

# Record Mirror

Largest selling colour pop weekly newspaper 6d.  
No. 245 Every Thursday. Week ending Nov. 20, 1965



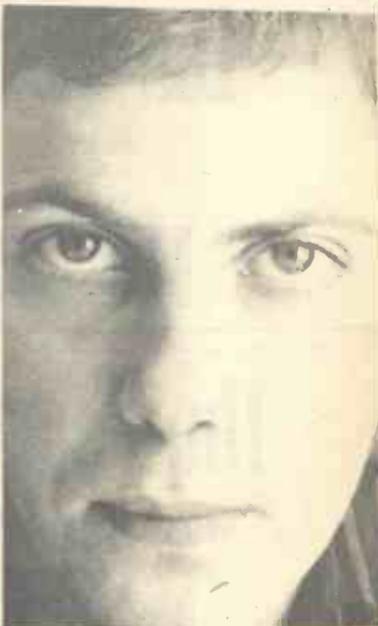
THE WHO — colourful to see and hear, and probably the only group whose records disintegrate half way through.



**ZOOT MONEY'S  
BIG ROLL BAND  
IT SHOULD'VE  
BEEN ME**  
LP A RIK GUNNELL PRODUCTION  
REL: NOV 12 COLUMBIA 734



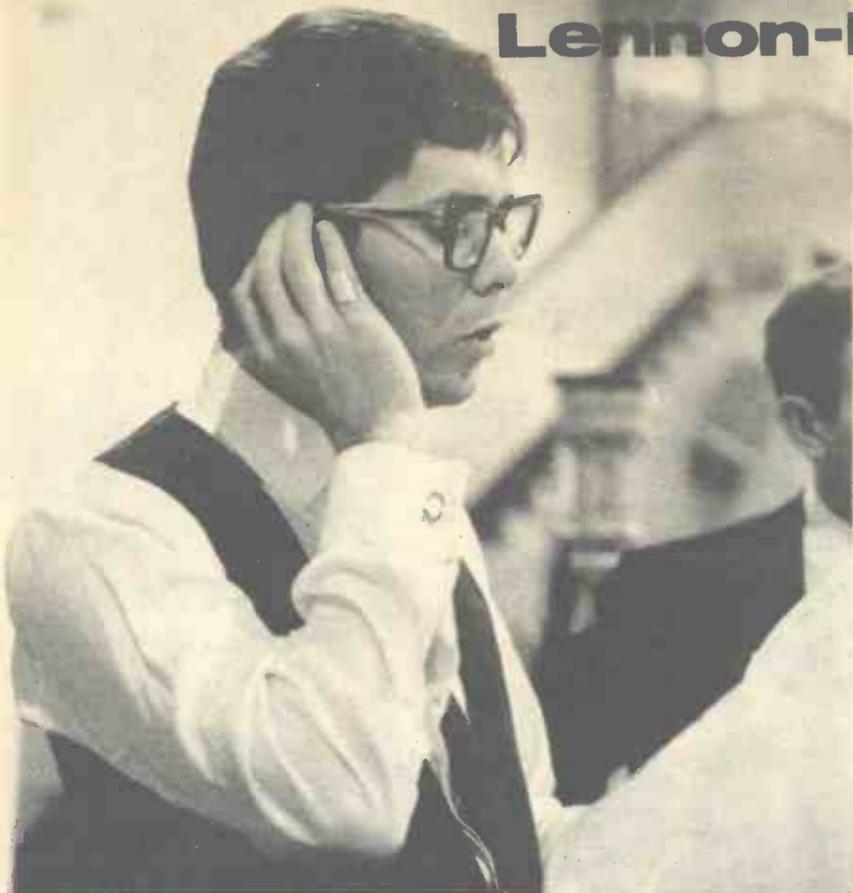
**PAUL  
WILLIAMS  
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**THE MANY  
FACES OF LOVE  
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PERSONAL MANAGEMENT: ROBERT A. HIND, RIK GUNNELL AGENCY, 47 GERRARD STREET, LONDON, W.1. Telephone: GERRARD 1001.

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

## 'What Cliff needs is a Lennon-McCartney number' suggests an RM reader



CLIFF seen during his latest recording session by EMI's John Dove. See Lead Letter.

FOLLOWING the letter in last week's RM about singers not finding the right kind of material, I think that this line of thought can be taken one step further. Many of our top singers only score hits, basically, on their name alone—their material would be notoriously unsuccessful if recorded by an unknown. So why don't they ask top songwriters to write something just for them. Cliff's run of mediocre songs could be stemmed by a Lennon-McCartney ballad of the calibre of "Yesterday" or "And I Love Her". Dusty, whose full potential has never been fully realised, should approach Hal David and Burt Bacharach, while Cliff Bennett would do well with a Jagger-Richards song. I could go on and on. And in the States, Elvis should be told that Jerry Leiber and Mike Stoller are still alive, kicking, and writing hit songs. Stella Strange, 57a, New Forest Close, Sunderland.

### PETITION PLEA

COULD you please help us with our "Save The Richmond Jazz and Blues Festival Campaign." We've started a petition and would be glad of any help whatsoever.—Christine Holt and Cheryl Smith, 76b Birch Hall Avenue, Darwen, Lancs.

## Record Mirror

EVERY THURSDAY

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

## JUST AS MAD GETS HAPPY . . .



MADELEINE BELL

IT'S three years since Madeleine Bell left home (New Jersey USA) and came to Europe with the gospel show Black Nativity. For two years she's been in Britain and now, just when she has at last made a record she likes and that has a chance of becoming a hit (it's the Bacharach-David "What The World Needs Now"), it looks as though she's going to have to leave the country for six months.

Madeleine didn't care for the Basse-type discs she made under her previous contract. Now she's signed with Fontana and it's all happening for her — except that she can't get a work permit to enable her to appear on television and exploit the song, even though the TV producers are, at last, perfectly eager to book her! Still, Madeleine has become quite used to such trouble since she decided to leave Black Nativity and stay in England rather than go back to the States and be just one of many, many coloured singers.

She's been broke for most of her two years in London. And lonely. And bored. "About nine months ago all I was doing was going to the movies, dropping in occasionally at Ready Steady Go, doing anything to kill time. I read the Record Mirror, and comic books — Blondie and Dagwood, Yogi Bear, all the strips with talking animals, and the great Andy Capp. I like to see Andy always punching his wife in the mouth because I remind myself that no man is ever going to do that to me!"

"I had practically no friends in London — until I met Dusty Springfield at Ready Steady Go New Year's Eve party. I was just getting ready to go home. We went round to see Eric Burdon and Dusty persuaded me to stick around, saying you never know what might happen.

"Something did happen — Dusty got me work with backing groups, along with Doris Troy and Lesley Duncan, first or Dusty's records — "In The Middle Of Nowhere", "Some Of Your Loving", and seven tracks on the LP, and then I sang on records by Kiki Dee, Alma Cogan and Eden Kane."

The work, the money, the publicity, and the new friendships, all helped Madeleine to become much happier, more outgoing. She signed her new contract as a solo artiste with Fontana — and Dusty sang in her backing group. But now the inflexible rules of officialdom say she must clear out of Britain for six months. "I'm hoping to work in Italy and the South of France — then I'll be back and after that I think I'll be able to settle permanently here."

And if "What The World Needs Now" is anything like the hit for Madeleine that it was in the States for Jackie De Shannon, then Miss Bell will have a few bob waiting for her! D. G.

### INSPIRED

WHO said hymns are out? Seeing the Seekers have recorded "Calon Lan", the Welsh hymn, in the form of "The Carnival Is Over" and had such success, why doesn't the Migll Five record "The Lord Is My Shepherd" — they may even get back in the charts. — Four boys from the Hills, Aberdare, South Wales.

### GEE, THANKS!

A few weeks ago, I sent an application as a pen-pal in your Readers' Club section. Since then, many kids have written and I'm having a great time answering them all. It was a wonderful opportunity for me to make friends before moving to London next year, in June. I wanted to write and thank you for everything — and good luck to such a fabulous paper. — Pattie Wallace, 174 North Mountain Avenue, Montclair, New Jersey, 07042, U.S.A.

### WOE IS HELEN

AFTER listening to the techniques on records like "Hang On Sloopy", by the McCoys and "Whatcha Gonna Do About It" by the Small Faces, and earlier ones by the Who, I find the same techniques were used on an LP made in Nashville by Helen Shapiro — in the summer of 1963. One track was released as a single, "Woe Is Me". If it had been released here now, instead of then, it would have been a great smash hit. So it appears that Helen is far ahead of tastes — is that the reason for her recent failure to make the charts? — Margaret Williams, 80 Beaufort Road, Aston Under Lyne, Lancs.

### STYLISH COPIES

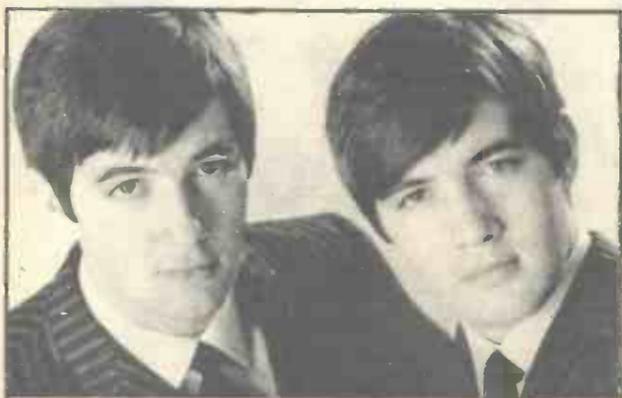
WHATEVER is reader Graham Loomes talking about regarding the last three releases by Peter and Gordon? Yes, they've all been cover versions of previous records, but in P and G's own style and interpretation. Inferior copies — never! I'm a member of the Buddy Holly Appreciation Society and I have the "late great's" original version of "True Love Ways" but I also thought P and G's version was good. As for the Teddy Bear's record — an excellent new interpretation of a song long forgotten by most of today's teenagers. Barbara Lewis was given more coverage of "Baby I'm Yours" on the pirate stations than most other discs of that time — and if the buying public had wanted it, they could have bought it and made it a hit. — Robert J. Burrows, 9 Tair Erw Road, Birchgrove, Cardiff.

### KINGS OF ROCK

THERE seems to be controversy as to what is rock 'n' roll. To help those in need, I've compiled a list. For solid rock, tune into the following: 1 Eddie Cochran; 2 Gene Vincent; 3 Elvis Presley; 4 Jerry Lee Lewis; 5 Little Richard; 6 Fats Domino; 7 Carl Perkins; 8 Bill Haley. British artistes as rock 'n' rollers? Don't make me laugh. — Marilyn Gee, 10 Queen Anne Street, Shelton, Stoke-on-Trent.

