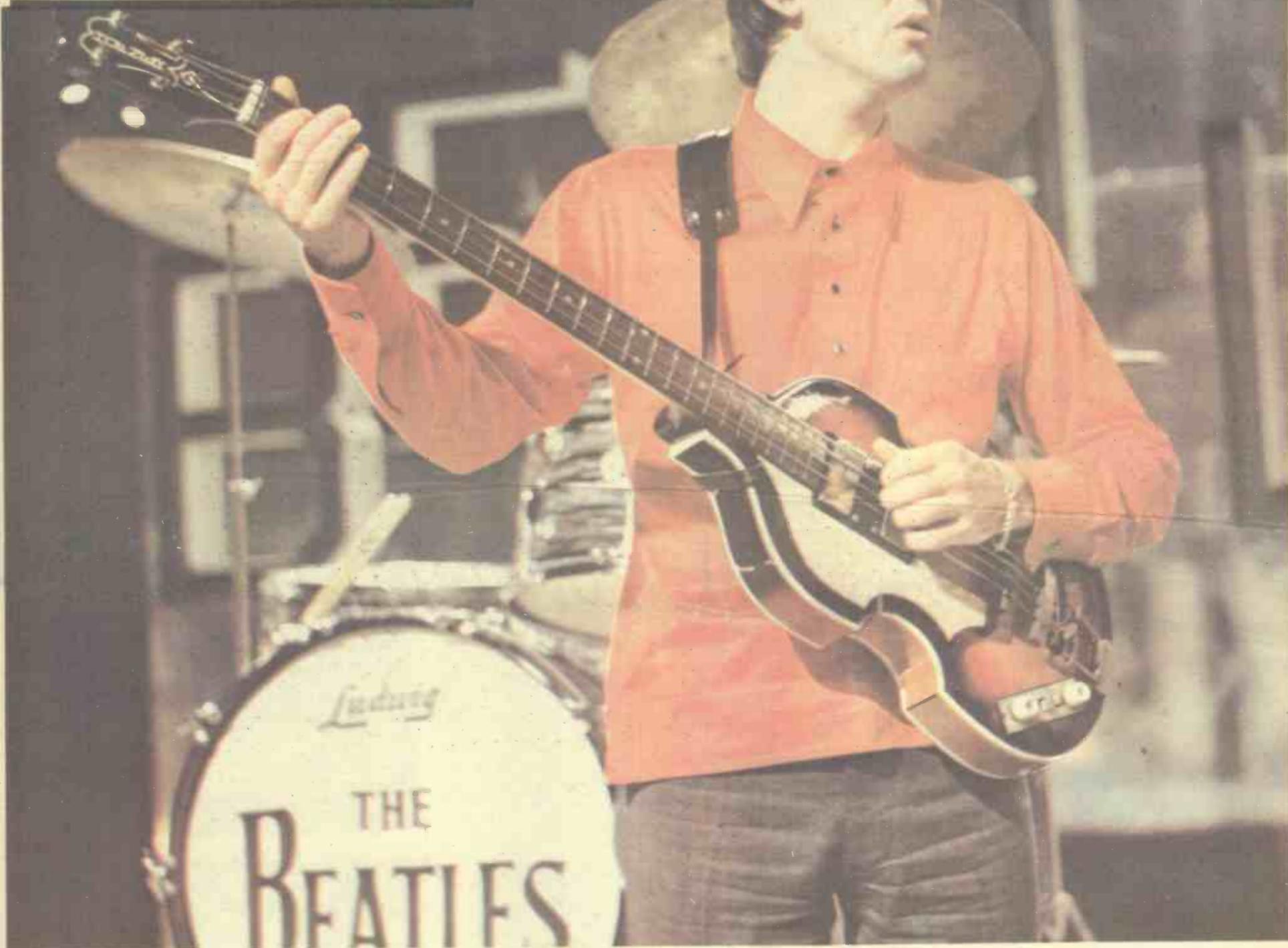


# Record Mirror

Largest selling colour pop weekly newspaper 6d.  
No. 241 Every Thursday. Week ending Oct. 28, 1965



PAUL McCARTNEY must be wondering just what would have happened if his fantastic "Yesterday" had been issued as a single. Already there are versions by Matt Monro and Marianne Faithfull available, and Cilla Black has recorded it for her next LP. Paul's version

is top in the States where it was released on a single, but of course the label credit goes to the Beatles as a group. But it's for sure that Paul's "Yesterday" would have left the others standing if it were issued as a single.

Photo by courtesy of ATV



**FRANKIE  
VAUGHAN  
THE HAPPY  
TRAIN**

**BF 1438**

# YOUR PAGE

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

# Jonathan King says 'I'm sorry'



PHIL EVERLY before . . . and after!

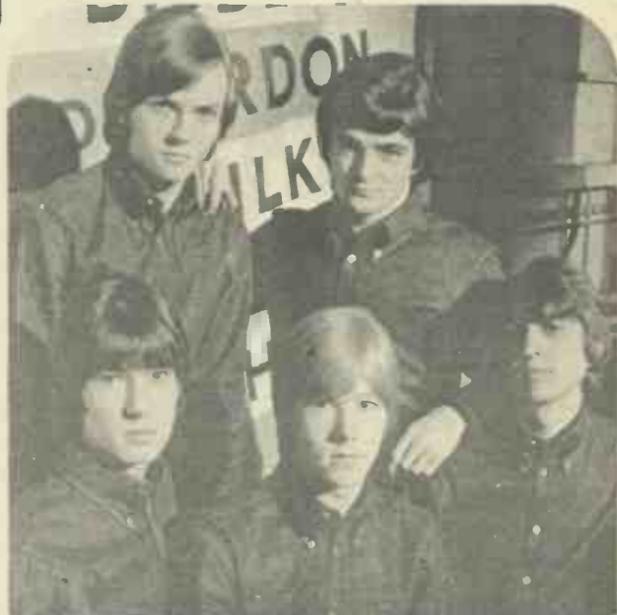
**P**LEASE tell Phil Everly not to grow his hair. At the Marquee, he said he was going to grow it again, but he looks just fantastic with his hair shorter and combed forward. Please tell Don to have his hair cut the same way.—Joan Simon and Linda Newman, Stamford Hill, London, N.4.

**I**T appears I've offended a lot of people with my "Juke Box Jury" appearances. All I can say is that I'm sorry, but I'm by nature impulsive and frank. This has led me into trouble a lot of times—I've regretted my remarks about the McCoy's after listening to it a couple of times more and am beginning to do the same about the new Merseybeats. Usually, though, I say what I feel—such as that I was very surprised to see the Ken Dodd record at number one. And, quite honestly, I'd prefer readers to write in and complain about outspokenness than about hypocrisy. Since I've put pen to paper, I'd like to thank all readers who have taken my first production for Decca, the Hedgehoppers' record, to their hearts and sent it rocketing up the charts. I feel very grateful and (a rare experience) very humble.—**JONATHAN KING.**

## Record Mirror

EVERY THURSDAY

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



THE SHOTS

**W**ANNA get ahead as a pop group? Well, you can't do better than get yourself a multi-millionaire as a backer. Which is precisely what the Shots (first record: "Keep A Hold Of What You Got", on Columbia) have done. Their guardian golden-winged angel is Alan Brush, who first noticed the boys on some of the P. J. Proby one-nighters when they got a fair whack of applause.

He decided to put his huge resources behind them. Now they live at his beautiful Georgian house in Essex. At their disposal are a stable-load of horses, a helicopter and a Rolls. But each day they rehearse. Now they are out on their first, fully-comprehensive tour of Britain. Wearing, by the way, startlingly different outfits comprising coloured patchwork pants made of very rare Madras cotton!

The boys have developed, I vouch, a dynamic stage presentation and their first disc is culling the air-plays. Line-up of the Shots: Geoff Gill (16), drums; Mal Luker (19); lead guitar; John Zeek Lund (18), bass; Phil Peacock (18), rhythm; Mick Rowley (19), lead singer. Five big-SHOTS. Setting off with a massive bang!

PETER JONES



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### THE KING

**M**AKES me sick, all this talk about Elvis, about why he doesn't come to Britain. It's just stupid English pride that has been hurt. To think that he has got where he is today and stayed for years at the top without ever leaving his own country. I've been a fan from the start. I have a teenage son and daughter — also Elvis fans. I have pictures of the greatest all over my walls around me at work, got all his books and magazines, go to see all his films and buy all sound-track LP's. I challenge anyone to put on gloves and come out fighting who, says he doesn't deserve the title "The Greatest." — Mrs. J. Robertson, 57 Trenchard Close, Newton, Notts.

### D.J. DOLDRUMS

**I**SN'T it time our British disc-jockeys put a bit of life into their programmes? I'm sure everyone's sick to the teeth of Pete Murray's attempts at sexiness. Alan Freeman's whiter-than-white drive, Mr. Saville's witticisms etc. etc. Why can't they take a leaf from Jake's book (Jack Specter) and stop churning out the same old rubbish in between records. He puts all he's got into making his programmes the best on Caroline. It's a vote, then, that all deejays, with the exception of Tony Hall, pull up their socks . . . quickly. — Elaine Freeman, 5 Yann Place, Beeston, Leeds, 11.

### EX-ARGO

**O**N behalf of all lovers of rock, jazz and good music generally, I would like sincerely to thank Mr. Marshall Chess and his team for producing the soulful music that the recently discontinued Argo label has given us over the years, featuring such fine artistes as Etta James, Ahmad Jamal and the DeBells. Argo having gone out with a bang, via Ramsey Lewis and "The In Crowd." I hope the new Cadet label will continue and build upon the great Argo tradition. — R. L. Cooper, 3 Almorah Road, Heston, Hounslow, Middlesex.

### BRIAN FAN

**T**HANKS so much for the article on Beach Boy Brian Wilson. I've always admired the group as a whole and Brian as a composer. Now I've read that article. I also admire him as a person, for doing such great work with the group, and other groups, whilst being handicapped in such a way. — D. J. Woodhead, 41, Skampton Road, Leicester.

### POINT TO POINT

**F**OR the past eighteen months, I have been following the world placings of pop groups. I've given 50 points for number one, 49 for number two etc. I'm sure readers will be interested and that the following results will surprise some: 1. Rolling Stones; 2. Byrds; 3. Beatles; 4. Herman's Hermits; 5. Wayne Fontana; 6. Animals; 7. Manfred Mann; 8. Seekers; 9. Fortunes; 10. Kinks — Phil Luce, 3 Five Mile Avenue, St. Ouen, Jersey, Channel Islands.

### ERIC'S FAUX PAS

**E**RIC Burden is quoted as saying "We're sick of playing for pop-type audiences." It seems this statement made everybody glad for your report "a storm of cheers broke out." Then on reading a later edition of the paper, we see the Animals are to appear on the new-style "Lucky Stars," which has (quoting from the same edition) "built-in family appeal." Now I agree that there can be no comparison between pop-type audiences and middle-aged and elderly family members, but surely if the Animals are sick of playing to pop-type audiences, why should they then bring themselves down to the level of the Matt Monro — Andy Williams type of audience. Please keep "Lucky Stars" for the artistes with elderly appeal: Val Doonican or the Bachelors. Seems that Eric Burden made the statement just for better bon-homminess on the show and had no intention of doing anything about it. Wouldn't surprise me to see the Animals on "Crackerjack." — M. D. Norton, Birmingham.

### DUSTY PIC PLEA

**A** PLEA, please: Will the girl who took a photograph of Dusty Springfield at Manchester Palace on Sunday, October 3, please get in touch with me? Catherine Stott, 8 Walnut Drive, Chickersley, Dewsbury, Yorks.

### DOWN WITH DYLAN!

**S**O much argument about the rights of Bob Dylan — and the merits. It's a known fact that he can't sing, but in addition he is said to be a great songwriter. If Dylan is such a great songwriter, why does he have to take the tune of a Dominic Behan song "The Patriot Game," a record unfortunately banned on political grounds, and turn it into "With God On Our Side"? Great songwriter? — if he's great, the record business is in a slump. — Mick Williams, 20 Handcroft Road, West Croydon, Surrey.

### MICHAEL . . .

**M**AY I just say: In Memoriam: Michael Holliday, 29th October, 1963. — Roger E. Saunders, 64 Abbotsford Gardens, Woodford Green, Essex.

### EL ROMANCES

**E**LVIS has made 19 films, including "Harem Scarem," which has not yet been let loose over here. Now, how many times has the King himself had a Queen. There was, first of all, Debra Paget in "Love Me Tender," Juliet Prowse in "G.I. Blues." Joan Blackman was his queen twice ("Blue Hawaii" and "Kid Galahad"). Ann-Margret was yet another in the story where El was larking about in Las Vegas. Is it not a wonder that the King has not been arrested as a bigamist? — Michael Bristow, 11 Dunton House, Gracefield Gardens, Streatham, London, S.W. 16.

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# McGuire & Money...

**B**ARRY McGUIRE is big, friendly, unbelievably outgoing and energetic, and during this, his second visit to Britain (first was as a member of the New Christy Minstrels last year) he has hit the 30-year-mark.

At his birthday party, held in his Mayfair Hotel suite, I asked for a couple of minutes to get a few details about him. We sat down in a relatively quiet corner — and he talked for over an hour. Not in the self-infatuated way that's so common in show business. Barry just likes to talk about the things that seem, to him, to deserve attention. There's a great deal on his mind and he speaks his mind frankly, passionately and humorously. He began by raving about the atmosphere on Ready, Steady, Go where he'd been singing earlier in the evening:—

"I expected English kids to be the same as kids every place I've been and they certainly didn't let me down. Nor did the musicians — that Georgie Fame nearly drove me out of my mind with excitement! What knocked me out most was the way everybody was so friendly. Just look at somebody in that studio and he or she will smile right back. Wonderful!"

But how much of that is because you're a celebrity?

"Yeah, I guess that does have a lot to do with it. I've noticed English people aren't so full of smiles when I've walked down streets where I'm not known. But I haven't yet learnt to think of myself as a celebrity and I didn't get into show business until I was 25 years old. Perhaps this has helped me get to know more about life and the kind of emotions you have to sing about in folk songs.

