 8047).

rapid reviews

LUIS AGUILE (HMV Pop 1561), with fabelito bits "in pieces". Welcome new voice: that of **MISS TONI DALY** on "Like The Big Man Said" (Columbia DB 8043), and the lyrics are worth hearing. **Folksey-Country** voice: from **GUY CARAWAN** on "Ain't You Got A Right" (Columbia DB 8045), a rather charming wee song. **DALE BROOKS**, another new girl, sings "I Wanna Be Your Girl" (Stateside SS 553) well enough but it's a bit dated. **ART FREEMAN**'s "Slipping Around" (Atlantic 58053) is a specialist wildlife, full of yells. Very lively group sounds: from the **FLEUR-DE-LYS** (Polydor 56124) and "Mud In Your Eye" — could click.



EDDY ARNOLD



DAVID McCALLUM



DAVE BERRY



GENE PITNEY (RM Pic)

THIS WEEK'S BIGGIES

EDDY ARNOLD: Somebody Like Me: Taking Chances (RCA Victor 1532). One of the catchiest of numbers — with Eddy swaying along gently to a piano-dominated beat. Right away from his gloomy mood and should be a big hit. Most listenable. Flip is slower, moodier and nowhere near such a good song.

TOP FIFTY TIP

THE MAMA'S AND THE PAPA'S: Look Through My Window: Once Was A Time I Thought (RCA Victor 1531). A thoroughly charming and cleverly recorded mid-tempo ballad, full of interesting lyrical phrases and aided by a super-smooth string backing most of the way. Must be a sizeable hit for the polish and enthusiasm of the two boys and two girls. Flip rather faster and more urgent. Clever phrasing.

TOP FIFTY TIP

DAVID McCALLUM: The House On Breckenridge Lane: In The Garden Under The Tree (Capitol CL 15474). Put out with two "A" sides, this could comfortably make the charts what with the man from UNCLE being back on TV. "House" has him singing within limits, rather pleasantly. "Garden" is more spoken — an Adam and Eve recollection.

TOP FIFTY TIP

TOM JONES: Green, Green Grass Of Home: Promise Her Anything (Decca F 25311). Less powerful, vocally, than Tom's usual, but a splendid and sentimental song about the lad going home to meet up again with his family and friends. Rather slow-moving, effective, and with a fine musical backing from Les Reed. Flip is more violent, a Bacharach-David song from the same-name movie.

TOP FIFTY TIP

DAVE BERRY: Picture Me Gone: Ann (Decca F 12513). Change of heart and tempo from the maudlin "Mama" — a fine performance by Dave over a backing chorus. He remains one of the most distinctive of stylists. And the lyrics are fine. Flip: a gentle ballad, sort of hymn to a girl.

TOP FIFTY TIP

VINCE HILL: Invisible Tears: Don't Count On Me (Columbia DB 8042). A simple song, sung along style, with piano. This is how Vince has succeeded strongest in the past and this gentle ripper should sell well from now to Christmas. Nothing ambitious, just professional song-selling. Flip is a fast-paced rather unusual-sounding beat-ballad.

TOP FIFTY TIP

GERRY AND THE PACEMAKERS: Girl On A Swing: Fool To Myself (Columbia DB 8044). A very good song, teen-slanted, and already a sizeable hit in the States. Gerry has lost ground here recently but this is a very good performance, solid with distinctive sounds, and full orchestral backing. If not a smash, it'll at least restore him to the FIFTY. Flip is bouncy, self-penned, and not so stylish.

TOP FIFTY TIP

GENE PITNEY: Just One Smile: The Boss's Daughter (Stateside SS 558). Startling ever-so-gently, with just piano and rhythm. Gene soon hits his usual dramatic form. It's a fine Randy Newman song and the performance is in the top bracket. Orchestral swelling as Gene sings with the utmost emotion at slowish tempo. Very good. Faster-paced flip, with another good set of lyrics.

TOP FIFTY TIP

RODGE MARTIN: When She Touches Me (Nothing Else Matters): Lovin' Machine (Polydor 55723). Touches of the old scintiness in this outside tip for the FIFTY. A good sound, good performance, and it gets pretty wild later on. Nice bridge passages from guitar. Fairly reminiscent melody line. Watch this one — must do well given the plus. Flip is also lively.

TOP FIFTY TIP

THE MASTER SINGERS: Weather Forecast: Roadlore (Parlophone R 5523). As they did with the "Highway Code", and got into the FIFTY with it, so the singing group tackle, chorale-style, the old phrases we hear every day. Obviously a novelty but well done — and we reckon the gimmick will last out at least this time.