### VALUE

MY membership of the Tamla-Motown Appreciation Society has enabled me to meet all the Detroit artistes who have visited Britain, as well as the Drifters, Solomon Burke and Nancy Wilson — it makes me certain I get more value for money than members of single-artist fan clubs. — Terence Donovan, 33 Southall Court, Lady Margaret Road, Southall, Middlesex.



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**'It's comical the way Peter tries to get off with birds. They really knock him around.'**

**'Gordon throws chairs through windows and starts thinking Big Star when we get a hit...'**

# THOSE NASTY THINGS PETER & GORDON SAY

USED to see Peter around a bit at Westminster school but I never bothered to talk to him; he didn't look as though he could talk. I never saw him talking to anybody.

One day I heard a guitar being played and I thought it was fantastic. I'd just got a guitar of my own but couldn't yet play it.

So when I heard a few chords and fancy finger-style runs being played I reckoned it was very, very clever. I crept into the room and sat there listening — to Peter. I didn't say a word until he'd finished then I said "That's good." He said "Thank you." He was a nice boy in those days.

We started playing guitar together and one night he invited me to dinner at his parents'. It was a great thrill to meet his sister Jane but their father is a rather overwhelming man and when he said to me "Your name is Peter is it?" I said "Yes". I'd been confused with another friend of Peter's, called Peter, and for some time I was mistakenly known around the Asher home as Peter. I think it was Jaffe who finally straightened this mistake out. Her brother certainly didn't make a move to put things right.

## SOMETHING GOOD

In those early days, seven years ago, Peter was a useful fellow to know. He was a year older than I, an important factor at school. I was rather wild and undisciplined but since everybody thought I was a great friend of Peter Asher they came to the conclusion that there must be something good about me.

By now I have amply repaid Peter. I've taught him to drive. Well, as a matter of fact I'm still teaching him. And at the moment I am writing most of the songs that we are supposed to be jointly responsible for. His work on them largely consists of picking up half the royalties.

I must say we never actually come to blows. This is because he knows he wouldn't stand a chance. Even girls knock him around. There was one the other day, a skinny little thing. Peter said her dog was stupid so she beat hell out of him. Of course, it's comical the way he tries to get off with birds. Fortunately, we seldom fancy the same ones.

## DEMENTED WITH RAGE

I suppose his worst fault is that he likes to think of himself as reserved and cool whereas he does lose his temper rather quickly. He gets positively demented with rage if anybody takes his glasses off him but he can't do much about it because he can't see without them.

My greatest grudges are caused by his occasional failure to back me up when I am complaining about something. It's hopeless, never gets any results, if I alone complain about bad mikes or dressing rooms like cowsheds. When he gets all cool and tolerant about such matters, I get mad. On the whole, though he comes in quite useful, we practically never have any serious differences of opinion and we will live happily ever after.

GORDON WALLER

His story of our meeting at school is true, except that I did talk to plenty of people. Naturally, I didn't talk to him. You see, until he started hanging round me, listening to my guitar playing, we didn't have anything in common. Gordon was the sporting type, always keeping fit and running about winning medals. I was editing the school magazine and suchlike, so our paths didn't cross.

Then, Gordon was basically a rocker—Gene Vincent, the Everlys and Presley were his idols. I was going through a rather "pseud" stage, listening to Woody Guthrie and being narrow-minded about pop. I liked some pop but didn't like pop versions of folk songs. Playing together our style began to evolve—somewhere between folk and pop! I like to think that our voices today still have a folky sound.

The assertion that I lose my temper is false. I just get annoyed. Gordon, in unhappy contrast, frequently loses his and this can be expensive. Once when the lead to his guitar didn't work he smashed the whole guitar. It was worth over £100.

In a town in America, where the police had been unusually difficult and had brought the curtain down before the end of the show, Gordon expressed his displeasure by kicking down our dressing room door.

In an American hotel, that had an officious security man who wouldn't let anybody in to see us, Gordon threw a chair through the window and walked out and checked in somewhere more congenial.

He suffers badly from moods and they can be triggered off by the most trivial and foolish incidents and people. If he's told that an act of ours was no good or that a record is not selling he becomes depressed and is liable to grab hold of somebody from our office and start ranting, saying our career is at a standstill.

## CATCH A GLIMPSE . . .

On the other hand, I get much amusement from his behaviour when he is elated by a record hit. Then he thinks big—Big Star, that is. If he can he takes the roof off a car and drives graciously around allowing the public to catch a glimpse of him.

Yes, as well as being a good friend and quite a valuable member of the act, he is an interesting young man to study. I look forward to many more years of keeping him under observation.

PETER ASHER



As you can see, they still drink together, so they like each other beneath it all . . . (RM Pic)

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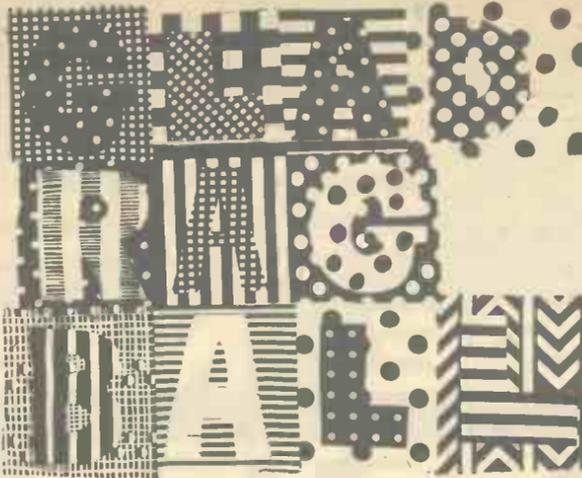
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Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.



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John D. O'Reilly 20, 15, Jun Head Green, Peckham, London, S.E.15. Stars — Presley, Stones, Beatles, Lorn, Crosby, Sinatra. Hobby and interests — Girl penfriends, swimming, dancing, writing.

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Jan Bonfils, Gronnehoj 31, 11 Vanlose, Copenhagen, Denmark. Stars — Yardbirds, P. J. Proby, and Roy Orbison, Moody Blues. Hobby and interests — Making pop-newspapers, run Yardbirds and P. J. Proby fan club of Scandinavia.



June Machon, 16, 13 New Hall Way, Dal Wood, Flockton, Near Wakefield, Yorks. Stars — Richard Chamberlain, Cliff, Elvis, Beatles. Hobby and interests — Cinema, boys, swimming, records.



Dave Kingsbury, 18, 4 Castle Road, Worle, Weston-super-Mare, Somerset. Stars — Beatles, Animals, Stones, Fortunes. Hobby and interests — Pop music, collecting records, sport in general. Would like girl pen friend any nationality.



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Diana Klass, 16, 441 N. Fonda Street, La Habra, California, 90632 U.S.A. — Stars — Peter and Gordon, DCs, Beatles, Cilla, Stones. Hobby and interests — Reading, writing, records, music in general.



Agnes Savonye, 16, Stadgravenstraat 39, Enschede, Holland. Stars — Them, Stones, Dylan, Chris Barber, Dave Brubeck. Hobby and interests — Swimming, tennis, play music, singing, photography, mods.



Lesley Moffat (Miss), 20, 24 Netherwood Street, London, N.W.6. Stars — Brubeck, Miles Davis, Walker Bros., James Brown, Ray Charles. Hobby and interests — Debating, "clubbing," records, fast night driving.

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# PLACES & FACES

## WALKER BROTHERS

November 20—Buxton Pavilion, 21—Bristol Colston Hall, 25—BBC-1's "Top Of The Pops", 26—TWW's "Scene At 6.30", 28—Guildford Odeon. December 2—"Top Of The Pops", 3—"Ready Steady Go", 4—Lincoln ABC, 5—Leicester De Montfort Hall, 10—Croydon ABC, 12—Romford ABC, 16—"Ready Steady Go", 18—Gloucester ABC, 19—Peterborough ABC, 21—BBC-1's "Top Of The Pops". (Chris Andrews appears at Lincoln and Leicester; Small Faces at Guildford, Leicester and Romford; Brian Poole and the Tremeloes at Croydon; Beryl Marsden at Gloucester and Peterborough.)

## MAJOR LANCE

December 3—Soho Flamingo, Marylebone In Place, Redifusion's "Ready Steady Go", 4—Manchester, 8—Bromley Court Hotel and Mayfair Scotch of St. James, 10—Durham, 11—Middlesbrough, 12—BBC-2's "Stramash", 14—Kensington Cromwellian, 15—TWW's "Discs A Gogo", 17—Stockport Manor Lounge and Granada's "Scene At 6.30", 18—Chelmsford, 19—Soho Flamingo.

## FOURMOST

November 19—BBC-1's "Crackerjack" and Granada's "Scene At 6.30", 25—Redifusion's "Five O'Clock Funfare", 27—ABC's "Lucky Stars" and BBC-Light's "Saturday Club". December 6—TWW's "Discs A Gogo", 17—Redifusion's "Ready Steady Go".

## ROULETTES

November 25—Connaghs Quay, 26—Edmonton Continental. December 3—Wimbledon Southlands College, 4—Halifax Marlborough Hall, 5—Oldham, 10—Durham University, 11—York St. John's College, 13—Stoke-on-Trent Golden Torch, 17—Dunstable California.

## CAROLYN HESTER

November 20—Birmingham Ritz and Plaza, 21—ABC's "Eamonn Andrews Show", 22—Birmingham Civic Hall, 24—Norwich Assembly Hall, 26—Portsmouth, 27—BBC-1's "Juke Box Jury" and Southampton, 28—Leicester II Rondo, 29—Tyne Tees' "Country Style", 30—Newcastle University and "Country Style". December 1—Kingston College of Technology and Surbiton Assembly Rooms, 3—Nottingham Beachcomber, 4—Bishopsgate All Star, 5—Swindon Castle Hotel.

# BONUS WILLIAMS DISC FOR XMAS

One week after the release of Andy Williams' "I'll Remember You," CBS are issuing another single by the singer. Titled "Do You Hear What I Hear" it is a Christmas song and out on November 26.

The Walker Brothers' newie on Philips is "My Ship Is Coming In" and on Decca, Tom Jones sings the title song from the next James Bond film "Thunderball."

The Spencer Davis Group "Keep On Running" (Fontana) and Val Doonican sings "Just To Satisfy You" (Decca). On Columbia, Frank Ifield has a double "A" side — "I Guess" and "Then Came She." On the same label, the Barron Knights return to their "send up" formula with "Merry Gentle Pops" and Heinz has a "Heart Full Of Sorrow."

The Supremes return with "I Hear A Symphony" (Tamla Motown) and the Searchers ask "Take Me For What I'm Worth" (Pye). On Piccadilly, the Rockin' Berries sing "The Water Is Over My Head."

