

Record Mirror

No. 297 Every Thursday. Week ending Nov. 19, 1966 Largest selling colour pop weekly newspaper 6d.



THE BEACH BOYS

IT'S HERE! LONG JOHN BALDRY

CUCKOO

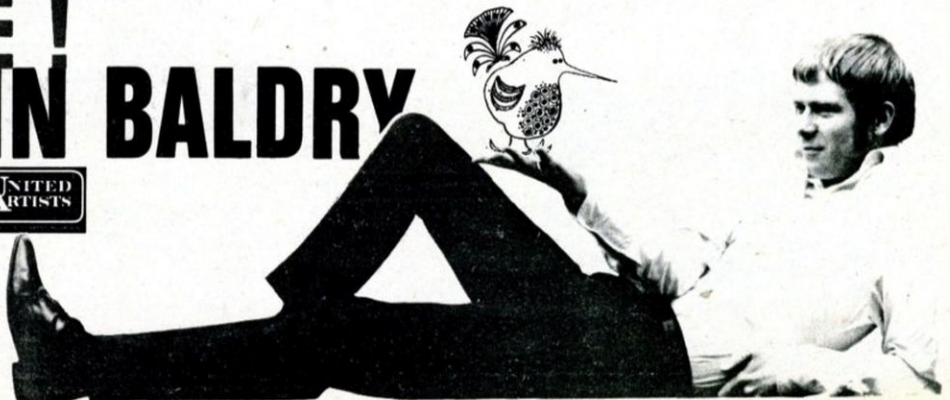


UNITED ARTISTS UPT158

and have you got his new LP?

LOOKING AT LONG JOHN

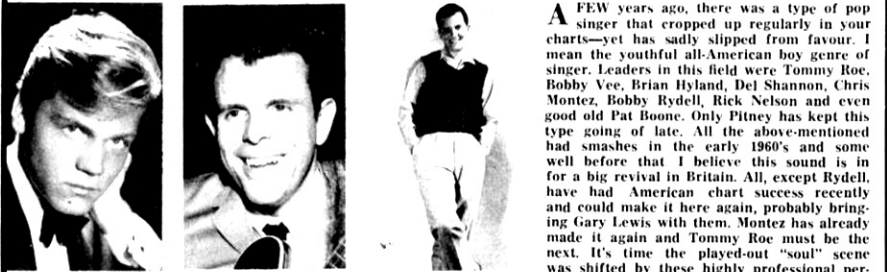
SULP 1146 ©
ULP 1146 ©



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



Is this the comeback of the All-American boy?



This is our All-American pin-up section. Up top, left to right, there's Tommy Roe and Gene Pitney before they adopted their college-boy hair-do's, & a more recent pic of Rick (or Ricky, as he was then) Nelson. Then, there's Bobby Vee with his pre-Beatle hair style (he changed it when he did "She's Sorry"), and a very early pic of Bobby Rydell, taken during his "Wild One" days. Down below there's Brian Hyland who still looks the same, and Del Shannon who also changed his hair style. Finally, the oldest picture we could find of Pat Boone, taken about ten years ago. See lead letter for our excuse for using all these pics.

A FEW years ago, there was a type of pop singer that cropped up regularly in your charts—yet has sadly slipped from favour. I mean the youthful all-American boy genre of singer. Leaders in this field were Tommy Roe, Bobby Vee, Brian Hyland, Del Shannon, Chris Montez, Bobby Rydell, Rick Nelson and even good old Pat Boone. Only Pitney has kept this type going at late. All the above-mentioned had smashes in the early 1960's and some well before that I believe this sound is in for a big revival in Britain. All, except Rydell, have had American chart success recently and could make it here again, probably bringing Gary Lewis with them. Montez has already made it again and Tommy Roe must be the next. It's time the played-out "soul" scene was shifted by these highly professional performers who have the good sense to stick to simple tunes amid the sub-standard deluge of psychedelic junk. It's too much to expect Fabian and Jimmy Clanton back in the Fifty, but Darin's back and so all is not lost.—Basil Baines, 429 Bexhill Road, St. Leonards-on-Sea, Sussex.

Record Mirror

EVERY THURSDAY
116 Shaftesbury Avenue, London W.1.
Telephones GERard 7942/3/4



CHRIS FARLOWE talks in intimate detail to RM's Bill Harry in this episode of the 'insight' series (RM Pic.).

Farlowe insight

I SHOULD say that what terrifies me the most—it's all this fighting going on that could lead to a Third World War... that's the thing I'm most frightened of, I should think, with Vietnam getting worse and worse every week.

"Racial Prejudice really annoys me... well, specially being in show business... I, personally, was influenced by the coloured people like RAY CHARLES and we're so much influenced by their material... it's a terrible thing that the coloured people should be held down by the white people, specially in show business... artists are artists... there are some white artists who can't even stand the sight of SAMMY DAVIS because he's a coloured man.

"I've never thought about death... it's never crossed my mind... the same with getting old, it's never crossed my mind about getting old. Personally, I haven't got a religion, but I do believe there is a God, I quite believe that... ever since I was a young boy, a little kid, I've never been told to go to church, go to Sunday school or sing hymns... I've never been taught anything about religion... I just think that there's a reason — why is this earth here and why are human beings on it? ... it must have been made by somebody or something.

"I find show business very exciting... I find it very good and I haven't, as yet, found it a Rat Race as some people say it is... I think I've still to find out what people have said about show business... I suppose there's bad in everything. Love is very nice — if you've found it, like myself, I'm engaged to June Whyton... me and her, you know, we click in every way from personality, sense of humour, we really feel for each other... it's really marvellous when there's someone like that to turn to... we want to get married, but we want to leave it as long as possible... she's as ambitious as I am and we want to make a success in our own particular fields of show business before we ever think about marriage.

"I really feel that I have got something to offer people in the future and I believe that my future will be very nice and very bright for me... when you make a hit record you worry about your next record... but I handled properly and there's a lot of people who are doing their best to help me... if anyone has got talent and got a good agent, a good manager and a good publicist I don't see where they can go wrong. I've got no phobias... none whatsoever... I've never been in a plane... I've got my first aeroplane coming in a month and I'm looking forward to it, but also with anxiety... but people like ALAN PRICE, he's said he wouldn't go in a plane if you paid him £1,000 and I wonder why people care like this... so I shall find out. "Hate is like Racial Prejudice — it's a terrible thing... but everyone must have hate in them for something... myself, I really detest people who smoke... I never have smoked... I tried it once and I nearly fell down dead... I found it a most disgusting feeling... I specially hate it in women... I think they should do what they do in Germany — if they find a woman or a girl in the street with a fag in their mouths they fine them on the spot... it's the most unwomanlike thing they can possibly do. "I think as far as fans go they're great... I've never yet been to a gig where I haven't liked the audience or the fans who have come around afterwards. I suppose after a while it could become very tiring after every exciting... The thing about me, I'm the sort of person who, if I see fans coming for autographs I don't like to let them down

BILL HARRY

MATURE CLIFF

ON a recent evening I saw and heard Cliff Richard talking of his Christianity and singing Gospel songs during an Evangelistic Crusade held in Liverpool. It made me realise how Cliff has changed through the years. He is now a serious minded 26 year old who still sets tremendous fun out of life but, unlike others, knows where to draw the line. — Lynne Gros Smith, 22 Queens Drive, Mossley Hill, Liverpool 18, Lancs.

PATHETIC JURY?

COMMENTS of Manfred Mann about 'Juke Box Jury' prompted me to ask how much longer this sad, pathetic programme must go on. Every week we are treated with the usual assortment of middle-aged 'personalities', ignorant of the pop world, and pop stars who chatter for all time the illusion that stars are an almost god-like race. It makes me writhe to see the panelists putting on the engrossed looks as they listen to the first few bars, then giving out with phoney smiles, and describing what they've just heard. You can substitute the true meanings for what they say. 'I like it' means 'I really hated it but I've got to say stuff like this because my own popularity may be at stake'. It's too good for the charts' means 'I think pop singers can't sing and there's some real singing on this record'. 'It sets your feet tapping' means 'Badly produced, the drums come through too loud'. And I start vomiting when I hear 'I hope it'll be a hit really' after the artist has come on from the hot-seat, having been voted a miss. Oh, how long must it survive. — William F. Wilson, 26 Roswall Quadrant, Edinburgh 5.

PALACE PROTEST

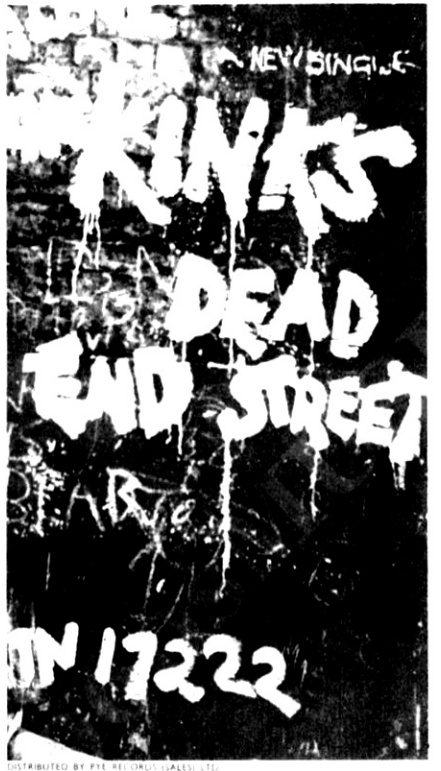
I WAS astonished to read that fans of the Walker Brothers were thinking of picketing Buckingham Palace as a form of protest against the exclusion of their idols from this year's Royal Variety Performance. If every music fan, pop or otherwise, created havoc in this manner simply because a personal favourite

FREAK OUT, MAN!

NOW I've seen everything. American pop promoters, unable to come up with anything original or intelligent, grab hold of the supposedly dying British group sound, add a few coloured lights and chuck about weird words like "Psychedelic" and "Freak-out" and American fans hail it as a new wave in pop music. What a rich load of kumkuck-laden corn this "new wave" is. I once said American fans were "juvenile" and "unprogressive" by their acceptance of this bice, they now appear infantile and "retrograde". — Ron Turnbull, 57 Paisley Drive, Edinburgh 8.

In brief...

