

Record Mirror

Largest selling colour pop weekly newspaper 6d.
No. 247 Every Thursday Week ending Dec. 4, 1965



THE WALKER BROTHERS could create considerable impact within the next few weeks with their new LP and single. The single is "My Ship Is Coming In", and their fantastic new album "Take It Easy With The Walker Brothers" is out now. There's a review of the record on page nine this week.

LISTEN
TO THE
MAGIC
OF

JANIE JONES

'The Gigglewitch'

singing

WITCHES BREW

on HMV POP 1495

The record with the secret ingredient
'GIGGLEBEAT'.



You must hear it.



YOUR PAGE

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



ELVIS in a shot from his film "Paradise—Hawaiian Style". He's seen with British-born Suzanna Leigh, recently signed to a non-exclusive contract by Hal Wallis and Paramount Pictures. El's triumph disc-wise is reflected by this week's lead letter.

Are these the all-time best pop records?

HERE IS the result of my poll among RM readers to find the best pop records of all time. A massive response from all parts of the country, and from overseas. I'm grateful to all. 1, It's Now Or Never, Elvis; 2, Jailhouse Rock, Elvis; 3, Don't Be Cruel, Elvis; 4, Cathy's Clown, Everly's; 5, Runaway, Del Shannon; 6, Heartbreak Hotel, Elvis; 7, House Of The Rising Sun, Animals; 8, Run To Him, Bobby Vee; 9, You've Lost That Lovin' Feelin', Righteous Brothers; 10, Save The Last Dance For Me, Drifters; 11, All I Have To Do Is Dream, Everly's; 12, Only The Lonely, Roy Orbison; 13, All Shook Up, Elvis; 14, Twenty-Four Hours From Tulsa, Pitney; 15, Take Good Care Of My Baby, Bobby Vee; 16, Crying In The Chapel, Elvis Presley; 17, It Hurts Me, Elvis Presley; 18, Bye Bye Love, Everly's; 19, Hound Dog, Elvis; 20, Yesterday, Beatles. So Elvis romped home with 334 votes as against 44 for twentieth position. Fifty-eight of his records were voted for and ten made the top fifty. Beatles' supporters spread their votes around a bit which explains why they had only one top twenty entry. But twenty of their songs were voted for—only the Everly's (31 songs) and Elvis received more votes in all. Rick Nelson and Buddy Holly did well without any top twenty discs. Stones' best was "Tell Me", which was 37th. Over 400 discs altogether voted for.—CRANSTON F. CRANSTON, Popefield Farm, St. Albans, Herts.

Record Mirror

EVERY THURSDAY

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

BRITISH ROCK

THERE was a time when I thought British artistes were totally incapable of performing beat music. But two groups have now shown that the earthy excitement and animal vitality that characterise rock 'n' roll are not purely American phenomena. The Stones have developed, through Mick Jagger, a most sophisticated and electrifying stage act. In one gesture, Jagger can put an audience in a frenzy; it took Little Richard half an hour and a gallon of sweat. The other group is the Animals. Eric Burdon has produced some amazing vocal effects which are the nearest thing to gospel and soul on this side of the Atlantic.—John C. Carter, Sidney Sussex College, Cambridge.

ADAM SPLIT

WONDER how many Cliff Richard enthusiasts realise that there are some records made by him that have been released abroad but never here. I know of two — and I'll pass them on to anyone who cares to write. Anyone know of any others? — similarly with the Shadows. — J. M. Robinson, Stuart Hostel, E.I.A., Writtle, Chelmsford, Essex.

WELL PLUGGED

SURELY with the publicity that Paul and Barry Ryan have received for their first record anyone could make the Top Twenty. It is one of this year's most ordinary records. We look forward to seeing them appear on the Epilogue — we've seen them on everything else. — Twenty-one Sixth-formers, Wellington Grammar School, Wellington, Salop.

A SMALL VICE

IN answer to the recent "Face" question, I would just like to say that although Elvis certainly doesn't drink, it is common knowledge among Elvis fans that he does occasionally smoke a cigar. Perhaps the Face ought to catch up on his reading — all TEN years of it. — Monica Churchward, 1 Mountbatten Way, Plymstock, Devon.

James Craig: Lots of other Elvis fans pointed out these facts. . . The Face has, in fact, been slapped.

FRENCH FAVES

IN reply to reader Marilyn Gee about the kings of rock, the French paper Disco-Revue, specialising in rock 'n' roll, held a poll recently. The results: 1, Elvis Presley; 2, Chuck Berry; 3, Eddie Cochran; 4, Gene Vincent; 5, Buddy Holly; 6, Little Richard; 7, Mick Jagger; 8, Jerry Lee Lewis; 9, Eric Burdon; 10, Vince Taylor; 11, Bill Haley; 12, Bo Diddley; 13, Cliff Richard; 14, Roy Orbison; 15, John Lennon. Marilyn Gee has a short memory — forgetting the early Cliff, with "Dynamite," Tommy Steele, Tony Sheridan, Screamin' Lord Sutch. You can laugh now. But anywhere it is, rock is here to stay. — Bernard Boyal, Quiliter, 128 Greenwood Road, King's Lynn, Norfolk.

FRANKLIN FANS

DUSTY SPRINGFIELD deserves a wreath of flowers for inadvertently introducing us, through her fan-club, to Aretha Franklin, one of the best and most versatile artistes we have ever heard. Our knowledge of her work is limited to three LP's, but we feel sure her astonishing talent must result in universal recognition in the near future. — Barbara A. Reid, Chris Lorimer, 9 Church Road, Osterley, Isleworth, Middlesex.

ADAM SPLIT

I'M glad, not sorry, Adam Faith and the Roulettes have parted company. I like the Roulettes but the backing they gave Adam was always too noisy and their singing messy. Adam is a fabulous singer and a clever one. Just compare his two new LP's "Faith Alive" and "Adam." The latter is excellent with John Barry backing him. "Faith Alive" would be excellent minus the noisy backing from the Roulettes. Adam, please stick to an orchestral accompaniment. — John Watson, Ashlea, Morton Road, Leeds.

THE VOICE

ROY ORBISON proves once more on his new disc "Crawling Back" that no-one can compare with him in singing sad ballads. Every syllable seems to be wrung from the heart and his voice gets richer every time. When he sings this way, he'll never lack fans. — June Richards, St. John's Avenue, London, S.W.15.

TWO ATLANTIC HITS



WILSON PICKETT

Don't fight it

AT 4052 45 rpm record



OTIS REDDING

My girl

AT 4050 45 rpm record

Atlantic Records product of

The Decca Record Company Limited Decca House Albert Embankment London SE1

COURTEOUS

I WENT to see the Seekers perform and they were sensational. No pure-British pop group could come up to their standard. I met them after a dance. Though they were in a hurry to go to another engagement, they took time so I could have my picture taken with them. Judith Durham is really wonderful. — Valerie Watterson, 49 Windsor Drive, Belfast 9, N. Ireland.

THE POET

WHY say Dylan has left folk and become commercial? He was never a folk star in the first place. He was a poet who set words to music and he always will be. So before there are screams of "Dylan's gone commercial," think again. Whether he plays accordion or harpsichord, he'll still be king — not of folk, but of hip poetry. — L. Wright, 65 The Slades, Vange, Basildon, Essex.

HOLLIES PROTEGES



Two of THE HOLLIES with the group they record, THE MIRAGE. Left to right—Graham Nash, Dave Hynes (drums, Mirage), Pete Allen (vocal, Mirage), Ray Glynn (bass, Mirage), Dee Murray (lead guitar, Mirage), Tony Hicks, and seated—Pat Anthony (rhythm guitar, Mirage). Should be a money making proposition for somebody or other . . .

A FIGHTER-CUM-WRITER



THE CHEETAHS seen with British boxing heavyweight hope Johnny Prescott. Johnny part-penned the boys' latest record "Whole Lotta Love". Left to right—Rodney Wright, Evan Rose, Johnny Prescott, Nigel Wright and Ray Bridger.

A GREAT FOLLOW-UP TO Eve of destruction



BARRY MCGUIRE

Upon a painted ocean

RCA 1493 45 rpm record



RCA Victor Records product of The Decca Record Company Limited Decca House Albert Embankment London SE1

How to become an Animal...

WHILE sipping enthusiastically at a glass of whisky poured for him by his friend Alan Price (the organist he replaced in the Animals), Dave Rowberry talked about his first six months with Chas, Hilton, John and Eric.

"The first job I did with them, after practically no rehearsal, was in front of millions of people—on the 'Ed Sullivan TV Show' in the States. And as if that wasn't enough of an ordeal it was immediately followed by a tour of Japan doing at least a 40-minute act every night. But I'm glad to say that everything went well from the start. Although I'd hardly met an Animal before I began working with them I very quickly got the feeling that I'd been with them for years".