Other November 26 releases include: Columbia-Adriana's "My Uncle," Alma Cogan's "Eight Days A Week," Pete Stanley and Wizz Jones' "Ballad Of Hollis Brown," Ralf Bendix' "Baby Sittin' Boogie" and Greg Hamon's "Keep On Telling Me." Parlophone—the Roulettes' "The Long Cigarette," Alun Davies' "Girls Were Made To Love And Kiss," Josh Hanna's "When I Love You," James Royal's "Work Song" and Billy Thorpe and the Aztecs' "Over The Rainbow." HMV—Mike Berry's "It Comes And It Goes," Kenny Lynch's "Come On, Come On," George Hamilton's "Loneliness" and Janie Jones' "The Witch's Brew."

United Artists—Patty Duke's "Say Something Funny," Verve—Donald Byrd's "Boom Boom," Capitol—Bobby Rydell's "When I See That Girl Of Mine," Liberty—The Gants'

"Road Runner," Vikki Carr's "Unforgettable" and Johnny Rivers' "He Don't Love You Like I Do." MGM—Bruce Scott's "So Much To Love For," Stateside—Jimmy Radcliffe's "My Ship Is Coming In" and Carol Ward and her Singers' "Gonna Build A Mountain." Decca—Lorne Gibson's "I'll Give You Me," John O'Brien-Docker's "Gabrielle," the New Breed's "Friends And Lovers For Ever" and the Zombies' "Is This The Dream." London—the Castaways' "Liar Liar," Willie Mitchell's "Everything Is Gonna Be Alright" and the Harry Simeone Chorale's "Little Drummer Boy."

Atlantic—Paul Kelly's "Chills And Fever" and Levon and the Hawks' "The Stones I Throw." Brunswick—Burl Ives' "Holly Jolly Christmas" and the Kingston Trio's "Parchman Farm." Fontana—Ray Sell's "I'll Come To You" and "Tivvy and the Clubmates' "Tivvy's Tune." Mercury—Alan Kooper's "Parchman Farm" and Three Good Reasons' "Build Your Love." Pye—Gary and Jan's "Do You Want Me To Tell Him," Lonnie Donegan's "World Cup Willie," the Truth's "Who's Wrong," the Hobos' "The Letkiss Trot," the Candy Dates' "Some Other Time" and Leapy Lee's "It's All Happening."

Piccadilly — John Schroeder Orchestra's "Ave Maria No Morro" and Sounds Orchestra's "Thunderball." Pye International—the Vegetables' "I Still Love You." CBS—Marty Robbins' "While Your Dancing."

# KINKS DISC DISPUTE

THE KINKS' next single will not be released unless there is settlement of a writ. Ray Davies is being sued for breach of contract over the publication of "Until The End Of The Day" and "Where Have All The Good Times Gone".

The Edward Kassner Music Co. allege they have a five year contract to publish all Kinks songs. The company is seeking to restrain publication of the record by Belinda Music.

Writs have been served by Edward Kassner Music Co. Ltd. and Denmark Productions Ltd. against Ray, Boscobel Productions Ltd., Belinda Music Ltd., and Pye Records Ltd. There is also a claim for damages for breach of contract and for conspiracy.

Larry Page has issued a statement to the effect that he has issued a writ against Kinks' co-managers Robert Wace and Greenville Collins alleging breach of contract and enforcing his claim to part management of the group.

The new show at the Pigalle theatre - restaurant is a truly tremendous production, a triumph for Billy Petch who has concocted "Piccadilly Night Out" to appeal to young (the splendidly versatile Mac Four impersonate The Beatles, Stones, Ivy League and Bachelors with humour and drive) and middle-aged customers (Josephine Blake impersonates music hall star Vesta Tilley). The dancers and showgirls are colourful, lavish and energetic. Stars Mike and Bernie Winters, sticking to tried and true material, made me laugh so much I was almost able to see the funny side of the Pigalle's food. If you don't eat you can see the wonderful floorshow for 30s., reasonable value.

# BEATLES NEW DISC

The new Beatles single is out on December 3. The top side is "We Can Work It Out" and the "B" side is "Day Tripper". Both are Lennon-McCartney compositions. On "We Can Work It Out", Paul takes the vocals, being double tracked. He is joined on occasions by John who also plays harmonium.

## DODD SHOWS AND DISCS

Ken Dodd stars in a summer season at Blackpool Opera House next year. At Christmas, he appears in "Humpty Dumpty" at the Birmingham Theatre from December 23.

Dodd's summer season in George and Alfred Black's "Big Show Of 1966" opens on June 18. He last appeared there in 1964 and played to 750,000 people.

It is his third show there in five years and will open a week earlier than usual because of the huge demand for tickets in 1964.

His first comedy disc, an EP titled "Daddy And The Diddy Men," is released by Columbia on December 3. The tracks are "Ken Dodd and the Diddy Men Make A Record," "Wee Cooper Of Fife," "Old Macdonald Had A Farm," "Where's Me Shirt" and "Tatty Bye."

John sings "Day Tripper," also being double tracked. Paul and George give him vocal support.

The group's next LP is titled "Rubber Soul" and is also due for release by Parlophone next month. All the tracks are Beatle compositions, two by George Harrison.

## AD BAN BARS ROULETTES DISC

The Roulettes have run into trouble with their first disc since leaving Adam Faith to concentrate on their own career. The television advertising ban on cigarettes means that they will be unable to perform "The Long Cigarette" on a number of shows.

Their publicist, Rod Buckle, told RM: "We were told by 'Lucky Stars' that though they wanted the Roulettes on the show, it would not be possible because you are not allowed to mention cigarettes before a certain time."

## Cilla at the Savoy

Cilla Black has been signed for a three-week cabaret spot at London's Savoy Hotel next April. She will be the third solo pop girl singer to appear there — Francoise Hardy and Sandie Shaw being the others.

On November 22, Cilla is joined by the Fourmost and the Silkies at the Dockland Settlement Ball at the Savoy. She appears on the panel of BBC-1's "Juke Box Jury" on December 18.

## RSG — NO NEWS

The successor to "Ready Steady Go" is still a mystery following a statement by Eikan Allen, head of Redifusion's Light Entertainment on Monday.

"The fact is that we are recording pilot programmes of several possible successors during the next fortnight and will decide our final plans when we have considered all these," he said.

He denied one report that a monthly mimed programme will be the successor.

## FOXX'S OFF TOUR

Inez and Charlie Foxx are off the Manfred Mann-Yardbirds tour which opens at Stockton tonight (Thursday). They are replaced by Jimmy James and the Vagabonds with special guest star Goldie.

Marquee Press officer Audrey Barber said: "They tried to blackmail us into terms."

Goldie, who recently stated that she was looking for a coloured sound to back her, will sing with the Vagabonds who will also have their own spot.

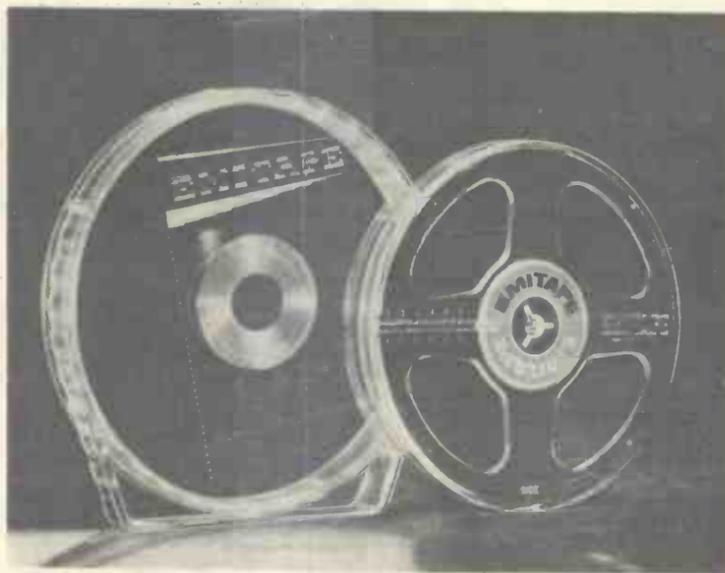
The Shangaans guest on the last date at Slough Adelphi in place of Paul and Barry Ryan.

## Secombe's swellings

Harry Secombe has developed mumps and will be out of "Pickwick" in New York for at least three weeks. It is his second bout of mumps in eight weeks.

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**RAY DAVIES** was busily picking out a few notes on a piano when I arrived at the Pye recording studios. His brother, Dave, looked up from his guitar and waved and recording manager Shel Talmy ordered a jug of coffee.

When Ray finished, I asked him if he had considered using a piano on a Kinks record. His answer made me feel a fool and I am sure will surprise a lot of people.

"We have done a lot of numbers," he replied casually. "You can't always hear it, but it's often been there. Sometimes, you can hear a jangling and that's the piano."

The problem of accurately doing a song "live" on something like "Ready Steady Go" crossed my mind, so I challenged Ray on the subject.

"We always sound terrible on 'Ready Steady Go' anyway," he admitted. "We're a bad group on that show. We don't use the piano because there are only four of us and we all play other instruments on stage. It doesn't make a lot of difference to the sound, but the piano does make some difference."

When the Kinks first tried for the big time, they used "Long Tall Sally" as ammunition. That record didn't make the charts. But "You Really Got Me" did. So have all their subsequent singles. The point of this is that all their hits have been penned by Dave Davies.

## 'We always sound terrible on RSG— we're a bad group on that show'

ADMITTED RAY DAVIES TO RICHARD GREEN

"I agree that we record our own numbers for singles because we know best what material suits us," he told me. "On LP's we do other stuff, but for singles, we like to stick to stuff I've written. We usually record three or four songs and pick the best for the single. This afternoon we're cutting our next single as well as some LP tracks."

"At the moment, we haven't made our minds up which one to do for the single, but by the time we've taped them all and played them a few times, we'll make a decision."

Pete Quaife and Mick Avory came up to say "Hello" on their way to the canteen. Dave took the stairs two at a time, nudged me in the stomach and in his usual charming and gentlemanly way observed: "You're putting weight on."

He stopped long enough to ask if there were any

stories to tell or if any parties were going, then disappeared after the others.

Ray went on talking about the Kinks' recording ideas. He said that on a couple of occasions they have taken numbers from the "Authentic R and B" LP to use on their own albums.

"We do them our own way. Can you imagine us trying to sound like the originals?" he laughed. "We do all sorts of numbers on stage, varying them to suit our style."

Shel Talmy picked his way through a pile of cans and snaking wires to tell Ray he'd like to hear the piano and lead guitar tracks again. They went down the steps into the studio to put the finishing touches to what turned out to be a very productive session. The new single (which is due today) and their next LP (due before Christmas) were both dealt with.