I've been a merchant seaman, a pipefitter, an automobile mechanic, milk delivery man, sold pots and pans — oh, all kinds of jobs. Then five years ago I walked into a Los Angeles coffee house and heard kids singing folk songs. That was it! They were singing about things that mattered, that's what I wanted to do."

Now that you're in the big money, able to afford luxury living, has it changed your attitudes?

"I figure I'll be broke again. This is the third time I've been up. Money has always meant the same to me. After you've got enough food and a place to stay and clothes to cover your body — then money takes on a new meaning. It's a plaything, a groovy toy, and that's how I've always used it. Since this record (Eve of Destruction) happened for me I haven't had much time for playing. The only



**BARRY McGUIRE** celebrating with three Radio Caroline deejays. It was Caroline which first started playing "Eve Of Destruction" here.

expensive thing I've bought lately is a Royal Enfield motor cycle. There's a bunch of us in Los Angeles who ride motor bikes and we meet once a week in Beverly Glen.

There's Steve McQueen and Tommy Smothers among them.

"But I haven't had much time for that in the last few weeks. Like, when I get back there's talk of a movie at Paramount, and M.G.M. are trying to figure out a way of using me, and I'm doing two Ed Sullivan TV shows and two Hullabaloo's. And I'm supposed to be doing a record album. And I have three weeks booking at Basin Street East in New York.

That's one thing that's very disappointing over here — there just aren't any clubs where young people can go and dance and listen to good acts. You can take a girl to P.J.'s in Hollywood and it'll only cost you about three dollars (£1). It's great fun for pop artistes to work in clubs that hold about 400 with room for 200 to dance. And dancing is a great

kick — for me, anyway, I've only just learnt how to dance. At least, I call it dancing!"

On the folk trend, Barry commented: "At least some of these songs, however right or wrong their 'messages' may be, are getting kids to ask questions about themselves, to take a good look at the world around them. For too long adults have got away with saying 'Why can't you grow up?' What they really mean is 'Why can't you be like us and make the same mistakes we're making?' It's only in the last few months that I've come to realise how marvellous it is to be childish, to think like a child. To do something just for the sake of doing it, never mind whether it's 'adult' or not — it's the most fantastic thing. Remember the fun it was to play with toy trains and planes? Too many people lose the capacity to enjoy childish pleasures. They don't grow up free."

More from Barry McGuire next week.

DAVID GRIFFITHS

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**THE FEAR  
IN  
ALAN'S  
LIFE**



**A**LAN PRICE met Bob Dylan and Joan Baez at the Savoy Hotel, went to Bob's room for a chat, saw Joan later at a CBS reception and didn't turn up that night for an Animals date at Basingstoke.

He never played with the Animals after that. It was said that he had become big-headed and thought he could do better without the rest of the group. A few months later he formed his own outfit.

I heard them play at the Marquee and was immediately impressed by their swinging, jumping music. So the next night I spoke to Alan about his career of date.

"I have all kinds of instruments that play lead. In the Animals there was only one lead instrument, the guitar," he told me. "I'm singing and playing and doing everything I want to do now."

**I'M BETTER**

"Personally I feel a lot better. I've got to pay a band and look after them and all the affairs. With the Animals everybody looked after themselves. Physically and mentally I'm better now."

A major cause of Alan's troubles with the Animals was his fear of flying. I asked him

if he would ever undertake an overseas engagement with his own group.

"By boat," he laughed. "I used to go into depression days before flying. This obviously affected my playing and it showed when we did a date."

**MORE JAZZY**

The style that the Alan Price Set play in is far more jazzy than anything the Animals have ever done. Was this a pointer to their future recording plans, and would they ever consider putting out a jazz single?

"Maybe we'll put this music on an LP," Alan replied. "There is still a great settling down period. The jazz angle is not a major angle with me. We just want to get a bluesy thing going."

"When Jimmy Smith plays, it is jazz. I wouldn't class myself as a jazz musician. There are a thousand and one people who can play jazz better than me. I just haven't had the opportunity to study chord progressions and things."

"I want to get this band working as well as I can. It's about the only major outlet I have. I suppose if it all fails, I'll end up playing flute."

RICHARD GREEN

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Barbara Hull, 151, 13, Yateley, Close, Leigh Park, Havant, Hants. Stars—The Rolling Stones, Chuck Berry, Elvis, Adam Faith, Reeves. Hobby and interests—Boys, dancing, playing piano. Wants to write to any boys.

Hakan Einarsson, 18, Tallgatan 17, Kungsör, Sweden. Stars—The Rolling Stones, Chuck Berry, Elvis, Adam Faith, Reeves. Hobby and interests—Listening to R & B, playing the piano, collecting records.

# READERS' CLUB



Michael Herrett, 28, 73, Digby Crescent, London N.4. Stars—Elvis Presley, Cliff Richard. Hobby and interests—Letter writing, meeting people, English speaking people. Please write from anywhere.

Heather Dawe, 16, Tolgus Farm, Redruth, Cornwall. Stars—Tom Jones, Elvis, Sonny and Cher, Frank Ifield. Hobby and interests—Tennis, television, writing, cinema, pop records.



Heidrun Marschel, 16, 338 Gostar Harz, Jürgenweg 37, Germany. Stars—Rolling Stones, Richard Anthony, Rattles. Hobby and interests—Rolling Stones, dancing

Satanowski, Jerzy, 18, Poznan, stril. dubeckiego 16 m 2, Poland. Stars—Rolling Stones, Kinks, The Pretty Things, Chuck Berry. Hobby and interests—Listening, Rolling (Mick Jagger) Stones.



Peter Jackson, 15, 26, Hasterlere Road, Bexleyheath, Kent. Stars—Manfreds, Stones, Marianne Faithfull, François Hardy. Hobby and interests—Ten-pin bowling, travelling, corresponding.

Betty Hook, 16, 74 Blyth Road, Leyton, E.17, London. Stars—Rolling Stones, Kinks, Sonny and Cher. Hobby and interests—Dancing and records.



Ulla-Britt Augustsson, 18, Stommen Box 78, Floda, Sweden. Stars—Beatles, Stones, Tages, Searchers, Hollies, Tony Jackson. Hobby and interests—Pop music, records, ice hockey, boys with long hair.

Terry Harris, 17, 52, Prentondell Road, Birkenhead, Cheshire. Stars—Stones, Kinks, Yardbirds, Donovan, Joan Baez. Hobby and interests—Stamp collecting, pen-friends, especially girls.

Please do not worry if your photograph has not appeared yet as we have been flooded with replies and are still in the process of acknowledging them all by letter

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## A RELAXING SHOW AND A CHILLING FILM

Without wishing to offend the so-called intellectuals of the jazz world, the best word I can find to describe the Modern Jazz Quartet's concert at the Royal Festival Hall on Saturday is relaxing.

Not that the Quartet were by any means lame. They sparkled with an electricity that captivated the mind while at the same time explained through their music what they were doing.

It was on numbers such as "Midsummer", "The Golden Striker", "Wintertale" and "Bags Groove" that I was able to understand the group's mass world appeal and appreciate the dexteric artistry of Messrs. Lewis, Heath, Jackson and Kay.

Care for a brisk, two-hour chilling of the spinal column? Then go and see "The Collector", award-garnering British movie starring Terence Stamp and Samantha Eggar and hardly anybody else. As an exercise in acting talents, it is first-rate. As a collection of dramatic highlights, it is unnervingly excellent.

The story? Mr. Stamp, a bullied and hectored bank clerk who also collects butterflies, wins the pools, buys a lonely-sited house... and kidnaps a lovely art student girl (Sam The Wham!) His idea is to make her his prisoner, a comfortable imprisonment, while she "learns to love him". Her disillusionment, his disenchantment, THEIR mutual battle for survival—it adds up to gripping entertainment. What appears to be the climax is horrific enough—but another climax follows on. Consummate acting. First-rate direction. X-certified.

P.J.

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From D.S.  
ON November 5th

# PLACES & FACES

## ALAN PRICE SET

November 3—Soho Flamingo, 4—Southampton Concorde, 5—Harrow Fender, 6—Southport Floral Hall, 7—London Celebrity, 10—Bromley Court Hotel, 11—Soho Marquee, 12—Ealing Technical College, 13—Chelsea College, 14—Hayes Blue Moon, 17—Cheltenham Blue Moon, 19—Shepherds Bush Goldhawk, 20—Cowley Georgian, 25—Soho Marquee, 26—Leatherhead, 27—Manchester Technical College, 28—Nottingham Boat, 29—Ipswich Bluesville.

## BEATLES—MOODY BLUES

December 3—Glasgow Odeon, 4—Newcastle City Hall, 5—Liverpool Empire, 7—Manchester Apollo, 8—Sheffield Gaumont, 9—Birmingham Odeon, 10—Hammersmith Odeon, 11—Finsbury Park Astoria, 12—Cardiff Capitol.

## GERRY AND THE PACEMAKERS

October 26—BBC-Light's "Pop Inn", 29—Granada's "Scene At 6.30", November 8/13—Manchester Mr. Smith's, 13—ABC's "Lucky Stars", 15—Liverpool Adelphi Hotel, 18—Liverpool Stadium, 19—Rediffusion's "Ready Steady Go", 20—BBC-Light's "Saturday Club", 26—BBC-Light's "Joe Loss Pop Show", 29—TWW's "Discs A Gogo" and BBC-Light's "This Must Be The Place". December 3/6—Hamburg Star Club, 8/11—Munich Big Apple Club.

## GENE PITNEY—LULU—ROCKIN' BERRIES—

### PETER AND GORDON

October 22—Finsbury Park Astoria, 23—Walthamstow Granada, 24—Coventry Theatre, 25—Bristol Colston Hall, 26—Manchester Ardwick ABC, 27—Carlisle Lonsdale ABC, 28—Edinburgh ABC, 29—Stockton Globe, 30—Bradford Gaumont, 31—Birmingham Hippodrome. November 2—Exeter ABC, 3—Plymouth ABC, 4—Gloucester ABC, 5—Cardiff Capitol, 6—Bournemouth Winter Gardens, 7—Portsmouth Guildhall, 9—Tooting Granada, 10—Leicester De Montfort, 11—Wigan ABC, 12—Sheffield Gaumont, 13—Blackpool ABC, 14—Liverpool Empire, 16—Slough Adelphi, 17—Wolverhampton Gaumont, 18—Lincoln ABC, 19—Hull ABC, 20—Newcastle City Hall, 21—Leeds Odeon.

## HERMAN'S HERMITS—WAYNE FONTANA—

### FORTUNES—BILLY FURY

November 3—Wolverhampton Gaumont, 4—Leeds Odeon, 5—Cleethorpes ABC, 6—Chester ABC, 7—Liverpool Empire, 9—Bedford Granada, 10—Worcester Gaumont, 11—Salisbury Odeon, 12—Bristol Colston Hall, 13—Peterborough Embassy, 14—Coventry Theatre, 15—Maidstone Granada, 17—Ipswich Gaumont, 18—Mansfield Granada, 19—Sheffield City Hall, 20—Walthamstow Granada, 21—Bournemouth Winter Gardens, 22—Manchester Odeon. (Fury does not appear at Cleethorpes, Chester and Peterborough.)

## HOLLIES

November 16—Southern TV's "Pop The Question", 18—Worthing Pier Pavilion, 19—Wembley Empire Pool, 20—Banbury Winter Gardens, 21—East Grinstead White Hall, 22—Ipswich St. Matthew's Hall, 25—Blackpool Winter Gardens, 26—Shrewsbury Music Hall, 27—Weston-super-Mare Winter Gardens.

## MERSEYBEATS

November 4—Connahs Quay Assembly Rooms, 12—Mumbles Tivoli, 13—Brighton Florida, 14—Southall Community Centre, 19—Manchester Birch Park, 20—Peterborough Palais, 23—Welwyn Garden City Pear Tree, 24—Frome Grand Cinema, 26—Bulth Strad Hall, 27—Cambridge Corn Exchange.

## NASHVILLE TEENS

November 1—Watford, 2—Harlow, 4—Melksham, 5—Rediffusion's "Ready Steady Go" and Wimbledon Palais, 6—Bridlington Spa, 7/11—Scotland, 12—Grimsby, 13—Bury, 14—Cleethorpes, 15—Birmingham, 19—Bristol, 20—Birmingham, 21—Manchester, 25—Brighton, 26—Dunstable California, 27—Liverpool.

## PRETTY THINGS

November 1—Porthcawl Grand Pavilion, 6—Brighton Florida, 7—Manchester Oasis, 8—Inveraray Town Hall, 9—Ayr Bobby Jones, 10—Dunfermline Kinema, 12—Falkirk Town Hall, 20—Wormley Civic Hall, 27—Ramsgate Coronation.

## SILKIE

November 2—Liverpool Peppermint Lounge, 5—Aberystwyth Training College, 6—Leeds University, 9—Bristol Victoria Rooms, 12/22—Ireland, 23—Bristol Corn Exchange, 30—Evesham Marine.

## SMALL FACES

November 4—Kidderminster, 5—Granada's "Scene At 6.30" and Manchester Princess and Domino, 7—Colchester Odeon, 9—Cleethorpes Winter Gardens, 11—Swindon Locarno, 12—Rediffusion's "Ready Steady Go" and Wimbledon Palais, 14—Birmingham Plaza and Ritz, 19—Morecambe Floral Hall, 20—Rawtenstall Astoria, 21—Nottingham Dungeon, 23—Harlow, 24—Kingston Cellar, 27—Stockport, 29—Nottingham, 30—Herne Bay.

## SEARCHERS

November 1/3—Lisbon, 5/10—Scotland, 11—BBC-Light's "Jimmy Young Show", 12—Pontypool, 19—Wembley Empire Pool, 26—Morecambe.

## SWINGING BLUE JEANS

October 22—Bournemouth Pavilion, 23—Loughborough Town Hall, 26—Rediffusion's "Five O'clock Funfare", 27—Granada's "Scene At 6.30", 30—Ramsgate Coronation Hall. November 4—BBC-Light's "Beat Show", 5—Salford College, 6—Farnborough Technical College, 7—Anglia's "Music Match" and Newbury Plaza.