- DAVID PITT, C and A Blues Train, 106 Regent Street, London, W.1: About the letter on how Pete Townshend and company treat their gear — they are far from being "three-chord wonders". Though he may not be on a level with people like Clapton, Townshend rates as one of the top lead guitarists. And there are hardly any professional "three-chord" groups in the country now.
- MISS M. SAVAGE, 10 Wellington Square, Doukias, Isle of Man: I was a great fan of Alma Coxan and was very upset by her death. I'd like to hear from any other fan of her fans who may be interested in writing to me. Also to obtain any cutlines, photos, books about her — I'll pay.
- GEOFF KIFF, 1 Kenworth Close, Waltham Cross, Herts: Surely there could be more LP's and EP's by Dusty. In three years, there have been only three new LP's, and four EP's, one in French. Sample songs from her TV shows: 'Chained to a Memory', 'The Real Thing', 'Bring Him Back', 'Shake' and 'Stop Her On Sight'.
- ALAN FEWSDALE, 219 Highlands Road, Fareham, Hants: People keep "pinning" for Eddie Cochran, Duane Eddy, etc. Why not realise that those who have taken their places are just as good and often better — Clapton, Burdon, the Who.
- SUE MCGOWAN, 20 Newstead Road, Liverpool 8, Lancs: Following the Walker Brothers show at Liverpool Odeon, I lost a new watch. If anybody there found it, please return it, it's important.
- T. L. PICKERING, 4 Charlwood Road, Luton, Beds: For my money, She Trinty are far ahead of any other group, male or female. I'm sure they are fast gaining popularity not only because of their "good looks" but because of their music which is too good to be played down the way it was recently in Record Mirror.
- THE FINGERS, Southend: We'd like to present our congratulations to Ken Dodd on being psychedelic in fact, the first as noted by The Face. Perhaps his favour teeth can be regarded as psychedelic manifestations and his own style as his own interpretation of drux "trips".
- LESLIE GAYLOR, 114 Medina Avenue, Newport, Isle of Man: Thanks to Becca for the November release of the album "Bing In Paris", on Ace Of Hearts. Made up of songs of French origin, with English lyrics, it includes the "Kink's", bits like "Autumn Leaves", "At Last", "Last Domino" and "Symphony". A nice album.
- MARIA LUISA DAVIES, 11 Kenilworth Road, Liverpool 23: I have 60's Elvis recordings, including different versions of songs like "I'm Yours", "Lover Doll", "Don't Leave Me Now", "It Hurts Me", "Ask Me", "Blue Suede Shoes".
- WILLIAM HOOPER, 14 Grosvenor Place South, Cheltenham, Gloucestershire: Seems a strong battle between Cliff Richard and Tom Jones for the top British male singer. Can I organise a poll between the two of them — after all in your poll many people voted for Fury, Marriott, Berry, etc. My poll would be just for the two of them.





THE SMALL FACES — left to right, Steve, Ken, Plonk and Ian. (RM Pic)

'If you're going to take any notice of pop polls, you'd be an idiot,' says Plonk—And he tells why the Faces are giving up ballroom dates . . .

NOW that the results of the RM's pop poll are out and the various private inquests and celebrations are over, it's refreshing—and rather surprising—to find someone who has remained level-headed through it all. Particularly as the someone is Plonk Lane.

The Small Faces' successes in the poll were big enough and certainly numerous enough to dispel any doubts that may have remained about their appeal. To recap: the Faces were voted 4th world male vocal group, 2nd British vocal group (beating the Stones into the bargain) and 8th world instrumental group. Their record of "All Or Nothing" was 2nd best disc.

Steve alone was voted 4th British male vocalist, 9th world male vocalist (tying with Paul McCartney) and 4th best dressed artist.

But in their Pimlico house which they still use as an H.Q., though Steve has moved to Knightsbridge, the sound of champagne corks popping was not to be heard. That came later when their record company held a party to celebrate the victories and launch the new single.

When I asked Plonk what he thought about the poll results, he replied: "It's nice, but the point is if you're going to take any notice of it you'd be an idiot. I can't really see kids taking a lot of notice of it. You won't get any new fans through it, so what's the point? It's irrelevant. It's the way you've got to look at the whole business, else you'll go out of your mind. I think the polls are more for the business."

The mark that success has left on the Faces is plain to see — cuts and bruises, torn clothes and missing gear. All this has

led to a big decision being made. No more ballrooms.

"They've got a little bit wild," Plonk explained. "I know it's been said before, but we've done quite a few. Seven nights a week, it got a bit wild and risky. I think half the crowd come to see the bundle. Half want to hear you and half want to see the bother."

"You go out there and there's the kids pulling your shirt and your shoelaces, it's no good. How can you do an act? What can you do but just grin? We'll do tours and TV and work abroad, there's a lot of countries we haven't done."

"I'd like to do America for the obvious reason, but everywhere is very important to me. British groups are supposed to be very big on the Continent, so we can do a lot out there."

So while the Faces may be spending quite a bit of time abroad, there remain their records to remind us of them. The new single is out and the second LP is well under way.

"We're coming on with it, it's coming on nice," Plonk said. "It's nearly finished, but the point is we've got some other numbers, we're still churning them out. It's picking which numbers to put on it that causes the most trouble, soon as we've decided, we write another one that sounds better."

And for the last work on the controversy at the beginning of their recent tour, Plonk said: "There wasn't any nastiness on the tour, it wasn't any artist's fault, it was the business men. The sooner the younger people take over the better."

RICHARD GREEN

**NEW E.P.'S
Jones and jopling**

THE WHO "Ready Steady Who" — Disguises; Circles; Batman; Bucket; "T"; Barbara Ann (Reaction 52201). Five tracks called from their long-awaited second LP. Side one is typical Who, but side two is the group taking U.S. spoof songs too seriously.

THE RIGHTEOUS BROTHERS "The Righteous Brothers" — Soul & Inspiration; B Side Blues; He: He Will Break Your Heart (Verve VEI 5624). Some pseudo-Spector sounds, and their record of "He" which deserved to do better than it did. Plus the

Jerry Butler classic "He Will Break Your Heart". O.K. FATS DOMINGO "Rollin'" — I'm Ready; Let The Four Winds Blow; I'm Walkin'; Blue Monday (Liberty LEP 4045). Four rock classics from Fats, who can be seen on the cover wearing a picturesque "LIMBO" T-shirt. CHER "The Hits Of Cher" — Bang Bang; Where Do You Go; All I Really Want To Do; I Feel Something In The Air (Liberty LEP 4047). For some reason, "Something" wasn't arranged and produced by Sonny. All the others were. Nice EP this.

SAM THE SHAM & THE PHAROAHS "Red Hot" — Woolly Bully; Ring Dang Do; Red Hot; Lil' Red Riding Hood (MGM EP 784). You may not believe it but these four songs were written by different people. Quite a good EP for leaping up and down to.

FRANK SINATRA "Golden Moment" — Without A Song; Golden Moment; Yesterdays; Have You Met Miss Jones? (Reprise REP 30071). Four songs from films, including the attractive "Without A Song."

NANCY SINATRA "I Move Around" — I Move Around; As Tears Go By; Day Tripper; In My Room (Reprise REP 30072). Even if you don't like these songs, then this is worth buying for the fantastic cover pic. Best track is "In My Room".



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And below, some more views of the swinging Denson scene. From left to right, examples of Denson Classics, Denson Fine Poynts and Denson Fine Chisels.

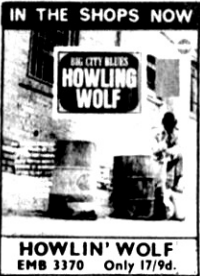


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Faces in film with Jayne Mansfield!

THE SMALL FACES are to make a film with Jayne Mansfield during her British tour next year. The group's manager, Don Arden, is bringing her over for eight weeks.

He is fixing British artistes to accompany her on a package which will tour theatres from March 20. She will also undertake cabaret work.

Jayne and the Faces will star in a film which Arden is producing in May for worldwide cinema distribution. A script is being worked on currently and musical numbers are being prepared.

OLDIES ALBUMS FROM BEATLES DYLAN ETC.

'Oldies' is the title of the Beatles new LP which is released by Parlophone on December 9. It contains sixteen tracks, fifteen of which have been previously issued in this country.

The only new song is Larry Williams' "Bad Boy" which John sings. It was previously issued in America on Capitol's "Beatles VI" album.

The rest of the tracks on the LP are "She Loves You", "From Me To You", "We Can Work It Out", "Help!", "Michelle", "Yesterday", "I Feel Fine", "Yellow Submarine", "Can't Buy Me Love", "Day Tripper", "A Hard Day's Night", "Ticket To Ride", "Paperback Writer", "Eleanor Rigby" and "Want To Hold Your Hand".

On the same day, Columbia issue "The Dave Clark Five Greatest Hits" subtitled "14 World Million Sellers". Three of the tracks have not been previously issued in this country, though they are available in America: "I Like It Like That", "Satisfied With You" and "At The Scene".

The remaining songs are "Glad All Over", "Do You Love Me", "Catch Us If You Can", "Bits and Pieces", "Because", "Can't You See That She's Mine", "Come Home", "Over And Over", "Reelin' And Rockin'", "Try Too Hard" and "Baby's in the Black".

Bob Dylan, too, is having an LP of his big sellers released, "Bob Dylan Greatest Hits" is due for issue by CBS in January.

Among the tracks are "Like A Rolling Stone", "Subterranean Homeless Blues", "Blowin' In The Wind", "Just Like A Woman", Mr. Tambourine Man" and "Rainy Day Women".

GEORGIE XMAS SHOW

Georgie Fame is to star in a two-week Christmas show at London's Saville Theatre. The production is being presented by Brian Epstein. Joining Georgie on the show - which opens on Boxing Day - are Cat Stevens, Julie Felix and Sounds Incorporated. Other names are expected to be announced shortly.

Pop music and light entertainment will be presented at the theatre in the future. The first attraction - following the Four Tops' show last Sunday - will be Little Richard on December 11.

NEW BENNETT DISC FLIPPED

Cliff Bennett's new single has been changed to "Never Knew Lovin' Could Be So Doggone Good" originally planned as the "B" side to "I'm Glad You're Not Out" now goes on the flip.

The decision was taken at the weekend after talks between Bennett and Brian Epstein. It is the first time one of Bennett's own compositions has been on the top side of his record.

He will perform the number on the following BBC-Light programmes "Saturday Club" (November 19), "Monday Monday" (28), "Pop Inn" (29), "Easy Beat" (December 4), "Swingalong" (13), "Holiday Special" (25).

RSG TO FINISH

"Ready Steady Go" is coming off on December 23. The final show in the long-running series will feature Eric Burdon and Alan Price together and separately.

No decision has yet been made by Rediffusion chiefs as to what type of show will replace "RSG".

We are considering ideas for a new show, but it won't follow straight on," said a Rediffusion spokesman.

The Paul Butterfield Blues Band, Eric Burdon, the Small Faces and the Four Tops are due tomorrow (Friday) and other bookings include Donovan, Little Richard, Paul and Barry Ryan, Ben E. King and the Creation (November 25), the Young Rascals and Dave Dee, Dozy, Beaky, Mick and Tich (December 2), the Alan Price Set, Bobby Hebb and Mark Bolan (9) and Keith RF (16).



Presentation on 'Top of the Pops' by RM's ROY BURDEN to producer JOHNIE STEWART, via DJ PETER MURRAY. The award was for the programme being voted the top pop TV or radio show in the recent RM poll.

NEW SUPREMES, CLIFF BENNETT, HERMAN, BACHELORS, SINATRA

The Supremes' "You Keep Me Hanging On" is released by Tamla Motown on November 25. Herman's Hermit's Columbia new "East West" is out the same day, as is Frank Sinatra's "That's Life" (Reprise).

Cliff Bennett and the Rebel Housers play "Never Knew Lovin' Could Be So Doggone Good" (Parlophone) and on Verve, the Riteous Brothers revive "Island In The Sun". The Sandpipers' follow-up is a revival of "Louie Louie" (Pye International).