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The London-American decade of hits... 1956

# the rock revolution

THE rock revolution was fast becoming an inescapable reality; Pat Boone took over from Slim Whitman as the London label's chart champion, and a rocking gent named Antoine "Fats" Domino joined the label's front line attack.



FATS DOMINO—his first hit here was in 1956, but his first American hit was in 1948!

Pat Boone provided the London label's one and only chart-topper in 1956 — his all-time family favourite, "I'll Be Home" which, in addition to spending six weeks at Number One, hung around the Top Ten for long enough afterwards to become the most successful record of the year. Pat's follow-up, "I Almost Lost My Mind" also reached the Top Ten, and later still the beatier side of Boone made it a hat-trick of hits as his version of "Long Tall Sally" entered the Twenty.

The decline of Slim Whitman was, of course, inevitable, but it did not come about until after the personable young cowboy had toured here early in 1956 and further proved his popularity with three more hits, one of which, "Serenade", went on to reach the Top Ten.

Also in the Ten, somewhat later in the year, was a disc called "I'm In Love Again" which first introduced the mass of British record-buyers to Fats Domino. It was the shape of great and rocking things to come.

Messrs. Boone, Whitman and Domino were, of course, destined to bring further success to the London label in later years, but the majority of the artistes who took part in the label's 1956 chart assault were doomed to become known as one-shot hitmakers. They included Top Ten entrants Billy Vaughn who did, admittedly, scrape into the Twenty with the follow-up to his "Shifting Whispering Sands" smash; the Hilltoppers with "Only You" (a very popular disc which was in the charts for many months); Gogi Grant, who had a big Summertime hit with "The Wayward Wind", and a guy named Jim Lowe who did exceptionally well to make the Ten here with his original version of "The Green Door".

And in the Second Ten, a girl named Gale Storm who asserted her usual country and western style to belt out "I Hear You Knockin'"; an all-girl group known as the Chordettes with "Born To Be With You", and a young man called Carl Perkins with his own composition, "Blue Suede Shoes". Of course, we all know who won the battle of "Blue Suede Shoes", but Carl's own version put up a truly great fight and only missed the Top Ten by the narrowest of margins.

Some notable 'firsts' issued by London-American during 1956 were the British debut discs of Little Richard ("Rip It Up"); Chuck Berry ("Down Bound Train"); the Drifters ("Soldier Of Fortune") and Johnny Cash ("I Walk The Line"). Also a disc called "Walk Hand In Hand" which marked the arrival on the British pop scene of a young man named Andy Williams.

Whilst for those who liked novelty discs, the wildest of the year must surely have been a thing called "Ape Call" by a character with the unlikely name of Nervous Norvus.

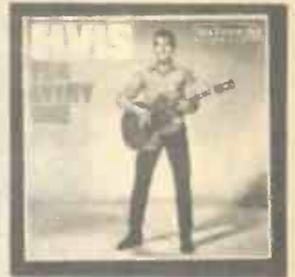
ALAN STINTON

**A LOOK AT THE U.S. CHARTS**

**F**AST rising U.S. hits include—"Princess In Rags"—Gene Pitney; "Sunday & Me"—Jay & The Americans; "I Really Love You"—Dee Dee Sharp; "Hole In The Wall"—Packers; "Honky Tonk '65"—Lonnie Mack; "Let The Good Times Roll"—Roy Orbison.

New U.S. releases include—"Apple Of My Eyes"—Roy Head; "You Didn't Have To Be So Nice"—Lovin' Spoonful; "Private John Q"—Glenn Campbell; "Jealous Heart"—Connie Francis; "Little Bitty Corrine"—Freddy Cannon; "Have Courage Be Careful"—Spokesmen; "Crystal Chandelier"—Vic Dana; "Stand By Me"—Little Eva; "The Drinking Man's Diet"—Allan Sherman; "Everybody Do The Sloop"—Johnny Thunder; "High Coin"—Bobby Vee; "The Statue"—Tommy Sands; "Hollow Words"—Jimmie Rodgers; "Everybody's Somebody's Fool"—Clyde McPhatter; "Tore Up Over You"—Roy Hamilton; "You're a Star"—Tony Clarke; "A Little Too Lonely"—Marie Knight; "You're Reading Me"—Lloyd Price; "Hot Potato"—Dee Clark; "All Or Nothing"—Patti La Belle & The Bluebells; "Everything Is Gonna Be Alright"—Willie Mitchell; "No Time For Pity"—Baby Washington.

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# BACKSTAGE CAPERS WITH HERMAN . . . . .



HERMAN—possessor of an S-type Jag. (RM Pic).

HERMAN was sitting in his dressing room with his feet up wearing Billy Fury's leather hat and trying to avoid water that was dripping from the ceiling. "Wonder what he'll do if he catches me with this on," Herman muttered.

He didn't have to wait long for an answer. Billy finished his act and walked in to the room. He saw his hat on the wrong head and laughed.

"I thought he'd hit me," Herman confided to me later. "He's one of the lads, Billy. We thought he'd be one of the big star types that you can't talk to, but he's not. He sits around chatting to the rest of us and having gags."

I was talking to Herman backstage at one of the theatres he is playing on his tour with Billy, Wayne Fontana and the Fortunes. It is proving to be a successful package.

Billy removed his make up and Herman asked him if Anselmo has run lately.

"He won last time out, but before that he hasn't done anything for a long time," Billy replied. "He's going out over the sticks in a couple of weeks."

"Is he a jumper?" I asked.

"Hope so," Billy laughed. "I like to put these young cats on him. We tried Piggott on him, but nothing happened. Piggott hits a horse, but you can't touch Anselmo. You do that and he takes no notice."

When Hermit Karl Greene tried to leave the room, he found the door had locked. There were a few moments of shouting and banging before the stage manager could be produced with a key. Herman and his faithful band of Hermits went on stage and in the corridor I met Wayne Fontana.

Just as I went towards him, a youth with more than his fair share of spots and long hair weaved his unsteady way between us waving a large wine bottle.

Wayne laughed and said to me: "Hey, come and meet some blokes over here, they're a knockout."

As it seemed that Wayne wanted me to go in the direction of the bottle clutcher and his friends, I made off the other way and found Fortune Rod Allen looking worried—but then he nearly always seems that way.

"The tour's going well, thanks," he said in answer to my question. "We dropped the comedy routine on 'Splish Splash' after the first night because we didn't think it was going down well enough. We do a take off of Mick Jagger now, though."

Tour manager Fred Perry let me through to the wings to watch Herman's act. Unlike some people in his position, Fred does his best to help reporters do their job without imposing niggling little restrictions.

They finished their last number and returned to the dressing room where Glen Dale, the Fortunes' rhythm guitarist, had installed himself on a table drinking from a tin of Coke.

"Hello, Herman," he called. "How's things?"

"What's your name? I don't know which one you are. Someone introduce us," Herman said. "I never know people's names."

Introductions over, Herman asked his new found friend how they came by the name of the Fortunes. Glen revealed that their former recording manager Shel Talmy had thought of it.

"Come on, let's get out of here," demanded Herman's road manager, Jud. "I'll bring the Jag round the front and you can leap in when you see it. We don't want the kids charging all over it."

Herman gave me a lift back to London in his new S-type which doesn't seem a bad motor for a lad of only 18.

RICHARD GREEN

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kenny everett

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Norman Jopling and Peter Jones new albums review singles reviewed by Norman Jopling and Peter Jones new singles r



# Chris Andrews songs galore on Sandie's new "Me" album

**SANDIE SHAW: "Me".—You Don't Love Me No More; I Don't Need That Kind Of Lovin'; Down Dismal Ways; Oh No He Don't; When I Was A Child; Do You Mind; How Glad I Am; I Know; Till The Night Begins To Die; Too Bad You Don't Want Me; One Day; When I Fall In Love (Pye NPL 18121).**

**SECOND ALBUM** slice from Sandie—RM's Peter Jones raves about it on the sleeve note... it's duly raved about here. Some would have it that Sandie is a product not a talent. Well, listen to this Ken Woodman-arranged set, varying from a happy old "Do You Mind", through a Sandie-originaled "Till The Night Begins To Die", to Victor Young's oldie "When I Fall In Love", plus six gorgeous newies from Chris Andrews. Even a calypso, "Oh No He Don't", where Sandie displays her "Millie" voice. Her talent grows apace, so does her capacity for handling any kind of song. Miles better than her first LP... and that's credit enough. She sings, swings, sways, soothes, simplifies, satirises, smooths. Get it.

**CLIFF RICHARD: "Love Is Forever". Everyone Needs Someone To Love; Long Ago (And Far Away); (All Of A Sudden) My Heart Sings; Have I Told You Lately That I Love You; Fly Me To The Moon; Theme From A Summer Place; I Found A Rose; My Foolish Heart; Through The Eye Of A Needle; My Colouring Book; I'll Walk Alone; Someday (You'll Want Me To Want You); Paradise Lost; Look Homeward Angel. (Columbia 33 SX 1769).**

**A LOT** of work has gone into producing an LP which it would be hard to fault in any way. Cliff is in excellent voice all the way through and tackles each song with a fresh approach, aided by the Norrie Paramor Strings, the Shadows, the Mike Sammes Singers and more besides. "My Heart Sings", "My Foolish Heart" and "Look Homeward Angel" are standout tracks, each of which could easily be a single.

★★★★ **PERCY FAITH: "Broadway Bouquet" (CBS BPG 62573).**

**THERE'S** some subtle something that makes the Faith orchestral sounds completely recognizable. The arrangement skill, obviously, but something else—that shimmering, shivering ripple of massed strings. This is a tribute to Broadway musicals, material coming from "Oliver", "Golden Boy", "West Side Story" etc. Lush, this lot!

★★★★ **OSCAR PETERSON: "Plays Cole Porter" (Music For Pleasure MFP 1025).**

**THIS** is the trio featuring Barney Kessel on guitar and Ray Brown on bass, but Kessel doesn't produce much in the way of solo work. Mostly it is the powerfully explosive pianistics of Oscar, working through songs like "Begin The Beguine", "Let's Do It", "Night And Day" and the other Porter greats. Far from dated.

★★★★ **GEORGE MELACHRINO: "Stardust" (Music For Pleasure MFP 1020).**

**REMINERS** of a man-of-genius in the light orchestral field. This set includes standards like "Stardust", "Tenderly", "Blue Room", all presented with a massive string section and superb musicianship. De Luxe late-night listening.

★★★★ **FERRANTE AND TEICHER: "Twin Piano Magic" (CBS Realm 52070).**

**PREDICTABLE** pianistics, but saleable for all that. Very big orchestral backings and yet stark simplicity in treating melodies... melodies like "I Love Paris", "C'est Magnifique", "I Am In Love" etc. Four hands, two pianos, lots of melody.