TOP FIFTY TIP

OLIVER BONE (a sag name!) handles the Floyd-Cropper song "Knock On Wood" (Parlophone R 5527) with a sort of violent determination, blusely too. Straightforward vocal duo **REN AND ALAN HAYNES** move uneventfully through "The House With The Spire" (Waverly SLP 540). **Pity DANNY WILLIAMS** does a more recent novelty nowadays — his "Rain (Falling From The Skies)" (HMV Pop 1546) is full of style and good musicianship. Dance-ball favourites the **DAVID DAVANI FOUR** get their usual excitement going, with organ on "One Track Mind" (Parlophone R 5525), quite a builder of a number. Novelty foreign language piece: "Juanta Banana" —

WAYNE NEWTON: Games That Lovers Play: Half A World Away (Capitol CL 15476). Boy selected for the Royal Variety Performance — must break here soon. High-pitched, young-boy voice, and a powerful ballad.

★ ★ ★ ★

DEAN PARRISH: Turn On Your Love Light: Determination (Stateside SS 550). A very up-tempo heater, the old Bobby Bland song, with drums and brass and a positively ferocious attempt to build the excitement. Worth hearing.

★ ★ ★ ★

CLINTON FOLD: Dandy: Why Don't Women Like Me (Pye Piccadilly 55342). A very good Ray Davies song, sung with enormous professionalism at brisk pace. Fine old flip, too.

★ ★ ★ ★

GARY LEWIS and **THE PLAYBOYS**: Paint Me A Picture: Looking For The Stars (Liberty 55384). Distinctive enough, in a jerky commercial way, but Gary just has no luck here.

★ ★ ★ ★

FREDDIE and **THE DREAMERS**: Turn Around: In a Funky Commercial Way (Columbia DB 8033). Softly sung, rather pensive, and absolutely straight. Freddie always threatens the charts — and this is a good lullaby-ballad.

★ ★ ★ ★

SAM THE SHAM and **THE PHAROONS**: The Hair On My Chinny Chin Chin: The Out Crowd (MGM 1236). A fine novelty, big Stateside, but just missing a "tip" here. Curious off-key delivery and amusingly done. Listenable.

★ ★ ★ ★

THE BEACH BOYS' TRIPLE

NEW EP

THE BEACH BOYS
GOD ONLY KNOWS

NEW LP

BEST OF THE BEACH BOYS

SURFIN' U.S.A.
LITTLE DEUCE COULD TAKE MY FUN
I GET AROUND ALL SUMMER LONG
DO YOU WANNA DANCE
SLOOP JOHN B. GOD ONLY KNOWS
HELP ME RHONDA CALIFORNIA GIRLS
BARBARA ANN YOU'RE SO GOOD TO ME

God Only Knows Here Today
Sloop John B.
Wouldn't it be Nice?
Capitol EAP6-2458 ©

NEW SINGLE

Good Vibrations
Capitol CL15475

The Beach Boys Pet Sounds
Capitol ST2458 © T2458 ©

Summer Days (and Summer Nights)
Capitol ST2354 © T2354 ©

BEACH BOYS' PARTY!
Capitol ST2398 © T2398 ©

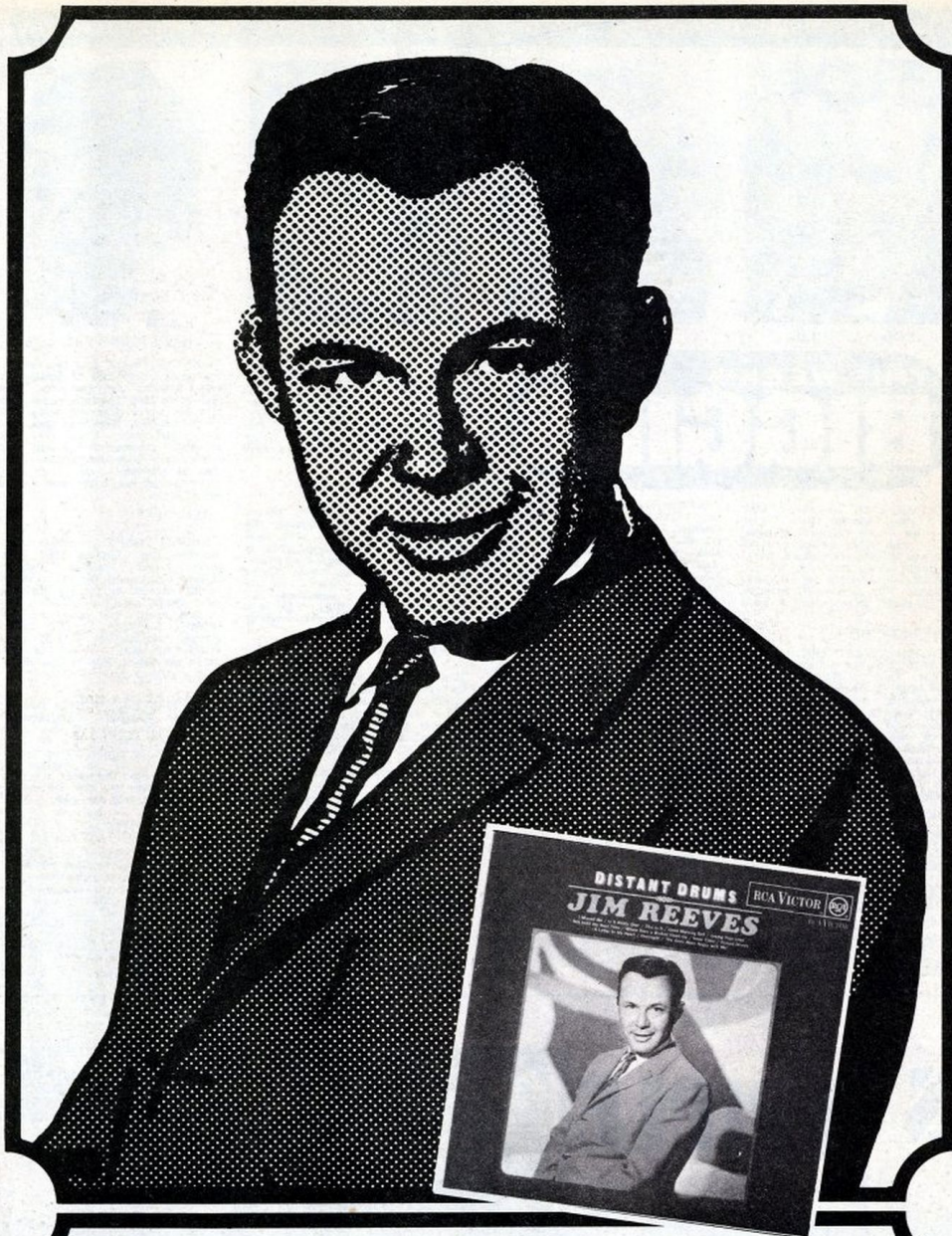
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sorry...but
tony's column
 is temporarily absent
BACK NEXT WEEK!