The Bachelors sing "Walk With Faith In Your Heart" on Decca and on the same label, Crispian St. Peters sings the self-penned "But She's Untrue". Chris Montez's latest is "Time After Time" (Pye International).

Frank Field sings "Call Her Yarbord Keith Ref Solo with "Shapes In My Mind" also Columbia. U.S.S. Simon and Garfunkel return with "A Hazy Shade Of Winter".

Other November 25 releases include: PHILIPS - The Peddlers "I've Got To Hold On" and Danielle's "I'm Gonna Marry The Boy" MERCURY - The Rousers "While The Angelus Was Ringing" and the Human Instincts "Can't Stop Around". FONTANA - Jenny Wren's "The Strange Round".

CBS - The Magic Lanterns "Knicht In Rusty Armour", We Talkies "I've Got To Hold On", Tony Jackson's "Anything You Want", Patti Page's "Happy Birthday Jesus", Jeff Rowena's "Elegan" and Les Tamlin's "Sweet, Sweet Lovin'".

COLUMBIA - The Fifth Column's "Benjamin Day", the Shepherd's "CARITOL - Patrice Holloway's "Love And Desire", STATESIDE - The Chicago Loop's "She Comes To Me" and the Emperor's "Kar-BUS". HMV - Ray Charles' "Please Say You're Foolin'", UNITED ARTISTS - "The Northern Lites" "Through Darkness, Light" and Ferrante and Teller's "Theme From The Bible".

PVE - Hubert Pattinson's "Back Ride", Ray French's "Since I Lost My Baby" and the Ludlows "Johnny Lad", the Tinklers "The Rising Of The Moon" and Dickie Rock and the Maris's "Darling, I Love You". PICCADILLY - The Factotums "I Can't Give You Anything But Love".

HICKORY - The Newbeats' "My Yesterday Love", KAMA SUTRA - The Innocence's "There's Got To Be A Way", VOEGIE - Brigitte Bardot's "Mr. Sun", DECCA - Marianne Faithfull's "Is This What I Get For Lovin' You", the Goodtimes' "Power Your Face With Sunshine" and the Scores' "Please Please Me".

RCA - The Strawbs - "She", LONDON AMERICAN - Roy Head's "To Make A Big Man Cry", REACTON - The Mates' "Hello Strangers", and the Normie Rowe's "It's Not Easy" and Stan Reynolds' "Ave Maria". ATLANTIC - Don Covay's "I'm A Fool".

Three November 18 releases are: PLANET - The Gnomes Of Zurich's "Please Mr. Sun", CBS - Carl King's "Keep It Coming" and Danny Street's "Suddenly".

VAGS FOR U.S.

The Vagabonds make their first trip to America on February 7. Their visit coincides with the release of their LP "The New Religion" and lasts ten days. They will appear on TV and radio and maybe some concerts.

UNIQUE ATMOSPHERE AT TOPS SHOW

The audience certainly put up a good performance at the second house of the Four Tops concert at London's Saville Theatre last Sunday. After a mammoth build-up by DJ and RM columnist Tony Hall, the Tops just HAD to be good.

Certainly they didn't disappoint. But the audience, many of whom were very young, acted as though Judy Garland and someone was on stage. The hand-clapping continued throughout, even on the slower more subtle numbers, and towards the end everyone was standing and waving.

The Tops were very professional, and they were efficiently backed by Bob Miller and the Millermen, who although not capturing the record sound, put up a better job than practically anyone else in the country could have done. The Tops were OK on "It's The Same Old Song" and "I Can't Help Myself", slightly disappointing on "Something About You", their spout "Michelle" and "It's Unusual", and sensationally good on "Baby I Need Your Lovin'".

"Ask The Lonely" and "Reach Out". The atmosphere they created was unique and audience participation was at a maximum, which may or may not have added to the entertainment value. The lead singing of Levi was terrific and he was as good or better than on record. A pity that the other three had to share one microphone when their voices were so good.

One can only hope that the enthusiastic audience will be the same when the Tops tour here next year. The Tops have been together for ten years, and have been making brilliant records for ages. With any luck their next few records will be as successful as the current one. Also on the show were Cliff Bennett and the Rebel Rousers, who were enjoyably professional. Bob Miller and the Millermen, who were also good, the Easybeats who were enjoyably amateurish, and comper Tony Hall who knew what it was all about... N.J.

THE SMALL FACES & THE TOPS

- CREAM November 21-Bath, 22-Bristol, 25-Dunstable California, 26-Chelmsford Corn Exchange, 27-Camberley Ascourt, 28-Woking, December 2-Horsey Colledge, 3-Portsmouth Birdcase, 4-Greenford, 5-Ipswich Baths, 6-Soho Marquee, 7-Hull University, 8-London Manor House.
- EASYBEATS November 25-Morecombe Marine, 26-Widnes Queen's Hall, 30-Stevage Locarno, December 1-Coventry Locarno, 4-BBC Light's "Easy Beat", 8-Streatham Locarno, 9-Grimbsy Gaiety.
- MANFRED MANN November 29-Soho Marquee, December 1-Salisbury City Hall, 2-Wolverhampton Civic Hall, 3-Nelson Imperial, 17-Southport Floral Hall.
- MERSEYS November 24-Worthing Pier Pavilion, 26-Bridlington Spa, 29-Malvern Winter Gardens, December 1-Maidenhead Civic, 10-Sunderland Odeon.
- NASHVILLE TEENS November 18-Birmingham University, 19-Birmingham Ritz and Plaza, 26-London, 27-Edinburgh, 28-Reading, 29-Exeter, 30-Bournemouth Winter Gardens, December 1-HMS Pembroke, Chatham, 2-Cambridge Dorothy.
- ALAN PRICE SET November 18-Newcastle, 19-Hinckley St. George's, 23-BBC Light's "Parade Of The Pops", 24-Ashton-under-Lyne Palais, 26-Stoke, 27-Manchester, 30-Sunderland Top Rank.
- SEARCHERS November 17-Streatham Locarno, 19-Sheffield Mojo, 20-Manchester Bellevue, 21-BBC Light's "Monday Musical", 23-Bournemouth Winter Gardens, 25-Pomfryth Municipal Hall, 27-Huddersfield Plaza.
- CAT STEVENS November 17-Crayford Town Hall, 19-Southport Floral Hall, 29-30-Brussels, December 2-Eppins Public Hall, 3-Birmingham Plaza, 9-Morecombe Marine, 10-Huntingdon Town Hall, 16-Trowbridge Town Hall.



Shelagh Rich, 23, 2 Farley House, Sydenham Mill Estate, S.E. 24. Stars — Alma Cogan, Beatles, Rolling Stones, Rocking Berries. Hobby and interests — Collecting stamps, records, dancing.



Ann Marie Ternstad, 16, 6/o Svensson, Grangarves, Gat. 15, Eskilstuna, Sweden. Stars — Beatles, Animals, Alan Price Set, Who, Kinks. Hobby and interests — Clothes, walks, dancing.

READERS' CLUB



Ely Schellings, 15, Veenendaal-kade 420, The Hague, Holland. Stars — Kinks, Stones, Donovan, Pretty Things, P. J., Bob Dylan. Hobby and interests — Dancing, parties, clothes, long haired boys.



Carol Lucas, 15, 6, Chatcombe Close, Charlton Kings, Cheltenham. Stars — Stones, Yardbirds, Circles, Cryin' Shames, Who, Faces, Spoonful. Stars — Letter writing, boys, records, live shows.



Peter Reiprich, Lucerne, Sad pionerov bl. IV, Czechoslovakia. Stars — Bob Dylan, Donovan, The Byrds, Four Seasons. Hobby and interests — Beat, folk songs, films.



Gilles Hamon, 19, Classe de Se. Exp. 3, Lycée Anatole le Braz, St. Brienc, France. 22. Stars — Chuck Berry, The Rolling Stones, The Beatles, The Animals. Hobby and interests — Drumming and playing guitar. Wants to write to English girls.



THE WORLD TRAVELLER

Gene's globe-trotting diary . . .

GENE PITNEY opened the door of his suite in a London hotel and gave a startled "Oh!" The reason seemed to be that I was accompanied by a female and he wasn't wearing any trousers. Or socks. Or shoes.

He ushered us into the lounge, provided us with Scotland's best-ever export and excused himself while he finished a photo session. When he returned, he conducted a fruitless search for his glass of brandy, poured another and settled in a deep armchair.

"I woke up at four this morning," he began. "I guess my mind must have been busied. Even in my sleep" My M.D. was arriving today and I figured that he'd be arriving at 9 a.m. and there'd be no one to meet him. I raced around for an hour trying to find flight times, and then at five o'clock I sat down and thought: If I left New York at 8 p.m. and arrived here at 7:30 a.m., he won't be arriving until tonight. I was taking hours off instead of adding them.

"That started my day off. Then I spoke in about eighty provincial papers in two hours. I couldn't remember what I'd said to one guy or another and I was asking them: 'Did I just tell you that?' Then we went to EMI for a meeting and I visited the girls downstairs. That was a pleasure.

The telephone rang in Gene's bedroom and he went to answer it. He came back and told us: "That was a girl from EMI. She was sitting in the corner and had pictures of me stuck all over her corner of the wall. The man who took me in there made a joke about her and I, well, she felt bad. She phoned to say she was sorry it happened. At least, I think that's what she meant. I didn't know whether to say 'Oh, that's fine' or 'Oh, I'm sorry'."

With all the waffle currently being spouted about psychedelic music, I asked Gene if he had any thoughts on the subject. "I think anything that stays in a groove is okay," he replied. "There's a group in America. I can't remember their name, but have just brought an album out with one track fourteen minutes long. It's called 'Up In Her Room' and tells you about

this guy who comes up into his girl's room, it takes you through the evening, then takes you down again. It's the same right through with the rhythm, but after the first couple of minutes you begin to get caught up by it."

"I recently made the mistake of taking good old Gordon Waller to a topless club. Quiet old Gordon Waller sitting there and there was this waitress with no top. I don't think she had a bottom either. I don't know what she was wearing. A girl danced in a cage with pictures of three other topless dancers projected onto three sides.

After his appearance on the Royal Variety Performance, Gene flew to Italy. He agreed that he now tends to regard himself as a world traveller rather than a resident of America.

"I never get tired of travelling," he said. "It only took me six hours to come here. Flying isn't such a long process. The longest flight I ever took was from Australia to New York. I had to go and cut a record, then be in London with the cups next day. If I'd have flown the short way, I'd have wasted a day waiting for the plane. I figured that if I flew the long way round I'd save seventeen hours by catching a plane sooner."

"We flew over two wars. Because of the trouble between Indonesia and Malaysia, we had to land somewhere else. Then India was having its bit with Pakistan and we got diverted again. The studio in New York was one of those small places with only one engineer who could work the controls. As we arrived at the studio, they were carrying a guy out. Guess who it was. I had about thirty musicians waiting for me and no engineer. They chased around and finally found two, but each engineer knows his own controls and it was a difficult session. The only thing we got out of it was 'Princess In Rags'."

Gene has just taken delivery of what he calls a new "kidnaper." The last one suffered rather badly from his 15-year-old brother.