So, I wanted to know, if you'd hardly known the Animals how come they asked you to join the group? Dave's was a surprising answer:—

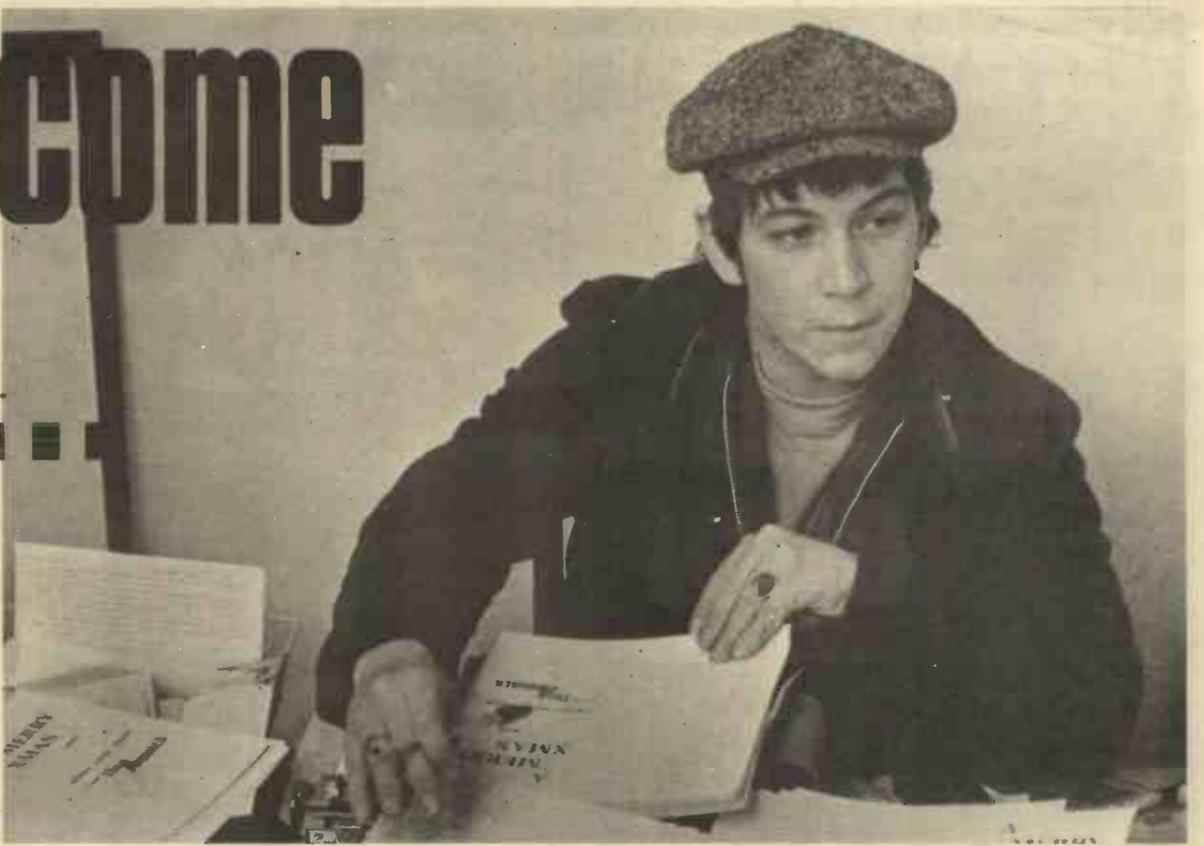
"Three years ago I was knocking about on the Nottingham jazz scene and came to the conclusion I was getting too involved in jazz. It was time I thought about a career. I wanted to study physics and get completely away from Nottingham, and London—and anywhere there was jazz. I chose Newcastle because I reckoned it must be so far North that nothing would be happening, absolutely dead as far as jazz is concerned. That's how I came to go to the University there. I arrived at King's College on a Sunday and went straight to bed. Next day was enrolment day and I queued for several hours and then walked out of the signing-on hall into another hall in which the Universities' various societies had their stands inviting students to join—the usual things, aero modelling, photography, films and so on. The only one I joined was the film society. Outside in the corridor was a scruffy bloke sitting at a table on which was one Louis Armstrong 78 and a Charlie Parker EP. This, with no official forms or anything, was the jazz society.

I joined and the bloke took some details, including the fact that I played piano. That

By DAVID GRIFFITHS

evening I went down to the students' Union bar to have my first taste of Newcastle beer. A young man came up to me and asked if I was Dave Rowberry and did I play piano. I said yes, and he asked if I'd like to play a gig that night with their trad band! I'd come all that way to escape jazz and there I was already playing. I thought I'd just play the one engagement and forget it. But I didn't. Over the years the band became mine and I changed it from trad to mod. I played a lot at the Downbeat Club with another band—great musicians, Ronnie Stephenson, Malcolm Ceell, Gary Cox (a knock-out tenor player), and Mike and Ian Carr. Ian has lately been writing arrangements for the Animals' big band, by the way.

"After a couple of years I gave up physics, realised music was my life. But in all that time in Newcastle the only Animal I can



ERIC (beneath the cap) already signing his Christmas cards for the Animals fan club. A labour of love? (RM pic by Dezo Hoffman).

recall speaking to was Eric Burdon and that was only Hello. We never sat down and had a drink together."

Dave never thought it surprising that he should come to join the Animals. When the offer came, he accepted it and began looking forward to the good things the job would bring him, things like money and travel.

"Yeah, the travelling has been very interesting, though we hope to spend the end of December and the whole of January at home, writing songs and arrangements for the big band. In the six months I've been with the Animals I've been to USA twice, Japan, Poland, Germany, Spain and Belgium. Not bad for a start!"

The whisky having run out, Alan had left the room (presumably in search of more). But we weren't alone for long. In came Chas Chandler, just in time to hear the remarks about travelling.

"We've just come back from Poland, our first trip, and I can't say I enjoyed it much," confessed Chas. "The audiences were great—packed, wild houses. But for the rest of the time there was very little for us to do except sit around and drink vodka in the hotel. We were watched by police and girls

we talked to were liable to be interviewed. We were supposed to have an interpreter supplied by their government—and, remember, it was the Polish government that had taken us out there—but she was really only used to make sure we got to the theatres on time. When we wanted to order a meal there was nobody around to help and it was quite impossible for us to understand a Polish menu.

"Next time we go back I'll take a few books to read. Take a few extra things as well. The Polonia pop group that was with us were good, and very nice guys, but they were short of equipment. One of them said his harmonica had gone flat after a year. He was flabbergasted when we said British groups usually chucked harmonicas away after a week or two! Hilton gave one kid his twelve string guitar and the kid couldn't get over it. Probably it was the first 12-string guitar, other than adapted ones, in Poland. John gave his drum sticks and we gave all our spare strings and we're sending out more strings and some saxophone reeds. They just can't get these things in Poland. Usually, we come back abroad with a whole lot of extra luggage. This is the first time we've come back lighter than we went out!"

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THE BACHELORS—seen recently at the BBC (RM Pic)

I SANK into a plush arm-chair while waiting for the Bachelors at Dorothy Solomons office, and my eye fell upon Eleanor Tonor, who asked me if I was still working hard. "No" I replied. "So you haven't changed then," was the speedy, ungracious answer.

Rescued, happily, by Dorothy I was ushered into another plush office where the Bachelors had just finished signing an important legal document, or contract or something.

After exchanging various pleasantries about the weather, their latest record, and the merits of Ken Dodd, someone mentioned the name of Bob Dylan. Now, the Bachelors make a point of keeping quiet about anybody they don't like. However the very mention of Mr. Dylan's name brought forth such a stream of verbal barrage that even Dorothy was amazed.

THE BACHELORS SLAM BOB DYLAN!

"I wouldn't have minded Dylan if he had stuck to his guns," said Con. "But as soon as he finds out he's making a bit of money he goes and buys silk suits, stays in all the plush hotels but still dresses like a tramp on stage."

"Don't you really think this is deceiving the public?" asked Dec. "And here he is singing rock 'n' roll. I mean, if Dylan had started singing rock 'n' roll when it was really big he wouldn't have stood a chance would he?"

"Our tastes are pretty wide normally," explained John. "For instance, we like to see the Rolling Stones and the Beatles on stage. There's always something to learn, to pick up, from another good group or performer. You can always learn."

"It's true," interrupted Con. "When we were in Australia we met Marlene Dietrich. Now, she's been in the business for AGES. And she told us that she's still learning, still picking up things."

"Now, a performer has got to develop, just as his or her audiences do," said Dec. "I mean, the kids who liked rock some four years ago are now four years older and

they may not like rock any more. That's why artistes have got to grow up with the fans. Dusty, now she's changed—all those long skirts and sophistication. A change from two years ago when she was really wild."

"Also, take the Dave Clarke Five on the Royal Variety show. Well, all they did was play exactly the same kind of thing as when they started..." Dec was interrupted by frantic Bachelors and publicists, censoring his every word.

The Bachelors don't worry about records—of course they DO like to have hits. And every track they make whether it's for album or single release is given exactly the same studio treatment. So that when you buy a 16-track Bachelors LP you're buying sixteen top singles sides. Plug over.

Thanking the Bachelors for the interview, shaking their hands, and remembering to call them by their right names I backed out, scared that they might grab me and brain-wash me so I wouldn't remember what they told me.

But I did...

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Vanessa Taylor, 14, Broadfield Post Office, Heywood, Lancashire. Stars —Beatles, Cilla, Dylan, Sonny and Cher, David McCallum. Hobby and interests — Money, clothes, John Lennon, way-out things, abstract art.