new albums reviewed by Norman
 Jopling and Peter Jones new albu

THE RIGHTEOUS BROTHERS "Go Ahead & Cry; Go Ahead & Cry; Something You Got; I Believe; Save The Last Dance For Me; I've Got The Beat; Let It Be Me; What Now My Love; Sweet Lee; Drown In My Own Tears; Big Time Ben; Island In The Sun; Things Didn't Go Your Way (Verve VLP 9149).

THE Spector influence, so heavily present on "Soul & Inspiration" has finally faded on this LP, as contact with Phil lessened. Although much of the material on this album is merely ersatz soul, they manage surprisingly to inject flavour into the most unlikely tracks. "I've Got The Beat" is corny but effective, and their "I Believe" is OK. This LP isn't their best, but from the group that made "You've Lost That Lovin' Feelin'", anything is forgivable.

★ ★ ★

RAY CHARLES "Ray's Moods" (HMV CLP 3574).

ALTHOUGH Ray Charles doesn't need to prove his musical versatility, he seems to have recorded this album with that intention. There's even a hark-back to the "What'd I Say" days in the shape of the R & B code "What-cha Doing In There" which features those shrilly distinctive Realets. Country, swing, blues, it's all here. Plus some of that soulful vocal for which Ray is still one of the greatest exponents in the world.

★ ★ ★

DAVID McCALLUM "Music—A Bit More Of Me" (Capitol T 2498).

IT'S hard to know how to take these McCallum LP's. Musically they are pleasant orchestration and arrangements of popular tunes with no particular recommendation other than as background music. However the David McCallum image, all intense and moodily tasty must be the big selling factor. But still, at least the music is far better than several beat groups who sell with the same image.

★ ★ ★

NAT KING COLE "The Great Songs"—An Affair To Remember; You're My Thrill; Fascination; Farewell To Arms; I Wish I Knew; For The Want Of A Kiss; There's A Goldmine In The Sky; Happy New Year; Be Still My Heart; Around The World; I Had The Craziest Dream (Capitol T 2538).

SEVERN previously unreleased LP-backings are by Nelson Riddle and Gordon Jenkins. Smoky-voiced Nat sounds great, and although there may not be too many more LP's to come, you can make the most of ones like this.

★ ★ ★ ★

THE HOLLYRIDGE STRINGS "The New Beatles Songbook"—The Night Before; Yesterday; Ticket To Ride; Norwegian Wood; Michelle; Help; Day Tripper; Nowhere Man; And I Love Her; Girl; We Can Work It Out (Capitol T 2429).

SOME more imaginative arrangements of new and a couple of older Beatle songs. The arrangements are by Stu Phillips, who also conducts the orchestra and this is a pleasant easy-on-the-ear LP, which won't be bough, in all likelihood by anyone who already has the Beatles records. More likely by those who like the tunes but not the Beatles voices.