"I lent it to him while I was abroad," Gene explained. "He had just passed his test. He parked it on a bend in the S-drive leading up to the house and left the gear in neutral and put on the foot brake. When he got out, the brake went off and the car rolled back, through a fence, across the road and finished up dangling over a precipice — half over and half on land. He's got his own car now."

RICHARD GREEN

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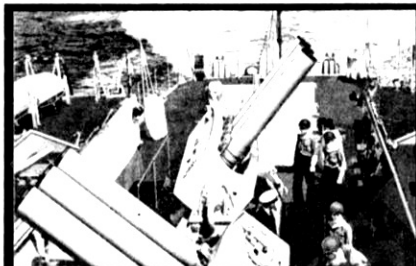
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A LOOK AT THE U.S. CHARTS

PAST rising U.S. hits include — (I Know) I'm Losing You — Temptations (Gordy); That's Life—Frank Sinatra (Reprise). Coming Home Soldier—Bobby Vinton (Epic).

New U.S. releases include — Mame—Herb Alpert & The Tijuana Brass (A & M); Mustang Sally—Wilson Pickett (Atlantic); Living For You—Sonny & Cher (Atco); I'm Gonna Make You Love Me—Dee Dee Warwick (Mercury). (He's) Raining In My Sunshine—Jay & The Americans (United Artists); Pardon Me (It's My First Day Alone) — Steve Alaimo (ABC); Two To Tango—Ike & Tina Turner (Philly); Since I Don't Have You—Lou Christie (MGM); Tip Of My Tongue—Grass Roots (Dunhill); In A Dusty Old Room—Noel Harrison (London); Ghost Riders In The Sky—Baja Marimba Band (A & M); Love Me, Please Love Me—Jimmie Rodgers (Dot); Hang On To A Dream—Tim Hardin (Verve); Why Do You Want To Hurt The One That Loves You — Marvellous (Loma); Trouble Comin Every Day—Mothers Of Invention (Verve); Love's Gone Bad — Chris Clark (VIP); Alvin's Boo-Ga-Loo — Alvin Cash & The Registers (Mar-V-Lus); Russian Spy & I — Regents (Dot); Lovely Lies—Randy & The Rainbows (Mike)—N.J.



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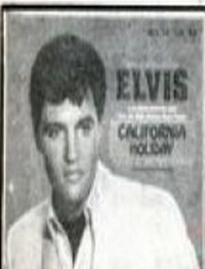
says Peter Jones of the Record Mirror

and here's the LP featuring nine great songs from this fabulous new

ELVIS

film

HOLIDAY CALIFORNIA plus three great bonus tracks



DRUMMER-BANDLEADER BUDDY RICH ARE, I'M HERE TO TELL YOU, HARDLY GOOD EXAMPLES OF ANGLO-AMERICAN FRIENDSHIP. As has already been hinted, there were ructions backstage, on-stage and everywhere else when they opened on the same cabaret show at New York's Basin Street East.

American critics have vindicated Dusty. They've now got around to ravingly reporting her part of the cabaret proceedings. They reckon Miss Springfield was goaded beyond belief. But the storm backstage lingers on.

It is a cabaret stint that meant everything to Dusty. She worked for weeks on arrangements and programming. The Rich band was to back her. The troubles started even before the show opened. And, judging from a Transatlantic call I put in to Dusty, the "MALADY" lingers on...

She said: "Honestly, I've never had anything like this happen to me before. If I was working with a top girl singer... well, you just might expect friction. But this scene has been ridiculous. First, Mr. Rich wanted to top the bill. Fine, but stopped on that opening night—and he was certainly contracted to back my act. We had just a couple of rehearsals before we started.

"Anyway, opening night was chaos. Mr. Rich went on and gave a long show. Then they introduced celebrities. Tony Bennett came up and sang. Then Johnny Carson, who is very big here, did his bit. Then it was me. Thought I'd never get on."

The backstage fiasco was obvious to all. Later, Dusty agreed to go on earlier, with the Buddy Rich aggregation closing the show. Then she had the vision of Mr. Rich coming on during her act and telling the band to avoid the "hard playing", lest they tired themselves out for their show-closing spot!

Dusty is now back closing the show. Mr. Rich and she exchange no small-Chat. She works with his 16-piece band, her own "boss" drummer, pianist and conductor, plus six extra violins.

She told me: "Mr. Rich is a fantastic drummer, even if an ego-maniac. He drives the band along wonderfully. Especially on a 'West Side Story' medley. But as for his extraordinary remarks about me on stage—it's terrible. Still, people are swinging over to me as a result...

"There's been no time to do much over here, except work. Two shows a night, and three on Saturdays. Matt Monro's here, but I haven't had time to meet him. But the people who come in to visit—oh, Burt Bacharach, the Lovin' Spoonful, the Swingle Singers, Dee Dee Warwick, the Shirelles, Benny Goodman, Tony Bennett, Esther Phillips—yep, and Doris Troy.

"Hang on a minute... the kettle's boiling. (short break in communications). Anyway, I'm doing about 40 minutes each show. So I have a local vocal coach come round to see me and sort of warm up the voice between shows. It's all down to him that I'm actually getting through the shows. A couple of the arrangements didn't work out, so the problem is that I'm including only one of my hits in the show.

"At weekends it's just right for me. More of the kids come in and they know me through the records—more my sort of audience. Mr. Rich has his following somehow earlier in the week. Actually there's no dance-floor here, so the people come in simply to see the artistes in their show. Either Mr. Rich or D. Springfield.

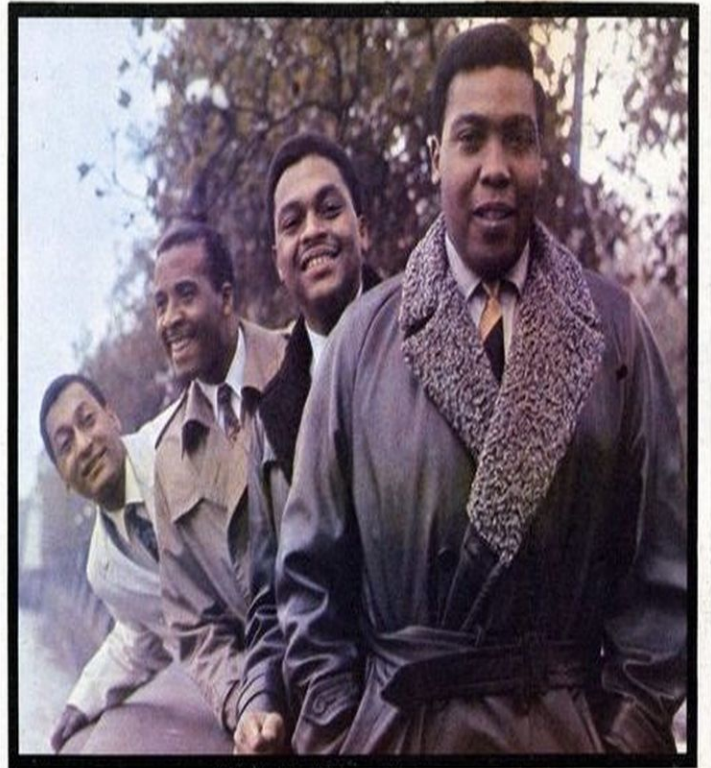
"It's certainly workin'ook' as quite an experience. But the more I think about these horrible things happening backstage and this extraordinary behaviour of Mr. Rich, the more I wonder at it. You know, contracts are signed and then somebody wants to make changes. I don't want to sound bitchy about it—I've just got to accept it. But this is the sort of work I've wanted to do for a long time and I just can't understand this atmosphere, not when professionals are involved.

"I suppose it's lucky for me that Mr. Rich isn't playing drums for me on stage—heaven knows what would happen to me. To us.

"Anyway as of this evening, there are two weeks, and two days to go 'till I'll be coming back to in. As yet, if plans aren't shanned. It's a pity things togo worked out like this." ends' minks. Rh

There were wuzzze mumb'lings... from... background, apparently coming from Dusty's manager, Vic Billings. Seems he'd discovered a new four-letter word. It was "Rich."

PETER JONES



THE FOUR TOPS — here to tour early next year.

NATURALLY enough, the Four Tops weren't nearly as busy last time they visited Britain. That was about eighteen months ago, when they came over to promote their record of "I Can't Help Myself", which at that time was the biggest-selling single experienced by the Tamla-Motown-Gordy record corporation. Even including such previous hits as the Supremes' "Where Did Our Love Go" and Miss Mary Wells' "My Guy", both of which almost topped the charts in Britain as well as America. Now let the Four Tops

continue.

"This is the most important record of our career. At the time, 'I Can't Help Myself' was important, but this is bigger. We have been aiming for a number one record in Britain, and our writers and producers, Holland and Dozier have been aiming for us too."

The Four Tops, who have been on the music scene together for well over ten years have very definite aims and ambitions, and many of them have already been achieved.

"It took Tamla Motown to bring out the Four Tops, as it were. When we joined the label, Holland and Dozier moved around the country with us for a month. They listened to everything we did—and we didn't try to impress them, we just sang what we could, and then they started to write songs for us.

"The first one was 'Baby I Need Your Lovin'. That's still the favorite song of three of us. That could have been a standard if we hadn't had a new group. Actually if it had been the Beatles who had recorded it, then it would have been a standard.

"Talking about the Beatles, they've done a lot for pop music. Before the English sound invaded the American charts, U.S. pop music was very dead-beat. There was no real navel music and the whole thing was staid. The British groups, and especially the Beatles brought a big revival to the scene. Some of the Beatles tunes featured real chord changes and very genuinely good musical taste. Good music! Of course not. Would 'Michelle' have been a hit before the Beatles? Of course not. It was the Beatles that enabled such music to be accepted in America.

"The other side of our album is quite interesting we feel. One side appeals to the rock fans, who know us as a rock group. The other side is completely different. It sets up another mood. We think it may appeal to other types of record buyers."

I asked the Tops about the type of songs in their style which had been written by Holland-Dozier-Holland, but recorded by other Motown stars, such as Smokey and the Miracles, Kim Weston and the Isley Brothers.

"Well, this was how it was," replied Duke. "They had written 'This Old

The Tops talk about the songwriting set-up at Tamla, British R & B, the Beatles, and the Motown revue.

Heart of Mine' for us, and then the Isley Brothers joined Tamla. Now, they realised that the song would suit them but it had been written and been written for us. But it's nice to know that our status in Tamla is such that they do ask our consent before putting anyone's name on a record. As for the Miracles recording a Holland-Dozier-Holland tune, that's a very interesting fellow. He knows that trends are changing and that it was time for a new Miracles single but had no time to write one. So he recorded 'I'm The One You Need' which had been written for another of course the Miracles recorded it in a later key.

"At for 'Helpless' which Kim Weston recorded, well, that was yours to be a single for us. But it didn't work out. I don't know why. It was a good song, so we found a stronger song. That was issued instead. We have three songs recorded that could do as future singles, but of course we have to be very careful about a follow-up to 'Reach Out I'll Be There'."

I asked the Tops about their recent hit and Blind Sheik (Shirley and Blue and I received a somewhat unexpected answer.