J.C. ★★★★★ **EARL GRANT: "Spotlight" (Brunswick LAT 8618).**

**ADDERLEY'S** "Work Song" gets a specially good treatment from the pianist-organist—working through with jazz melodies and just a rhythm section filling in behind. Gentle swinging, occasional out breaks into the up-tempo as "Call Me Irresponsible". Musically, yes; a bit samey, too.

★★★★ **DUKES OF DIXIELAND: "Live At Bourbon Street" (Brunswick LAT 8618).**

**"LIVE"** LP full of dixie stomping, with Frank Asunto's trumpet and lead vocals really dominating the scene. It's a full act, with all the required changes of tempo and approach, ending in an all-out swinger on "South Rampart Street Parade". Even Mancini's "Charade" doesn't seem out of place.

★★★★ **MARLENE DIETRICH: "Dietrich In Rio" (CBS Realm 52077).**

**A** pin-up picture of the glamorous grandmother on the front and a set of some of her best-known songs inside. "Look Me Over Closely", "My Blue Heaven", "One For My Baby"—all recorded during one of her typically barnstorming personal appearances in Rio De Janeiro.

★★★★ **PETER NERO: "Career Girls" (RCA Victor RD 7739).**

**PIANO** star, with a big orchestra, recorded in Webster Hall, New York. A musical tribute to the career girls of the world—like the ladies, mentioned in songs such as "Personality", "Show Me", "Speak Low". Piano-wise, it is the usual clear-cut styling, the same mixture of sound jazz and semi-concert approaches.

R.G. ★★★★★ **ADAM FAITH: "Adam Faith"—Wonderful Time; Diamond Ring; Summertime; Greenfinger; Piper Of Love; A Girl Like You; Turn Me Loose; So Many Ways; Singin' In The Rain; Fare Thee Well; I'm A Man; Hit The Road To Dreamland (Music For Pleasure MFP 1002).**

**THIS** goes back about five years when Adam was backed by a big orchestra headed by John Barry. Lots of changes in his style, of course, — he was almost always light-touched and gentle in those days. Very much worthwhile for Faith-fanciers. Hear a Vic Flick guitar break on "Diamond Ring".

★★★★ **DUANE EDDY: "Duane A Go Go Go" Trash; Puddin'; Moovin' N Groovin'; Choo Choo A Go Go — Toot! Toot!; Just To Satisfy You; Around The Block In 80 Days (March In "A"); Cottonmouth; If You've Seen One You've Seen 'Em All; South Phoenix; Dream Lover; Busted 2:39; I'm Blue (PXL 490).**

**DUANE'S** first album for Colpix, this was produced by Lee Hazelwood who worked with him at Jamie. It's a good move-along LP with all the ingredients that one expects. However, it's going to be hard for fast-talking dee-jays to plug songs like "Choo Choo A Go Go — Toot! Toot!".

★★★★ **HERBIE MANN: "Plays The Roar Of The Greasepaint" (Atlantic ATL 5035).**

**THE** score by Leslie Bricusse and Anthony Newley never sounded like this. The Mann's flute, with trumpets, trombones, and wildly swinging rhythm section that also features conga drums played by Carlos Valdes. It's jazz, but delicately — moving jazz and the songs come up bright and new. Very good indeed.

★★★★ **SUE AND SUNNY: "Every Ounce Of Strength; So Remember (Columbia DB 7748). Attractive girlie duo sound on a fast-paced beater. Big band backing. Nice mover, this. ★★★★★**

★★★★ **LES FLEUR DE LYS: (Moondreams: Wait For Me (Immediate IM 020). Old Buddy Holly song. Tony Calee production. Group gets a finely blended vocal sound going, with persistent beat. Thoroughly commercial offering which could click. ★★★★★**

★★★★ **KATHY KIRBY: "Where In The World; That Wonderful Feeling Of Love (Decca F 12280). Massed-strings and piano on a slow ballad, with Kathy in dramatic mood—one of her best in a while. More an artistic job than a highly commercial one though. ★★★★★**

★★★★ **MANUELLA: "The Nitty Gritty; Two Shadows (Decca F 22275). Girlie voices with big booming male voices behind. A fairly spirited version. ★★★★★**

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★★★★ **CHARLES KINGSLEY CREATION: "Summer Without Sun; Still In Love With You (Columbia DB 7758). Rather pleasant. Tinkling sort of beat ballad, with unusual instrumental sounds. Nice song. ★★★★★**

★★★★ **THE BROTHERS GRIMM: "A Man Needs Love; Looky/Looky (Ember S 222). Nice fat sound on this big ballad... 'man needs love to make him grow' and all that. Backing is good. ★★★★★**

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★★★★ **JIMMY GILMER AND THE FIREBALLS: "She Belongs To Me; Rambler's Blues (Stateside SS 472). Bob Dylan song, taken at a fastish pace, with Jimmy almost ranting to a neatly-produced backing. Group vocal, too. ★★★★★**

**THE SHADOWS: "The War Lord; I Wish I Could Shlimmy Like My Sister Arthur (Columbia DB 7769). Theme from the big new film: real power-house guitar with solid percussive moment. A persuasive sort of theme, hall-marked by Shadow professionalism. You'll soon be whistling along with this one. It's compact musicianly—but all with a beat. Definitely a hit. Flip is pacy, penned by John Rostill and fully instrumental again.**

**TOP FIFTY TIP**

**SIR DOUGLAS QUINTET: "The Story Of John Hardy; In Time (London HLU 10001) Might get the boys back into the charts, specially with recent exposure. It's a sing-along story-tune, complete change of style for them—they're like American Lonnie Donegans, though it's not quite skiffle-sounding. Nice easy beat, with Sir Douglas handling lead vocal. Organ intrudes the flip, which is pacy beaty and more typical.**

**TOP FIFTY TIP**

**WILSON PICKETT: "Don't Fight It; It's All Over (Atlantic AT 4025). Should be a good hit, this, though it's not really as immediately catchy as "Midnight Hour." More fine performance-value from Wilson to a hefty beat, with spasms from a girly choir. May be a bit ponderous and jerky for some tastes, though. Flip is rather wilder, jerkier, well-boosted instrumentally.**

**TOP FIFTY TIP**

**BARRY MCGUIRE: "Upon A Painted Ocean; Child Of Our Times (RCA Victor 1493). Official follow-up to "Destruction," with big-swalling harmonica — both sides written by P. F. Sloan. Typical McGuire performance in his newly-protesting style, though some of the lyrics are hard to pick out. Very strong beat, commercial slanted, with words of hope later on. Flip is piece of sadness about the future of a child born right now.**

**TOP FIFTY TIP**

**P. J. PROBY: "Maria; She Cried (Liberty 10218). Proby back to his "West Side Story"-musical type performance. He sings to strings, this touching ballad with a sure-fire commercial touch. Trouble is that it is rather hackneyed song now so it may not reach the heights. Johnnie Spence's arrangement and backings are first-rate. Flip is a soulful sort of semi-croaking, full of emotion. Chug-along rhythm.**

**TOP FIFTY TIP**

**SUE AND SUNNY: "Every Ounce Of Strength; So Remember (Columbia DB 7748). Attractive girlie duo sound on a fast-paced beater. Big band backing. Nice mover, this. ★★★★★**

**LES FLEUR DE LYS: (Moondreams: Wait For Me (Immediate IM 020). Old Buddy Holly song. Tony Calee production. Group gets a finely blended vocal sound going, with persistent beat. Thoroughly commercial offering which could click. ★★★★★**

**KATHY KIRBY: "Where In The World; That Wonderful Feeling Of Love (Decca F 12280). Massed-strings and piano on a slow ballad, with Kathy in dramatic mood—one of her best in a while. More an artistic job than a highly commercial one though. ★★★★★**

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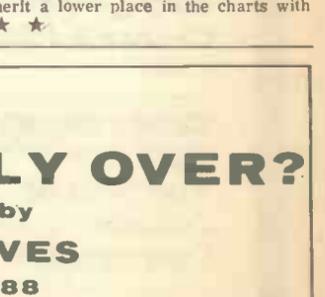
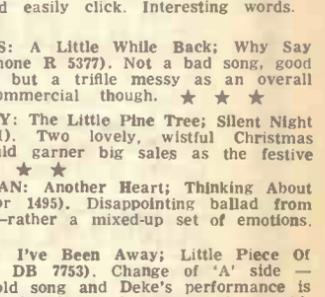
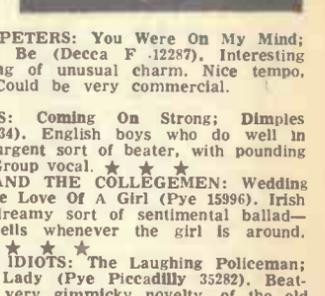
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<p><b>HITS!</b></p> <p><b>I WANT TO</b></p> <p>recorded by</p> <p><b>JOE TEX</b></p> <p>on Atlantic 4045</p>	<p><b>HITS!</b></p> <p><b>OVER AND OVER</b></p> <p>recorded by</p> <p><b>THE DAVE CLARK FIVE</b></p> <p>on Columbia DB 7744</p>	<p><b>HITS!!</b></p> <p><b>IS IT REALLY OVER?</b></p> <p>recorded by</p> <p><b>JIM REEVES</b></p> <p>on RCA 1488</p>
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### Tony Hall talks about record promotion, Patti LaBelle, Wilson Pickett, and an autographed L.P.

AS a professional record promotion man, I'll promote anything. Whatever my personal opinion of it. As hard as I can. Because it's my job. But if a record comes along that's my own kind of music—and, at the same time, commercial—I'll go like gangbusters. It's a question of faith and belief in one's product . . . and one's judgement. And integrity.

Every so often such a record comes along. At the time I started writing regularly for RM, there was The Righteous Brothers' "You've Lost That Lovin' Feeling". Just because it got to number one, don't let anyone kid you into thinking it was easy going. Frankly, it was a bloody battle. In the beginning, it was Cilla all the way. Hardly any deejay would even play the first eight bars of The Righteous' record . . .

on their turntables at home—much less on the air!

More recently, there was Wilson Pickett's "Midnight Hour". It came out while I was on holiday. So I started on it a month after release. And as some 200 singles had been issued subsequently, that was no easy task. But we got it there. After three



TONY HALL with WILSON PICKETT

months hard work. To my mind, it was a major breakthrough in the British charts for that kind of record.

This week, I've found a new one. Only just out in America this week. But I think it's the most exciting record of its kind since "Lovin' Feeling". I'm sure it'll be a smash in the States. I'm convinced there's enough magic there to make it a huge seller in Britain, too. If it's heard enough. It's what Phil Spector would call "an emotional experience." It's got to be heard and heard again. Yes, it's "one of those!"