★ ★ ★

LONG JOHN BALDRY "Looking At Long John" (United Artists ULP 1146).

JOHN BALDRY puts his own mellow tones to a selection of popular tunes, most of which are blues tinged. He makes a good job of them and this is quite an enjoyable LP, but one feels that with original or lesser-known material, he would do better. Recording well-known pop songs invites comparison and often people prefer the version they heard first, for no other reason than that.

★ ★ ★ ★

rapid reviews

HUGH X. LEWIS is more pop-styled than most country singers, but there are some gentle cowboy songs on "The Hush X. Lewis Album" on London HAR 8293. His voice is deep and mellow, clear and very listenable. All round and if you don't want to hear any vocals at all, but you DO like the tunes, then try "The Pops Go Country" from **ARTHUR FIEDLERS, THE BOSTON POPS**, and **CHET ATKINS**, who adds that touch of real authenticity. On RCA Victor RD 7805. For C & W fans who like the girl singers, then there's a new LP by **KITTY WELLS** called "Country All The Way" on Brunswick LAT 8659. No need to say much, except that the song selection is excellent. More on the folk kick is **GLEN CAMPBELL** with his "Swinging Twelve String", an instrumental album with Glen's prowess as a guitarist coming through strongly. That's on London HAF 8291, and a harpsichord helps things along. Finally there's **THE LUDLOWS**, one of Ireland's top teams with their gentle album "The Wind And The Sea", which is a refreshingly tuneful disc with loads of deep appeal. On Pye NPL 18150.

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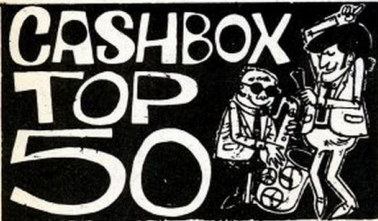
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RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 LAST TRAIN TO CLARKSVILLE*
1 (6) Monkees (Colgems)
- 2 WALK AWAY RENEE*
3 (6) Left Banke (Smash)
- 3 POOR SIDE OF TOWN
4 (6) Johnny Rivers (Imperial)
- 4 HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW*
4 (5) Rolling Stones (London)
- 5 NINETY SIX TEARS*
2 (9) ? (Question Mark) and the Mysterians (Cameo)
- 6 REACH OUT I'LL BE THERE*
5 (9) Four Tops (Motown)
- 7 HOORAY FOR HAZEL
18 (6) Tommy Roe (ABC)
- 8 DANDY
5 (5) Herman's Hermits (MGM)
- 9 CHERRY CHERRY*
13 (6) Neil Diamond (Rane)
- 10 GOOD VIBRATIONS*
23 (2) Beach Boys (Capitol)
- 11 RAIN ON THE ROOF*
15 (3) Lovin' Spoonful (Kama Sutra)
- 12 SEE SEE RIDER*
12 (7) Eric Burdon and the Animals (MGM)
- 13 WHAT BECOMES OF THE BROKEN HEARTED*
19 (9) Jimmy Ruffin (Soul)
- 14 GO AWAY LITTLE GIRL
18 (4) Happenings (B.T. Puppy)
- 15 DEVIL WITH A BLUE DRESS ON + GOLLY MISS MULLY*
24 (6) Mitch Ryder and the Detroit Wheels (New Voice)
- 16 WINCHESTER CATHEDRAL*
8 (3) New Vaudeville Band (Fontana)
- 17 THE GREAT AIRPLANE STRIKE
19 (4) Paul Revere and the Raiders (Columbia)
- 18 PAINT ME A PICTURE*
26 (4) Gary Lewis (Liberty)
- 19 BORN FREE
25 (4) Roger Williams (Kapp)
- 20 LOOK THROUGH MY WINDOW
27 (3) Mamas and Papas (Dunhill)
- 21 LOVE IS A HURTIN' THING*
21 (5) Lou Rawls (Capitol)
- 22 I'M YOUR PUPPET*
29 (3) James and Bobby Purify (Bell)
- 23 THE HAIR ON MY CHINNY-CHIN-CHIN*
29 (5) Sam the Sham and the Pharaohs (MGM)
- 24 YOU KEEP ME HANGIN' ON
38 (2) Supremes (Motown)
- 25 PSYCHOTIC REACTION*
7 (7) Count Five (Double Shot)
- 26 I JUST DON'T KNOW WHAT TO DO WITH MYSELF
26 (6) Dionne Warwick (Scepter)
- 27 B-A-B-Y*
16 (6) Carla Thomas (Stax)
- 28 CHERISH*
11 (18) Association (Valiant)
- 29 LITTLE MAN*
17 (5) Sonny and Cher (A&M)
- 30 IF I WERE A CARPENTER*
14 (5) Bobby Darin (Atlantic)
- 31 I'VE GOT YOU UNDER MY SKIN*
22 (5) Four Seasons (Phillips)
- 32 COMING ON STRONG*
45 (2) Brenda Lee (Decca)
- 33 SPINOUT*
25 (4) Elvis Presley (RCA)
- 34 AIN'T GONNA LIE
37 (3) Keth Mercurry (Mercury)
- 35 ALL I SEE IS YOU*
28 (6) Dusty Springfield (Philips)
- 36 BLACK IS BLACK*
21 (10) Les Bravos (London)
- 37 BUT IT'S ALRIGHT
37 (2) J. J. Jackson (Cala)
- 38 FA-FA-FA-FA (SAD SONG)
46 (3) Otis Redding (Volt)
- 39 I CAN'T CONTROL MYSELF*
39 (3) Trozels (Fontana/Alco)
- 40 A SATISFIED MIND*
42 (3) Bobby Hebb (Phillips)
- 41 ALL THAT I AM*
18 (4) Bobby Darin (Atlantic)
- 42 MR. SPACEMAN*
34 (5) Byrds (Columbia)
- 43 SOMEBODY LIKE ME
46 (2) Eddy Arnold (RCA)
- 44 SECRET LOVE*
49 (2) Billy Stewart (Chess)
- 45 LADY GODIVA*
18 (4) Peter and Gordon (Capitol)
- 46 STOP STOP STOP*
12 (3) Hollies (Imperial)
- 47 DON'T BE A DROP-OUT
11 (1) James Brown (King)
- 48 WHO AM I*
11 (1) Petula Clark (Warner Bros.)
- 49 IT TEARS ME UP
38 (2) Percy Sledge (Atlantic)
- 50 I CAN MAKE IT WITH YOU*
48 (5) Pozo Seco Singers (Columbia)