## STEAM PACKET

October 22—Tottenham Manor House, 23—Prestatyn Royal Lido, 24—Hanley Place, 27—Bromley Court Hotel, 28—Soho Marquee, 29—Newcastle Mayfair, 30—Liverpool University, 31—Carlisle Cosmo. November 1—Reading Majestic, 2—Bristol Corn Exchange.

## T-BONES

October 22—Soho Marquee, 24—Brighton Florida, 28—Edmonton Cooks Ferry Inn, 29—Soho Marquee, 30—Milford Struttis Arms, 31—Stoke Place. November 4—Dundee, 12—Soho Marquee, 13—Watford Trade Union Hall, 14—East Dereham Tavern.

## UNIT FOUR PLUS TWO

November 6—Manchester Jung Frau, 12—West Wickham St. Justine's Hall, 19—Manchester University, 20—Scunthorpe Baths, 26—Nottingham Dungeon, 27—Elephant and Castle School of Printing.

## VAGABONDS

November 1—Soho Marquee, 4—Edmonton Cooks Ferry Inn, 5—Golders Green Refectory, 6—Portsmouth Birdcage, 7—Hoddesdon St. Augustine's, 8—Soho Marquee, 10/13—Ostend, 15—Soho Marquee, 16—Bristol Corn Exchange, 17—Bournemouth Discs A Gogo, 18—Portsmouth Birdcage, 20—Cowley Georgian, 21—Bromley Court Hotel, 22—Soho Marquee, 23—Uxbridge Dancing Club, 26—Notting Hill Porchester Hall, 27—Milford Struttis Arms, 28—Sheffield Mojo.

## WALKER BROTHERS

November 7—East Grinstead White Halls, 12—Harrigate Royal Hall, 13—Rawtenstall Astoria, 20—Buxton Pavilion.

## WHO

November 1—Ipswich St. Matthew's Hall, 2—Soho Marquee, 3—Stevenage Locarno, 4—Barnstaple Queen's Hall, 5—Rediffusion's "Ready Steady Go", 6—Hinckley St. George's Hall, 7—Sheffield Mojo, 13—Paris, 16—Malvern Winter Gardens, 19—Wembley Empire Pool, 20—Brighton Florida, 25—Cambridge Dorothy, 28—Manchester Oasis.

## YARDBIRDS

October 22—Morecambe Central Pier, 23—Leeds University, 24—Manchester Oasis, 25—Wolverhampton Queens, 26—Nottingham Sherwood Rooms, 29—Rediffusion's "Ready Steady Go", 30—Leyton Baths. November 1—Bath Pavilion, 2—Gorleston Floral Hall, 3—Purley Orchid, 5—Cleethorpes ABC (with Herman's Hermits), 6—March Markham Hall, 8—Eltham Baths, 9/10—Frankfurt, 11/12—Munich, 13/14—Brussels, 17—Stevenage Locarno.



P. F. SLOANE, composer of "Eve Of Destruction", sings his own "Sins Of A Family" on RSG last week. Is P. F. the 'Prince of Protest'?

# Yardbirds & Mann dates

A SPECIAL production routine is being created for the Manfred Mann-Yardbirds major tour which begins at Stockton ABC on November 18. Yardbirds' manager Giorgio Gomelsky is producing the show which is being promoted by Marquee Productions and the George Cooper Organisation.

Charlie and Inez Foxx are being set for the bill which also includes the Mark Lee-man Five, Paul and Barry Ryan, the Scaffold and the Summer Set. The Vagabonds are not now appearing.

After Stockport the package visits Chesterfield ABC (19), Derby Gaumont (20), Bradford Gaumont (22), Luton Ritz (23), Chatham ABC (24), Cambridge ABC (25), Southampton ABC (26), East Ham Granada (27), Coventry Theatre (28), Northampton ABC (29), Portsmouth Guildhall (30), Bedford Granada (December 2), Bristol Colston Hall (3), Plymouth (4), and Manchester Palace (5).

## Out of the bag!

Another Yardbird is married. A spokesman for Giorgio Gomelsky Associates confirmed on Monday that lead guitarist Jeff Beck was married before he joined the group earlier this year. The Yardbirds have received an offer to spend December 10-January 25 in America. The trip would include 10 days in the Murray The K Show at Brooklyn Fox at Christmas and a week in California. Their manager is negotiating the deal at the moment. He told the RM that he would have to ensure that there would be no recurrence of the visa trouble experienced on the group's Stateside visit in September.

## Berries cut out the rock

The Rockin' Berries are changing their name to the Berries. Their season in "Jack and the Beanstalk" at Wolverhampton Grand will be the last time they appear under their present title. "We feel the term 'rockin'' is no longer applicable," said Chuck Botfield. "It implies we are a raving rock group, whereas we now try to vary our material as much as possible."

## GENE TOUR

Gene Pitney, failed to appear on BBC TV's "Juke Box Jury" last Saturday and was replaced by Dickie Henderson, was suffering from influenza and unable to make the trip from New York. His British representatives notified the BBC as soon as they received a telegram from Gene. But it is absolutely definite that he will be fit enough to start the tour of Britain as from this Thursday. And promoter Arthur Howes reports "tremendous business" all over the country.

## ANDY SHOW

A weekly series devoted entirely to the records of Andy Williams begins on Radio Luxembourg next Friday (October 29). The 15-minute shows will begin at 7 p.m.

## Discs from Cliff, Who, Gerry, Jim & Brenda

CLIFF RICHARD and the Sorrows have swift follow-ups released on October 29. Cliff sings "Wind Me Up (Let Me Go)" on Columbia, and the Sorrows state "You've Got What I Want" (Piccadilly). Gerry and the Pacemakers' long-awaited newie is out the same day on Parlophone—"Walk Hand In Hand" and Jim Reeves asks "Is It Really Over" (RCA).

On Brunswick, the Who sing Pete Townshend's "My Generation" and Brenda Lee tells of "Rusty Bells". Chuck Berry claims "It Wasn't Me" on Chess.

Other October 29 releases include: Decca—the Fenmen's "I've Got Everything You Need Babe", Frank Chacksfield Orchestra's "Senza Fine", the Majority's "A Little Bit Of Sunlight", Margaret McMillen's "You Can't Be True Dear" and Valerie Anne Lawrence's "My Love's Left Me". Fontana—Faz and Roker's "Happy Poor Man Blue", M. Murray's "Down Came The Rain" and Ayshea's "Eeny Meeny". Mercury—Karl Denver's "Cry A Little Sometime", Lesley Duncan's "Run To Love" and James and Jeremiah's "They Won't Listen". Philips—Susan Maughan's "Poor Boy" and the Peeps' "What Can I Say". Columbia—Pat Wayne's "My Friend", Mike Hudson's "Now I Know", Carol Deane's "You Just Don't Know", Sir Henry's Orchestra's "Sir Henry's March" and Miller's "Baby I've Got News For You".

Parlophone—the Merrimen's "Winks Of A Dove", Alan Stewart's "Brain Beat", Wayne Gibson's "Dim Dong Witch Is Dead", Rey Anton's "Premeditation" and Paddle Bell's "Everytime". HMV—Danny Williams' "Loneliness Again" and Della Reese's "And That Reminds Me". United Artists—Little Anthony and the Imperials' "I Miss You So" and Ray Pollard's "The Drifter". Tamla Motown—Kim Weston's "Take Me In Your Arms."

Pye—the Overlanders' "Room Enough For You And Me", the Uklys' "It's Alright", Alan Dee and the Chessmen's "There's Nothing To It", Brendan O'Brien and the Dixies' "I Love You More Today" and Dickie Rock and the Miami Showband's "Wishing It Was You." Piccadilly—the Carnaby's "Jump And Dance", Britt's "You Really Have Started Something" and Barbara Ruskin's "Well How Does It Feel". Pye International—Peter Antell's "The Times They Are A-Changin'". Reprise—Sammy Davis' "Courage." Hickory—Gerry Dorsey's "Baby Turn Around."

Donovan's new single is his self-penned "Turquoise" which Pye releases on October 29. The "B" side, also written by Don, is "Hey Gyp (Dix The Slowness)". Pye are rush-releasing a new Petula Clark single this Friday (22nd)—one week after her "Round Every Corner" entered the RM chart. The new title is "You're The One."

## DAVE CLARK 5 BACK TO USA

The Dave Clarke Five returns to America on November 12 for a month's tour. The trek will include appearances on the "Ed Sullivan Show" and "Hullabaloo". Before they depart, the group will do BBC's "Top Of The Pops" (October 28) and Rediffusion's "Ready, Steady Go" (29). Dave guests on the panel of BBC-1's "Juke Box Jury" on November 6.

## NEW PIRATE

With disc jockeys leaving pirate stations, some joining others and squabbles over which concern should broadcast from a certain fort going on, a sixth station announces plans to begin operations in 1966. Radio Channel is being financed by two American businessmen and claims to have more powerful transmitters than the other "pirates". Situated on a former Italian frigate six miles off Bexhill, it will be on the air on 230-240 metres from 6 a.m. until late at night. "We will have a range of 200 miles, our transmitters being half as powerful again as Radio London's," said a spokesman.

## MATT TO USA

Matt Monro flew out from London Airport yesterday (Wednesday) to spend three and a half months away from England—just as his record "Yesterday" became a big hit.

He begins a two-week holiday at Palm Springs tomorrow, then opens at Milwaukee in cabaret on November 9 until November 21. Then he does three days TV and radio work in Los Angeles, followed by a month's cabaret in Las Vegas. On December 29, he begins an 11-day engagement in Manila before a two-week cabaret stint at Lake Tahoe.

His next LP "Yesterday And Other Hits" will be issued during December. Tracks include "Walk Away", "For Mama", "Portrait Of My Love", "Softly As I Leave You", "My Kind Of Girl" and "From Russia With Love".

## STOP PRESS ROYAL POPS

NAMES included for this year's Royal Variety Performance include Shirley Bassey, Tony Bennett, Max Bygraves, the Dave Clark Five, Peter Cooke and Dudley Moore, Ken Dodd, Johnny Hallyday, Frank Ifield, the Kaye Sisters, Peter Sellers, Dusty Springfield and Sylvie Vartan.

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F12260



# A MUTUAL ADMIRATION SOCIETY

**M**ARIANNE FAITHFULL told me: "Watch out for Caroline Trollop, she's going to be big." I dutifully replied that I would, and promptly forgot all about Miss Trollop.

Then one day I got conned into interviewing Caroline Carter whose handout I had read and in whom I didn't have a lot of interest.

But it turned out that she was the aforesaid Miss Trollop and she was well worth watching. Not only career-wise, either, but from many facial and physical angles.

"I knew Marianne's brother, Chris, at Brighton Art College and he asked me if I would accompany her at the Rag Ball. We got on very well and after that I used to go to her flat and see her," she told me, smiling and displaying two dimples.

"I visited her when she was on the Gene Pitney tour and for three nights her guitarist didn't turn up, so I accompanied her on guitar. This was before John Mark came along. I wasn't very good, it was pretty crappy."

Caroline actually learned to play guitar by listening to Joan Baez records, then discs by Jack Elliott. Now it's Davey Graham.

"I had this boy friend that played guitar and I was jealous of him, so I determined to play better than him to get my own back because he went off me," she pouted. "I've always been singing, first of all in my bath. But I don't go to folk clubs and places because I'm not that keen on folk music."

Caroline Carter is obviously a young lady who has her head firmly screwed on. She won't label herself and when told that she should knock Marianne Faithfull in interviews, she replied: "Must I? Is that the only way to get publicity?"

Well, no it's not. I told her as much when she asked me, so she did what she wanted to do and praised Marianne.

"She's done everything for me by introducing me to people and backing me up in my record," she said. "At the Brighton Song Festival, she introduced me to Mike Leander and I played for him. He asked me to come to London to make a demo disc and it's all gone on from there."

RICHARD GREEN

(MARIANNE left and CAROLINE top right)

# Great Records



## TAMMY ST. JOHN

Dark Shadows  
and Empty  
Hallways

b/w I Musn't Cry

PYE 7N 15948  
released Oct. 22nd

## GEORGIE FAME

AND THE BLUEFLAMES

Something

b/w Outrage

COLUMBIA DB 7727  
released Oct. 15th



## CHRIS FARLOWE

AND THE THUNDERBIRDS

The Fool

b/w Treat  
Her Good

IMMEDIATE IM 016  
released Oct. 8th



JOHN MAYALL'S  
BLUESBREAKERS

I'm Your Witch  
Doctor

b/w Telephone  
Blues

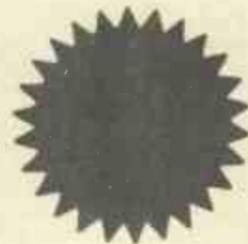
IMMEDIATE IM 012  
released Oct. 22nd



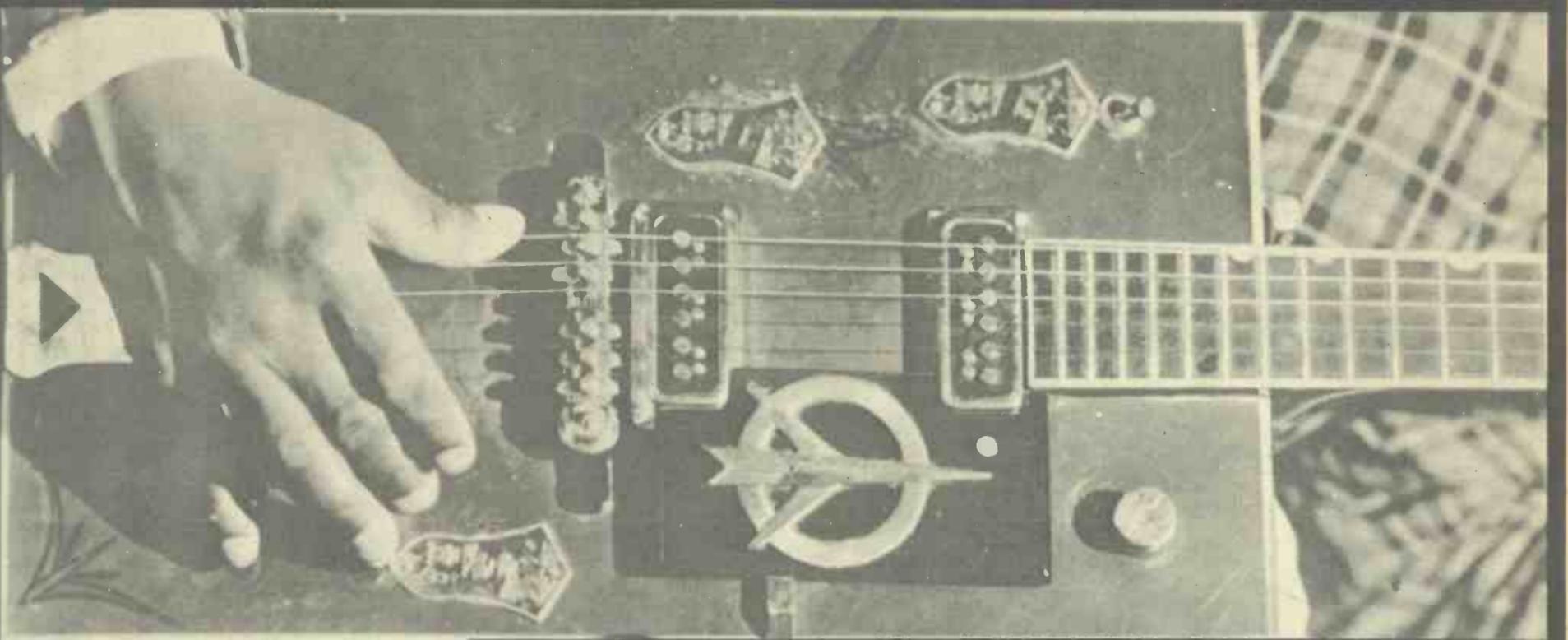
HERBIE GOINS  
AND THE NIGHTMERS  
The Music  
Played On

b/w Yield Not  
To Temptation

PARLOPHONE R.5355  
released Oct. 22nd



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GER 1001



# Bo's views about his imitators

THE most copied R & B stylist of them all relaxed in a dressing room chair, ran his fingers delicately along the strings of a Gretsch named "Digger," and passed judgement on the growing army of recording stars who have made vast amounts of money out of the rhythm which he alone created.