READERS' CLUB



Marianne Sobanski 21, 24 Lübeck, Wakenitzmauer 118, Germany. Stars —Beatles, Stones, Yardbirds, Donovan, Tom Jones, Del Shannon. Hobby and interests—Pop music, records, singing, playing guitar, photography, music papers, learning English.



Alan Richard Chamberlain, 19, 54 Telgnmouth Road, Torquay, Devon. Stars—Elvis, Sam Cooke, Floyd Cramer, Ben E. King. Hobby and interests—Girls, fishing, would like a foreign (female), preferably French penfriend.



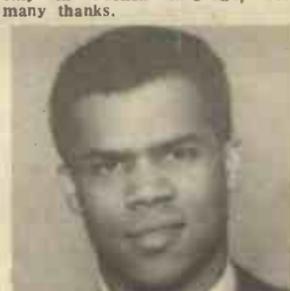
Abraham Silberberg, 18, 25 Felerberg St., Tel Aviv, Israel. Stars —George Fame, Stones, Them, Manfreds, Animals and Pretty Things. Hobby and interests—Tape-recordings, swimming, football, R & B and 208.



Miss Procházková, 20, Gottwaldov 1, Revolucln, 863, Czechoslovakia. Stars — Cliff, The Beatles, John Lennon, Roy Orbison, Manfred Mann, Paul Anka. Hobby and interests — Sport, Penpalling, dancing, touring, reading, travelling, please only in French language, very many thanks.



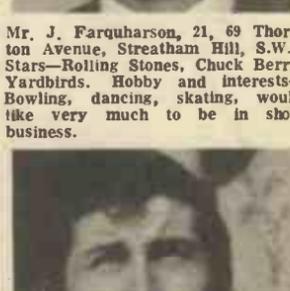
Christine Homes, 20, 10 Cross Street Loughborough, Leics., England. Stars—Sandle Shaw, Cliff Richard, Gene Pitney, The Searchers. Hobby and interests — Records, pen pals, letters, radio, television.



Mr. J. Farquharson, 21, 69 Thornton Avenue, Streatham Hill, S.W.2. Stars—Rolling Stones, Chuck Berry, Yardbirds. Hobby and interests—Bowling, dancing, skating, would like very much to be in show business.



June Parker, 16, 64 Avenue Vivien, Fence Houses, Houghton-le-Spring, County Durham. Stars—Beatles (esp. George), Dave Berry. Hobby and interests—Records, dancing, mod clothes, George Harrison.



Mike Dodd, 18, 29a Granville Road, Sevenoaks, Kent. Stars—Roy Orbison, Elvis Presley, Marianne Faithfull, Everly Bros. Hobby and interests—Records, radio and films, reading RM, 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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Jones new albums reviewed by

VARIOUS ARTISTES "Bumber Bundle" You've Got Your Troubles — Fortunes; Terry — Twinkle; Little Things — Dave Berry; In Thoughts Of You — Billy Fury; Concrete and Clay — Unit Four Plus Two; Everyone's Gone To The Moon — Jonathan King; Walk Tall — Val Doonican; Whatcha Gonna Do About It — Small Faces; Marie — Bachelors; With These Hands — Tom Jones; Gloria — Them; Someone Someone — Brian Poole and the Tremeloes; She's Not There — Zombies; Go Now — Moody Blues; Tobacco Road — Nashville Teens; Leave A Little Love — Lulu (Decca LK 4734).

SOME of the biggest Decca hits over the past year or so are included here. There's no need to describe them obviously. A good value-for-money album but there's one trouble. That is, that people who like hip sounds like "Gloria," "Whatcha Gonna Do About It" just won't dig "Marie" or "Walk Tall" and vice versa. Either the very hip, or the very un-hip sounds should have been left off.

★★★

FATS DOMINO: "Domino '65." Blueberry Hill; Please Don't Leave Me; Domino Twist; Let The Four Winds Blow; I'm Gonna Be A Wheel Someday; I'm In The Mood For Love; Jambalaya; Oh What A Price; Ain't That A Shame; So Long (Mercury MCL 20070).

A "LIVE" performance of a fair whack of familiar Domino material—the sort of material that makes you wonder why he can't repeat some of his earlier hits. Good bluesy treatments, with "Blueberry Hill" still a stand-out. Band and singer yell wildly, but there is something dated about it all.

★★★

BROWNIE MCGHEE AND SONNY TERRY "At The Bunk House" (Philips BL 7675).

MORE or less predictable material from the team, which is to say that Walter Brownie McGhee and Sonny Terry have another big seller on their hands. You know what to expect, so it's just worth listing some of the best tracks — "Ride And Roll," "Miss Ida B," "Baby I Got My Mind Off You," "C'mon If You Comin'" etc. Whimsical and humorous and so excellently (if surprisingly) professional.

★★★

BARRY McGUIRE: "Eve Of Destruction" Eve Of Destruction; She Belongs To Me; You Never Had It So Good; Sloop John B; It's All Over Now Baby Blue; Sins Of A Family; Try To Remember; Mr. Man On The Street — Act One; You Were On My Mind; Ain't No Way I'm Gonna Change My Mind; What's Exactly The Matter With Me; Why Not Step & Dig It While You Can (RCA Victor RD 7751).

KING Of Protest Barry McGuire, and Prince Of Protest P. F. Sloane combined to write many of these, while a couple of others are Dylan songs. The title track is easily the best one, although "Mr. Man On The Street" is interesting enough. The sleeve picture looks like something from a Hammer film, probably 'Premature Burial' and the sleeve notes, which talk about 'the voice of life' are even more grim. Barry sings quite well though and some of the songs are pleasant and folk-tinked.

★★★

SKEETS McDONALD: "Goin' Steady With The Blues (Music For Pleasure 1055).

COUNTRY singer on a blues kick, including a few original like "Hawaiian Sea Breeze" and "My Room Is Crowded". Interesting piano phrases most of the way — he's accompanied by rhythm section. May have limited appeal but Country fans will dig.

★★★

JOHN GARY: "The Nearness Of You" (Brunswick RD 7738).

JOHN is a virile-voiced favourite among American matrons — a throbbing, emotional (though "Square") voice. He tackles songs like "The Sound Of Music", "Hawaiian Wedding Song", "Time After Time" etc. with some finely presented orchestral backings from Gordon Jenkins, lushly violin-filled.

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BLACK AND WHITE MINSTRELS: "Magic Of The Minstrels" (BMV 1917).

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PLACES & FACES

SPENCER DAVIS GROUP

December 8—Southampton Top Rank, 9—Cheltenham Blue Moon, 10—Rediffusion's "Ready Steady Go", 11—Bristol University, 14—Guildford School Of Art, 15—Bromley Court Hotel, 16—Smethwick Baths, 17—Middlesbrough Purple Onion, 18—Southport Floral Hall.

ZOOT MONEY

December 7—Great Yarmouth Floral Hall, 9—Lewisham Goldsmith's College, 10—Bristol Victoria Rooms, 11—Soho Flamingo, 12—Bromley Court Hotel, 13—Ipswich Baths Hall, 14—Uxbridge Burton's, 16—Birmingham College of Advanced Technology, 17—Liverpool Cavern, 18—Chelmsford Corn Exchange.

BRIAN POOLE

December 7—Norwich Gala, 10—Croydon Fairfield Hall, 11—Worsley Civic Hall, 12—Stockton Fiesta (week), 20—Dagenham Park Road School, 24—BBC-Light's "Joe Loss Pop Show" and Dunstable California.

STEAM PACKET

December 7—Bristol Corn Exchange, 9—Lewisham Goldsmith's College, 10—Manor House, 11—Wembley Starlite, 12—Hanley Mr. Smith's, 13—Crayford Art College, 14—London King's College, 16—Redcar Coatham Hotel, 17—Nottingham Dungeon and Birmingham Town Hall, 18—Hinckley St. George's Hotel.

JOHNNY TILLOTSON

December 11—BBC-1's "Juke Box Jury", 14—BBC-Light's "Pop Inn", 15—TWW's "Discs A Gogo", 16—Granada's "Scene At 6.30", 18—ABC's "Lucky Stars", 21—Rediffusion's "Five O'clock Funfare" and 26—BBC-Light's "Easy Beat".



MICK and BRIAN on their way to Kennedy Airport, on their way home from the Stones' latest tour of the States. More exclusive pictures of them in America in next week's RM.

SEEKERS MAY TOUR U.S. AND AUSTRALIA

The Seekers are being negotiated for a four-week college tour of America beginning next January. Their manager, Eddie Jarrett, is currently having discussions with American bookers.

The tour, if it comes off, would include their third appearance on the "Ed Sullivan Show" and a guest spot on the "Red Skelton Show".

They are also in line for a three-week tour of Australia in February to follow the American trip.

Their first TV appearance of 1966 will be on ABC's "David Nixon's Comedy Bandbox" on January 1.

New Roy Head & Twinkle

A ROY Head single is being released by Pye International on December 10 — "Just A Little Bit." Twinkle bounces back with a revival of Skeeter Davis's "The End Of The World" (Decca). Peter Sellers brings out his version of "A Hard Day's Night" on Parlophone and Philips release James Brown's "Try Me," an instrumental featuring James on guitar. The "B" side is "Papa's Got A Brand New Bag."