*Double asterisk denotes record released in Britain.

BUBBLING UNDER

Almost Persuaded No. 2—Ben Colder (MGM)
Nineteen Days—Dave Clark Five (Epic)
I'm Ready For Love—Martha and The Vandellas (Gordy)
Nobody's Baby Again—Dean Martin (Reprise)
Don't Answer The Door—B.B. King (ABC)
On This Side Of Goodbye—Righteous Bros. (Verve)
Louie Louie—Sandpipers (A & M)
Time After Time—Chris Montez (A & M)
Whispers—Jackie Wilson (Brunswick)
I'm The One You Need—Miracles (Tamla)

TOP L.P.'s

- 1 SOUND OF MUSIC
1 Soundtrack (RCA)
- 2 REVOLVER
2 Beatles (Parlophone)
- 3 PET SOUNDS
3 Beach Boys (Capitol)
- 4 GOLDEN HITS
15 Dusty Springfield (Philips)
- 5 GOING PLACES
4 Herb Alpert (Pye)
- 6 WELL RESPECTED KINKS
5 Kinks (Marble Arch)
- 7 PORTRAIT
6 Walker Bros. (Fontana)
- 8 AUTUMN '66
8 Spencer Davis Group (Fontana)
- 9 SOUND VENTURE
12 George Fama (Columbia)
- 10 SINATRA AT THE SANDS
7 Frank Sinatra (septris)
- 11 MANN MADE HITS
11 Manfred Mann (HMV)
- 12 BLONDE ON BLONDE
9 Bob Dylan (CBS)
- 13 STARS CHARITY FANTASIA
15 Various Artists (Save Children Fund)
- 14 DISTANT DRUMS
2 Walker Bros. (RCA)
- 15 MOONLIGHT AND ROSES
13 Jim Reeves (RCA)
- 16 BLUESBREAKERS
14 John Mayall and Eric Clapton (Decca)
- 17 FROM NOWHERE
14 The Trozels (Fontana)
- 18 BEST OF JIM REEVES
24 Jim Reeves (RCA)
- 19 GOOD 'N' COUNTRY
23 Jim Reeves (RCA)
- 20 THE CLASSIC ROY ORBISON
13 Ray Orbison (London)
- 21 SUMMER DAYS
17 Beach Boys (Capitol)
- 22 AS IS
26 Manfred Mann (Fontana)
- 23 STRANGERS IN THE NIGHT
18 Bert Kaempfert (Polydor)
- 24 BACHELORS' GIRLS
— Bachelors (Decca)
- 25 MIDNIGHT SOUL
— Various Artists (Atlantic)
- 26 WHIPPED CREAM
21 Herb Alpert (Pye)
- 27 DOCTOR ZHIVAGO
19 Soundtrack (MGM)
- 28 DRIVIN' YOU WILD
25 Cliff Bennett (Music For Pleasure)
- 29 FACE TO FACE
— Kinks (Pye)
- 30 ZOOT
— Zoot Money (Columbia)