Bo Diddley, here in Britain for his second major tour, said during a break in rehearsals for his recent "Discs A-Go-Go" TV appearance; "I like to hear of Bo Diddley-style records doing good business because it shows that people are still thinking about Bo Diddley and that's important."

I pressed Bo to give his views on some of the artistes who have helped to prove that his rhythm is one of the most sure-fire ingredients for a smash hit disc. Artistes like the Rolling Stones and, of course, Elvis Presley who, many people believe, developed his early hip-swinging style from a study of Bo's stage movements.

Bo was full of admiration for the Stones. "They're great, just great. My favourite of all the British groups," he enthused; and added: "The Stones and me are bosom buddies and I hope we always will be."

Then, turning to Elvis, and in particular his 1961 chart-topper, "His Latest Flame" which strongly featured the Bo Diddley beat, Bo exclaimed: "You see, that disc proves Elvis was STILL copying me, even then!"



BO DIDDLEY

Looking to the future, Bo confided that his main concern right now is progress, and promised that we are due for something quite new from him pretty soon.

I'm not giving any details, I've made that mistake too often," said Bo with a quiet smile, "but I've got five new trick bags all lined up waiting and each one is a little different from what's gone before."

Further than that Bo would not comment on his surprises, but he did reveal that his immediate plans have quite a lot to do with a young lady named Cookie Valtez. Cookie is to have her first disc released soon on the newly-formed Bokay label which is based in Washington. The 'A' side of her disc, "I'm In Love," was written by Bo Diddley, who also just happens to own Bokay Records.

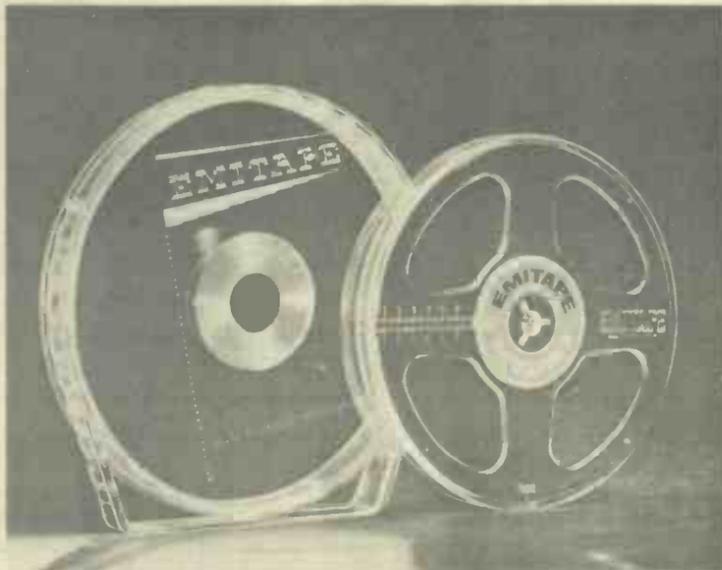
The label is eventually visualised by Bo as a completely self-contained company able to record, produce and market its own discs.

Whether or not this dream is realised, however, is going to depend very much upon how commercial the labels discs prove to be, especially Cookie's "I'm In Love" which is to be the company's first big promotional job. It does seem that, during the next few months, quite a lot will be staked on the talents of Miss Cookie Valtez, but don't be at all surprised if she does hit the heights in due course because Bo has been coaching Cookie for the past two years and firmly believes that: "She could really be something."

ALAN STINTON

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# the group who incubated!

CONSIDERING all the well-publicised praise that's been lavished on them, The Fortunes remain unusually unaffected. Leafing through the RM files I see that—long before they ever made anything remotely resembling a hit record—they were being hailed by a recording manager as the best vocal harmony pop group in Britain, by a television producer as too good for his show, by Johnnie Ray as "Wonderful, fantastic" etc., and billed, breathtakingly, as "the group who stole the show from The Beatles."

Well, if they'd inspired all that gush before, you can imagine how I expected them to be after. After two solid hits, that is—for Here It Comes Again looks like duplicating the success of You've Got Your Troubles.

But, perhaps because The Fortunes had a solid two years of troubles until the good times started to roll, they've stayed totally level-headed about their good fortune.

When they began they were three—Rod Allen, Barry Pritchard and Glen Dale. But three didn't turn out to be a lucky number; the musicians they used as accompanists had a habit of turning ugly and saying they weren't getting paid enough. And, although the boys were working steadily enough, they just didn't seem able to pull in the big money with their records. This, despite the fact that few groups have been launched with such careful planning as the Fortunes. The threesome lived together at Clifton Hall, Rugby (the massive mansion bought by manager Reg Calvert as potential headquarters of a Midlands commercial radio station; when commercial radio was not legalised by the government Reg set up Radio City

instead in the Thames estuary and used the Rugby house as an incubator for The Fortunes).

Anyway, this year The Fortunes, tiring of squabbling with backing musicians, decided to become a complete unit and so they added a drummer (Andy Brown) and singing organist (Dave Carr) and turned themselves into a quintet. They also had a change of a & r man and began an association with arranger Les Reed.

Said Rod: "Troubles was certainly the best record we'd made, by a long way. But we weren't sure we'd made a hit."

Said Glen: "But we've only just got our foot in at the moment. We've got to get to the top and stay there." DAVID GRIFFITHS



THE FORTUNES were being hailed as an excellent group long before they hit the charts with "You've Got Your Troubles".



THE YARDBIRDS

# 'NOTHE

AS THE YARDBIRDS' new double-sided hit goes leaping up the charts, lots of money pours in to their coffers. But instead of feeling pleased about it, Paul Samwell-Smith is actually afraid!

I asked the co-writer of "Still I'm Sad" if he was pleased that he had joined the ranks of top pop composers.

"It pleases me as a writer but I'm afraid of the number because it has a lot of me in it," he replied. "It is something that I have wanted to do for a long time and it is very successful for me."

## EMBARRASSED

"It has got a lot in it that I wanted to do. I'm embarrassed when I hear it. I'd like people to write in and say which side they prefer. A lot of people have put a religious connotation on it, but there is none."

"If they buy the record, do they buy it because it has any religious associations for them?"

Sam has had a say in the production of all the Yardbirds' hits. What technique does he use when recording?

With the group, you start with a drum sound because that takes the longest. I use four or five mikes—one for the high hat, get the bass muffled, one for the snare and one for the tom tom. You get



**CHRIS ANDREWS**  
Yesterday man  
F 12236



Ain't it true  
**THE ROVING KIND**  
F 12264

**JULIE FELIX**  
Someday soon  
F 12246

A way to love  
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Get off of my cloud  
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**DECCA**

**Marianne Faithfull**  
Yesterday  
F 12268

**DECCA**

**The Moody Blues**  
Everyday  
F 12266

**DECCA**

**Don't bring me your heartaches**  
Paul & Barry Ryan  
F 12260

**DECCA**

**The Bach**  
In the chapel in the moonlight  
F 12256

**DECCA**

**That's the reason why**  
Steve Darbishire  
F 12261

**DECCA**

**Danny Boy**  
Eleanor Toner  
F 12267

**DECCA**

**The Birds**  
No good without you baby  
F 12257

**DECCA**

**Love and not hate**  
Peter Adler  
F 12262

**DECCA**

**This is I was made**  
The Iguanas  
RCA 1484

**RCA VICTOR**



are coming along better with "Evil Hearted You"/"Still I'm Sad", than with this G.P.O. hand-cart!

# ING RELIGIOUS ABOUT OUR HIT'

Says Yardbird Paul Samwell-Smith...

a good sound by equalising. "I put the drums and bass on the same track. The electric bass goes through a twelve inch speaker, not a bass guitar amplifier, that gives you a very punchy sound," he explained. "The rhythm and lead you can do wherever you like. You should do the backing with all four and maybe a guide voice. A good voice enables you to get the feel."

When they visited America, the Yardbirds did some recording with Sam Phillips who produced early Elvis Presley discs for Sun. "He put drums, bass and rhythm on one track, then lead on another which left two tracks clear for vocals," the Yardbird Sam told me. "Everything is much simpler that way. But I would stick to our technique."

"My brother taught me all about electronics ten years ago when pop music just about came in. He guided me and introduced me to what a sound is. He made me aware of music. It is not just a sound you hear, something you hum."

"What's New Pussycat' is a good example of a great song as a whole. As a recording goes you can hardly beat that. Tom Jones has a beautiful voice. "You wouldn't find many recording engineers that would say that it is a bad recording. In fact, they would all say how good it is."

RICHARD GREEN

## BLUES REVIEW

When eight blues artistes leap about a stage, blowing harmonicas, thumping drums and piano, playing guitars and singing and shouting their song, it is impossible to stay still. The whole audience at Croydon's immense Fairfield Hall was shouting and calling for "more" long after the show had ended.

J. B. Lenoir, Eddie Boys, Freddie Below, Roosevelt Sykes, Big Walker Shakey Thornton brought a special brand of music to London and slayed everyone within hearing range.

Buddy Guy demonstrated a dexterity on guitar that would put to shame most top pop groups. He even plays complicated sequences with one hand. Doctor Ross's one man band act was electric and really has to be seen to be believed.

Mississippi Fred McDowell played the blues of the 20's and 30's and scored an immense personal hit. For a man of his age (61) to capture an audience the way he did and hold them is magnificent. Big Mama Thornton closed the show and performed the original "Hound Dog" with such force that half the crowd leaped to their feet and whistled during the number. Not a show to be missed.

R.G.



THE McCOYS — Left to right: Ronnie Brandon, Randy Hobbs, Randy Zehringer and Ricky Zehringer.

THOSE McCOYS continue to sell with their "Hang On Sloopy"—first big-hit release from Andrew Oldham's "Immediate" disc company. First disc, too, for the boys in the States.

But the boys, as individuals, have yet to register with the fans. So let's, here and now, delve into the characters of each "real" McCoy. Starting with Ricky Zehringer, 17-year-old lead vocalist, lead guitarist and lead chatter-up of the outfit. Off-duty he teaches guitar-playing and studies oil-painting. In between times, he does all the arrangements for the group.

And his brother Randy Zehringer is only 16. Drummer. Reckons he could be the only drummer in the world who always plays standing-up. Reason: "When I learned to play, I was so young that I couldn't reach the bass-pedal if I sat on the stool". He also plays bass, piano and harmonica.

And the other Randy... Hobbs is the other name. He's eighteen, plays bass and sings lead: "Whenever they let me do a Dylan song". Randy is a dedicated musician but breaks off occasionally to consume piles and piles of hamburgers.

Also eighteen is Ronnie Brandon, organist—and the accepted comedian of the outfit. Car-crazy as well, Ronnie is the group "pepper-up" when spirits are sagging—and they sagged often before they hit the top with "Hang On Sloopy". Only times the boys' spirits sag a bit now is when Ronnie takes off to take part in car-racing competitions.

They've been together for two years, starting off working all round Indiana—they won polls as the best new group. Then they went to Dayton, Ohio, in support of the Strangeloves who, of course, had a massive "I Want Candy" hit. The Strangeloves dug, persuaded the McCoys' parents to let them skip off to New York for a disc test. Next day the boys were there, chatting up Bert Berns.

Two days later, they were cutting "Hang On Sloopy". Came out with a bang on Bang Records. Jumped into charts all over the place. And another new-star, new-style group was born.

PETER JONES

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



**N**OW, we know there isn't another Stones album this week. BUT as there is a new single, and as we DID want to use this particular colour picture of Mick so much we thought you wouldn't mind our reviewing the boys' new

single on the LP page as an excuse to print this picture. (We can't print colour pictures on the singles page for technical reasons you see.)

**ROLLING STONES:** Get Off Of My Cloud; The Singer Not The Song (Decca F 12263). Perhaps not their best, but a solidly commercial beat, heavy and danceable, with Mick's voice near-yelling through a clever, though slightly

mixed-up set of lyrics. Strong percussion pushes it along. Words pour forth—Mick gets a storm going. A definite hit—a number one. Flip, also by Mick and Keith, has a quieter tone and a lot of charm. **TOP FIFTY TIP.**

**CANNONBALL ADDERLEY** "Wham" Work Song; Dat Dere; Easy Living; Del Sasser; Jeannine Soon; Them Dirty Blues (Fontana FJL 117).

and many more. Robert is very sympathetic to the original moods and consequently this is a far better LP than most instrumental versions of well known tunes.