The Merseybeats' newie is "I Stand Accused" and the Mindbenders' first disc since splitting with Wayne Fontana is titled "A Groovy Kind Of Love" (both Fontana). On Pye International, Dionne Warwick asks "Are You There (With Another Girl)."

Other December 10 releases include: Pye — Kenny Ball's "Four Or Five Times" and the Barry Gray Orchestra's "Thunderbird." Cameo — Dee Dee Sharp's "I Really Love You." Fontana — the Transatlantics' "Stand Up And Fight Like A Man." Columbia — Danny King's "Amen," Hamilton Folk Fours' "Show Me A Man," Beryl Marden's "Music Talk," Sons of Fred's "I I I (Want Your Loving)," Eddie Calvert's "Letkiss Yenka," Ronnie Hilton's "Rocky Old Boat Of Love," Buddy Greco's "Mr. Kiss Kiss Bang Bang," Steve Martell's "When Comes The Time," Jackson C. Frank's "Blues Run The Game" and Shawn Phillip's "Little Tin Soldier."

MGM — the Royales' "I Want To Meet Him" and Connie Francis's "Jealous Heart," Stateside — the Invitations' "What's Wrong With Me Baby" and George Stone's "Hole In The Wall." Parlophone — Steve Brett's "Chains On My Heart." Atlantic — The Young Rascals' "I Ain't Gonna Eat Out My Heart Anymore" and Joe Tex's "A Sweet Woman Like You." Decca — Berk Woolau's "Sleepy," the Emeralds' "King Lonely The Blue" and Rupert and David's "Sound Of Silence." London — Charlie and Inez Fox's "Hummingbird," and Lenny Welch's "Run To My Loving Arms." Brunswick — the Spokesmen's "It Ain't Fair."

Caroline Hester taken ill

Carolyn Hester collapsed twice over the weekend and was admitted to Middlesex Hospital. She was first taken ill on Friday and missed a date at Portsmouth.

The next day, she was taken by ambulance to BBC-1's "Juke Box Jury" but collapsed again after 20 minutes of her act at Leicester on Sunday. She was able to travel to Newcastle on Monday for two days of TV work. Carolyn was stated to be suffering from a stomach disorder.

POOLE FOR SWEDEN

Brian Poole leaves for Sweden, on December 28 to undertake concerts and TV appearances. Then he goes with the Tremeloes to Denmark and Finland for similar engagements until late January. His record "Good Loving" is being released in those countries to coincide with his visit.

Frankie for 'Town'

Frankie Vaughan is to star at The Talk Of The Town from December 6. He follows Hildegard who is currently there.

Frankie made his West End cabaret debut at the same venue three years ago when he drew packed houses.

CROMWELLIAN - R & B NAMES

Kensington Cromwellian Club is extending its r-and-b policy and has booked several top American names to appear there. They include Major Lance (December 15), Joe Tex (20), the Exciters (January 19), Stevie Wonder (26), Lee Dorsey (31), Doris Troy (February 9), Rufus Thomas (16), Ben E. King (23), and Solomon Burke (March 2).

Sandie—new backing group

Sandie Shaw's new backing group is the Shandykins Four from Stoke-on-Trent. They replace the Paramounts who are now managed by Brian Epstein.

The new group has secured a recording contract with Pye but are to change their name soon.

DIONNE'S SISTER FLIES IN

Dee Dee Warwick flies in on December 14 for an eighteen day visit. Johnny Franz hopes to record here during her stay.

She appears on Rediffusion's "Ready Steady Go" (17) and Granada's "Scene at 6.30" (21) to plug her December 17 single "Gotta Get A Hold Of Myself."

GOLDEN TEARS

Kenn Dodd has won a Gold Disc for "Tears" which topped the charts longer than any other record this year. It is the first record to win the award for sales in Britain alone in 1965.

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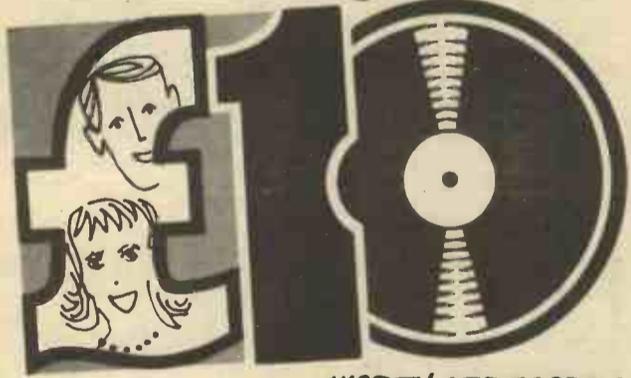
WEEK-ENDING DECEMBER 18

Tony disc — a standard

Tony Bennett's next single is likely to be the standard "The Very Thought Of You", recorded during his recent visit to England. "Sleepy Time Gal" is the possible "B" side. The session was produced by Vic Lewis. Tony's London agent, Johnny Keating led the 46 piece orchestra which was augmented by the Billy Costa Trio.

Manfred Mann, Herman's Hermits and the Koobas star on BBC-Light's "Saturday Club" on December 11. On the same day, the Ivy League guest on "Home And Away".

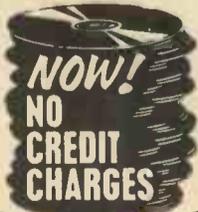
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BEATLE PLUG

The Beatles sing their new single for the first time on television on tonight's "Top Of The Pops" on BBC-1. They perform both sides of the record which has been given a double "A" side.

On Saturday, they guest on ABC's "Lucky Stars," again doing both numbers. They have filmed the inserts for the show independently, not at the same time or place as other artistes.

Ember cut LP prices

Ember have cut the price of many of their LPs from the 24s. 6d - 32s. 6d. range to only 17s. 6d. The cut took effect as from yesterday (Wednesday). Recordings by John Lee Hooker, James Brown, Earl Bostic and Barry McGuire are involved.

Items in the Ember Jazz Series, Country and Western Series and EMB 3300 popular series are involved. Django Reinhardt, Duke Ellington, Hank Locklin and Patsy Cline discs are also affected. "With our current product and the new records from established names retailing at around the same price, we feel the time has come to price our product at one compact lower sales level that keeps it clear of our 'Budget Line' but should give it wider appeal by making it much more acceptable as a 'value for money' purchase in the eyes of the public," said an Ember spokesman.

SMITH WIZARDRY

Had there been a power cut on Saturday night, the authorities need only have plugged in to Jimmy Smith's organ at the Festival Hall and all would have been well. For Jimmy was generating more exciting electricity than would seem possible from a human being.

He was aided of course by his organ which he treats as though it were part of his body, controlled by his mind and brain like the rest of his limbs. The audience was held gripped throughout his entire performance of wizardly brilliance.

With Smith, it is at the point when you think he has produced his best that he pulls another musical trick out of the bag. Such was his appeal on Saturday that he completely overshadowed Dizzy Gillespie (the other half of the bill) who himself was astonishingly good. P.E.

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The London-American decade of hits... 1958

ROCK was now fully established as the hottest thing on record—and the London label was right in there helping to make sure that no one disputed the fact. During the year, Pat Boone was replaced as the label's most popular artiste by the Everly Brothers; the two revered gentlemen of Rock (Messrs. Penniman and Lewis, of course) made even more wildly successful chart noises; faithful Fats Domino was still around, though only just, and the new arrivals included the Coasters, Ricky Nelson, Bobby Darin and Duane Eddy.

Curiously enough, the Everly Brothers had only two hits over here in 1958, having missed completely with their first British release of the year. But as those two hits were the discs which put the duo at the Top of our charts for a grand total of twelve weeks (and kept the Brothers in the Top Ten for an unbroken run of SEVEN MONTHS) they didn't have all that much to worry about!

The big breakthrough came at the height of the Summer when the boys' fantastic double-edged smash, "Claudette"/"All I Have To Do Is Dream" shot to the Top and defied all-comers for no less than nine weeks. This was followed by "Bird Dog" which hit Number One even before "Claudette" had dropped out of the Ten, and went on to bring the Brothers' total time spent at the Top to three months! Naturally, the twosome also ran away with the "Record of the Year" title, the "Claudette"/"Dream" coupling having done far more than enough to earn it.

Pat Boone, still as popular as ever but quite unable to top the Everlys' sensational achievements, weighed in with three Top Ten entries: "April Love"; "Sugar Moon," and his own immensely successful double-sider, "Wonderful Time Up There"/"It's Too Soon To

Know" which very nearly made the Top.

But for rock fans by far the most exciting month of the year was January which saw the names Jerry Lee Lewis and Little Richard become still more indelibly etched into pop music history. Jerry climbed to the very Top of our charts in January 1958 with his biggest-ever British hit, "Great Balls Of Fire," whereupon Richard promptly joined him in the Ten with "Good Golly Miss Molly." Then came Jerry's follow-up, "Breathless" which also hit the Ten; but somehow Richard's next, "Ooh My Soul" (yet another classic exclamation), though a huge juke box favourite and a knockout with the dancers, failed to make the Twenty.