TOP E.P.'s

- 1 BEACH BOYS HITS
1 Beach Boys (Capitol)
- 2 HITS FROM THE SEEKERS
3 The Seekers (Columbia)
- 3 I NEED YOU
2 Walker Brothers (Phillips)
- 4 ASWAS
5 Manfred Mann (HMV)
- 5 FOUR TOPS
5 Four Tops (Tamla Motown)
- 6 MR. TAMBOURINE MAN
4 Bob Dylan (CBS)
- 7 WITH GOD ON OUR SIDE
7 Joan Baez (Fontana)
- 8 NOWHERE MAN
9 Beatles (Parlophone)
- 9 CILLA'S HITS
— Cilla Black (Parlophone)
- 10 HOLD ON!
6 Herman's Hermits (Columbia)

5 YEARS AGO

- 1 HIS LATEST FLAME
1 Elvis Presley (Atlantic)
- 2 WALKIN' BACK TO HAPPINESS
2 Helen Shapiro
- 3 TAKE GOOD CARE OF MY BABY
4 Bobby Vee
- 4 BIG BAD JOHN
5 Jimmy Dean
- 5 WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART
3 Cliff Richard
- 6 THE TIME HAS COME
8 Adam Faith
- 7 TAKE FIVE
4 Dave Brubeck
- 8 HIT THE ROAD JACK
7 Ray Charles
- 9 MOON RIVER
19 Danny Williams
- 10 TOWER OF STRENGTH
12 John Leyton
- 11 LET'S GET TOGETHER
13 Hayley Mills
- 12 THE SAVAGE
— The Shadows
- 13 WILD WIND
2 John Leyton
- 14 MIDNIGHT IN MOSCOW
— Kenny Ball
- 15 BLESS YOU
16 Alex Harvey
- 16 MEXICALI ROSE
16 Cliff Deaver
- 17 YOU'LL ANSWER TO ME
11 Clio Laine
- 18 LAURE LUCIE
18 Lurici Johnson
- 19 MARRIED
— Brook Brothers
- 20 RUNAROUND SUE
20 Dion



NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 REACH OUT I'LL BE THERE
1 (4) Four Tops (Tamla Motown)
- 2 STOP STOP STOP
4 (4) Hollies (Parlophone)
- 3 I CAN'T CONTROL MYSELF
2 (6) The Trozels (Pase One)
- 4 DISTANT DRUMS
3 (15) Jim Reeves (RCA Victor)
- 5 WINCHESTER CATHEDRAL
8 (3) New Vaudeville Band (Fontana)
- 6 HIGH TIME
15 (5) Paul Jones (HMV)
- 7 NO MILK TODAY
9 (4) Herman's Hermits (Columbia)
- 8 GUANTANAMERA
7 (8) Sandpipers (Pye)
- 9 BEND IT
6 (8) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 10 TIME DRAGS BY
13 (4) CMB Richard (Columbia)
- 11 SEMI-DETACHED SUBURBAN MR. JAMES
3 (2) Manfred Mann (Fontana)
- 12 I'VE GOT YOU UNDER MY SKIN
14 (4) The Four Seasons (Phillips)
- 13 IF I WERE A CARPENTER
18 (4) Bobby Darin (Atlantic)
- 14 A POOL AM I
23 (2) Cilla Black (Parlophone)
- 15 GOOD VIBRATIONS
— (1) Beach Boys (Capitol)
- 16 I'M A BOY
6 (18) The Who (Reaction)
- 17 ALL I SEE IS YOU
11 (6) Dusty Springfield (Philips)
- 18 ALL THAT I AM
22 (4) Elvis Presley (RCA)
- 19 HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW
10 (6) The Rolling Stones (Decca)
- 20 YOU CAN'T HURRY LOVE
12 (9) Supremes (Tamla)
- 21 TOO SOON TO KNOW
20 (12) Roy Orbison (London)
- 22 BEAUTY IS ONLY SKIN DEEP
21 (5) Temptations (Tamla Motown)
- 23 LADY GODIVA
17 (7) Peter and Gordon (Columbia)
- 24 WALK WITH ME
16 (9) Seekers (Columbia)
- 25 HOLY COW
41 (2) Lee Dorsey (Stateside)
- 26 GIMME SOME LOVING
— (1) Spencer Davis (Fontana)
- 27 HELP ME GIRL
24 (3) Eric Burdon (Decca)
- 28 I LOVE MY DOG
28 (3) Cat Stevens (Decca)
- 29 SOMEWHERE MY LOVE
26 (2) Mike Sammes Singers (HMV)
- 30 SUNNY
19 (7) George Fama (Columbia)
- 31 BORN A WOMAN
25 (8) Sandy Posey (MGM)
- 32 A LOVE LIKE YOURS
28 (2) Ike and Tina Turner (London)
- 33 LITTLE MAN
24 (9) Sonny & Cher (Atlantic)
- 34 RIDE ON BABY
28 (2) David Garfield (Immediate)
- 35 WRAPPING PAPER
34 (3) The Cream (Reaction)
- 36 DEAR MRS. APFLEBEE
25 (2) David Garrow (Piccadilly)
- 37 ANOTHER TEAR FALLS
26 (7) Walker Bros. (Phillips)
- 38 PAINTER MAN
— (1) Creation (MGM)
- 39 FRIDAY ON MY MIND
48 (2) Easybeats (United Artists)
- 40 I DON'T CARE
27 (8) Les Bravos (Decca)
- 41 IT'S LOVE
45 (2) Ken Dodd (Columbia)
- 42 YELLOW SUBMARINE/
ELEANOR RIGBY
25 (12) Beatles (Parlophone)
- 43 WHAT BECOMES OF THE BROKEN HEARTED
26 (2) Jimmy Ruffin (Tamla Motown)
- 44 IN THE ARMS OF LOVE
35 (7) Andy Williams (CBS)
- 45 HAPPENINGS TEN YEARS TIME AGO
47 (2) The Yardbirds (Columbia)
- 46 SUNNY
31 (9) Bobby Hebb (Phillips)
- 47 WHAT WOULD I BE
— (1) Val Doonican (Decca)
- 48 I CAN'T MAKE IT ALONE
44 (2) P. J. Proby (Liberty)
- 49 THE DREAMS I DREAM
— (1) The Shadows (Columbia)
- 50 MERRY PLOUGHBOY
30 (1) Dermot O'Brien (Envoys)