**SOME** raunchy blues-orientated jazz from Cannonball, and some of his best numbers to boot. Nat's on cornet Barry Harris on piano, Sam Jones on bass and Louis Hayes on drums. This may well appeal to instrumental R & B fans as well as jazz lovers.

★ ★ ★  
**HARRY SECOMBE:** "Secombe Sings The Classics"—Concerto For Two; Till The End Of Time; Summer Song; I'm Always Chasing Rainbows; Weep No More; If You Are But A Dream; When You're In Love; Moon Love; Moonlight And Roses; Stranger In Paradise; The Story Of A Starry Night; So Deep Is The Night (Phillips BL7674).

★ ★ ★  
**ROBERT FARNON** "Sinatra" (Phillips BL 7672).

**SOME** tender treatments, string-filled of some of Frank's greatest songs. "Second Time Around", "All The Way", "Nancy"

**FROM** a wonderful singer and a wonderful comedian comes this really superb new LP. 12 vocal versions of well known class-

cal tunes, all given the full-voiced, strings-and-piano treatment from Harry and Wally Stott and his orchestra. Very moving in parts and doubtless a huge seller. Excellent sleeve notes too.

★ ★ ★  
**LITTLE TONY:** "Little Tony" (Durium DRL 50006).

**I**N the days of "Boy Meets Girls" several years back, Tony was a big name here. He even had a couple of hits, but then he sank in English. This set are clanky rock numbers all performed in Italian. Plenty of loud rock sounds, noise and electricity galore, and all in a foreign tongue. But if he still has some fans here they'll enjoy this lot.

**DAVE BRUBECK QUARTET:** "Angel Eyes" — Let's Get Away From It All; Violets For Your Furs; Angel Eyes; Will You Still Be Mine; Everything Happens To Me; Little Man With A Candy Cigar; The Night We Call It A Day (CBS 62557).

**T**HE Brubeck suavely on a collection of compositions of Matt Dennis—from the sleeve notes. Mr. Dennis is highly flattered. As ever, it adds up to the astonishing rapport between Dave and Paul Desmond on alto. "Let's Get Away . . ." is an ideal sample track — full of originality and sheer bubbling good humour. Less way-out: more acceptable.

# P&G — a credits all round album

**PETER AND GORDON:** "Hurtin' An' Lovin'" — Don't Pity Me; Tears Don't Stop; Who's Loving You; What You Gonna Do 'Bout It; Cryin' In The Rain; Hurtin' Is Loving; Cry To Me; Someone Ain't Right; Any Day Now; Broken Promises; When The Black Of Your Eyes Turn To Grey; All Shook Up (Columbia SX 1761).

**L**OTS of credit to folk on this one. To John Burgess for his production; to Geoff Love for some sensational arrangements; to Richard Armitage for some sleeve notes which puts in perspective this controversial duo success-flop-success story. There are four P and G original inclusions—plus the Presley item "All Shook Up". "Any Day Now" comes through as a hauntingly lovely ballad . . . but all the way there is this strong evidence of how much the boys have improved their harmonies. Geoff Love veers from big-swirling strings to organ-plus-beat. Crisp and punchy. Gordon's voice seems to be getting deeper; Peter's a trifle more rounded. "Broken Promises" is a fine track; "Crying In The Rain" a voted "stand-out". A very, very good album. Must sell well.

★ ★ ★ ★

**ROGER MILLER** "The Return Of Roger Miller" Do Wacka Do; Atta Boy Girl; Reincarnation; That's The Way It's Always Been; As Long As There's A Shadow; Hard Headed Me; Ain't That Fine; King Of The Road; You Can't Roller Skate In A Buffalo Herd; Our Hearts Will Play The Music; Love Is Not For Me; In The Summer Time; There I Go Dreamin' (Phillips BL 7669).

**PAT BOONE:** "Stardust" — Stardust; Blueberry Hill; Ebb Tide; Little White Lies; To Each His Own; Cold Cold Heart; Deep Purple; Autumn Leaves; St. Louis Blues; Solitude; Anniversary Song; Heartaches; I'll Walk Alone; September Song (Dot DLP 3118).

**M**OST of these songs are pretty unlike "King Of The Road", and are more like his "Dank Me" type of hit. Plenty of gimmicky guitar work, strange vocal sounds and good words. Roger wrote all the tracks except "Ain't That Fine", and the stand-outs are "Do Wacka Do" and "You Can't Roller Skate". The overall sound is very same-y and will appeal only to Miller fans, but as there's a load of them, he doesn't need to worry.

**P**AT BOONE has collected together some of loveliest pop melodies of all time, and his warm singing will make this an immediate seller. Clean cut of course, but a refreshing disc. Billy Vaughan backings with chorus and strings.

★ ★ ★

**THE SILKIE** "Sing The Songs Of Bob Dylan" The Times They Are A-Changin'; Dylan's Dream; When The Ship Comes In; Boots Of Spanish Leather; Blowin' In The Wind; Long Time Gone; It Ain't Me Babe; Tomorrow Is A Long Time; Black Crow Blues; Love Minus Zero/No Limit!; Girl From The North Country; Mr. Tambourine Man (Fontana TL 5256).

★ ★ ★ ★  
**THE RAMSEY LEWIS TRIO:** "The In Crowd" — The 'In' Crowd; Since I Fell For You; Tennessee Waltz; You Been Talkin' Bout Me Baby; Spartacus; Felicidad; Come Sunday (Chess CRL 4511).

**D**EPENDING on which school of thought you are in, you'll like or loathe this album. School one thinks Dylan songs sound good by everyone but Dylan. School two thinks that Dylan songs sound good only by Dylan. The Silkie handle these songs smoothly and competently, in the current folksy idiom as they say. Should be a big seller with its attractive cover—standout tracks are "Boots" and "Black Crow Blues."

**A**LREADY very popular in America, the Ramsey Lewis Trio now make an attempt to establish a reputation here — and this album should help a lot. Only seven tracks, but each different in its own way and good enough to stand 'by its own merits. "Spartacus" spotlights Lewis' mastery of the keyboard and bassist Eldee Young comes through on "Tennessee Waltz".

★ ★ ★

★ ★ ★  
**VARIOUS ARTISTES** "Hoote-nanny" (Ember NR 5016).

**T**HIS is the real McCoy, certainly not a commercial watered down form of folk. Pete Seeger is together with such stars as Jack Elliot, and the Country Gentlemen. There are some fine songs on here, and no REAL folk fan can afford to miss this. The cutting of the tracks leaves much to be desired. The poignantly ironic "D-Day Dodgers" is still extremely moving though the meaning has faded into the annals of recent history.

★ ★ ★ ★

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**KANSAS CITY STAR**  
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**MOHAIR SAM**  
recorded by  
**CHARLIE RICH**  
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Norman Jopling and Peter Jones new albums reviewed by Norman Jopling and Peter Jones new albums

# WELL MADE 'MANN MADE'



MANFRED MANN'S new album is better than their first. A stand-out track is their version of the oldie "Since I Don't Have You".

**KINGSTON TRIO:** "The Best Of The Kingston Trio." Tom Dooley; The Tijuana Jall; Scotch and Soda; Bad Man's Blunder; Raspberries, Strawberries; Everglades; M.T.A.; The Merry Minuet; Where Have All The Flowers Gone; Billy Goat Hill; Take Her Out Of Pity; A Worried Man (Capitol T 1705).

**KINGSTON TRIO** fans will want this album because, as the title states, it really does contain the best of the trio. New-comers to the folk world should want this LP to learn a little of what it's all about. A lot of comedy creeps into the Trio's lyrics, but tearalong songs and poignant ballads are well represented. "Tom Dooley" and "Where Have All The Flowers Gone" still sound as good as they did first time around.

★ ★ ★  
**NANCY WILSON:** "Today—My Way." Reach Out For Me; Welcome, Welcome; My Love Forgive Me; Dear Heart; Don't Come Running Back To Me; And Satisfy; You've Lost That Lovin' Feelin'; Love Has Many Faces; Take What I Have; I'm All Smiles; If I Ruled The World (Capitol T 2321).

**MISS Nancy** is well-respected inside the business — Cliff Richard digs, for instance. She sings superlatively well almost all the time, but what registers most on this collection is the clever way the material has been chosen. Even the hackneyed "Dear Heart" gets well-positioned — and if only Nancy had sung "Lovin' Feelin'" as a single — well, she should have had a hit. Sid Feller fronting an orchestra of strings and rhythm; Nancy soaring liltily through some of her own standards and some welcome new additions, Great. Honest!

★ ★ ★ ★  
**MODERN JAZZ QUARTET:** "Best Of The MJQ" (Stateside 1014).

**MID FIFTIES** background material to a strange-but-true success story. The material selected is fairly predictable to Quartet fans. "Softly As In A Morning Sunrise," "Django," "Concorde" et al from the usual line-up — only change, of course, has been

between drummers Kenny Clarke and Connie Kay. These were the reputation-builders for the group, already discussed a million times. Suffice to say: it's a worthy souvenir.

★ ★ ★  
**CHICO HAMILTON:** "Chic, Chic, Chico" (HMV 1898).

**NEW** recordings from the group, though with different personnel. Title song features the sextet, otherwise French horn, trumpet, flute are added — plus some incredible tenor sax-isms from Harold Land. A couple of Hamilton compositions, "St. Paddy's Day Parade" and "Carol's Walk" are excellent; and there are some fine writings from guitarist Gabor Szabo. Clever jazz and melodic jazz.

★ ★ ★  
**SHELLY MANNE:** "Manne — That's Gershwin" (Capitol T2313).

**THE** Manne quintet, on seven of ten Gershwin specials gets the blessing of a big-band accompaniment. The other three feature just the small group—that's the drumming Manne, Conte Candoli, Frank Strozier, Russ Freeman, Monty Budwig. Plenty of woodwind in the big sessions; plenty of originality in the small. Most interesting is the inclusion of some of the lesser-known Gershwin numbers, though "Summertime" and "The Man I Love" simply had to be included. Fantastic bass from Budwig on the latter.

★ ★ ★  
**KEELY SMITH:** "That Old Black Magic." — I've Got The World On A String; When You're Smiling; Sheik Of Araby; I Gotta Right To Sing The Blues; Oh Baby; That Old Black Magic; Just A Gigolo; I Ain't Got Nobody; Buona Sera; Pennies From Heaven (Reprise R 6175).

**KEELY** has been in the Hit Parade, of course, but that came many years after she'd started. Here is a set, with Ernie Freeman in charge of the backing sounds, of some of her earliest really big ones—the sort of thing that boosted her into top-drawing cabaret artist. There's some honk-

ing tenor sax from Plas Johnson and some high-pressure song-selling all the way. "Buona Sera" stands for Excitement; "Birth of the Blues" for Ingenuity. Miss Smith truly has a way with a song. It's a sort of hurricane set.

★ ★ ★ ★  
**FRANK SINATRA:** "Sinatra '65'." — Tell Her; Anytime At All; Theme From The Cardinal; I Like To Lead When I Dance; You Brought A New Kind Of Love To Me; My Kind Of Town; When Somebody Loves You; Somewhere In Your Heart; I've Never Been In Love Before; When I'm Not Near The Girl I Love; Luck Be A Lady (Reprise R 6167).

**SO** what can you say? Some would say say today's Frankie Boy has lost some of his mastery with a song, that the old tonsils are drying up, cracking up? Could be something in it. But in terms of sheer style, he takes some beating. Idea here is to give him a teen-slanted beat, only with a 30-piece orchestra, and Mr. S. surely swings as well as ever. Try him on "My Kind Of Town" — hear what lyric-reading is all about. Or "Anytime At All" — for a lesson in bending notes to suit your exact mood. It's perfectionist stuff. Vocal "feeling" of the highest. Oh, just hear it for yourself.

★ ★ ★ ★  
**JOHN COLTRANE:** "The John Coltrane Quartet Plays" (HMV 1897).

**FIRST** who's in the quartet? John on tenor and soprano; McCoy Tyner on piano; bassist Jimmy Garrison; drummer Elvin Jones; with bassist Art Davis added for one track, the Abhez composition "Nature Boy", which pop fans will recall. What else do they play? Well, "Chim Chim Cheree", a Disney number from "Mary Poppins" for a start, with Coltrane speaking most eloquently on soprano. And two originals, "Brazilia" and "Song Of Praise", which suggest Mr. Coltrane has been underestimated before now in his writing ability. There's rapport between the group for sure. Only slightly does this intensity of sound drag.

★ ★ ★

**MANFRED MANN:** "Mann Made". Since I Don't Have You; You're For Me; Look Away; The Abominable Snowman; Watch Your Step; Stormy Monday Blues; I Really Do Believe; Hi Lili, Hi Lo; The Way You Do The Things You Do; Bare Hugg; You Don't Know Me; L.S.D.; I'll Make It Up To You. (HMV CLP 1911).

**UNDOUBTEDLY** one of the best L.P.'s by a pop group for many months. Everyone Mann except Manfred has written for the album (why?) and all five contribute a lot musically. Jazz instrumental work crops up on a couple of tracks, the rest are Paul Jones-type vocals ranging from things like "Since I Don't Have You" to "Hi Lili, Hi Lo" which really do contrast. Good value, well worth buying. And Tom McGuinness could earn quite a bit on the side as a writer of sleeve notes.

★ ★ ★ ★

**HANK WILLIAMS SNR. AND HANK WILLIAMS JNR:** "Singing Together." I Won't Be Home No More; Lovesick Blues; May You Never Be Alone; Move It On Over; Lost Highway; Crazy Heart; Wedding Bells; Honky Tonk Blues; Lonesome Whistle; Why Don't You Love Me; Mind Your Own Business; I Just Don't Like This Kind Of Livin' (MGM 1008).

**"JUNIOR"** was only three when "senior" died. Here they actually duet on some of dad's most famous songs... duet through double-dubbing. The backing is boosted by the Jordanaires. This obviously adds up to one of the most significant country discs ever produced and should pull in big sales. Nashville music at its best — no authenticity is lost by the gimmickry.

★ ★ ★  
**VARIOUS ARTISTES:** "All The Folk There Is" (Stateside 10138).