RICKY

The teen appeal of Ricky (as he was then called) Nelson first began to catch on here early in 1958 when the seventeen-year-old idol's fourth million-seller, "Stood Up" made a brief appearance in the lower half of our Top Twenty. Later, after missing here with yet another Golden U.S. smash, Ricky really hit the big time on this side of the Atlantic, getting high into our Top Ten with "Poor Little Fool" then landing another good-sized hit with his revival of "Some-day."

The Coasters' first scoring shot here, the amusing "Yakety Yak," went straight into the top Ten. But the British chart debuts of Bobby Darin and Duane Eddy (with the original "Splish Splash" and "Rebel Rouser" respectively) were somewhat more modest, figuring only in the Second Ten.

A swinging instrumental combo known as the Champs crashed into our Top Ten with "Tequila" in 1958; and others enjoying similar success that year were the Chordettes with their original version of "Lollipop"; the versatile Jack Scott whose perfectly contrasted coupling, "Leroy"/"My True Love" appealed equally to both rock and ballad fans, and Jane Morgan with her lushly orchestrated opus, "The Day The Rains Came."

Whilst down below in the Bottom Ten, the great Charles Edward Berry scored with "Sweet Little Sixteen" and "Johnny B. Goode"; Fats Domino gave out as always with "The Big Beat"; Larry Williams jilted "Short Fat Fanny" for



This isn't strictly tied up with this feature, but it's such a great photograph we had to print it. Seen looking at some rather amusing mail are (left to right) the late disc jockey Alan Freed, the man who coined the name "rock 'n' roll", Larry Williams (his hit in 1958 was "Bony Moronie"), dee jay Ben DeCosta and, of course, the late great Buddy Holly.

FRANTIC FIFTY-EIGHT

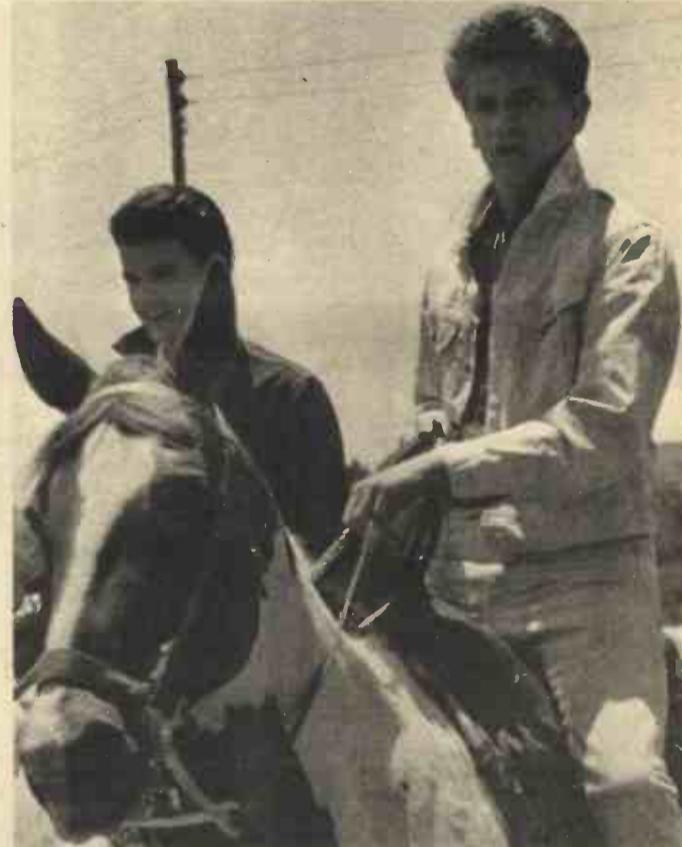
"Bony Moronie" and a genial nut-case named David Seville hit with his own version of "Witch Doctor." The Billy Vaughn Orchestra also appeared in the bottom half of the Twenty (with the most successful of no less than three London American versions of the instrumental classic "Raunchy") as did Pat Boone's brother, Nick Todd (who had the second most popular version of the raving dance number, "At The Hop"); and a Mr. Moe Koffman with his original "Swingin' Shepherd Blues."

Some extremely potent rock discs which only just failed to make the Record Mirror chart in 1958 were:

Bobby Darin's "Queen Of The Hop"; the frantic "No Chemise Please" by Gerry Granahan; Bobby Freeman's own much-copied but never-bettered version of "Do You Want To Dance"; Eddie Cochran's "Summertime Blues," and the historic Bobby Day double-sider, "Rockin' Robin"/"Over And Over." All were issued over here on London in 1958 as were other mighty U.S. hits like Jody Reynolds' original version of "Endless Sleep"; the brilliant, jazz-tinged drum workout, "Topsy" by Cozy Cole, and two somewhat more subtly appealing American chart-jumpers, "Just A Dream" by Jimmy Clanton and Robin Luke's "Susie Darlin'."

And there were more—many more—massive U.S. hits released here on London that year, all of which failed to repeat their Stateside success in our charts. They included such fine group discs as "You Cheated" by the Shields; the Monotones' original version of "Book Of Love," and a zippy teen item called "I Wonder Why" which was the first British release from Dion and the Belmonts. And equally brilliant offerings from renowned single artistes, like Clyde McPhatter's biggest-ever hit, "A Lover's Question"; the sadly prophetic "What Am I Living For" by Chuck Williams, and the two American chart-busting versions of "Raunchy": the smooth-flowing original by Bill Justis who took it high into the U.S. Top Ten, and the rock-solid rendition by tenor sax specialist Ernie Freeman. All of them missed out over here in 1958, as did three of the year's biggest rhythm and blues hits, namely "For Your Precious Love" by Jerry Butler and the Impressions; "The Ten Commandments Of Love" as laid down by Harvey and the Moonglows, and "Tears On My Pillow" from Little Anthony and the Imperials.

ALAN STINTON



THE EVERLY BROTHERS were perhaps London-American's biggest artistes during 1958. Here is an early photograph of them riding in Tennessee.

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The Applejacks I'm through DECCA F 12301	The Front Line I don't care ATLANTIC AT 4057
The Chasers Hey little girl DECCA F 12302	Gene and The Gents Puppet on a string EMERALD MD 1024
Please be a little kind The Blue Stars DECCA F 12303	Woodchoppers Showband Walk on boy REX R 11019



Photo courtesy Granada TV

It's Rubber Soul time . . .

IT'S the most eagerly-awaited of all the in-time-for-Christmas LPs — and there's around 750,000 copies of it already been pressed by EMI to cope with the rush. The Beatles, of course. "Rubber Soul" is the title. All numbers (fourteen) by the Beatles, with George Harrison producing two and Ringo having a hand on one other with Messrs. Lennon and McCartney.

We had an early listen. Just a formality, really, because it is bound to be a massive success. Let's wander through the tracks, one by one. See whether it maintains the incredibly consistent success-run of the millionaire four-some.

Side one opens with "Drive My Car," features Paul and John on the singing side.

Medium tempo with a very solid beat, with Paul putting in some pianistic moments to break up the sound picture. Title isn't an invitation to take over the Beatle Rolls . . . good guitar work, tambourine.

Then comes "Norwegian Wood", alternative title seems to be: "This Bird Has Flown." Almost a folksey feel to this one, gentler tempo and beat, with George turning up trumps on an Indian instrument, a sitar. Sung by John, Melodic. Third is "You Won't See Me," sung by Paul at a happy medium tempo. Interweaving of lyrics and you can hear road manager Mal Evans contributing more than somewhat on organ. Good harmonies. "Nowhere Man" is slow, melodic, pleasant . . . sung by J, P and G — We figured this could

make a fine single. Definitely a stand-out.

"Think For Yourself" features George on lead vocal, with the Paul-John team filling in. Sounds like castanets helping along the medium tempo. Nice song but a feeling hereabouts that there's a sameness about some of the melody-construction ideas. Maybe we'll lose it later on . . .

"The Word" has all three singing again, with harmonium played by recording manager George Martin. Strong beat again and some excellent lyrics. Mid-tempo, chugging along nicely, excellent blend of voices. "Michelle" features Paul and is just remotely, faintly, slightly similar to "Yesterday" in the general approach. Paul turns in one chorus in French

and is another stand-out performance. Great lyrics.

Side two opens with "What Goes On." This is Ringo singing, and singing with a strong Country and Western flavour. Jogs along, with an all-happening sort of backing. Ringo does very well indeed . . . and helped to write this one with John and Paul.

"Girl" follows, with John singing lead. Rather a dramatic sort of number, plenty of sadness and feelingfulness. Another of the stand-out tracks, with George and Paul in the background creating tremendous atmosphere. Another which could have made a single . . .

Then it's "I'm Looking Through You." Ringo comes in on Hammond organ here, maintaining this spirit of everybody having a go at everything. Plenty of beat on this one, with Paul singing and some top-notch guitar-work from George. "In My Life" has John and Paul singing, with George Martin on piano. Best described as "a nice song." slowish, effective. More stand-out harmonies.

LOTS OF TAMBOURINE

Now on to "Wait." John and Paul join vocal forces on this one. The sort of production that bounds along, cuts out for a slow vocal bit, then bounds off again, with guitar filling in. A lot of tambourine on this one — very effective at filling out the sound.