BUBBLING UNDER

96 Tears—? and The Mysterians (Cameo-Parkway)
Rain On The Roof—Lovin' Spoonful (Kama Sutra)
Look Through My Window—Mamas and Papas (RCA)
Psychotic Reaction—Count Five (Pye)
20 Days—Dave Clark Five (Columbia)
Hey Hey Gotta Light Boy?—Rolf Harris (Columbia)
Green, Green Grass of Home—Tom Jones (Decca)
Come On Strong—Brenda Lee (Brunswick)
White Cliffs of Dover—Righteous Brothers (London)
Marble Breaks, Iron Bends—Peter Fenton (Fontana)

BRITAIN'S TOP R&B SINGLES

- 1 REACH OUT I'LL BE THERE
1 Four Tops (Tamla Motown TMG 579)
- 2 BEAUTY IS ONLY SKIN DEEP
2 Temptations (Tamla Motown 578)
- 2 A LOVE LIKE YOURS
6 Ike and Tina Turner (London HL 10683)
- 4 HOLY COW
12 Lee Dorsey (Stateside SS 523)
- 5 IN THE MIDNIGHT HOUR
5 Little Mac and the BOSS Sounds (Atlantic 58481)
- 6 YOU CAN'T HURRY LOVE
3 Supremes (Tamla Motown 575)
- 7 THE PHILLY FREEZE
4 Alvin Cash and the Realsters (President PT 115)
- 8 I SAID I WASN'T GONNA TELL NOBODY
7 Sam and Dave (Atlantic 58482)
- 9 POURING WATER ON A DROWNING MAN
16 James Carr (Stateside SS 545)
- 10 MERCY
— Willie Mitchell (London HL 10685)
- 11 MY SWEET POTATO
— Booker T and the M.G.'s (Atlantic 58494)
- 12 I'M YOUR PUPPET
15 James and Bobby Purify
- 13 WHAT BECOMES OF THE BROKEN HEARTED
6 Jimmy Ruffin (Tamla Motown 577)
- 14 SOCK IT TO 'EM J.B.
16 Rex Garvin (Atlantic 58478)
- 15 SUNNY
10 Bobby Hebb (Phillips 1503)
- 16 SECRET LOVE
— Billy Stewart (Chess CES 3045)
- 17 THAT'S ENOUGH
5 Roscoe Robinson (Pye International 23385)
- 18 MY BABY
17 Garnet Mimms (United Artists 1153)
- 19 OPEN THE DOOR TO YOUR HEART
11 Darrell Banks (Stateside SS 538)
- 20 KNOCK ON WOOD
— Eddie Floyd (Atlantic 58491)

BRITAIN'S TOP R & B ALBUMS

- 1 RIVER DEEP—
MOUNTAIN HIGH
1 Ike and Tina Turner (London HAV 828)
- 2 MIDNIGHT SOUL
2 Various Artists (Atlantic 58792)
- 3 GETTING READY
4 Temptation (Tamla Motown TML 11055)
- 4 UPTIGHT
5 Stevie Wonder (Tamla Motown TML 11056)
- 5 WARM AND SOULFUL
8 Garnet Mimms (United Artists ULP 1145)
- 6 LOU RAWLS—LIVE
3 Lou Rawls (Capitol 2459)
- 7 THIS OLD HEART OF MINE
15 Isley Brothers (Tamla Motown TML 11054)
- 8 RIDE YOUR PONY/
GET OUT OF MY LIFE WOMAN
7 Lee Dorsey (Stateside 10177)
- 9 MOODS OF MARVIN GAYE
— Marvin Gaye (Tamla Motown TML 11053)
- 10 I HEAR A SYMPHONY
6 Supremes (Tamla Motown TML 11028)