**THIS** one was recorded live at the American Hootenanny Festival and stars the Greenbriar Boys, Loran English, Judy Roderick, Lenny and Dick, the Steel Singers. There's ballads, blues, bluegrass and a couple of "everybody in" showings on Woody Guthrie numbers "So Long" and "This Land Is Your Land." An exciting and emotional experience.

★ ★ ★  
**KENNY BURRELL:** "Guitar Forms" (Verve VLP 9099).

**LAST** year recordings of the Burrell guitar style, arranged and conducted by Gil Evans—with largish group behind him. Spanish and electric guitars get level billing and one highlight is a classical guitar solo on the Gershwin "Prelude No. 2 for Piano." Intriguing. Guitar virtuosity and all enhanced by the tremendous skills of Gil Evans.

★ ★ ★ ★  
**THE HIGHWAYMEN:** "The Spirit And The Flesh" (United Artists ULP 1107).

**THE** five boys take an unusual step on this release. One side is filled with spirituals live-recorded at the Gaslight Cafe in Greenwich Village, New York—the other are love ballads, disked in the calm of a studio. The Spiritual side comes off best for excitement; the flip for "feel" and musicianly sobriety. In a sense, this is the best-kept from the quintet and their instrumental backings are quite exceptional.

★ ★ ★ ★

## 3 GREAT L.P.s



**DONOVAN FAIRTALE** NPL 18128



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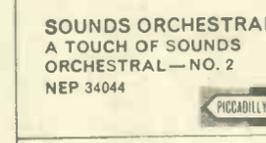
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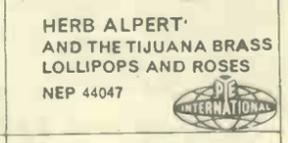
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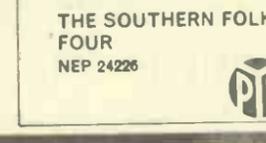
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**HERB ALPERT AND THE TIJUANA BRASS LOLLIPOPS AND ROSES** NEP 44047



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## 6 GREAT E.P.s

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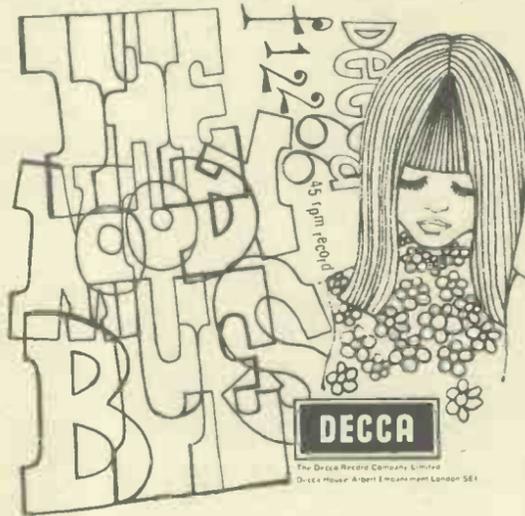
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singles reviewed by Norman Jopling and Peter Jones new singles reviewed by Norman Jopling and Peter Jones new singles reviewed

# Oldie Bachelors, revivals from D-C-5 & Peter & Gordon, new Marianne & other goodies from Cher, the Byrds, the Animals, the Moodies & the Ryan boys

**DEANO:** Just A Child In This World; Little Miss With It (Columbia DB 7728). The astonishing young girl who was on Hughie Green's TV talent show. A powerful ballad, with a fiery, staccato, back-beat. Deano really sings with surprising maturity. Not be a charter but it's good. ★★ ★

**MICHA:** The Protest Singer; The Serpent (Pye 15982). Classical musician who now knocks out hard against the protest singers. Lyrics are very strong meat, in a sense, and sung in a standard nasally tone. Definitely unusual; sales prospects interesting. ★★ ★

**DICK AND DEEDEE:** Use What You've Got; P.S. 142 (Warner Bros. 5671). Duo now here could garner big sales with this one. Skillfully avoiding any Sonny and Cher bits, they work over a pacily beaty ballad with tremendous zest, though it's a trifle over-recorded. ★★ ★

**JOHN MAYALL AND THE BLUES-BREAKERS:** I'm Your Witchdoctor; Telephone Blues (Immediate IM 012). Very distinctive backing sounds for this fast-paced item, almost oriental in style. John sings out well, with a lot of atmosphere. Words are all voodoo etc. and entertaining. Could easily be a hit. ★★ ★

**THE ROVING KIND:** Ain't It True; Don't Tell Me The Time (Decca F 12264). Three boys with an organ-based backing group. It's a bit of a tongue-twister this one, in parts, but performed with a nice sense of style. Funny lyrics—funny peculiar. Nice steady beat, though. An outsider for the charts, worth backing. ★★ ★

**JACKIE DE SHANNON:** A Lifetime Of Loneliness; I Remember The Boy (Liberty 12019). Latest from Miss De S. is a Bacharach-David song, of a sort of determined casualness. Lovely singing, with heavenly choirs and percussion-boosted string backing. S'marvellous — honest! But will it sell? ★★ ★

**PETER ADLER:** Love And Not Hate; You Especially (Decca F 12262). Larry Adler's son on a Larry Page composition. A pungent cry for love and not hate—drawled out with the utmost dramas, with piano and big-building backing. Might do it, might not. ★★ ★

**WILSON PICKETT:** My Heart Belongs To You; Let Me Be Your Boy (MGM 1286). Self-penned item from the new boy to the charts—but don't be misled, it's nowhere near his current form. Funny semi-Oriental violins sawing away early on, delayed vocal intro . . . then some good blues work. Fair-to-middling. ★★ ★

**RAY CHARLES:** The Cincinnati Kid; That's All I Am To You (HMV Pop 1484). Big-bang blues work from Ray—nice performance but not a specially commercial number. Pounds away. ★★ ★

**DINO, DESI AND BILLY:** Not The Lovin' Kind; Chimes Of Freedom (Reprise 23047). America trio on a follow-up. Danceable with excellent guitar work. Rather nice. ★★ ★

**TAMMY ST. JOHN:** Dark Shadows and Empty Hallways; I Mustn't Cry (Pye 15948). Fifteen-year-old girl on a powerful ballad and an arrangement that begs a listen. Well performed. ★★ ★

**TOMMY BOYCE:** Pretty Thing; I Don't Have To Worry 'Bout You (MGM 1287). Usual guitar opening, with slightly mixed-up vocal lead. Nice beat—not very distinctive. ★★

**TONY MARTIN:** The Bigger Your Heart Is; The Two Of Us (Tamla Motown TMG 537). Sing-along UN-Tamla-ish production. More for the older folk. ★★ ★

**STEVE DARBISHIRE:** That's The Reason Why; She's Got Quality (Decca F 12261). Folksey-with-a-beat, with guitar and vocal group backing. Steve has a good voice and, here, a great song. ★★ ★

**ELEANOR TONER:** Danny Boy; It Hurts So Much (Decca F 12267). Highly promising startlet on a deep-voiced treatment of the Oirish oldie. Very good. ★★ ★

**THE CRYSTALS:** My Place; You Can't Tie A Girl Down (United Artists UP 1110). Riff-ish group vocal for the girls, but not particularly different or distinctive enough for the charts. ★★ ★

**DANA GILLESPIE:** Thank You Boy; You're A Heartbreak Man (Pye 15962). Song from the Ivy League and Barry Mason . . . stronger than Dana's last and with an airy sort of vocal treatment. Might click. ★★ ★

**THE BIRDS:** No Good Without You Baby; How Can It Be (Decca F 12257). The British Birds, with some blues-wailing but a slightly disconnected number. Nice feel to it. ★★ ★

**LADY LEE:** My Whole World; Girl (Columbia DB 7721). Small, but expressive, this voice. Song is ballady, with overtones of teen dramas. Bit wavery. ★★

**THE CHANTELLES:** Gonna Get Burned; Gonna Give Him Some Love (Parlophone R5350). Very good—arrangement, vocal harmonies, song. Compulsive and foot-tapping. Deserves to do well. ★★ ★

**VIRGINIA LEE AND MURRAY CAMPBELL:** Goodbye My Love; My Diary (Pye Int. 25328). Vocal-instrumental version of "Il Silenzio", nicely lyriced and easy listening. Could build well. ★★ ★

**THURSDAY'S CHILDREN:** Just You; You Don't Believe Me (Pye Piccadilly 35276). Rather good version of the Sonny Bono song. Atmospherically harmonic. ★★ ★

**THE SLADE BROTHERS:** Don't You Cry Over Me; Don't Be Gone Too Long (Pye 15966). Story of unrequited love, with stacks of booming about the backing. Two Canadian boys. Quite nice. ★★

**THE GOLDEN APPLES OF THE SUN:** The Monkey Time; Chocolate Rolls, Tea and Monopoly (Immediate IM 010). David Bailey and Andrew Oldham-managed group. Very distinctive lead voice, mid-tempo, compulsive listening. ★★ ★



**THE BACHELORS:** In The Chapel In The Moonlight; The Old Wishing Well (Decca F 12256). Nice bell-like vocal touches early on, and then it swells into typical Bachelor-ish singing . . . fully-rounded harmonies. Sometimes they sound as they've been augmented to eight Bachelors. The usual solo passages. Song is darned attractive, even if a bit square. A hit! Flip is less aggressively harmonic, with some gentle backing sounds. Good value.

**TOP FIFTY TIP.**

**THE MOODY BLUES:** Everyday; You Don't (All The Time) (Decca F 12266). Written by Mike Pinder and Denny Laine—this is the long-awaited follow-up by the highly-talented group. It's a mid-tempo beater, with powerfully laid down percussion. Vocal arrangement is a gas! Builds with some complexity, but obvious professional gloss. Good lyrics. Should do well. Same writers for the more straightforward Flip—a bouncy tempo and lots of singing going on.

**TOP FIFTY TIP.**

**PETER AND GORDON:** Baby I'm Yours; When The Black Of Your Eyes Turn To Grey (Columbia DB 7729). A Barbara Lewis "cover" job this time—and it's a sure-fire hit. No point comparing the two versions . . . the P and G team is red-hot right now. Vocal fireworks sparkle once again, with some slightly impassive solo sections. Arrangement is a builder, with some explosive moments from Tony Osborne. Good contrasts on style. Flip: more attractive vocal sounds, but not so good a song.

**TOP FIFTY TIP.**

**PAUL AND BARRY RYAN:** Don't Bring Me Your Heartaches; To Remind You Of My Love (Decca F 12260). Les Reed arranged this session for Marion Ryan's twin sons . . . and the song (Reed and Conrad) is certainly strong enough to bash it right into the charts. Chunky arrangement and some distinctive twosome vocal work. Builds well and the title theme is blessed with an easy-to-remember melody line. We stick our necks out: It'll be a hit. Smoothness a-plenty for the Flip—another good song.

**THE BYRDS:** Turn! Turn! Turn! She Don't Care About Time (CBS 202008). An odd sort of single, but one destined for the charts — no doubt! It's sub-titled "To Everything There's A Season", with the lyrics coming from the Book of Ecclesiastes. All re-arranged by Pete Seeger, and the Byrds do a thoroughly competent job on it. Nice and easy beat, very strong instrumentally. Flip is gentler.

**TOP FIFTY TIP.**

**DAVE CLARK:** Over and Over; I'll Be Yours (My Love) (Columbia DB 7744). Repetitive riff item, highlighted by crisp drumming. The boys take on group vocal, with a catchy "aooole" sort of sound. Very smooth, but the powerful beat never lets up. Dave, recently restored to chart favour, should keep up the good work here. Good lyrics; nicely phrased. Flip is much more bluesy — in some ways better.

**TOP FIFTY TIP.**

**CHER:** Where Do You Go; See See Rider (Liberty 66136). No difficulty predicting this one. Slightly draggy rhythm held back by that busy-busy backing, which at times threatens to drown out Cher. A bell-like quality in parts, though and the song is easy to remember after a couple of plays. Flip is a Ma Rainey number, now brought up to date effectively.

**TOP FIFTY TIP.**

**THE ANIMALS:** It's My Life; I'm Going To Change The World (Columbia DB 7741). An eerie guitar sound introduces Eric Burdon who has a touch of the miseries again. He's joined by a chorus, then the instruments take over again. Medium paced offering and much better than anything the group has done of late. Repetitive phrases run through the song and on occasions the voice is slightly drowned by the backing. Bit of an ordinary flip but it has odd bursts of frenzy.

**TOP FIFTY TIP.**

**MARIANNE FAITHFULL:** Yesterday; Oh Look Around You (Decca F 12268). Miss Faithfull sounds very prim on this, with a 100 piece choir behind her. The Paul McCartney number should do very well for her, but it doesn't suit her as much as her other songs. She sings very nicely indeed and it should be interesting to watch this compete with Matt Monro's version. Flip is "Oh Look Around You," and self-penned.

**TOP FIFTY TIP.**

# MILLIE

"bloodshot eyes" TF617

# bouncing back lollipop style



# DATELINE NEW YORK CITY

**A**FTER a frantic 24 hours in Nashville, I'm back in New York City. After the Coast and the South, it feels like home! And this time, I know my way around!

My first port of call was Atlantic Records. They occupy a whole floor in a building on Broadway. Their studios are there, too. A session was going on. So I walked right in. Bert 'Hang On Sloopy,' Berns was producing.

The group was one of Atlantic's new signings. Patti La Belle and the Bluebelles. Remember their "Walkin' Down The Aisle" and "You'll Never Walk Alone"? They're a fantastic group and all three sides sounded extremely soulful.

In the studio, I talked with the girls. They're thrilled to be with Atlantic. And are looking to come to England. Bert said they're one of the most exciting visual acts in America. Patti Cindy, Sara and Nona are great lookers, and nice people. I hope they'll "happen."

One of the writers of what will probably be the 'A' side is former London showgirl, Pam Sawyer. She and a very talented girl named Laurie Burton make a fantastic team. They wrote Lulu's "Try To Understand" and also have a song out on Pye by Jan Panter. They took me off to the rehearsal room to sing me two more of their songs. These have been cut by a group that practically every important record company here was bidding for — The Raseals. Watch out for their first record. It sounded a smash to me. They're working at a discotheque called Harlow's. Packing the place every night. By the way, Laurie Burton is one of the most impressive singers I've heard here too. Like a female Dylan. A knockout! But she'd rather write. The girls say they believe Presley's going to record one of their songs, too. Wow!