"If I Need Someone," written by George, sung by George — and also the new Hollies single. Interest point obviously is to compare the two versions. Certainly they're as different as chalk and cheese . . .

The last track is "Run For Your Life." John sings lead and is a fine old curtain-closer. Fast, exceptionally strong, with John in his best voice . . . pushed along by some great guitar work. One of the most exciting tracks on the list.

So what's the summing-up? First one marvels and wonders at the constant stream of melodic ingenuity stemming from the boys, both as performers and composers. Keeping up their pace of creativeness is quite fantastic. Not, perhaps, their best LP in terms of variety, though instrumentally it's a gas!

That's our view. But RM's Richard Green was bitterly disappointed with "Rubber Soul." Stand by for HIS views next week. He'll tell you why he feels let down by the album.

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A LOOK AT THE U.S. CHARTS

FAST rising US hits include—"Flowers On The Wall"—Startler Brothers; "Our World"—Johnny Tillotson; "Apple Of My Eye"—Roy Head.

New US releases include—"Sweet September"—Lettermen; "Broomstick Cowboy"—Bobby Goldsboro; "Just One More Day"—Otis Redding; "Are You There"—Dionne Warwick; "I've Got To Be Somebody"—Billy Joe Royal; "Five O'Clock World"—Vogues; "A Sweet Woman Like You"—Joe Tex; "This Precious Time"—Barry McGuire; "If You Gotta Make A Fool Of Somebody"—Maxine Brown; "Crying Time"—Ray Charles; "Party People"—Ray Stevens; "I'm Not Saying"—Leroy Van Dyke; "Midnight Affair"—Jimmy Hughes; "Santa Claus Is Back In Town"—Elvis Presley; "Be My Lady"—Booker T. & M.G.'s; "Good Things Come To Those Who Wait"—Chuck Jackson; "Grab This Thing"—Mar-Keys; "My Kind of Love"—Screaming Jay Hawkins; "If You Walk Away"—Linda Hopkins. N. J.



**'I HATE IT . . . RUBBISH!
... IT'S CRAP'
says Pete Townshend
about the new Who LP!**

PETE TOWNSHEND spends his time making circular movements with his arm around his guitar or attacking other pop stars. The Yardbirds, Ken Dodd and the Bachelors have all come under the hammer recently.

Now the Who's first LP is out and we invited Pete to listen to it with us and say exactly what he liked about each track. Believe it or not, he often criticised the album and did not, as many people may think, venture the opinion that the Who are the only worthwhile group on the scene.

"OUT IN THE STREET". "This was gonna be a single. I hate that 'no, no, no' bit, it was originally 'show me, show me' but Kit Lambert thought it wasn't very good. He wrote all the new lyrics, I'm not gonna take the blame for any of them. It sounds all cut about and edited."

"I DONT MIND". "This was gonna be on our first LP which never came out. It's just a straight copy, well the best we could do of a James Brown number. It sounds better the way we do it now."

"THE GOODS GONE". "One of mine. I like it. Roger sounds as though he's about six feet tall when he's singing. It's a big bore this."

"LA LA LA LIES". "It wasn't as good as this before I did it with Keith. It's not my favourite one on the LP, it reminds me a bit of Sandie Shaw."

"MUCH TOO MUCH". "I like the beginning of this. Sounds like Barry McGuire, doesn't it? Very sort of folksy. 'Green Green!'"

"MY GENERATION". "Rubbish! Any record that can't get to number one is rubbish. If it gets to number one, it proves I'm wrong."

"THE KIDS ARE ALRIGHT". "This was gonna be the 'B' side of 'Generation'. It's our French EP. Shel Talmy said he'd prefer it as the 'A' side in the States. He doesn't like taking chances, he doesn't like doing anything. I don't know where I got the idea for this one from, it sounds sort of symphonic. This is the favourite number on the LP of John, Keith and me."

"PLEASE PLEASE PLEASE". "This is another one of the old LP, same old crap. We didn't want all this stuff on it. I'm a bit gone on all these electronic toys, these robots we've got. I don't like all this rhythm and blues. Oh, I don't play like that anymore."

"IT'S NOT TRUE". "This is everyone else's favourite

CONTINUED ON PAGE 10

3 SMASH HITS !!!

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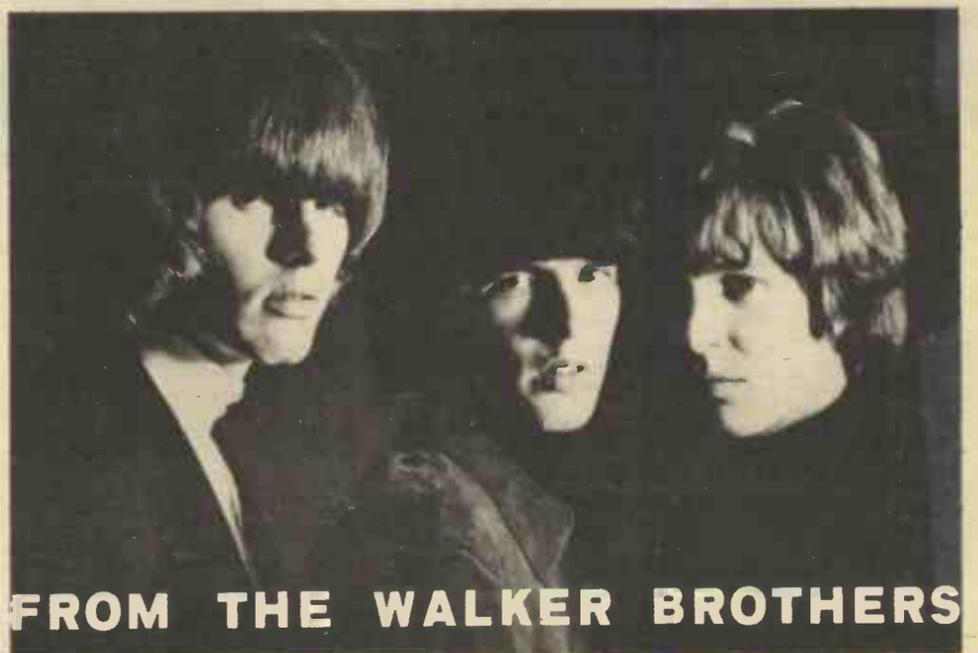
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Norman Jopling and Peter Jones new albums review singles reviewed by Norman Jopling and Peter Jones new singles r



RM's Tony Hall seen during his trip to the States a couple of weeks back. With him are (left to right)—the Lewis Sisters and Little Lisa, Berry Gordy Jr., Carolyn Gill of the Velvelettes, Bill 'Smokey' Robinson, Martha Reeves of Martha and the Vandellas, and Chris Clark. There'll be more pix of Tamla Motown names with Tony Hall in next week's issue. Issued this week is the "Hitsville USA" album, containing many recent Motown hits.

VARIOUS ARTISTES: "Hitsville USA"—Supremes—Stop! In The Name Of Love; Nothing But Heartaches; Four Tops—It's The Same Old Song; I Can't Help Myself; Marvin Gaye—I'll Be Doggone; Pretty Little Baby; Martha And The Vandellas—Nowhere To Run; You've Been In Love Too Long; The Miracles—Ooo Baby Baby; Brenda Holloway—When I'm Gone; The Temptations—Since I Lost My Baby; It's Growing; Jr. Walker And The All-Stars—Shotgun; Shake And Fingerpop; The Marvelettes—I'll Keep Holding On; Stevie Wonder—Kiss Me Baby (Tamla Motown TML 11019).

SIXTEEN more recent Motown 'A' sides lumped together. Five of them were hits here, all of them in the States. They range from the varied, staccato Vandella sides through the smooth Miracles to the sophisticated beat of Marvin Gaye. The fact that there are about four of these mammoth hit albums in the States, with more to come proves that Motown is still perhaps the most successful record label in America. Here, they've become accepted and despite frequent criticism this is probably the best type of pop music available.

★★★
THE WALKER BROTHERS: "Take It Easy" Make It Easy On Yourself; There Goes My Baby; First Love Never Dies; Dancing In The Street; Lonely Winds; The Girl I Lost In The Rain; Land Of 1000 Dances; You're All Around Me; Love Minus Zero; I Don't Want To Hear It Anymore; Here Comes The Night; Tell The Truth (Philips BL 7691)

THE powerful, full voices of the Walkers should delight their fans on this well produced and clean-sounding album. An interesting selection of tracks, which are probably the boys' own favorites, and which range from the Drifters "There Goes My Baby" and "Lonely Winds" to Bob Dylan's "Love Minus Zero" Certainly the best tracks are the slower ones, which are impeccably performed, although they do manage to inject excitement into "Land Of 1000 Dances" and "Dancing In The Street." Perhaps the only fault lies in the fact that like so many competent American groups, the Walkers cannot get much "soul." On songs which require drama they do fine, but the spontaneous feel that is really needed on such as "There Goes My Baby" and "Here Comes The Night" is missing. But then it is thoroughly doubtful whether fans of the Walker Brothers are also fans of Ben. E. King and the Drifters.

★★★
JO STAFFORD: "Smoke Dreams" — (Music for Pleasure 1050).