THE BIG HITS

TROY WHITE

I'LL NEVER KNOW

56 110

JAMES EAST

AND HIS ORCHESTRA

GAMES THAT LOVERS PLAY

56 524

THE YOUNG RASCALS

COME ON UP

584 050

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DUSTY SPRINGFIELD



LENNON and McCartney writing the score for the Boulting Brothers comedy "All In Good Time" from Bill Naughton's play . . . Dave Berry's "Picture Me Gone" a U.S. hit for Evie Sands a couple of months ago . . . Steve Darbyshire's "Trains" was originally written by him as a poem . . . April Stephens and Nino Tempo's "All Strung Out" very reminiscent of the Ronettes earlier hits . . . D.J.'s and others please note—the Four Tops smash does not have the word "and" in its title—any more than the Stones latest had the word "ever" . . . the Fingers about as psychodelic as Ken Dodd . . . is Trini really an abbreviation of Trinidad?

Italian magazine Discografia Internazionale runs a top hundred Italian chart . . . Beatle fact: since it all began four years ago, the Beatles have notched up fifteen B.M. Top Fifty entries to amass a grand total of 7,645 points—almost a thousand more than closest rival Cliff Richard . . . Dave Brubeck's tour of Britain will be his seventh here . . . the only stars who have appeared three times at "The Talk Of The Town" are Gartha Hill, Shirley Bassey, Max Bygraves, the late Sophie Tucker and now Frankie Vaughan . . . after thirteen years with Vee Jay, Jimmy Reed moves to ABC records . . . Lee Dorsey's "Holy Cow" selling like a smash in Bristol . . . isn't Manowari a bit late in the "Somewhere My Love" stakes?

Beatles "Day Tripper" their only song to be recorded by R & B stars and to become an R & B hit—J.J. Barnes and the Vontastics have both had hits with it . . . on his newie Tommy Roe sounds like Herman . . . Tippi Hedren of 'The Birds' and 'Marnie' fame competes with Jody Miller on "If You Were A Carpenter" . . . Lovin' Spoonful "Rain On The Roof" could be the subject of legal action by Ann Ronell who wrote a song of the same title 20 years ago . . . animated short cartoons being made of the Tijuana Brass — first titles will be "Spanish Flea" and "Tijuana Taxi" . . . Marty Robbins song "Ain't It Right" being banned in America because it is alleged the lyrics link civil rights workers with communism . . . Roger Eastby knocked out with Guy Darrell's poll success . . . although Napoleon XIV appeared on two dates in one evening (Warrington and Northwich) there were less than fifty people in the combined audience total . . . Q: what is run down, counted out and never gets off the ground?

Graham Gouldman wrote Wayne Fontana's new single . . . According to a Redifusion handout, the Cream are session men . . . Gary Farr and the T-Bones now with Rik Gunnell . . . among the celebrities at the Cromwellian for the Bend finals and demonstration by Patrick Kerr and Tomorrow's People: Chris Farlowe, Frank Allen, Twinkle, Adrienne Posta, Brian Poole, Dakota Mick Green, Karol Keyes, Peter Fenton, Mike Quinn and Boz . . . something of the Stevie Win-wood's about Lee Dorsey's newie . . . how long before Manfred Mann catches Paul Jones in the chart? . . . three "urgent" messages from Keith Goodwin resulted in "can you do a bit on Brian Auger?" . . . Radio City deejay Adrian Love is the son of noted composer-arranger Geoff Love . . . P. J. Proby's hit produced by Jack Nitzsche . . . on his new LP, Billy Preston sounds like the man at the Leicester Square Odéon . . . Viv Prince says he'll take on the winner of the Fallo-Millicent Martin bout any afternoon in the A and R Club.

Reg Presley wrote the Truth's newie . . . sensational quote attributed to Dave Davies in Kink magazine . . . Hollies latest getting more pirate blues than any record for a long time . . . Adrienne Posta has gone blonde . . . Elvis Presley's "California Holiday" LP and Jim Reeves' "A Christmas Card From Jim" EP issued on November 11 . . . Ray Tullyday says Haykey Mills' "Let's Get Together" was the first freak out record . . . Cream like the new Dave Clark record . . . now would be a good time for P. J. Proby to return to England . . . Gerry wrote the "B" side of his latest disc . . . staggering poll success for She Trinity . . . strange choice of supporting bill for Beach Boys concerts . . . Frank Zappa of the Mothers Of Invention says the group doesn't play psychodelic music . . . Norrie Paramor has been appointed controller of International Music Publishing and manager of International Popular A and R Policy and Development at EMI . . . Beach Boys' "Wendy" was recorded two years ago.



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