Lots of well-known names were in the band backing the Bluebelles. Including the great Gary Chester on drums, ex-Basie-its Benny Powell (trombone), Ernie Royal (trumpet), and reedman Artie Kaplan, who I last met in London when he came over with Little Eva.

The Atlantic people — all of whom I dig very much indeed — played me new sides by Wilson Pickett and Solomon Burke. Solomon 'phoned through while I was there and asked me to say hello to all his friends in England. Oh, and there's a gas LP by Otis Redding. Really somethin' else!

Another big night here in New York was Jack Jones' opening at the Persian Room at The Plaza. I was the personal guest of Jack's disc boss, Dave Kapp. Among those present at the opening and the reception afterwards were British agent, Harry Foster, Paul Anka's father, Burt Bacharach's father (I saw Burt Jr. twice, too), Sybil Burton and her new, young singer-husband, Tony Newley and Joan Collins, Judy Garland's daughter, Lisa Minelli, Trini Lopez, George Maharis and Henry Fonda. I've always thought Jack was the best new quality singer around. In person, he is even better than on records! He'd be a sensation on "Sunday Night At The Palladium." He's hoping to come to Britain in January. A nice guy, too, by the way.

Didn't get much chance to listen to the radio this time. But I discovered a station I'd missed before — WWRL. This is a Negro station and the records they play are a gas. I 'phoned the all-night deejay once and he dedicated a knockout new Ikettes record to me. The only white records I heard on WWRL were The Walkers' "Make It Easy On Yourself" and new Brunswick star, Len Barry's "One — Two — Three." The latter is a blockbuster here. I met Len and his manager, Henry Colt (who also handles Chubby Checker) at a rehearsal for "Hullabaloo." It's a swinking show and Len was a great success. The record sounds as though it should be big in Britain, too. Len hopes to come over for a promotion tour very soon.

I spoke with Doris Troy the other day. She sends her love to all her friends in Britain. She's due to come over in January for promoter Roy Tempest. Doris told me she ran into Eric Burdon the other night. They had a great time together and I gather Eric's spent a lot of time at The Apollo up in Harlem. This week's bill featured B. B. King and the Vibrations, who did the original version of "Sloopy."

There's so much more to tell you. But my space is up. So I'll carry on next week. Till then, take care!



**Tony Hall Column**



# names & faces

ERIC BURDON seen with CHRIS FARLOWE singing "The Fool" which is Chris's latest disc, recorded for Andrew Oldham's Immediate label and produced by Eric. The photo was taken at London's Flamingo Club in Wardour Street.



THE WOMENFOLK are in London at the moment looking, they say, for English husbands. But that's not strictly true — they're here to sing as well. (R.M. Pic.)



Pretty BERYL MARSDEN could have a hit with "Who You Gonna Hurt." It's a great sound . . .



MARION RYAN with her twin sons PAUL and BARRY. The boys have an act of their own now, and their latest disc is "Don't Bring Me Your Heartaches."



KENNY LYNCH in his own record shop, next to a display of his new L.P. and single "Nothing But The Real Thing." (R.M. Pic.)



DICK & DEEDEE caught in pose that will go down for posterity. They're over here now to plug their "Use What You Got." (You can actually buy this one as it's an R.M. Pic.)



FRITZ, MIKE & MO, who debut with "What Colour (Is A Man)." Breakaway Penny Fritz doesn't lead the group — "I left the Pennies because of a disagreement — not because I wanted to go solo," he says. And the group makes a good sound.

## A LOOK AT THE U.S. CHARTS

**F**AST rising U.S. hits include—"Cara-Lyn" — Strangeloves; "Round Every Corner" — Pet Clark; "Take Me In Your Arms" — Kim Weston; "Chapel In The Moonlight"—Bachelors; "Cleo's Back"—Jr. Walker; "Say Something Funny" — Patty Duke; "I Hear A Symphony" — Supremes; "My Girl Has Gone" — Miracles.

New U.S. releases include — "Just A Little Bit" — Roy Head (Scepter); "I'm A Man"—Yardbirds; "Turn! Turn! Turn!" — Byrds; "My Baby" — Temptations; "Boys"/"Kansas City" — Beatles; "Love Minus Zero" — Eddie Hodges; "Heide" — Horst Jankowski; "Happy To Be With You" — Johnny Cash; "Sloopy's Gonna Hang On"—Debs; "Follow The Music" — Cannibal and the Headhunters; "Papa's Got A Brand New Bag" — James Brown At The Organ; "Run To My Lovin' Arms" — Lenny Welch; "It's Their World" — Ernie Maresca. N.J.

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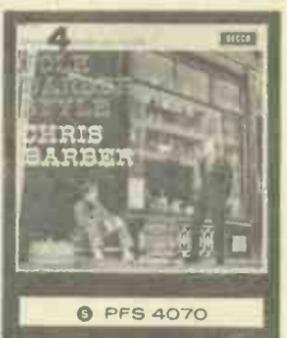
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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



### AIR MAILED FROM NEW YORK

- |   |  |
|---|--|
| 1 A LOVER'S CONCERTO*<br>5 (4) The Toys (Dynamolee)                         | 26 CATCH US IF YOU CAN*<br>19 (9) Dave Clark Five (Epic)             |
| 2 YESTERDAY*<br>1 (5) Beatles (Capitol)                                     | 27 MAKE ME YOUR BABY*<br>36 (3) Barbara Lewis (Atlantic)             |
| 3 GET OFF OF MY CLOUD*<br>6 (2) The Rolling Stones (London)                 | 28 AIN'T IT PECULIAR<br>- (1) Marvin Gaye (Tamla)                    |
| 4 TREAT HER RIGHT*<br>3 (6) Roy Head (Back Beat)                            | 29 A TASTE OF HONEY*<br>45 (2) Tijuana Brass (A & M)                 |
| 5 HANG ON SLOOPY*<br>2 (9) McCoys (Bang)                                    | 30 EVERYONE'S GONE TO THE MOON*<br>40 (2) Jonathan King (Parrot)     |
| 6 EVERYBODY LOVES A CLOWN*<br>11 (4) Garry Lewis (Liberty)                  | 31 LET'S HANG ON*<br>47 (2) Four Seasons (Phillips)                  |
| 7 KEEP ON DANCING*<br>15 (5) Gentrys (MGM)                                  | 32 HELP*<br>21 (12) Beatles (Capitol)                                |
| 8 JUST A LITTLE BIT BETTER*<br>10 (5) Herman's Hermits (MGM)                | 33 RUN BABY RUN*<br>- (1) Newbeats (Hickory)                         |
| 9 THE IN CROWD*<br>4 (11) Ramsey Lewis (Argo)                               | 34 BUT YOU'RE MINE*<br>48 (2) Sonny and Cher (Atco)                  |
| 10 DO YOU BELIEVE IN MAGIC*<br>8 (6) Lovin' Spoonful (Kama Sutra)           | 35 WE GOTTA GET OUT OF THIS PLACE*<br>23 (9) Animals (MGM)           |
| 11 I'M YOURS*<br>9 (7) Elvis Presley (RCA)                                  | 36 ACT NATURALLY*<br>28 (5) Beatles (Capitol)                        |
| 12 POSITIVELY 4th STREET<br>17 (4) Bob Dylan (Columbia)                     | 37 THERE BUT FOR FORTUNE*<br>31 (5) Joan Baez (Vanguard)             |
| 13 YOU'RE THE ONE*<br>25 (4) Vogues (CO & CE)                               | 38 NOT THE LOVIN' KIND*<br>49 (2) Dino, Desi and Billy (Reprise)     |
| 14 YOU'VE GOT YOUR TROUBLES*<br>7 (8) Fortunes (Press)                      | 39 WHAT COLOUR IS A MAN*<br>34 (4) Bobby Vinton (Epic)               |
| 15 SOME ENCHANTED EVENING*<br>16 (7) Jay and the Americans (United Artists) | 40 RIDE AWAY*<br>29 (8) Roy Orbison (MGM)                            |
| 16 RESCUE ME<br>30 (3) Fontella Bass (Checker)                              | 41 RESPECT*<br>44 (4) Otis Redding (Volt)                            |
| 17 LIAR, LIAR<br>20 (6) Castaways (Soma)                                    | 42 MY TOWN, MY GUY AND ME*<br>39 (5) Lesley Gore (Mercury)           |
| 18 MOHAIR SAM*<br>18 (7) Charlie Rich (Smash)                               | 43 IT AIN'T ME BABE*<br>26 (11) Turtles (White Whale)                |
| 19 I WANT TO (DO EVERYTHING FOR YOU)*<br>24 (6) Joe Tex (Dial)              | 44 RING DANG DOO*<br>- (1) Sam The Sham and Pharaohs                 |
| 20 YOU WERE ON MY MIND*<br>13 (12) We Five (Aurora)                         | 45 I LIVE FOR THE SUN*<br>46 (3) Sunrays (Tower)                     |
| 21 1-2-3*<br>37 (4) Len Barry (Decca)                                       | 46 HUNGRY FOR LOVE<br>42 (4) San Remo Golden Strings (Rie)           |
| 22 DAWN OF CORRECTION*<br>22 (5) Spokesmen (Decca)                          | 47 RUSTY BELLS<br>- (1) Brenda Lee (Decca)                           |
| 23 EYE OF DESTRUCTION*<br>14 (9) Barry McGuire (Dunhill)                    | 48 UNIVERSAL SOLDIER*<br>- (1) Donovan (Hickory)                     |
| 24 I KNEW YOU WHEN<br>32 (3) Billy Joe Royal (Columbia)                     | 49 WHERE HAVE ALL THE FLOWERS GONE<br>- (1) Johnny Rivers (Imperial) |
| 25 BABY, DON'T GO*<br>12 (7) Sonny & Cher (Reprise)                         | 50 I MISS YOU SO<br>- (1) Little Anthony and Imperials (DCP)         |

\* An asterisk denotes record released in Britain



Otis Redding—number 41.

### TOP E.P.'s

- 1 THE UNIVERSAL SOLDIER  
1 Donovan (Pye)
- 2 KWYET KINKS  
2 The Kinks (Pye)
- 3 THE ONE IN THE MIDDLE  
3 Manfred Mann (HMV)
- 4 DYLAN  
5 Bob Dylan (CBS)
- 5 I'M ALIVE  
8 The Hollies (Parlophone)
- 6 GOT LIVE IF YOU WANT IT  
4 The Rolling Stones (Decca)
- 7 ANDY WILLIAMS' FAVOURITES No. 1  
7 Andy Williams (CBS)
- 8 FIVE YARDBIRDS  
6 The Yardbirds (Columbia)
- 9 THE ANIMALS ARE BACK  
- Animals (Columbia)
- 10 HERMAN'S HERMITS HITS  
12 Herman's Hermits (Columbia)
- 11 TICKLE ME  
8 Elvis Presley (RCA)
- 12 THE SEEKERS  
10 The Seekers (Columbia)
- 13 WILD WEEKEND  
11 Dave Clark Five (Columbia)
- 14 SILVER DAGGER  
18 Joan Baez (Fontana)
- 15 TICKLE ME Vol. II  
11 Elvis Presley (RCA)
- 16 SEARCHERS '65  
15 Searchers (Pye)
- 17 MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER  
16 Herman's Hermits (Columbia)
- 18 RAINING IN MY HEART  
16 Spencer Davis Group (Fontana)
- 19 GO AWAY FROM MY WORLD  
17 Marianne Faithfull (Decca)

### TOP L.P.'s

- 1 SOUND OF MUSIC  
1 Soundtrack (RCA Victor)
- 2 HELP  
2 Beatles (Parlophone)
- 3 MARY POPPINS  
4 Soundtrack (CBS)
- 4 OUT OF OUR HEADS  
3 The Rolling Stones (Decca)
- 5 ALMOST THERE  
5 Andy Williams (CBS)
- 6 HIGHWAY 61 REVISITED  
6 Bob Dylan (CBS)
- 7 ALL I REALLY WANT TO DO  
10 Cher (Liberty)
- 8 HOLLIES  
8 The Hollies (Parlophone)
- 9 BRINGING IT ALL BACK HOME  
7 Bob Dylan (CBS)
- 10 LOOK AT US  
16 Sonny and Cher (Atlantic)
- 11 EV'RYTHING'S COMING UP DUSTY  
- Dusty Springfield (Phillips)
- 12 MANN MADE  
- Manfred Mann (HMV)
- 13 JOAN BAEZ IN CONCERT VOL. 5  
8 Joan Baez (Fontana)
- 14 MR. TAMBOURINE MAN  
12 The Byrds (CBS)
- 15 MY FAIR LADY  
18 Soundtrack (CBS)
- 16 THERE IS ONLY ONE ROY ORBISON  
11 Roy Orbison (London)
- 17 SOUND OF THE SHADOWS  
14 The Shadows (Columbia)
- 18 ANIMAL TRACKS  
17 Animals (Columbia)
- 19 BEATLES FOR SALE  
15 Beatles (Parlophone)
- 20 SURFIN' U.S.A.  
20 Beach Boys (Capitol)

### 5 YEARS AGO

- 1 ONLY THE LONELY  
1 Roy Orbison
- 2 AS LONG AS HE NEEDS ME  
4 Shirley Bassey
- 3 HOW ABOUT THAT  
2 Adam Faith
- 4 SO SAD/LUCILLE  
5 Everly Brothers
- 5 TELL LAURA I LOVE HER  
3 Ricky Valance
- 6 ROCKING GOOSE  
18 Johnny and the Hurricanes
- 7 NINE TIMES OUT OF TEN  
6 Cliff Richard
- 8 LET'S THINK ABOUT LIVING  
8 Bob Luman
- 9 DREAMING  
12 Johnny Burnette
- 10 WALK DON'T RUN  
7 John Barry Seven
- 11 CHAIN GANG  
9 Sam Cooke
- 12 THE GIRL OF MY BEST FRIEND/ A MESS OF BLUES  
10 Elvis Presley
- 13 SHORTNIN' BREAD  
16 The Viscounts
- 14 McDONALD'S CAVE  
14 Yardbirds (Columbia)
- 15 WALK DON'T RUN  
11 Ventures
- 16 APACHE  
13 Shadows
- 17 PLEASE HELP ME I'M FALLING  
14 Hank Locklin
- 18 SAVE THE LAST DANCE FOR ME  
- The Drifters
- 19 RESTLESS  
- Johnny Kidd
- 20 NEVER ON SUNDAY  
18 Lyn Cornell
- 21 TOP TEEN BABY  
- Gary Mills