The record? "All Or Nothing", by Patti LaBelle And The Bluebells. It's on Atlantic. Bert Berns produced it. Those two fantastic girl songwriters I told you I met in New York—Pam Sawyer and Lorie Burton—wrote it. Arlie Butler arranged it. Ace engineer Tom Dowd was at the controls. I was at the session. Told you about it at the time. But I'd no idea the finished record was going to be such a knockout!

And I've had a ball this week. Lining up plays and general promotion. It's such a great feeling to have a record you really believe in. You go around shouting about it. Trying to get other people in the business to hear what you hear. And enthusiasm's infectious. It's been a thrill to find how everyone rallies round. Even the girls in the office can feel that something exciting's happening. And stay an hour late to ensure the record gets shipped out in time. The publisher's excited so are the producers and deejays. All the big guns are firing and plans are being made to bring the girls over to appear on TV. They're on tour with The Stones in the States at the moment. Mick, Keith and Co. are raving about them. Bert Berns says they're "the most exciting girl act in America."

I've had a very busy week. On the Sunday, I saw Esther Phillips off at London Airport back to Bermuda. At ten o'clock on the Monday night, I was there again.

This time to welcome Wilson Pickett. Along with loads of people from the business, I went to his opening at the Scotch O' St. James. On the Tuesday. In the audience (among others): The Animals, The Walkers, some of the Who, Ken Lewis, Beryl Marsden (who sang very well, too), RSG's Vicky Wickham, Twinkle, Tony Calder, Tony King, Chris Farlowe (who helped popularise "Midnight Hour" on RSG), agents Dorothy Solomon and Roy Tempest and umpteen others. Before he went on stage, I introduced Wilson to Eric Burdon. They talked intensely for half an hour. Then when Wilson sang, he worked with a groovy backing group—from the audience—led by Eric, Chas and Hilton! Quite an occasion!

Wilson wants Mick Jagger and Keith Richard to write a song for him. "Something like 'Satisfaction'". And, man, I want to shake their hands and thank them for all the bread they made me by recording my song "If You Need Me".

As always, I value your comments and opinions. I'd like to know why you think the Roy Head "Treat Her Right" hasn't been a bigger hit here—so far, at least? If you didn't buy it, why didn't you buy it? No prizes. Just curious. Let me hear from you.

I've just received from Philips the fantastic Dusty Springfield LP. Dust, haven't had a chance to play it yet. But just want to thank you for the personally autographed inscription. Knocked me out. And I know you meant it.

## DYLAN TALK WITH THE SEEKERS



No, Georgie isn't announcing his engagement to Zoot Money. It's just a laugh between them and the Seekers, amidst the more serious discussion of folk (?) music (RM Pic).

THE Seekers sing "The Carnival Is Over", but their success story just grows stronger. Georgie Fame, doing nicely, decided to meet them, talk over the folk scene—from a musician's standpoint. We recorded the meeting—now let Georgie tell you all about it in his own words:

I was laying around my pad, just listening to records. Zoot Money rang to say he was visiting the Seekers at the Palladium. I grabbed my shoes and joined him.

Their dressing-room was in chaos. A sort of folk convention in one corner—Judith Durham was arguing with American singer Paul Simon about Bob Dylan. Everybody argues about him . . . musicians more than anyone else. You get attacks and defences of the whole folk scene.

"Dylan only broke into the limelight after 'Subterranean Blues' came out", said Paul. Noise from everyone. Athol Guy spoke up loudest. "In this country, Dylan had his small band of devotees for a long time, but most people heard about him when Donovan started to make it big. If ever the folk scene came near to civil war that was it."

### DYLAN DILEMMA

Paul said: "True. But 'Homesick Blues' wasn't the sort of folk Dylan had been playing." I challenged him, quickly. What did he mean? Dylan doesn't play a 'kind' of folk . . . he's a folk singer, which means he sings a sort of parable to his own guitar accompaniment.

And Judith said she'd heard Dylan didn't want to make "Homesick" anyway. Paul agreed: "His manager then was Tom Wilson. He wanted to push Dylan more towards the beat type of folk. Dylan didn't want to know but did it anyway and it was his first hit single. You could say that beat was responsible for the folk boom if you believe Dylan has made a contribution to folk popularity. Wilson is brilliant—every note that the session men play on a Dylan record is planned."

This surprised me—seemed to me that everything on Dylan's records happens by accident. If you can see something in the lyrics you'll like him—if you're not in sympathy, you won't like him.

### AMERICA'S IN CROWD

Bruce Woodley, lead guitarist and banjoist with the Seekers, jumped in with a potted rundown on the U.S. folk scene. "America is like ten different countries. In most places folk is dead. On the East Coast and in the Mid-west there are very few clubs interested in folk, and most of them are too expensive for the kids. There are discotheques of course, but in New York the one run by Sybil Burton, 'Arthurs', is the only place—and that's become so snobby and 'in' that people just go there to look at each other."

Zoot Money remembered that Dylan had once been booed off stage by an American audience who shouted for him to sing "Hard Day's Night". He thought it happened in a concert hall. But the University scene there is very hip to folk and R and B. Diane of the Supremes had told him the campus audience was the best—they listen to an artiste, evaluate his performance and not care much what happens to be fashionable at the moment.

Judith nipped off to the make-up department. When she got back, the chat had switched to English groups in America and vice-versa. Keith Potger, rhythm guitarist, was talking about the Byrds. "Their problem was going on tour on the basis of one hit record. They're good musicians—all first-class session men. But they had no idea of stage presentation . . . so they had a hard time with our audiences. Same thing happened, though, to some of the British groups in America. After the Beatles, the Americans were prepared to accept anything—which is what they got. ANYTHING! The more intelligent kids realised what was bad and shouted about it."

### FOLK AROUND THE WORLD

Judith was saying how the Seekers once met the Dagenham Girl Pipers in Spain. One of them asked Athol Guy something—and he gave her a full, Australian-accented answer. She just looked confused, then said: "Does ANYONE here speak English?" I liked that story . . .

Anyway Bruce Woodley started us off on the Australian folk scene. "It's really very strong over there," he said. "People in this country talk about the 'folk boom' as if this worldwide interest in folk music was a recent thing. You could say it has come and gone in America and folk has been strong in Australia for years. The pubs close at 6 o'clock in the evening over there, so everyone goes to the coffee lounges and most of these places has a resident folk singer. It's a way of life over there. In England, people don't participate so much they rely on the folk stars to show them the way."

Funny how when you get to talk about folk, it all seems to hinge round that man Dylan. He must be the most controversial figure of 'em all.

GEORGIE FAME

## Fame Faces



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### SOUNDS ORCHESTRAL

New L.P.—**The Soul of Sounds** NPL 38018  
**Orchestral** NSPL 38018 (stereo)



# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- |  |  |
|--|--|
| 1 I HEAR A SYMPHONY<br>2 (4) Supremes (Motown)                   | 26 HANG ON SLOOPY*<br>22 (13) McCoys (Bang)  |
| 2 1-2-3*<br>4 (8) Len Barry (Decca)                              | 27 I KNEW YOU WHEN*<br>15 (7) Billy Joe Royal (Columbia)                               |
| 3 GET OFF OF MY CLOUD*<br>1 (6) The Rolling Stones (London)      | 28 RING DANG DOO*<br>30 (5) Sam The Sham and Pharaohs                                  |
| 4 A LOVER'S CONCERTO*<br>3 (8) The Toys (Dynavoice)              | 29 MAY THE BIRD OF PARADISE FLY UP YOUR NOSE<br>41 (3) Little Jimmy Dickens (Columbia) |
| 5 RESCUE ME*<br>7 (7) Fontella Bass (Checker)                    | 30 RUSTY BELLS*<br>33 (5) Brenda Lee (Decca)   |
| 6 LET'S HANG ON*<br>10 (6) Four Seasons (Philips)                | 31 SAY SOMETHING FUNNY<br>32 (4) Patty Duke (United Artists)                           |
| 7 TURN! TURN! TURN!*<br>13 (3) Byrds (Columbia)                  | 32 WHERE DO YOU GO*<br>35 (3) Cher (Imperial)  |
| 8 YESTERDAY*<br>5 (9) Beatles (Capitol)                          | 33 MAKE IT EASY ON YOURSELF*<br>43 (2) Walker Brothers (Smash)                         |
| 9 A TASTE OF HONEY*<br>11 (6) Tijuana Brass (A & M)              | 34 MAKE THE WORLD GO AWAY<br>44 (2) Eddy Arnold (RCA)                                  |
| 10 AIN'T IT PECULIAR*<br>12 (5) Marvin Gaye (Tamla)              | 35 ENGLAND SWINGS<br>46 (2) Roger Miller (Smash)                                       |
| 11 YOU'RE THE ONE*<br>8 (8) Vozes (CO & CE)                      | 36 LET ME BE<br>47 (2) Turtles (White Whale)   |
| 12 EVERYONE'S GONE TO THE MOON*<br>16 (6) Jonathan King (Parrot) | 37 CLEO'S BACK*<br>39 (3) Junior Walker (Soul)   |
| 13 KEEP ON DANCING*<br>6 (9) Gentry's (MGM)                      | 38 I CAN NEVER GO HOME<br>- (1) Shantri-Lax (Red Bird)                                 |
| 14 EVERYBODY LOVES A CLOWN*<br>9 (8) Garry Lewis (Liberty)       | 39 I FOUND A GIRL*<br>42 (3) Jan and Dean (Liberty)                                    |
| 15 I GOT YOU<br>23 (2) James Brown (Kink)                        | 40 CHAPEL IN THE MOONLIGHT*<br>40 (4) Bachelors (London)                               |
| 16 I WILL*<br>31 (2) Dean Martin (Reprise)                       | 41 ROAD RUNNER<br>45 (2) Gants (Liberty)   |
| 17 RUN BABY RUN*<br>19 (5) Newbeats (Hickory)                    | (ALL OF A SUDDEN) MY HEART SINGS<br>- (1) Mel Carter (Imperial)                        |
| 18 MY BABY*<br>20 (3) Temptations (Gordy)                        | KISS AWAY<br>- (1) Ronnie Dove (Diamond)   |
| 19 OVER AND OVER*<br>- (1) Dave Clark Five (Epic)                | 44 I'M A MAN<br>50 (2) Yardbirds (Epic)  |
| 20 YOU'VE GOT TO HIDE YOUR LOVE AWAY*<br>29 (4) Silkie (Fontana) | IT'S MY LIFE*<br>- (1) Animals (MGM)   |
| 21 POSITIVELY 4th STREET*<br>14 (8) Bob Dylan (Columbia)         | FEVER<br>- (1) McCoys (Bang)   |
| 22 TREAT HER RIGHT*<br>17 (10) Roy Head (Back Beat)              | MYSTIC EYES*<br>- (1) Them (Parrot)  |
| 23 ROUND EVERY CORNER*<br>26 (4) Petula Clark (Warner Bros.)     | PUPPET ON A STRING*<br>- (1) Elvis Presley (RCA)                                       |
| 24 MY GIRL HAS GONE*<br>28 (4) Miracles (Tamla)                  | HANG ON SLOOPY*<br>- (1) Ramsey Lewis Trio (Cadet)                                     |
| 25 SOMETHING ABOUT YOU<br>38 (2) Four Tops (Motown)              | CRAWLING BACK*<br>- (1) Roy Orbison (MGM)  |

\*An asterisk denotes record released in Britain.