"Of course your stars can perform R & B. The Rollins Sisters are the perfect example. When English music was very big in the States, then negro music had a big square too. This was the case for music in very influenced by R & B.

"But of course the blues forms the basic ingredient of Tamla. Blues and soul. Now, Tamla-Motown is run purely on feeling. It's run on soul. The Tamla-Motown sound comes across now like before. The acts in America became too big. More and more acts started in their own right. But there may well be another Tamla-Motown revue coming to Britain soon. But not, we think, in the States. We can do out now in shows of our own. We take a rhythm section on the road with us, and we hire musicians at the various towns where we tour. We do, really, work very hard. When we're not touring then we're in the studio. It's steady as a rock."

NORMAN JOPLING

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CHRIS ANDREWS That's what she said F 22521

SIGNS Ain't you got a heart F 12522

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SPIES, CLIFF & A BOMB!



Ever so gently, Cliff moves into a clinch with Viviane Ventura but there are interruptions before he finally makes it... like the Shads shouting "You could be arrested for that!"



Cliff and the Shadows, with Bruce looking like a modernistic Bill Sikes in his striped sweater, produce expressions ranging from openly "surprised" to sinister sternness (via Brian Bennett)

CLIFF has another winner on his hands! And the Shadows must now be in the Songwriters' League, Division One. So say I after viewing their new movie "Finders Keepers", a colourful romp which will be world-premiered at the Odeon, Leicester Square, on December 8.

It's a winner because of a mixture of good story-line, good songs, good scenery... and acting which varies from the amiability of beginners like the Shads and the smooth professionalism of Robert Morley, Peggy Mount, Graham Stark, John Le Mesurier, Ronnie Brody. And there is also Cliff's new leading lady, raven-haired Viviane Ventura who has shape and talent.

Ten original song-and-dance numbers, including "Time Drags By", pay tribute to the inventive consistency of the Shads. Remember they've also written three full London Palladium show scores, apart from the movies. This puts Messrs. Marvin, Welch, Bennett and Rostill in the prodigious-output category.

Story? Well, it's loosely based on a factual incident. An American jet-bomber accidentally drops a mini-bomb somewhere in, or on, Spain. It's fiesta time, which adds to the scenery. And a vising pop group, known as Cliff Richard and the Shadows, turn up to play a cabaret season at a hotel owned by Robert Morley, who is also a reluctant "spy" working for the Russians. Suddenly the resort of San Carlos is humming with special agents of one country or other... all looking for the bomb and hoping to discover its secrets.

Someone has to find it first. Wonder who THAT can be. Anyway it's a very satisfactory script, written by Michael Pertwee, based on an original idea by producer George Brown—no, not THAT G. Brown.

Basically, of course, it is a show-case for the poll-topping talents of Cliff and his mates and they handle the one-a-minute comedy situations with aplomb. I still feel that Mr. Marvin, notably, is destined for great things in the world of movie comedy.

And as for Cliff: Well, you can almost SEE his confidence and sense of style growing literally film by film. There's a touch of the sardonic in his playing nowadays. Plus a great deal of warmth, especially in the gentle clinches with Viviane Ventura.

As pure entertainment, you can't fault "Finders Keepers". It's say, happy-go-lucky—and beautifully acted by that battery of near-invincible British comedy players, with a little extra credit going to American star Robert Hutton as a harassed U.S. naval commander.

PETER JONES



Given the opportunity, Cliff can trip the light fantastic like a veteran. In "Finders Keepers", he gets plenty of opportunities.



The "La-La-La-Song", B' side of Cliff's latest single, needs a chorus of wee lads and lassies. He conducts the group like a frenzied Stokowski.

THE TURTLES
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NEIL DIAMOND
I got the feelin' HLZ 10092

THE KNICKERBOCKERS
Rumours, gossip, words untrue HLM 10093

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new albums reviewed by Norman Jopling and Peter Jones new album



Assortment of U.S. LP's including albums by **BOBBY HEBB, WILSON PICKETT, VIKKI CARR, JIMMY SMITH, NINO TEMPO AND APRIL STEVENS & OTHERS.**

BOBBY HEBB "Sunny"—Sunny: Where Are You; Got You On My Mind; Yes Or No Or Maybe Not; Good Good Lovin'; Love Love Love; A Satisfied Mind; You Don't Know What You Got Until You Lose It; I Am Your Man; Crazy Baby; Bread; For You (Philips BL 7740).

Bobby Hebb's deeply ingrained musical background comes out on this LP. Usually hit single LP's are filled with irrelevant padding, but this is a worthwhile set of tunes, all with that professional sound that comes with experience. Bobby's style is smoothly soulful and there are a variety of different tunes on this LP, ranging from ballad to beaty R & B. It would be unfair to compare any of the tracks with his immortal "Sunny" because no two tracks are alike.

★★★★
NINO TEMPO AND APRIL STEVENS "Hey Baby"—Swing Me; Hey Baby; Land of 1000 Dances; No Hair Sam; Poison of Your Kiss; Ohh La La; I Love How You Love Me; These Arms of Mine; Teach Me Tiger—1965; The Coldest Night of the Year; Tomorrow Is Soon A Memory; Think of You (Atlantic 587017).

Since this LP, this duo changed their style for their Specter inspired "All Strange Out" but this is actually a very enjoyable and listenable LP, and very well made. Their distinctly bluesy American pop style is quite distinctive and their version of "I Love How You Love Me" is identical to the Paul and Barry Ryan hit even down to the arrangement—no wonder which came first. The pleasing blend of their voices sounds especially good on "The Coldest Night of the Year" or their send up "No Hair Sam".

★★★★
WILSON PICKETT: "The Exciting Wilson Pickett"—Land of 1000 Dances; Something You Got; 634-5789; Barefootin'; Mercy, Mercy; You're So Fine; In The Midnight Hour; Danger Zone; I'm Drifting; It's All Over; She's So Good To Me (Atlantic 587029).

Although a good number of these sides have been previously released, the LP is essentially a very exciting slab of R & B. Pickett is one of the few rhythm and blues stars who is equally at home in fast, medium or slow numbers. Best non-hit tracks are "I'm Drifting", "Danger Zone" and "She's So Good To Me". His versions of other hits like "Something You Got" and "Mercy Mercy" are acceptable.

JIMMY SMITH "Hoochie Cochie Man" (Verve VLP 9142).
ALTHOUGH the cover spells "Cochie" wrongly, this record is OK if you don't play the first half of the title track in which Jimmy sings like a wizenred prune would if it could sing. Best tracks are the other half of the title, and "TNT".

★★★
VIKKI CARR: "The Way of Today"—Can I Trust You; Anyone Who Had a Heart; My Prayer; My Heart Reminds Me; You Don't Have To Say You Love Me; Nowhere Man; If You Love Me, Really Love Me; Strangers in the Night; I Will Wait For You; My World is Empty Without You; I Hear A Rhapsody (Liberty 1331).

Recent television shows have enhanced this sensitive and vibrant girl's popularity here. This is certainly her best yet album in terms of performance but she's let down a bit by the song selection. However, a few bars of "Nowhere Man" should persuade you to buy.

★★★★
LENA HORNE: "Soul"—I Got A Worried Man; Wonder What I'm Gonna Do; I'd Like To Hear It Sometime; What The World Needs Now Is Love; Unchained Melody; Let The Little People Talk; Love Bus; A Taste of Honey; The Old Mill Stream; Like A Child; The Music of My Heart; A Turn of Mind; You Know What To Do (United Artists ULP 1149).

Lena may not mean by "soul" what current soul addicts mean, but she certainly sells this well-varied selection with inner feeling and style. It's a mixture of pop, R and B, country and gospel, and the arrangements are impeccably laid down by Ray Ellis. And perhaps the main thing is that every performance is unmistakably Lena.

★★★★
DUKE ELLINGTON: "Concert of Sacred Music"—(RCA Victor 7814).

This was recorded by Duke's orchestra, Brock Peters and others at the New York Fifth Avenue Presbyterian Church—and it is clearly of tremendous interest. Duke himself says it was the most important concert he'd ever done—his religion is vital to him. There is a choir, vocal work by Jimmy McPhail, Esther Morrow, Brock Peters, and a brilliant piano performance on "New World A-Coming". An astonishingly moving production all round.

rapid reviews

THERE are some quite good low-price LP's this month. If it's piano music you die, then dig into "John In With Joe" which features **JOE HENDERSON** and his friends and a load of well played numbers which are guaranteed to liven up any non-teen party. (Marble Arch MAL 638) (On the other side of the coin, there's "His From My Fair Lady" on MAL 631, which features the **101 STRINGS** again, and of course all the familiar tunes are here to be set against the usual bash background. There's a two-for-the-price-of-one cheap label LP in the shape of "The Wizard of Oz"; Pinocchio. The original musical scores are here from the Walt Disney films, and Judy Garland sings her original version of "Over the Rainbow" (Bill Edwards is the main vocalist in Pinocchio) of which the main tune must be "When You Wish Upon A Star". It's on Ace of Hearts AH 121. The world's all-time favourite singer **BING CROSBY** takes some of the most romantic songs in the world—French songs—and puts his evergreen voice to them, on "Bing In Paris" on Ace of Hearts AH 122. A different kind of thing in the shape of the **BILL SHEPHERD SINGERS** who have "Irish Sing-Along" on Ace of Hearts 124. You all know what Irish sing-along music is like, but sensibly, the record company have put the lyrics to all the songs on the back, something which is usually missed out on a sing-along LP's.

The fantastic tribal drumming of **AMBROSE CAMPBELL** and the sound of his Emergent Music is out on "Hush Life Today" on Columbia SX 6981. Fascinating record, and good sleeve notes. **HAS McDEVITT** and **SHIRLEY DOUGLAS** sing "Sixteen English Folk Songs" on Columbia SX 6982, and if you're like me, all of them except "Greenleaves" will be new to you. This is a fascinating LP because the charm of the songs is brought out by this twosome, who also include a Dominican song for good measure. If you like **TENNESSEE ERNIE FORD** and you wish he had recorded some popular songs, then listen to "My Favourite Things" on Capitol T 2444 which has the rich-voiced troubador on songs like "Hello Dolly"; "I Can't Stop Loving You"; "King of the Road" and many other goodies. If, like me, you only remember Hank Levine for his "Immac" single, then listen to "Today's New Classics", which is his **THE NEW CLASSIC SINGERS** (four boys and four girls), who wordlessly sing their way through tunes like "Yesterday" (of course), "As Tears Go By", and several others including the peculiarly titled "No Matter What Shape Your Stomach's In". It's good, and isn't Ray Conniff? (Capitol T 2440).