## BRITAIN'S TOP 50

- |  |   |
|--|---|
| 1 TEARS<br>1 (11) Ken Dodd (Columbia)                              | 27 JUST A LITTLE BIT BETTER<br>19 (8) Herman's Hermits (Columbia)   |
| 2 ALMOST THERE<br>2 (6) Andy Williams (CBS)                        | 28 YOU'VE GOT TO HIDE YOUR LOVE AWAY<br>25 (5) The Silkie (Fontana) |
| 3 IF YOU GOTTA GO, GO NOW<br>3 (6) Manfred Mann (HMV)              | 29 HELP<br>23 (13) Beatles (Parlophone)                             |
| 4 EVE OF DESTRUCTION<br>4 (7) Barry McGuire (RCA)                  | 30 LAUGH AT ME<br>21 (9) Sonny (Atlantic)                           |
| 5 HANG ON SLOOPY<br>5 (8) McCoys (Immediate)                       | 31 THAT MEANS A LOT<br>37 (4) P. J. Proby (Liberty)                 |
| 6 MESSAGE UNDERSTOOD<br>9 (5) Sandie Shaw (Pye)                    | 32 RUN TO MY LOVIN' ARMS<br>27 (6) Billy Fury (Decca)               |
| 7 MAKE IT EASY ON YOURSELF<br>6 (9) Walkers Brothers (Phillips)    | 33 SHE NEEDS LOVE<br>34 (4) Wayne Fontana (Fontana)                 |
| 8 SOME OF YOUR LOVIN'<br>13 (6) Dusty Springfield (Phillips)       | 34 I LOVE YOU YES I DO<br>45 (2) Merseybeats (Fontana)              |
| 9 EVIL HEARTED YOU/ STILL I'M SAD<br>22 (2) Yardbirds (Columbia)   | 35 WHEN I GET HOME<br>44 (2) Searchers (Pye)                        |
| 10 IT'S GOOD NEWS WEEK<br>21 (4) Hedgehoppers Anonymous (Decca)    | 36 UNTIL IT'S TIME FOR YOU TO GO<br>11 (3) Four Pennies (Phillips)  |
| 11 IL SILENZIO<br>8 (8) Nini Rossi (Durium)                        | 37 CALIFORNIA GIRL<br>33 (8) The Beach Boys (Capitol)               |
| 12 IN THE MIDNIGHT HOUR<br>17 (5) Wilson Pickett (Atlantic)        | 38 UNCHAINED MELODY<br>30 (11) Righteous Brothers (London)          |
| 13 BABY DON'T GO<br>11 (6) Sonny & Cher (Reprise)                  | 39 DOWN IN THE BOONDOCKS<br>38 (3) Billy Joe Royal (CBS)            |
| 14 LOOK THROUGH ANY WINDOW<br>7 (8) The Hollies (Parlophone)       | 40 I LEFT MY HEART IN SAN FRANCISCO<br>40 (9) Tony Bennett (CBS)    |
| 15 SATISFACTION<br>10 (9) Rolling Stones (Decca)                   | 41 ALL I REALLY WANT TO DO<br>32 (9) Cher (Liberty)                 |
| 16 A WALK IN THE BLACK FOREST<br>12 (13) Horst Jankowski (Mercury) | 42 LOVE IS STRANGE<br>- (1) Everly Brothers (Warner Bros.)          |
| 17 HERE IT COMES AGAIN<br>29 (3) Fortunes (Decca)                  | 43 ROUND EVERY CORNER<br>46 (2) Pet Clark (Pye)                     |
| 18 YESTERDAY MAN<br>31 (3) Chris Andrews (Decca)                   | 44 BABY I'M YOURS<br>- (1) Peter and Gordon (Columbia)              |
| 19 WHATCHA GONNA DO ABOUT IT<br>14 (6) The Small Faces (Decca)     | 45 TRY TO UNDERSTAND<br>36 (8) Lulu (Decca)                         |
| 20 I GOT YOU BABE<br>15 (11) Sonny & Cher (Atlantic)               | 46 IT'S ALL OVER NOW BABY BLUE<br>35 (8) Joan Baez (Fontana)        |
| 21 ZORBA'S DANCE<br>20 (14) Marcello Minnerbi (Durium)             | 47 BUT YOU'RE MINE<br>- (1) Sonny and Cher (Atlantic)               |
| 22 LIKE A ROLLING STONE<br>16 (8) Bob Dylan (CBS)                  | 48 KANSAS CITY STAR<br>- (1) Roger Miller (Phillips)                |
| 23 THAT'S THE WAY<br>18 (12) Honeycombs (Pye)                      | 49 HOME OF THE BRAVE<br>- (1) Jody Miller (Capitol)                 |
| 24 TAKE A HEART<br>15 (6) The Sorrows (Piccadilly)                 | 50 IT'S THE SAME OLD SONG<br>42 (8) The Four Tops (Tamla-Motown)    |
| 25 PAPA'S GOT A BRAND NEW BAG<br>26 (5) James Brown (London)       |   |

A blue dot denotes new entry.



The Everly Brothers—number 42.

### BRITAIN'S TOP R & B SINGLES

- |   |  |
|---|--|
| 1 IN THE MIDNIGHT HOUR<br>1 Wilson Pickett (Atlantic 4056)  | 11 IF I DIDN'T LOVE YOU<br>6 Chuck Jackson (Pye International 25321) |
| 2 TREAT HER RIGHT<br>4 Roy Head (Vocalion 9248)             | 12 GO NOW<br>- Bessie Banks (Red Bird 106)                           |
| 3 PAPA'S GOT A BRAND NEW BAG<br>2 James Brown (London 5990) | 13 I WANT TO DO EVERYTHING FOR YOU<br>13 Joe Tex (Atlantic 4045)     |
| 4 MOHAIR SAM<br>8 Charlie Rich (Phillips 1432)              | 14 DANCE, DANCE DANCE<br>11 Solomon Burke (Atlantic 4044)            |
| 5 RIDE YOUR PONY<br>3 Lee Dorsey (Stateside 441)            | 15 YOU CAN PUSH IT (OR PULL IT)<br>10 Donnie Elberts (Sue 396)       |
| 6 CRY NO MORE<br>9 Ben E. King (Atlantic 4043)              | 16 FIRST I LOOK AT THE PURSE<br>- Contours (Tamla Motown 531)        |
| 7 HIGH HEEL SNEAKERS<br>12 Stevie Wonder (Tamla-Motown 532) | 17 HANG ON SLOOPY<br>15 McCoys (Immediate 001)                       |
| 8 RESPECT<br>7 Otis Redding (Atlantic AT4039)               | 18 RING DANG DOO<br>- Sam The Sham and the Pharaohs (MGM 1285)       |
| 9 SHAKE AND FINGERPOP<br>5 Junior Walker (Tamla-Motown 529) | 19 IT'S TOO LATE BABY, TOO LATE<br>17 Arthur Prysock (CBS 201320)    |
| 10 1-2-3<br>- Len Barry (Brunswick 5542)                    | 20 LET THE KIDS DANCE<br>- Bo Diddley (Chess 8021)                   |

### BRITAIN'S TOP R&B ALBUMS

- 1 SOUL BALLADS  
1 Otis Redding (Atlantic 5029)
- 2 ELMORE JAMES MEMORIAL ALBUM  
2 Elmore James (Sue 927)
- 3 IN THE MIDNIGHT HOUR  
5 Wilson Pickett (Atlantic 8114) (Imported)
- 4 TEMPTATIONS SING SMOKEY  
9 The Temptations (Tamla-Motown 11016)
- 5 ROCK AND SOUL  
4 Solomon Burke (Atlantic 5009)
- 6 MASHED POTATOES USA  
- James Brown (London 8241)
- 7 THE SUE STORY  
- Various Artists (Sue 925)
- 8 THE FOUR TOPS  
3 The Four Tops (Tamla-Motown 11010)
- 9 PASTEL BLUES  
- Nina Simone (Phillips 200187)
- 10 SHOTGUN  
8 Junior Walker and the All Stars (Tamla-Motown 11017)

## GREAT NEW SINGLES

DINO, DESI & BILLY

DICK & DEEDEE

NOT THE LOVIN' KIND R 23047 REPRISE

USE WHAT YOU'VE GOT WB 5671 WARNER BROTHERS



DANA GILLESPIE  
THANK YOU BOY  
7N 15962 PYE

SUE THOMPSON  
JUST KISS ME  
45-1340 HICKORY

MICHA  
THE PROTEST SINGER  
7N 15982 PYE

TAMMY ST. JOHN  
DARK SHADOWS AND EMPTY HALLWAYS  
7N 15948 PYE

THE VACELS  
CAN YOU PLEASE CRAWL OUT YOUR WINDOW?  
7N 25330 PYE INTERNATIONAL

THE SLADE BROTHERS  
DON'T YOU CRY OVER ME  
7N 15966 PYE

THURSDAY'S CHILDREN  
JUST YOU  
7N 35276 PICCADILLY

VIRGINIA LEE & MURRAY CAMPBELL  
GOODBYE MY LOVE  
7N 25328 PYE INTERNATIONAL



**T**HE YARDBIRDS' latest American single "I'm A Man" was recorded by Sam Phillips at the Sun studios, Memphis, where Elvis, Jerry Lee, Carl Perkins and Johnny Cash first found fame... gold disc for Sonny & Cher's "Look At Us" album... next single from Barry McGuire "Upon A Painted Ocean"/"Child Of Our Times"... Jim Reeves' "I Love You Because" the most successful single ever issued in Norway... hit-worthy—Dick & Deedee's "Use What You've Got"... Paul Williams and Zoot Money seen pushing a bed down Highgate Hill last week—the bed had been bought from Georgie Fame... is Paul McCartney the Yesterday Man?

About time for a new Horst Jankowski single... next Joan Baez LP likely to be "Farewell Angelina"... Manfred Mann's hit banned by Radio Eireann... Princess Margaret saw Dave Berry pulled off stage at a Liverpool youth club... Chris Andrews reminiscent of Neil Sedaka on last week's "Top Of The Pops"... what kind of business will the Herman's Hermits-Wayne Fontana tour do?... Billy Joe Royal phones British journalists from America... Roy Tempest doing good work for "soul" fans... Sonny and Cher had to move to new Hollywood home because of fan invasions... Hollies' new LP disappointing what have Peter and Gordon done to "All Shook Up"?... Lisa Denton temporarily back with Brian Sommerville's office... soundtrack LPs selling better than ever... P. J. Proby must be worrying about his future... publicists who foist groups on journalists at lunch time are losers... Georgie Fame couldn't sing at his own reception because he'd hurt his ankle... will Barry McGuire launch another protest after viewing Trafalgar Square pigeons?... Wout Steenhuis founder member of the Dutch Swing College Band... Paramounts have recorded a P. F. Sloan number... Ian Whitecomb takes his history finals this month... Joe Loss voted No. 1 man with best hair... RM reader Roy Kingsley suggests the first protest song was Noel Coward's "Don't Let's Be Beastly To The Germans" in 1949... Adam Faith guests on Southern TV's "Pop The Question" on November 9

Barbra Streisand's "My Name Is Barbra" emmy award-winning US TV show to be televised by BBC-2 on October 28... Fortunes re-booked for RSG on October 29 — their agent Terry King injured his face, arms and legs in a motor cycle accident on Saturday... Wilson Pickett has one of the largest collections of gospel music albums in the world... Marianne Faithfull on three Southern TV shows soon — "Day by Day" (28th), "Pop The Question" (5th) and "Southern Roundup" (first week in November).

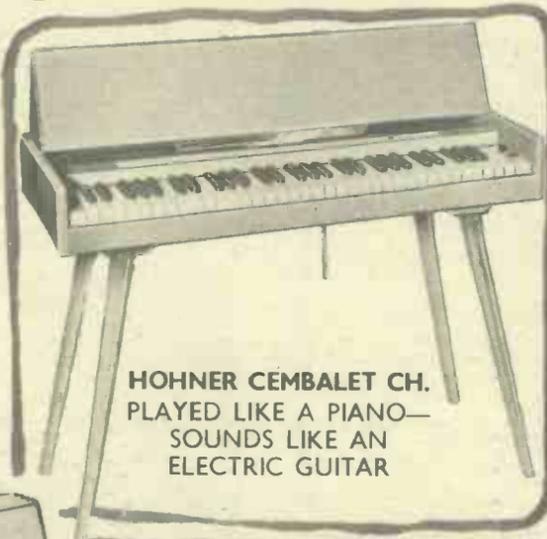


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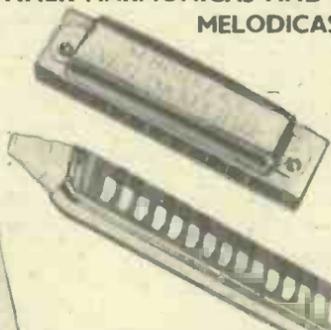


SONOR "STAR" DRUMS



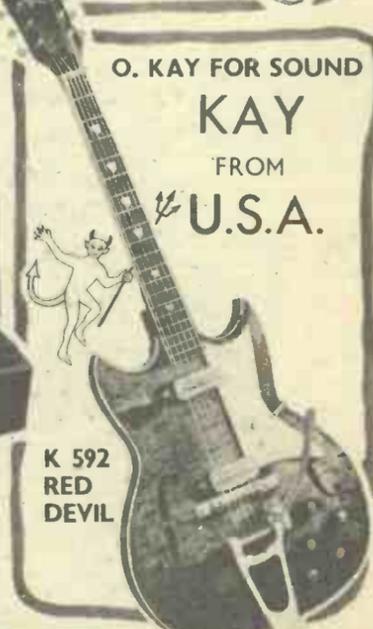
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