Jonathan King—number 12

### TOP E.P.'s

- 1 KIWET KINKS  
1 The Kinks (Pye)
- 2 THE UNIVERSAL SOLDIER  
2 Donovan (Pye)
- 3 THE ONE IN THE MIDDLE  
3 Manfred Mann (HMV)
- 4 ANDY WILLIAMS' FAVOURITES No. 1  
4 Andy W. Bams (CBS)
- 5 GOT LIVE IF YOU WANT IT  
5 The Rolling Stones (Decca)
- 6 FIVE YARDBIRDS  
5 The Yardbirds (Columbia)
- 7 DYLAN  
8 Bob Dylan (CBS)
- 8 THE ANIMALS ARE BACK  
9 Animals (Columbia)
- 9 I'M ALIVE  
5 The Hollies (Parlophone)
- 10 THE SEEKERS  
11 The Seekers (Columbia)
- 11 WILD WEEKEND  
12 Dave Clark Five (Columbia)
- 12 TAKE FOUR—BY CLIFF RICHARD  
13 Cliff Richard (Columbia)
- 13 SILVER DAGGER  
14 Joan Baez (Fontana)
- 14 TICKLE ME Vol. II  
12 Elvis Presley (RCA)
- 15 BEATLES FOR SALE No. 1  
18 Beatles (Parlophone)
- 16 SEARCHERS '65  
17 Searchers (Pye)
- 17 YOU PUT THE HURT ON ME  
- Spencer Davis Group (Fontana)
- 18 HERMAN'S HERMITS HITS  
16 Herman's Hermits (Columbia)
- 19 RAINING IN MY HEART  
20 Pretty Things (Fontana)
- 20 SOMEWHERE  
19 P. J. Proby (Liberty)

### TOP L.P.'s

- 1 SOUND OF MUSIC  
1 Soundtrack (RCA Victor)
- 2 HELP  
3 Beatles (Parlophone)
- 3 MARY POPPINS  
4 Soundtrack (CBS)
- 4 OUT OF OUR HEADS  
2 Rolling Stones (Decca)
- 5 ALMOST THERE  
5 Andy Williams (CBS)
- 6 HIGHWAY 61 REVISITED  
6 Bob Dylan (CBS)
- 7 MANN MADE  
7 Manfred Mann (HMV)
- 8 LOOK AT US  
9 Sonny and Cher (Atlantic)
- 9 EV'RYTHING'S COMING UP DUSTY  
8 Dusty Springfield (Philips)
- 10 ALL I REALLY WANT TO DO  
12 Cher (Liberty)
- 11 HOLLIES  
10 The Hollies (Parlophone)
- 12 MY FAIR LADY  
16 Soundtrack (CBS)
- 13 THERE IS ONLY ONE ROY ORBISON  
13 Roy Orbison (London)
- 14 ANIMAL TRACKS  
14 Animals (Columbia)
- 15 JOAN BAEZ IN CONCERT VOL. 5  
11 Joan Baez (Fontana)
- 16 'WEST SIDE STORY'  
18 Soundtrack (CBS)
- 17 LOOKING THRU' THE EYES OF LOVE  
- Gene Pitney (Stateside)
- 18 MORE GREAT SONG HITS  
15 Bachelors (Decca)
- 19 BRINGING IT ALL BACK HOME  
13 Bob Dylan (CBS)
- 20 SURFIN' USA  
20 Beach Boys (Capitol)

### 5 YEARS AGO

- 1 IT'S NOW OR NEVER  
1 Elvis Presley
- 2 MAN OF MYSTERY  
7 Shadows
- 3 ROCKING GOOSE  
3 Johnny and the Hurricanes
- 4 SAVE THE LAST DANCE FOR ME  
6 The Drifters
- 5 MY HEART HAS A MIND OF ITS OWN  
2 Connie Francis
- 6 AS LONG AS HE NEEDS ME  
5 Shirley Bassey
- 7 GOODNESS GRACIOUS ME  
9 Peter Sellers and Sophia Loren
- 8 DREAMING  
8 Johnny Burnette
- 9 ONLY THE LONELY  
4 Roy Orbison
- 10 LIVELY  
- Lonnie Donegan
- 11 STRAWBERRY FAIR  
- Anthony Newley
- 12 KOMMOTION  
10 Duane Eddy
- 13 LITTLE DONKEY  
- Nina and Frederik
- 14 OLE McDONALD  
- Frank Sinatra
- 15 BLUE ANGEL/TODAY'S TEARDROPS  
13 Roy Orbison
- 16 LET'S THINK ABOUT LIVING  
11 Bob Luman
- 17 MR CUSTER  
14 Charlie Drake
- 18 WILD SIDE OF LIFE  
- Josh MacRae
- 19 MILORD  
17 Edith Piaf
- 20 POETRY IN MOTION  
- Johnny Tillotson

## BRITAIN'S TOP 50

- |   |   |
|---|---|
| 1 GET OFF OF MY CLOUD<br>1 (4) Rolling Stones (Decca)             | 26 DON'T BRING ME YOUR HEARTACHES<br>38 (2) Paul and Barry Ryan (Decca) |
| 2 THE CARNIVAL IS OVER<br>10 (4) Seekers (Columbia)               | 27 IN THE CHAPEL IN THE MOONLIGHT<br>28 (4) Bachelors (Decca)           |
| 3 YESTERDAY MAN<br>3 (7) Chris Andrews (Decca)                    | 28 IS IT REALLY OVER<br>41 (2) Jim Reeves (RCA)                         |
| 4 TEARS<br>2 (15) Ken Dodd (Columbia)                             | 29 IF YOU GOTTA GO, GO NOW<br>17 (10) Manfred Mann (HMV)                |
| 5 MY GENERATION<br>14 (3) The Who (Brunswick)                     | 30 TREAT HER RIGHT<br>30 (3) Roy Head (Vocalion)                        |
| 6 1-2-3<br>15 (3) Len Barry (Brunswick)                           | 31 SOME OF YOUR LOVIN'<br>18 (10) Dusty Springfield (Philips)           |
| 7 IT'S MY LIFE<br>7 (4) Animals (Columbia)                        | 32 CRAWLIN' BACK<br>35 (3) Roy Orbison (London)                         |
| 8 HERE IT COMES AGAIN<br>4 (7) Fortunes (Decca)                   | 33 I LOVE YOU YES I DO<br>22 (6) Merseybeats (Fontana)                  |
| 9 EVIL HEARTED YOU/STILL I'M SAD<br>5 (6) Vardbirds (Columbia)    | 34 TURQUOISE<br>43 (2) Donovan (Pye)                                    |
| 10 POSITIVELY 4th STREET<br>12 (4) Bob Dylan (CBS)                | 35 IN THE MIDNIGHT HOUR<br>25 (9) Wilson Pickett (Atlantic)             |
| 11 YESTERDAY<br>8 (5) Matt Monro (Parlophone)                     | 36 MESSAGE UNDERSTOOD<br>24 (9) Sandie Shaw (Pye)                       |
| 12 IT'S GOOD NEWS WEEK<br>6 (8) Hedgehoppers Anonymous (Decca)    | 37 THE RIVER<br>- (4) Ken Dodd (Columbia)                               |
| 13 ALMOST THERE<br>9 (10) Andy Williams (CBS)                     | 38 LET'S HANG ON<br>- (1) Four Seasons (Philips)                        |
| 14 LOVE IS STRANGE<br>11 (5) Everly Brothers (Warner Bros.)       | 39 TURN, TURN, TURN<br>49 (2) Byrds (CBS)                               |
| 15 A LOVER'S CONCERTO<br>23 (3) Toys (Stateside)                  | 40 IL SILENZIO<br>27 (12) Nini Rossi (Durium)                           |
| 16 WIND ME UP<br>29 (3) Cliff Richard (Columbia)                  | 41 WALK HAND IN HAND<br>- (1) Gerry and the Pacemakers (Columbia)       |
| 17 EVE OF DESTRUCTION<br>13 (11) Barry McGuire (RCA)              | 42 WHATCHA GONNA DO ABOUT IT<br>32 (10) The Small Faces (Decca)         |
| 18 PRINCESS IN RAGS<br>31 (3) Gene Pitney (Stateside)             | 43 YESTERDAY<br>36 (3) Marianne Faithfull (Decca)                       |
| 19 UNTIL IT'S TIME FOR YOU TO GO<br>20 (7) Four Pennies (Philips) | 44 THOU SHALT NOT STEAL<br>46 (3) Freddie and the Dreamers (Columbia)   |
| 20 BUT YOU'RE MINE<br>21 (5) Sonny and Cher (Atlantic)            | 45 SINS OF A FAMILY<br>45 (3) P. F. Sloan (RCA)                         |
| 21 BABY I'M YOURS<br>19 (5) Peter and Gordon (Columbia)           | 46 HOW CAN YOU TELL<br>- (1) Sandie Shaw (Pye)                          |
| 22 TELL ME WHY<br>40 (2) Elvis Presley (RCA)                      | 47 A WALK IN THE BLACK FOREST<br>39 (17) Horst Jankowski (Mercury)      |
| 23 SOMETHING<br>26 (3) Georgie Fame (Columbia)                    | 48 EVERYDAY<br>- (1) Moody Blues (Decca)                                |
| 24 HANG ON SLOOPY<br>16 (12) McCoys (Immediate)                   | 49 OVER AND OVER<br>50 (2) Dave Clark Five (Philips)                    |
| 25 YOU'RE THE ONE<br>33 (3) Pet Clark (Pye)                       | 50 MAKE IT EASY ON YOURSELF<br>37 (13) Walker Brothers (Philips)        |

A blue dot denotes new entry.