THE one-time Dorsey singer became one of the biggest solo names. True, there's a lack of fire about some of her work but she's technically spot-on. This sample includes songs like "Over The Rainbow," "Tumbling Tumbleweeds," "Smilin' Through" and "Roses Of Picardy." Nothing too dynamic, just soft treatments.

★★★
ALYN AINSWORTH: "My Fair Lady." — (Music For Pleasure MFP 1057).

ALL the hits from one of the most durable show scores in years and years. The Alyn Ainsworth orchestra tugs out some excellent new performances from stars like Tony Britton, Anne Rogers, Jon Pertwee along with the Lisa Gray Singers.

ELVIS PRESLEY "Elvis For Everyone"—Your Cheatin' Heart; Wild In The Country; Finders Keepers, Losers Weepers; In My Way; Tomorrow Night; Memphis Tennessee; For The Millionth And Last Time; Forget Me Never; Sound Advice; Santa Lucia; I Met Her Today; When It Rains It Really Pours (RCA Victor RD 7752).

THIS will really please Presley fans. Eleven unissued tracks including the long-awaited "In My Way." There's a solid blues beat on "When It Rains It Really Pours" which sounds really vintage Elvis, and Elvis' rocking "Memphis" shows that it's possible to get something more out of even this song. There are some pretty ballads ("Wild In The Country") and some decent beat ballads. Certainly one of the best new LP's from Elvis for a very long time.

★★★
DICKY WELLS: "Heavy Duty"—(Vocallon LAE 593).

TROMBONIST Dicky on some late-'50's tracks featuring stars like Vic Dickenson, Major Holley, Kenny Burrell, Jo Jones — original Felsted Recordings. "Wine-O Junction" is a good sample because it shows the fantastic range of the Welshian trombone. "Girl Hunt" has plenty of Skip Hall, who shows up on organ and piano. There's humour here, too.

★★★
ANDY WILLIAMS: "Christmas Album" — White Christmas; The Holiday Season; The Christmas Song; It's The Most Wonderful Time Of The Year; A Song And A Christmas Tree; Kay Thompson's Jingle Bells; The First Noel; O Holy Night; Away In A Manger; Sweet Little Jesus Boy; The Little Drummer Boy; Silent Night (CBS BPG 62286).

NOTHING much to say about this because the titles are self-explanatory and you can take it as read that Andy does positively superlative jobs on them. Brightly arranged, with some subtle changes of mood — no sleeve notes, just a happy holiday wish from Andy along with his signature. Choral work is nicely handled, so are the arrangements.

DORIS DAY: "Sentimental Journey" (CBS BPG 62562).

DORIS says: "I wish I could sink like Etta James. Must be wonderful to have that freedom, throwing your head back and closing your eyes and just going." Well, she's a grand stylist in her own way, and here is a set of new performances of oldies, dressed up by Mort Garson. "The More I See You," "I'll Never Smile Again," "Serenade In Blue," "Sentimental Journey," "It Could Happen To You." Great songs, sung with a smile (or possibly a sob, too) in the voice.

★★★
IAN AND SYLVIA: "Early Morning Rain" (Fontana TFL 6053).

SOMEBODY described this duo as singing "Country and North-western," which could be true. Two voices with the real folk feel and they blend perfectly. They use guitar, autoharp, 12-string and a series of good additional breaks from Monte Dunn and Russ Savakus. Vibrant performances and a good collection.

★★★
BROOK BENTON AND DINAH WASHINGTON: "The Two Of Us." (Mercury MCL 20069).

SOME from Dinah alone ("There Goes My Heart," "Love Walked In," "This I Promise You"), some from Brook ("Someone To Believe In," "Because Of Everything," "Call Me"), some from the two together ("A Rockin' Good Way," "I Do," "Baby"). Two superlative performers who get together in a most exciting way. Song-selling par excellence and excellence.

★★★
NEWPORT FOLK FESTIVAL: "Volume One." (Fontana TFL 6056).

COMES from 1960, this slice of authenticity. Artists: Seeger, Oscar Brand, Hooker, Alan Mills, Tommy Maken, Bill Lee, Eric Weisberg, Jimmy Driftwood, New Lost City Ramblers, Jean Carnigan. Some include 18 different songs which obviously come from the right sources. Five thousand voices at the festival joining in on some of the tracks. "I Know An Old Lady" is a gas.



HERMAN



THE HOLLIES

Beatle-penned Hollies, strong Herman and Searchers & worse Beach Boys. U.S. song from the Berries, and a powerful Four Tops.

THE HOLLIES: If I Needed Someone; I've Got A Way Of My Own (Parlophone R 5392). Written specially for the boys by George Harrison, this is a pacey beat-ballad which gives full rein to their high, rather strident (but always distinctive) harmonies. Fine guitar bits 'n' pieces but not quite as immediately commercial as "Look Through Any Window." Flip is a beater, different tempo—more good vocal work.

TOP FIFTY TIP
HERMAN'S HERMITS: A Must To Avoid; The Man With The Cigar (Columbia DB 7791). An UN-protesting song from P. F. Sloan who's new areas of destruction are wound up round a girl who is a heart-breaker. Herman sings well, with a sort of urgent power, and there are some good group touches. Musically, strong. A hit. Flip is an inoffensive piece about Herman's "guy'nor" urging him to work harder.

TOP FIFTY TIP

THE BEACH BOYS: The Little Girl I Once Knew; There's No Other (Like My Baby) (Capitol CL 15425). Should be a sizeable hit, but the number (by Brian Wilson) is far from the boys' best. Intricate vocal harmonies, as ever, with screeching falsetto and a well-rounded overall sound. Dead-right tempo. Flip used to be done by the Crystals and is a good, but remotely dated, number.

TOP FIFTY TIP

THE SEARCHERS: Take Me For What I'm Worth; Too Many Miles (Pye 15992). Mike Pender takes lead vocal on this one and it hardly sounds like the Searchers of yore. It's a beat ballad, with excellent guitar work and it builds and builds to obvious hit appeal. The beat gets stronger and stronger, but there are also moments of tranquillity (almost). Good lyrics here. Flip is one of their own songs, with added instrumental qualities.

TOP FIFTY TIP

THE ROCKIN' BERRIES: The Water Is Over My Head; Doesn't Time Fly (Pye Piccadilly 35270). American beat ballad which should be good enough to get this versatile group back in the charts. A tuneful, group vocal, with excellent harmonies and a sharp attack to the arrangement. Good beat, with guitar figures prominent. Slightly repetitive sort of number taken overall. Flip has some fine guitar work and was written by the boys.

TOP FIFTY TIP

FOUR TOPS: Something About You; Darling I Hum Our Song (Tamla Motown TMG542). Certainly good enough for the charts — this one shows off a more way-out side of the group who've nibbled, chart-wise, before. Lead voice starts off a riff-ish song with massive backing sounds, and then the vocal group sound comes through strongly. It has a sort of immediacy of appeal that should give strong chart placing.

TOP FIFTY TIP

ALLUN DAVIES: Girls Were Made To Love And Kiss; Rosemarie (Parlophone R 5384). Straight tenor treatments of two well-loved songs, with strings.

★★★
DEDICATED MEN'S JUGBAND: Don't Come Knocking; One Time Blues (Pye Piccadilly 35283). Group setting stacks of popularity nowadays doing a good job on the Fats Domino oldie. Good dance beat and guitar-kazoo-washwood sounds. Could easily hit the charts.

★★★
THE KOOBAS: Take Me For A Little While; Somewhere In The Night (Pye 17012). Liverpool quartet who should get plenty attention on their tour with the Beatles. Girlie chorus behind them on this dramatic beater. An each-way bet for the charts with this atmospheric piece.

★★★
TRACY ROGERS: Love Story; I Remember When I Loved You (Polydor BM 56037). Theme from the telly-series sung with a lot of charm by the actress turned singer. A slow, popular theme—and Tracy gets a beautifully controlled performance going. Could easily be a chart-clicker.

★★★
DAVID ESSEX: Can't Nobody Love You; Baby I Don't Mind (Fontana TF 620). This new boy is really wild, selling with bluesy feel and a stack of originality. Very good.

★★★
RENATE KERN: I'll Remember Summer; Now Now And Then (Polydor BM 56507). Sad, poignant, vibrantly sung ballad of fair charm.

★★★
THE TRUTH: Who's Wrong; She's A Roller (Pye 15998). North London duo who get a rasping edge to their work on this beater from America. Unusual.

★★★
LEAPY LEE: It's All Happening; In The Meantime (Pye 17001). Light-voiced performance of a zippy ballad — written by Leapy himself. Attractive.

★★★
THE WONDER WHO: Don't Think Twice It's All Right; Sassy (Philips BF 1440). Novelty gimmick which could turn out to be the Four Seasons. Up-tempo, falsetto, squeaky well, just gimmicky.

★★★
GRAHAM BONNEY: My Little World Is All Blue; Why Can't We Be Friends (Columbia DB 7773). Solo show by an ex-group member, with professional vocal performance on a strong song. Watchable.

★★★
BOB HENRY: I Need Me Someone; Built Like A Man (Philips BF 1450). American all-rounder on a sing-along sort of ballad, but sung in a personality-plus way. Big virile voice—star is so good-looking must pick up useful sales. Nice chorus, good backing. One to watch closely.