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

rapid reviews

JUDY's daughter LIZA MINELLI won't hit the charts with "Middle Of The Street" (Capitol CL 15483), but she certainly can sing. Live recording of "Baby It's Cold Outside" nearly five minutes of it from NINA AND FREDERIK (Columbia DB 8055) is a good festive party bet. Oldie "Gabrielle" by THE COACHMEN (Columbia DB 8057) is pleasant rather than commercially punchy. Commended for the voice: VERDELLE SMITH, on "I Don't Need Anything" (Capitol CL 15481), and the song is stirring too. Souvenir of the World Cup movie is "Goal", by THE SOUNDS OF JOHNNY HAWKSWORTH (Columbia DB 8059), incorporating the supporters' clapping bit. Lip against the Seekers: THE SHEPHERDS, with their gentle version of "Mornintown Ride" (Columbia DB 8049) — a good song. THE DEBONAIREs, with "Forever More" (Pye 17201), an Irish production of fair charm but perhaps limited appeal nationally. Yet another re-release of "Where Have All The Flowers Gone" by MARLENE DIETRICH (HMV Pop 1563), backed again by "Blowin' In The Wind". Try "Stay", a revival of the Maurice Williams song, by THE VIRGINIA WOLVES (Stateside SS 563), so different from the Hollies' biggie. "Questions" by TWO AND A HALF (CBS 202404), mixes guitar and flute and some well-blended male voices — nicely presented. Fine folk singer CAROLYN HESTER (CBS 202409), on the Tim Hardin song "A Reason To Believe", moves faster than usual and has great guitar figures. Lively treatment of the old Stones number "Off The Hook" from TOMMY VANCE (Columbia DB 8062), featuring excitement and personality.

MARY WELLS: Me and My Baby; Such A Sweet Thing (Atlantic 344041). Very good performance but the song may not be strong enough to restore Mary to our charts. Slightly rambling. ★ ★ ★ NEIL DIAMOND: I Got The Feelin'; The Boat I Row (London HLL 10092). Quite outstanding performance, seakily solid, from Neil — the sort of thing that could get away there. Most meaningful, with chorus. ★ ★ ★ DIONNE WARWICK: Another Night; Go With Love (Pye International 25385). Another Bacharach-David song and at a hurry-along tempo this time. Well-performed but somehow not in today's immediate idiom. Despite good performance. ★ ★ ★ DION AND THE BELMONTs: Berimbau; My Girl The Month Of May (HMV Pop 1565). Sort of experimental vocal work, with a way-out arrangement and mostly wordlessness. Pop Swingle Singers almost. ★ ★ ★ LITTLE RICHARD: I Need Love; The Commandments Of Love (Columbia DB 8058). One for the fans — Richard fair ranting through a strong song-contender, with very exciting backing. ★ ★ ★ CONNIE FRANCIS: Spanish Nights and You; Game's That Lovers Play (MGM 1327). Smooth Spanish atmosphere and Connie double-tracked at first. Might just do it — but her "pull" seems to have gone. ★ ★ ★ JODY MILLER: If You Were A Carpenter; Let Me Walk With You (Capitol CL 15482). Simply a lyric re-write of the Bobby Darin hit. Effective, as it happens, but this sort of answer disc rarely makes it here. ★ ★ ★

Strong American sounds, but probably a miss: THE TURTLES and "Can I Get To Know You Better" (London HLLU 10095). Unusual arrangement helps ERNIE MAR-ESCA and "Rockin' Boulevard Street" (Stateside SS 560), a rather specialist item which could just click. EDDIE FISHER is climbing the American charts with "Games That Lovers Play" (RCA Victor 1554) and could pull adult sales here, with a splendid Nelson Riddle backing.

Theme from the movie "Is Paris Burning?" by DOC SEVERINSON's orchestra features trumpet, mostly (Stateside SS 562). The C-JAM BLUES, on "Candy" (Columbia DB 8064), work out some unusual sounds and there is excitement, too. Ray Davies' song for THE AT-TRACTION on "Party Line" (Columbia DB 8010), almost a novelty but with strong beat qualities. SIGNS, helped by a lively arrangement, tackle "Ain't You Got A Heart" (Decca F 12322), with a tremendously full vocal line. Instrumental, featuring saxes, by JOHNNY GRAY on "Cuddles" (Polydor 56125), catchy enough to make progress. GLENN YARBOROUGH, on the Rod McKuen song "Everybody's Rich But Us" (RCA Victor 1555), drums up some folk-styled old kinks in amusing style.



WAYNE FONTANA



PAUL AND BARRY RYAN



CHRIS ANDREWS

Not a strong singles week — but a cert hit for the Seekers and a quite good Fontana and Paul and Barry Ryan. Advanced Chris Andrews and Twice As Much, but disappointing Miracles.

WAYNE FONTANA: Pamela, Pamela, Something Keeps Calling Me Back (Fontana TF 770). Guitar intro and lute almost a stung-along sort of feature, but with a neat little rhythmic pattern. Excellent string backing swells the sound and Wayne, without really straining for effect, does a very strong vocal job. But probably not a massive hit song. Flip is more determined, bigger-voiced.

TOP FIFTY TIP

THE SEEKERS: Mornintown Ride; When The Stars Begin To Fall (Columbia DB 8060). Almost a carol-sounding song and the unmistakable Seeker approach makes it a sure-fire hit. Gently sung, with Judith taking solo, and tinkling along most amiably. Very easy on the ear, melodically. Flip: traditional song, again featuring the talented Miss Durham — also easy to remember.

TOP FIFTY HIT

A likely hit song: "Humors, Gossip, Words Untrue" — and two versions with commercial appeal. Could restore the SWINGING BLUE JEANS to the charts, for their version on HMV Pop 1564, has a lot of spirit and enthusiasm, with excellent guitar moments and strongly laid-down beat. The boys' harmonies very well — a return to top form for them — and the words get full value. Or there are THE KNICKERBOCKERS, on London HLLI 10093, an American contender, who lose out just a shade on vocal efficiency, but nevertheless make the most of a powerful song. Take your choice: one or both COULD make it.

PAUL AND BARRY RYAN: Missy, Missy; Rainbow Weather (Decca F 12320). Rather old-time brass, tuba, trombone opening, but it sets a good mood. Rather a vaudevillian sort of song... like comedians choosing an act material... but the boys get a high commercial sound going. A charming, mid-tempo beat, a strong lead voice and a reasonably clear-cut set of vocal harmonies. Song builds well, has emotion and excitement. Flip: lacks the direct attack of the top deck.

TOP FIFTY TIP

THE MIRACLES: I'm The One You Need; Save Me (Tamla Motown TMG 540). With the Tamla fortunes riding so high, this should at least make the Fifty. Powering mid-tempo beat, a strong lead voice and a reasonably clear-cut set of vocal harmonies. Song builds well, has emotion and excitement. Flip: lacks the direct attack of the top deck.

TOP FIFTY TIP

MOTHERS OF INVENTION: It Can't Happen Here; How Could I Be Such A Fool (Verve VS 545). Not too sure about this — but publicity and gimmick value could see it into the Fifty. Absolutely way-out, disjointed, curious, weird etc... doesn't make sense first time of hearing. But an experience. Maybe it COULD happen here.

TOP FIFTY TIP

CARL KING: Keep It Coming; Out Of My Depth (CBS 202407). Just missed a Fifty Tip, this fine debut. Top deck is a moving ballad, very commercial. Flip a gimmicky rocker. ★ ★ ★

TIMI YURO: Turn The World Around The Other Way; Just A Ribbon (Mercury MF 949). Splendid soulful selling from Timi but the song isn't all that immediately commercial. ★ ★ ★

WASHINGTON D.C.'s: Seek And Find; I Love Gerald Chevin The Great (CBS 202464). Pretty strong material for the group who could break into the charts. Brisk tempo and sturdy vocal front line battery. ★ ★ ★

LONG JOHN BALDRY: Cuckoo; Bring My Baby Back To Me (United Artists UP 1188). Quite commercial, this, and could put Long John in the charts. Very clever, gimmicky, vocal performance. ★ ★ ★

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THE ERA IS OVER

CAN'T tell you how sorry I am that RSG is coming off at the end of the year. Friday nights just won't be the same any more. The weekend won't start at its usual time of 6.8 p.m.

But, in one way, it's right that RSG should finish now. Because its musical mission has been accomplished. Own up. If it hadn't been for RSG, would American soul sounds be as big here as they are now? Would the Four Tops have shot so swiftly to number one? Would Otis Redding have played to 8,000 people in Boston in one night? Would discotheques be flourishing in the way they are at the moment—all over the country? Would certain British groups have established their images almost overnight? Would guys like Donovan ever have been heard of? Much of the credit for these happenings—and many more—must go to RSG. And then there's the teenage fashion thing... in fact, the whole British fashion revolution which has rocked the world on its feet... it all began on RSG.

And one person more than any other individual has been responsible for the spirit of RSG... programme editor Vicki Wickham. Backed in the beginning by Elkan Allan, steadily supported by Francis Hitching and aided by umpteen Rediffusion directors (most notably Michael Lindsay-Hogg), Vicki has stuck to her guns. Often against formidable opposition from high-powered operators. Who didn't see eye to eye with her uncompromising, basic musical policy.

It has been Vicki who has stood up for the way-out British groups. Who has taken every opportunity of using Tamla, Atlantic and other American soul records for dance routines. And there have never been dance routines on British TV like those on RSG. In fact, RSG helped make young Britain dance-conscious.

How does she feel about "the end of it all"? Last time I talked with her, she was rather depressed. Partly sad that the show was going to finish. Partly bored by the current scene. "All the excitement's gone. It's just not happening the way it used to," she said. Basically, I agree with her. RSG epitomised an era. And that era is over. So maybe it's right that RSG ends now.

Vicki's plans for the future? She's been thinking very seriously of going to work in the States. She's got lots of friends there. People who remember how much she's helped them there. I hope she'll decide to stay. Because British TV needs her. But if she does decide to go, I can't say I blame her. But she won't be forgotten.

I couldn't help noticing the startling successes in the recent RM Poll by The Small Faces. For some reason, a lot of people in the business 'knock' them. In their letters, a lot of RM readers do, too. Sorry, but I can't go along with you. I sincerely believe that, of all the comparatively new groups to 'arrive' over the past 12 months, the Faces have



so much to offer. Particularly Steve Marriott. Musically, they haven't even started yet. They're bursting with new ideas all the time. In fact, they'll often go into the studios to record a song. Then, halfway through the session, one of them'll come up with another idea. And they'll get a new song together on the spot. And record it then and there. That's how "All Or Nothing" happened.

But I think there's more to The Faces than that. To my mind, they typify all that's brightest and best about today's teenagers.

At a press conference the other week, Steve knocked some of Fleet Street's biggest cynics for six. I dig him not only because he's highly intelligent. But also because he's so natural. I think today's younger pop fans can learn a lot from listening to the message that Steve and the others are trying to get across. In their lyrics. And in their interviews. Sure, they're young. And yet have a lot to learn. But they've got a lot to give. And everyone can learn from people who are prepared to give.

Andrew Oldham's back at work. Listen to his LP by Twice As Much (great adaptations of Andrew's ideas by arranger Arthur Greenslade). Then the Stones were in the studios several nights last week. And there's a single that he made a couple of weeks ago with a well-known 'name' singer... a girl... wait till you hear it! You'll never believe it! That reminds me, wonder whether EMI will ever release the sides Andrew made with the late Alma Cogan? I thought they were the most interesting she ever cut.

I've just received an American copy of the new Temptations. It's a knockout. The title? "I Know I'm Losing You". Listen out for it. Of the new British releases, four in particular stand out. And share My Record Of The Week spot...