Wilson Pickett—number 35

### BRITAIN'S TOP R & B SINGLES

- |  |  |
|--|--|
| 1 1-2-3<br>1 Len Barry (Brunswick 5942)                      | 11 IT WASN'T ME<br>16 Chuck Berry (Chess 8022)                         |
| 2 RESCUE ME<br>3 Fontella Bass (Chess 8023)                  | 12 THESE HANDS (SMALL BUT MIGHTY)<br>4 Bobby Bland (Vocalion 9251)     |
| 3 LOVER'S CONCERTO<br>4 Toys (Stateside 400)                 | 13 HIGH HEEL SNEAKERS<br>7 Stevie Wonder (Tamla-Motown 532)            |
| 4 TREAT HER RIGHT<br>2 Roy Head (Vocalion 9248)              | 14 MY GIRL HAS GONE<br>- Miracles (Tamla Motown 540)                   |
| 5 MY GIRL<br>10 Otis Redding (Atlantic 4050)                 | 15 CARA-LYN<br>9 Strangeloves (Immediate 007)                          |
| 6 TAKE ME IN YOUR ARMS<br>12 Kim Weston (Tamla-Motown 538)   | 16 RIDE YOUR PONY<br>11 Lee Dorsey (Stateside 441)                     |
| 7 IN THE MIDNIGHT HOUR<br>5 Wilson Pickett (Atlantic 4056)   | 17 WHAT THE WORLD NEEDS NOW IS LOVE<br>- Madeleine Bell (Philips 1448) |
| 8 FIRST I LOOK AT THE PURSE<br>C Contours (Tamla-Motown 531) | 18 LET ME KNOW WHEN IT'S ALL OVER<br>- Esther Phillips (Atlantic 4048) |
| 9 AIN'T THAT PECULIAR<br>15 Marvin Gaye (Tamla-Motown 539)   | 19 MOHAIR SAM<br>13 Charlie Rich (Philips 1432)                        |
| 10 DON'T FIGHT IT<br>- Wilson Pickett (Atlantic 4052)        | 20 MOTHER NATURE, FATHER TIME<br>- Bronk Benton (RCA-Victor 1491)      |

### BRITAIN'S TOP R & B ALBUMS

- 1 SHOTGUN  
1 Junior Walker and the All Stars (Tamla-Motown 11017)
- 2 SOUL BALLADS  
2 Otis Redding (Atlantic 5029)
- 3 TEMPTATIONS SING SMOKEY  
4 The Temptations (Tamla-Motown 11016)
- 4 MASHED POTATOES USA  
3 James Brown (London 3241)
- 5 SHAKE  
5 Same Cooke (RCA 7230)
- 6 ROCK AND SOUL  
7 Solomon Burke (Atlantic 5009)
- 7 THE BEST OF LEE DORSEY  
- Lee Dorsey (Sue LP 924)
- 8 IN MEMORIAM  
8 Sonny Boy Williamson (Chess 4510)
- 9 ELMORE JAMES MEMORIAL ALBUM  
6 Elmore James (Sue 927)
- 10 CALL ON ME  
9 Bobby Bland (Vocalion 8034)

## L.P.s. SINGLES



**THE KINKS**  
The Kink Kontroversy  
NPL 18131 PYE LP  
NEW SINGLE  
**TILL THE END OF THE DAY**  
7N 15981 PYE



**THE TONY HATCH SOUND**  
NPL 18124 PYE LP  
NEW SINGLE  
**MAN ALIVE**  
7N 15972 PYE



**HERB ALPERT & THE TIJUANA BRASS**  
Going Places  
NPL 28065 PYE INTERNATIONAL LP  
NEW SINGLE  
**SPANISH FLEA**  
7N 25335 PYE INTERNATIONAL

**JOE BROWN**  
Charlie Girl  
7N 15983 PYE

**MARCELLO MINERBI**  
Holiday In Athens  
DRS 54003 DURUM

**MARK WYNTER**  
Babe I'm Gonna Leave You  
7N 15994 PYE

**THE MOJO MEN**  
Dance With Me  
7N 25336 PYE INTERNATIONAL

**CAROLYN HESTER**  
What Does It Get You  
DS 26751 DOT

**DES SMYTH & THE COLLEGEMEN**  
Wedding Bells  
7N 15996 PYE

**DEAN MARTIN**  
I Will  
R 20415 REPRISÉ

**DON HO**  
I'll Remember You  
R 23049 REPRISÉ

**ANDRE BRASSEUR**  
Early Bird Satellite  
7N 25332 PYE INTERNATIONAL

**THE VILLAGE IDIOTS**  
The Laughing Policeman  
7N 35282 PICCADILLY

**A BAND OF ANGELS**  
Leave It To Me  
7N 35279 PICCADILLY

**THE SETTLERS**  
Woman Called Freedom (Released In Conjunction With Woman Magazine)  
7N 15963 PYE



**R**OLLING STONES new American album is titled "December's Children (And Everybody's)". John Stephen Boutiques issuing a writ against rival Carnaby Street shop 'Lord John'... gold disc for "Getz Gilberto" album... Little Eva revives Ben E. King's "Stand By Me"... Toys hit adapted from a Mozart tune... If Elvis neither smokes nor drinks, then who were those pictures of in RM's "Elvis Then" feature?

Dana Gillespie says Michael Aldred likely to win her colours... Twinkle's necklines surfacing... Charles Boyer could have a surprise hit... Mervyn Conn and Roy Tempest both claim to be bringing Solomon Burke here in February... Rod Buckle sending out cigarettes to plug 'Roulettes' disc here come all those Christmas records again... Radio London's Paul Kaye revealed that Paul McCartney did the original version of "Yesterday"... two of the Pentad were once Nashville Teens... Al Martino has revived Shirley Bassey's "What Now My Love"... P. F. Sloan wrote Jan and Dean's newie... who's starting all those nasty Sonny and Cher rumours?... Scott Walker and Lesley Duncan co-wrote the Walker's next "B" side... Donovan, the Who, Tom Jones and the Fourmost guest on "Saturday Club" on November 27...

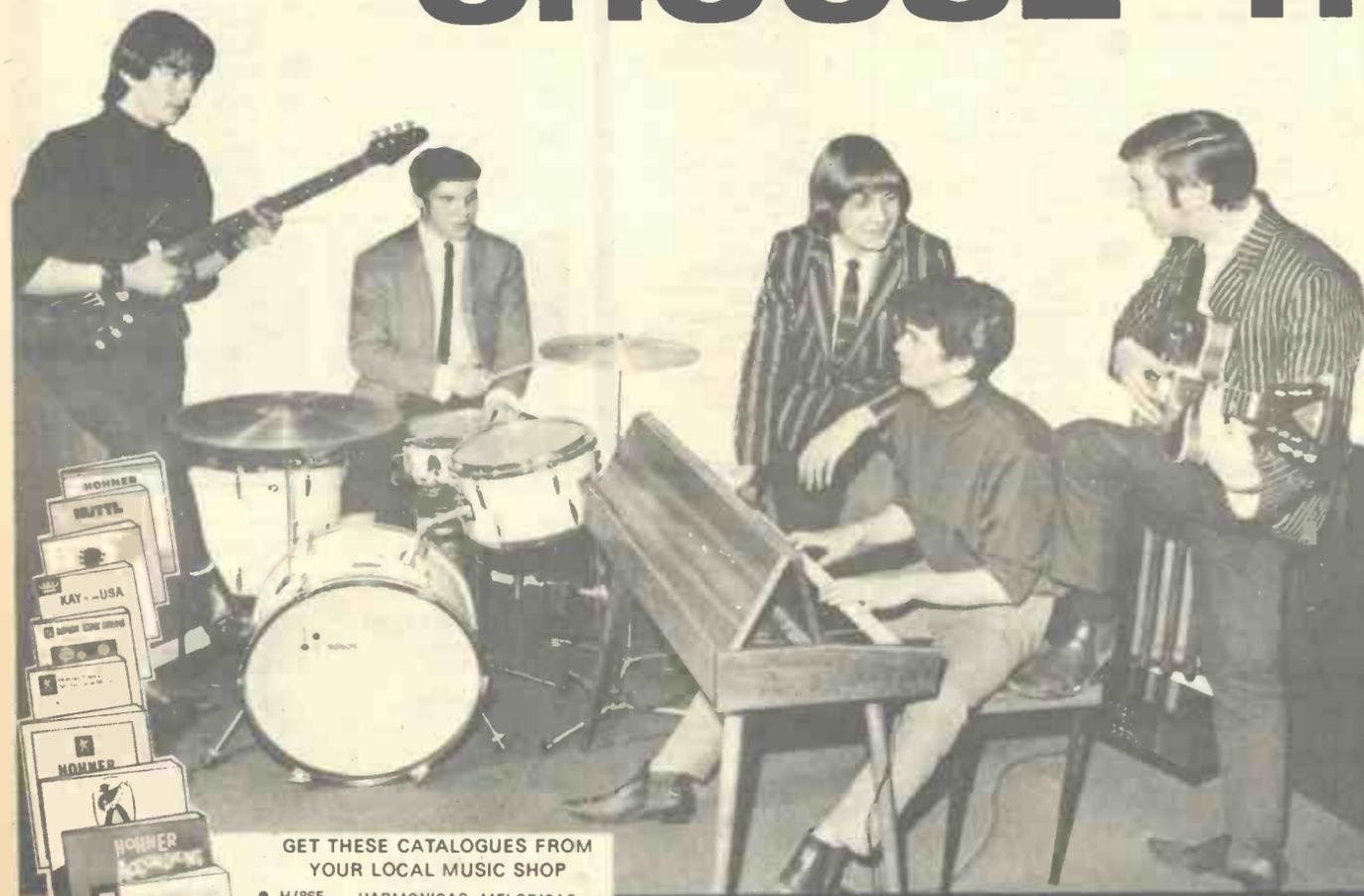
Mary Wells has "I Should Have Known Better" issued as a single in America... Jimmy Gilmer's version of "She Belongs To Me" must be the worst-ever version of a Dylan song... actor Terence Stamp facially similar to Jet Harris... Impressions "Amen", issued this week, was a hit in America last year at Christmas... Kinks Pete Quaife navigated for Honey Lantree in ABC-TV's car rallying last Monday... ten new Tamla Motown albums issued in the States this week... Jackie de Shannon almost identical to Gene Pitney on "A Lifetime Of Loneliness"

**Y**OU may have your troubles, but the Fortunes have theirs, despite the enormous success of "Here It Comes Again." It is simply to boost their record triumphs by becoming five individualists, five separate characters easily recognised by the general public. True, we walked them through the West End of London and many fans DID recognise them and hailed them by their individual names... but there's still a fair way to go before they get into the Beatle-Stone category.

Here with our bid to help them with their ambition—a brand-new colour shot of the quintet. Left to right—Rod Allen guitar, Andy Brown on drums, Dave Carr on organ, Glen Dale and Barry Pritchard on guitars. And recently the boys admitted that they used session men to play guitar on their discs.

# "THE CHOSEN FEW"

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- G/265 POPULAR GUITARS
- W/864 HUTTL BAND INSTRUMENTS
- A/865 AMPLIFIERS



# HOHNER

11-13 FARRINGTON ROAD, LONDON, E.C.1