Lorraine Ellison's "Stay With Me" (Warner Bros.), a fantastic spine-tingling record. This girl's ultra-emotional voice will get right inside you. The build-up on this record is really something else!

Jackie Wilson's "Whispers" (Coral), produced by Carl Davies. I believe, really satisfying sounds for soul people. There's a great 'feel' all the way through. One that grows on you.

Dee Dee Sharp's "My Best Friend's Man" (Atlantic): Dee Dee's first for her new label is an intense performance and another beautiful production. When you listen, concentrate on the strings line at the end of the record.

Otis Redding's "Fa-Fa-Fa-Fa (Sad Song)" (Atlantic): a thoroughly enjoyable, extremely funky record. Nothing fantastically new. But, again, a great 'feel'. And what more could one ask?



THE CREATION—in the charts with "Painter Man".

Is the visual thing getting a lot of plugging? Priority over sound? That's one reason why we Psychedelic music and 'freak-like The Koobas—we think ings out' depend heavily on the same, and try not to visual tricks to get their full stand there like a sack of effect. R.S.G. announce a potatoes." The Creation, who Spring policy of using 'groups shrug off that 'psychedelic' who have really got an act' label as being unimportant. The Creation, with their comprise Eddie Phillips, singer current hit "Painter Man" is Kenny Pickett—who between them write all the material change in taste. "Our show for the group's records—is a premeditated moving drummer Jack Jones and picture," says lead guitar bassist Bob Garner. Titles Eddie Phillips, "non-stop coming up on their next movement—not action for its session are 'Private Hell', 'If own sake, but action which I Stopped Moving I'll Fall Out deepens the whole feel Of The Sky', and 'Closer Than plugging. That's one reason Close'.

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Johnny Dankworth Cleo Laine Roger Miller Frankie Vaughan Spencer Davis Group Sandie Shaw Val Doonican Swingle Singers Harry Secombe Kathy Kirby Ken Dodd available from your record dealer

RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 GOOD VIBRATIONS* 26 IT TEARS ME UP
- 2 (4) Beach Boys (Capitol)
- 3 WINCHESTER CATHEDRAL* 27 B-A-B-Y*
- 4 (4) New Vandeville Band
- 5 (4) Jim Reeves (RCA)
- 6 POOR SIDE OF TOWN 28 I JUST DON'T KNOW
- 7 (4) Johnny Rivers
- 8 (4) Imperial
- 9 YOU KEEP ME HANGIN' ON 29 BUT IT'S ALRIGHT*
- 10 (4) Supremes (Motown)
- 11 LAST TRAIN TO CLARKSVILLE* 30 HAVE YOU SEEN YOUR
- 12 (4) Monkees (Columbia)
- 13 I'M YOUR PUPPET* 31 SEE SEE RIDER*
- 14 (4) James and Bobby Purdie (Bell)
- 15 HOORAY FOR HAZEL 32 THE GREAT
- 16 (4) Tommy Roe (ABC)
- 17 DEVIL WITH A BLUE DRESS ON + GOOD GOLLY MISS MOLLY* 33 THE GREAT
- 18 (4) Detroit Wheels (New Voice)
- 19 RAIN ON THE ROOF* 34 A HAZY SHADE OF
- 20 (4) Leavin' Spoonful (Kama Sutra)
- 21 IF I WERE A CARPENTER* 35 MELOW YELLOW
- 22 (4) Bobby Darin (Atlantic)
- 23 WALK AWAY RENEE* 36 PSYCHOTIC
- 24 (4) Left Banke (Smash)
- 25 NINETY SIX TEARS* 37 REACTION*
- 26 (4) Question Mark and the Mysterians (Cameo)
- 27 BORN FREE 38 A HAZY SHADE OF
- 28 (4) Roger Williams (Kapp)
- 29 LOOK THROUGH MY WINDOW* 39 WINTER
- 30 (4) Mamas and Papas (Dunhill)
- 31 GO AWAY LITTLE GIRL* 40 WHISPERS*
- 32 (4) Happenings (E.T. Tappan)
- 33 LOVE IS A HURTIN' THING* 41 AME AFTER TIME
- 34 (4) Lou Rawls (Capitol)
- 35 PAINT ME A PICTURE* 42 A PLACE IN THE SUN
- 36 (4) Gary Lewis (Liberty)
- 37 LADY GODIVA* 43 CHERISH*
- 38 (4) Peter and Gordon (Capitol)
- 39 WHAT BECOMES OF THE BROKEN HEARTED* 44 I'M THE ONE YOU NEED*
- 40 (4) Jimmy Ruffin (Soul)
- 41 COMING ON STRONG* 45 SPINOUT*
- 42 (4) Brenda Lee (Decca)
- 43 REACH OUT I'LL BE THERE* 46 FA-FA-FA-FA (SAD SONG)*
- 44 (4) Four Tops (Motown)
- 45 DANDY 47 HOLY COW*
- 46 (4) Herman's Hermits (MGM)
- 47 STOP STOP STOP* 48 SECRET LOVE*
- 48 (4) Hollies (Imperial)
- 49 I'M READY FOR LOVE* 49 DON'T ANSWER THE DOOR
- 50 (4) Martha and the Vandellas (Gordy)
- 51 WHO AM I* 50 HOLY COW*
- 52 (4) Petula Clark (Warner Bros.)
- 53 (4) Eddie Floyd (Stax)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

On This Side Of Goodbye—Righteous Brothers (Verve).
 Wish You Were Here Buddy—Pat Boone (Dot).
 Games That Lovers Play—Eddie Fisher (RCA).
 The Wheel Of Hurt—Margaret Whiting (London).
 I've Got The Feeling—Neil Diamond (Bang).
 A Day In The Life Of A Fool—Jack Jones (Kapp).
 Money (Pt. 2)—Jr. Walker (Soul).
 Somebody (Somewhere) Needs You — Darrell Banks (Revlon).
 It's Only Love—Tommy James & the Shondells (Roulette).
 The Wheel Of Hurt—Al Martino (Capitol).

TOP L.P.'s

- 1 SOUND OF MUSIC 1 Soundtrack (RCA)
- 2 DISTANT DRUMS 2 Jim Reeves (RCA)
- 3 BEST OF THE BEACH BOYS 3 Beach Boys (Capitol)
- 4 GOLDEN HITS 4 Dusty Springfield (Philips)
- 5 REVOLVER 5 Beatles (Parlophone)
- 6 PET SOUNDS 6 Beach Boys (Capitol)
- 7 BIG HITS (HIGH TIDE AND GREEN GRASS) 7 Rolling Stones
- 8 GOING PLACES 8 Herb Alpert (Pye)
- 9 WELL RESPECTED KINKS 9 Kinks (Marble Arch)
- 10 PORTRAIT 10 Walker Bros. (Fontana)
- 11 BEST OF JIM REEVES 11 Jim Reeves (RCA)
- 12 MANN MADE HITS 12 Manfred Mann (HMV)
- 13 SOUND VENTURE 13 Georgia Fame (Columbia)
- 14 AUTUMN '66 14 Spencer Davis Group (Fontana)
- 15 FACE TO FACE 15 Kinks (Pye)
- 16 MOONLIGHT AND ROSES 16 Jim Reeves (RCA)
- 17 GOOD 'N' COUNTRY 17 Jim Reeves (RCA)
- 18 BLONDE ON BLONDE 18 Bob Dylan (CBS)
- 19 STARS CHIRTY FANTASIA 19 Various Artists (Savoy Children's Fund)
- 20 SINATRA AT SANDS 20 Frank Sinatra (Reprise)

TOP E.P.'s

- 1 BEACH BOYS HITS 1 Beach Boys (Capitol)
- 2 FOUR TOPS 2 Four Tops (Tama Motown)
- 3 GOD ONLY KNOWS 3 Beach Boys
- 4 HITS FROM THE SEEKERS 4 The Seekers (Columbia)
- 5 ASWAS 5 Manfred Mann (HMV)
- 6 I NEED YOU 6 Walker Brothers (Philips)
- 7 CILLA'S HITS 7 Cilla Black (Parlophone)
- 8 MR. TAMBOURINE MAN 8 Bob Dylan (CBS)
- 9 WITH GOD ON OUR SIDE 9 Joan Baez (Fontana)
- 10 THUNDERBIRDS ARE GO 10 Cliff Richard and the Shadows (Columbia)

5 YEARS AGO

- 1 TAKE GOOD CARE OF MY BABY 3 Bobby Vee
- 2 HIS LATEST FLAME 1 Elvis Presley
- 3 BIG BAD JOHN 2 Jimmy Dean
- 4 TOWER OF STRENGTH 4 Frankie Vaughan
- 5 MOON RIVER 6 Danny Williams
- 6 THE TIME HAS COME 5 Adam Faith
- 7 WALKIN' BACK TO HAPPINESS 7 Helen Shapiro
- 8 TAKE FIVE 8 Dave Brubeck
- 9 THE SAVAGE 9 The Shadows
- 10 I'LL GET BY 10 Shirley Bassey
- 11 WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART 11 Cliff Richard
- 12 MIDNIGHT IN MOSCOW 12 Kenny Ball
- 13 RUNAROUND SUE 13 Dion
- 14 THIS TIME 14 Troy Shondell
- 15 HIT THE ROAD JACK 15 Ray Charles
- 16 MEXICALI ROSE 16 Herman's Hermits
- 17 SEPTEMBER IN THE RAIN 17 Dinah Washington
- 18 STRANGER ON THE SHORE 18 Acker Bilk
- 19 MARRIED 19 Brook Brothers
- 20 POOL No. 1 20 Brenda Lee



AIR MAILED FROM NEW YORK

- 1 GOOD VIBRATIONS* 26 SOMEBODY MY LOVE
- 2 SEMI-DETACHED SUBURBAN MR. JAMES 27 ALL THAT I AM
- 3 REACH OUT I'LL BE THERE 28 JUST ONE SMILE
- 4 GIMME SOME LOVING 29 MY MIND'S EYE
- 5 HIGH TIME 30 LADY GODIVA
- 6 HOLY COW 31 I LOVE MY DOG
- 7 STOP STOP STOP 32 RIDE ON BABY
- 8 I CAN'T CONTROL MYSELF 33 WALK WITH ME
- 9 IF I WERE A CARPENTER 34 TOO SOON TO KNOW
- 10 GREEN, GREEN GRASS 35 YOU CAN'T HURRY LOVE
- 11 DISTANT DRUMS 36 I'M A BOY
- 12 NO MILK TODAY 37 RUNAROUND SUE
- 13 A FOOL AM I 38 BORN A WOMAN
- 14 STRANGER ON THE SHORE 39 HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW
- 15 GUANTANAMERA 40 WINCHESTER CATHEDRAL 41 ITS LOVE
- 16 WHAT WOULD I BE 42 WRAPPING PAPER
- 17 HELP ME GIRL 43 HAPPENINGS TEN YEARS TIME AGO
- 18 BEND IT 44 DEAR MRS. APPLEBEE
- 19 FRIDAY ON MY MIND 45 I DON'T CARE
- 20 A LOVE LIKE YOURS 46 THE DREAMS I DREAM
- 21 UNDER MY SKIN 47 MARBLE BREAKS, IRON BENDS
- 22 ALL I SEE IS YOU 48 LIVING FOR YOU
- 23 WHAT BECOMES OF THE BROKEN HEARTED 49 THINK SOMETIMES ABOUT ME
- 24 RIDE YOUR PONY/GET OUT OF MY LIFE WOMAN 50 WEATHER FORECAST
- 25 MOODS OF MARVIN GAYE 51 BEAUTY IS ONLY SKIN DEEP

A blue dot denotes new entry.

BUBBLING UNDER

Fa-Fa-Fa-Fa—Otis Redding (Atlantic)
 Girl On A Swing—Gerry and the Pacemakers (Columbia)
 Psychotic Reaction—Count Five (Pye)
 19 Days—Dave Clark Five (Columbia)
 Dandy—Clinton Ford (Piccadilly)
 La-La-Lu-Lu—The Who (Brunswick)
 Que Sera Sera—Gene Washington (Piccadilly)
 Picture Me Gone—Dave Berry (Decca)
 Willow Weep For Me—Alan Price Set (Decca)

BRITAIN'S TOP R & B SINGLES

- 1 REACH OUT I'LL BE THERE 1 Four Tops (Tama Motown TM 379)
- 2 A LOVE LIKE YOURS 2 Ike and Tina Turner (London IL 10683)
- 3 HOLY COW 3 Lee Dorsey (Stateside SS 552)
- 4 BEAUTY IS ONLY SKIN DEEP 4 Temptations (Tama Motown 378)
- 5 WHAT BECOMES OF THE BROKEN HEARTED 5 Jimmy Ruffin (Tama Motown 377)
- 6 MY SWEET POTATO 6 Booker T and the MG's (Atlantic 34064)
- 7 IN THE MIDNIGHT HOUR 7 Little Mac and the Boss Sounds (Atlantic 34633)
- 8 MERCY 8 Willie Mitchell (London IL 10681)
- 9 KNOCK ON WOOD 9 Eddie Floyd (Atlantic 34491)
- 10 SECRET LOVE 10 Billy Stewart (Chess CBS 3045)

- 11 THE PHILLY FREEZE 11 Alvin Cash and the Registers (President PT 115)
- 12 I SAID I WASN'T GONNA TELL NOBODY 12 Sam and Dave (Atlantic 34447)
- 13 I'M READY FOR LOVE 13 Martha and the Vandellas (Tama Motown TM 382)
- 14 GOODYBYE SO LONG 14 Ike and Tina Turner (Stateside SS 551)
- 15 BUT IT'S ALRIGHT 15 J. Jackson (Polydor 34718)
- 16 STAY WITH ME 16 Lorraine Ellison (Warner Bros. WES358)
- 17 YOU CAN'T HURRY LOVE 17 Supremes (Tama Motown 378)
- 18 I'M A KING BEE 18 Slim Harpo (Stateside SS557)
- 19 SOCK IT TO 'EM J.B. 19 Rex Garvin (Atlantic 34425)
- 20 A SATISFIED MIND 20 Bobby Hebb (Philips BF132)

BRITAIN'S TOP R & B ALBUMS

- 1 RIVER DEEP—MOUNTAIN HIGH 1 Ike and Tina Turner (London IL 1298)
- 2 MIDNIGHT SOUL 2 Various Artists (Atlantic 37701)
- 3 THE EXCITING WILSON PICKETT 3 Wilson Pickett (Atlantic 37029)
- 4 GETTING READY 4 Temptations (Tama Motown TML 11023)
- 5 RIDE YOUR PONY/GET OUT OF MY LIFE WOMAN 5 Lee Dorsey (Stateside 10177)
- 6 MOODS OF MARVIN GAYE 6 Marvin Gaye (Tama Motown TML 11023)
- 7 WARM AND SOULFUL 7 Garnett Mimms (United Artists ULP 1145)
- 8 OTIS BLUE 8 Otis Redding (Atlantic 37796)
- 9 SOUL BALLADS 9 Otis Redding (Atlantic 37025)
- 10 SOUL '66 10 Various Artists (Sue ILP 954)

THE BIG HITS

BERT KAEMPFERT

AND HIS ORCHESTRA

So What's New?

56 525

THE LONGBOAT MEN

Take Her Any Time

56 115

THE NIGHTRIDERS

It's Only The Dog

56 116

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ACCORDING to 'Cash Box' the Beatles are definitely ending in-person appearances... Tamla Motown have bought out the Golden World label, which records Edwin Starr... worth waiting for — Donovan's "Sunshine Superman" and "Mellow Yellow" — according to Tony Hall, Brian Epstein intends making the Saville Theatre the Apollo of London... Chris Farlowe's LP includes his versions of current hits like "What Becomes Of The Brokenhearted" and "Reach Out I'll Be There" — themes from "Gael" sounds like a cross between the Routers "Let's Go" and the Rael-Brook shirt TV advertisement... on Radio Caroline, Spencer Davis frantically broadcasting a "Support The Pop Pirates" appeal... which DJ has the most discs growing on him? Surprising the Beach Boys' 'Best Of' album doesn't include "This Little Girl I Once Knew"... Beate fact: groups hoping to emulate the Beatles chart achievements have quite a lot to aim at — for instance in a certain week of April '64 they had the No. 1 in Britain, Top two LP's here and in the States, the top five U.S. singles and the first, second, fifth and sixth best-selling British EP's... "Tempo" is of course an ABC Television Series... Stephanie "Girl from U.N.C.L.E." Powers looks a lot like Cher... publicly for Dixie Cups described their appearance at Birmingham's Club Cedar last week as their "first time on stage in Britain"... congratulations to Gloria ("Finders Keepers") Jones — the first Negro girl singer to sound anything like Dusty Springfield... "Newly Pressed" DJ John Dunn stated that the Knickerbockers have never had a single released in Britain — so far in fact they've had three... Val Doonican to record "Green Green Grass Of Home"...

"Good Vibrations" dropped fifteen places in this week's Radio London chart... Dave Nicholson expects the Truth to reach Beatles and Rolling Stones type fame within a year... Gene Pitney's Royal Variety Performance act included a vocal version of Chopin's "Polonaise"... Les Perrin's son, Mike, designed the sheet music covers for Cliff Richard's "Time Drags By", the Shadows "Scotch On The Rocks", and the cover of the next Hollies EP... who is the mill girl?... Goonies of Zurich say their record was produced by the National Elf Service — groan!... Plonk Lane raving about Spencer Davis' newie... let's hope the Beatles, the Stones and Dave Clark aren't setting the trend with 'soldier' LP's... Boris Karloff making a record using sounds from old Frankenstein films... Bruce Welch, Diana Ring, Normie Rowe, Viv Prince, Miss Israel and Wayne Fontana attended Samantha's opening... does Eric Burdon really think "Tiep Me Girl" is the best record he's ever made?...

Four Seasons' current hit on the flip of Frank Sinatra's next single... excellent — Four Tops on "Top Of The Pops" — and congratulations to Ray Burden, too... Small Faces mobbed at Radio Caroline's Wimbledon Palais stint on Saturday... Cleveland Williams plays in a pop group... Mike Vickers wrote the music for ATY's "Tale Of Two Streets"... Don Everly has bought an all-black Cadillac with stereo radio... publicist George Bartram wanted stamps issued bearing Ken Dodd's head... Radio 270 threw "High Time" overboard because they thought Paul Jones was anti-racist... Cliff Richard and his new film are the subject of Granada's "Cinema" on December 7... Spencer Davis has been elected vice-president of London University King's College rugby club... Tom Jones suffering from food poisoning... Tom Lodge has left Caroline to freelance... New Zealand's Human Instinct will overcome...

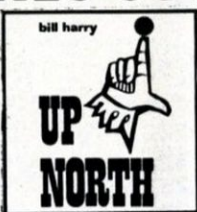


Eric Burdon

S.O.S. PAUL TO THE RESCUE



PAUL McCARTNEY



OFFICIALLY it is quite right to call **PAUL McCARTNEY** co-producer of **THE ESCORTS'** next disc, which is being released on Columbia on December 2nd. Manager Roger Stinson tells me: "We went to Maximum Sound Studios in the Old Kent Road and started recording in the late afternoon. Things didn't seem to be going too well recording-wise, although the boys spent about four hours routing. A... A... We then decided to take a break for a meal — and **PADDY CHAMBERS** made a call to Paul McCartney. The result was he wanted to come down to the session, so we picked him up. He listened to what we'd recorded, then made several suggestions and took over at the controls. We were amazed at the results. Paul virtually engineered the 'ad' in the album, he actually picked up the tambourine and played in on the actual recording itself. Roger has been responsible for many other top artists' recordings, and he's really going to run in the promotional of his own group. Incidentally, he wants me to point out the fact that although Paddy Chambers is now a member of the group, few people are aware of the change because it hasn't been widely publicised. Bad luck for **THE SWINGING, SWINGING, SWINGING, U.K. JEANS** (definitely the finest, nicest, bestest, clearest in one country) (last country) the number numbers Gossip, believe me, the original U.S. version wasn't being released here on **THE SAME** day — it's Friday. When the... are in the studios, **TERRY SYLVESTER** nipped down to the EMI canteen and borrowed a knife. Then, on the disc, he played a great solo using the knife on his guitar strings. **RAY ENNIS** takes lead vocal on the number and the 'B' side "Now That Summer's Gone" was written by **LES BRAID**. The boys make their second London appearance this year when they play London Uembecoon December 2. Daily Mirror writer **BILL MARSHALL** has penned a cassette with **JIMMY HUBBENS** called "Hello God". **TONY HICKS** was very ill after an operation on his tonsils last week, but is recovering gradually... **DAVE BERRY & THE CRUISERS**, plus local Sheffield group members, play Charity football match against a girls' team from Chesterfield at Deighton Miners' Welfare ground, Sheffield on Nov. 27. Kick-off 2.30... **BOBBY ELLIOTT** thinking of using a stroboscope in **HOLLIES** stage act — after seeing the one which **GRAHAM NASH** and **GARY LEEDS** have in their flat. **KOOBAS** to record their next disc following their forthcoming Scottish trip for probable January release... **KIRKBY**'s currently in Germany... **Peppermint Lounge** begins first all-nighter on November 26 —

same night Cavern holds an all-nighter with **BEN E. KING** topping the bill... **JOHN LENNON** currently working on another book... **Top Deck Club** now reopened... **BILLY BUTLER** would like to open club, or call a group, "The Straight-jacket"... **STEVE ALDO** now singing with **THE FIX**... **ALAN WILLIAMS** in London last week seeking a publisher for his book on the Liverpool scene... Still no sign of a disc release from **ANN-MARIE**... **ELKIE BROOKS** trying to contact her ex-flat mate, Scottish female vocalist, **BARRY ST. JOHN**. Leeds group **THE DAWN-BREAKERS** are changing their name... Are posters posing the question "Are You In The Family?" a good way to advertise the existence of a Beat group **THE FAMILY?**... **THE WARRIORS** pay a return visit to Cologne and Frankfurt in December. **CASEY JONES & THE GOVERNORS** made their debut appearance at The Olympia, Paris, recently.

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