★★★
MARK WYNTER: Babe I'm Gonna Leave You; The Very Thought Of You (Pye 15994). A slow ballad of almost eerie atmosphere. Not the most commercial of Wynter, but highly professional.

★★★
THE CANDY DATES: Some Other Time; Show Me How To Live (Pye 17000). Second disc from the girl-led group — a delightful ballad with some exciting harmonic effects. Good beat.

★★★
THE IMPRESSIONS: Amen; Long Long Winter (HMV Pop 1492). Written by Curtis Mayfield and Johnny Pate, this Christmas-slanted item is another chartworthy effort. Title repeated over and over again, then a story-line set of lyrics. Tuneful, melodic.

★★★
BILLY THORPE AND THE AZTECS: Over The Rainbow; Twilight Time (Parlophone R 5381). Very sensitive performance of the Judy Garland oldie, with strings and strong sentimentality.

★★★
RAY FELL: I Will Come To You; When My Love Comes (Fontana TF 634). Big ballad, slightly jerky, with a marvellous Les Reed backing. Takes time to start.

KINGSTON TRIO: Parchman Farm; Runaway Song (Brunswick 05946). Good version of the oldie, helped by great vocal enthusiasm. Could sell.

★★★
JANIE JONES: Witches Brew; Take-A My Tip (HMV Pop 1495). An outsider for the charts featuring attractive blonde on a distinctive novelty.

★★★
ALAN KOOPER: Parchman Farm; You're The Lovin' End (Mercury MF 885). Erstwhile hit, suitably revived with gentle piano and simple-but-drawling vocal treatment. Listenable.

★★★
CHRIS AND FORBES: Get Away From It All; I'm Running Away (Philips BF 1451). Banjo-guitar backing on a nice-sentiment song. Good blend of voices.

★★★
WILLIE MITCHELL: Everything Is Gonna Be Alright; That Driving Beat (London HLU 10004). Wild 'n' frantic R and B epic, with plenty of saxophone and vocal backing noises and potentially a big seller.

★★★
THE CASTAWAYS: Liar, Liar; Sam (London HL 10003). Orkan, big beat, unusual vocal harmonies on a fastish number climbing in the States.

★★★
LORNE GIBSON: I'll Give You Me; As Lovers Do (Decca F 12290). Suave and polished vocal on an unusual song which could register.

★★★
NEVILLE RUSSELL: The Little Match Girl; Marigot (Polydor NH 66831). Good Christmas song with full choral and orchestral backing. Well-sung in a smooth way.

★★★
THE NEW BREED: Friends and Lovers Forever; Unto Us (Decca F 12295). Beat-ballad with bags of spirit and some neatly boosted vocal sounds. Might do well.

★★★
JAMES ROYAL: Work Song; I Can't Stand It (Parlophone R 5383). Good Oscar Brown Jr. standard, with plenty feeling on this reading. Pretty way-out and exciting.

★★★
ROGER MOORE: Where Does Love Go; Tomorrow After Tomorrow (CBS 202014). Spoken-word item of fair commercial pull—the Saint is very popular. A cover of the Charles Boyer American hit and a predicted seller. Sentimental.

★★★
MAJOR LANCE: Everybody Loves A Good Time; I Just Can't Help It (Columbia DB 7787). Van McCoy song and a good performance, Major working over a lively vocal group backing. Could do well in view of his tour here.

★★★
SOUNDS ORCHESTRAL: Thunderball; Mr. Kiss Kiss Bang Bang (Pye Piccadilly 35284). New Bond film theme, with Johnny Pearson piano and great backing. Bit slow for big sales, but good.

★★★
THE BLUE STARS: Please Be A Little Kind; I Can Take It (Decca F 12303). Routine sort of beat-ballad with fair vocal lines.

★★★
JACK BRUCE: I'm Gettin' Tired; Rootin' Tootin' (Polydor 56036). Two self-penned songs, top side a rather amusing saga about giving up drink, etc.

★★★
SHAWN PHILLIPS: Little Tin Soldier; London Town (Columbia DB 7789). Self-penned, guitar-backed song based on a fairy-tale and performed with a load of Texan charm.

★★★
JASON EDDIE: Whatcha Gonna Do Baby; Come On Baby (Parlophone R 5388). This is Billy Fury's young brother and there is a fair similarity of style. Jason sings with plenty of power on a big-beat ballad. Novelty value obviously strong—could make the charts.

★★★
VINCE HILL: Take Me To Your Heart Again; Push Push (Columbia DB 7781). "La Vie En Rose" in a chorus-song treatment which could easily make the charts at this time of year. Easy on the ear; well sung.

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●●●●●●●●●●
ALL my life, I've tried to encourage talent. I hate to see it go to waste. If I can't help, I try to put the person in touch with someone who can. But this week, I'm really in a quandry.

I've found an extremely talented lyric-writer. A shy girl in her late teens with a remarkable talent for good titles, and intelligent, unusual lyrics. But she needs a partner. To put appropriate melodies to her lyrics. Someone she can sit down at a piano and really work with. Someone with as sensitive an approach as herself. I think that someone must be a professional.

Most of her songs are more suited to American singers than, say, the average British pop group. I can see someone like Maxine Brown singing them. Dusty might consider them for an album. In other words, they're superior-style 60's pop song material.



Tony Hall Column

The people I've shown them to so far just haven't had the right 'feel'. So if anyone in the business reads this and thinks they've got what I'm looking for, please contact me as soon as possible. Because this girl is churning them out. And they're just sitting on my office desk waiting for melody lines.

I think she has much to offer the music business. Any offers?

P.S. Please, readers, if you write lyrics, send them to music publishers . . . NOT to me!

● I met someone the other day whom I thought might solve my lyric-writer's problems. But, as a writer, she turned out to be almost in the same boat. In other words, lyrics come to her, too, more easily than melodies. A girl named Lesley Duncan. Back in the early days of the column, I mentioned her Mercury record of "Just For The Boy". I said something along the lines of "I'm surprised I dig it, but I do". Several readers wrote in and said they knew what I meant.

So far, Lesley hasn't made it as a solo singer. But she's in great demand as a member of vocal backing groups. She's on quite a few of Dusty's records. She was on the Goldie sessions last week. Unfortunately, one of these clashed with a Springfield session.

She has talent as a writer as well as a singer. She co-wrote the 'B' side of The Walker Brothers' latest. "I'm not particularly pleased with the song", she told me, "it was done in a bit of a hurry. But at least I may make some money out of it." She also wrote both sides of her current Mercury single, "Run To Love" and "Only The Lonely and me". Both lyrics are good, and there's a good 'feel' to everything she writes. I do hope she makes money.

● Also on the Goldie session was Barry St. John. Not, I suspect, the easiest person to handle for recording, she is so much better than her current 'cover' of "Come Away, Melinda". When I met her, Barry was very depressed. Said she was seriously thinking of emigrating to America. I hope she doesn't go. Because with the right song — preferably a raver — and the right management, she could still have a hit.

● Talking of talent, I was knocked out to hear Sandie Shaw praise The Small Faces on Juke Box Jury the other week. To my ears, young Steve Marriott has more to offer than any singer of his kind in this country since Eric Burdon. And that is meant to be the highest compliment I can pay. And Steve is still so young. Though he's been on the scene for several years now. I remember Belinda's Franklin Boyd producing a Buddy Holly-type record with him. And later, Andrew Oldham did some titles with him. Steve's future is very bright indeed. So is The Faces.

● Have you noticed how American records are slowly but surely creeping back into the British charts. In ever-increasing numbers. Just as I've often prophesied in this column. And good groovy records, too. The kind that used to be appreciated in the hipper discotheques.

Len Barry reached the number one slot here and in America at exactly the same time. The Toys' record should go higher up the charts when the girls have done their TV spots. The Four Seasons' "Let's Hang On" will be their biggest seller in years. And Fontella Bass' "Rescue Me" just has to happen. (I heard of a proposed British cover on this last week. All I can say is, forget it.)

Now, from Tamla-Motown comes the new Supremes and new Four Tops. I'd say their chances of success are better than at any previous time. And if Marvin Gaye's knockout "Ain't That Peculiar" is stayed with, that could still take off.

This American success in Britain can only do good. It will keep our own artists and producers on their toes. Make them really try to come through with better songs and better records.



Twenty-one years old Gillian Hills (above) almost appeared in a Roger Vadim film when she was only 14, but that fell through. However, she landed a part with Adam Faith in "Beat Girl", then began making records in France. If her first British release, "Look At Them", sold on Gillian's looks alone, she'd have a big hit on her pretty hands.

Mick Softley (top right), singer-composer, who wears a monk's habit on TV dates. The off-beat character who wrote "I'm So Confused", otherwise "The Battle Hymn of Christendom", and sings it on Immediate. A much-travelled cove, Mick originally planned to be a Jesuit priest. His disc was reckoned so "hot", the Americans wouldn't release it.

A name you'll be hearing a lot of . . . Graham Bonney (right), who debuts as a soloist on "My Little World Is All Blue", on Columbia. With a show-biz background, Graham used to be with The Trends, toured the Continent. Is a very experienced session guitarist, a highly talented composer—and a decidedly way-out dresser. His singing voice, as per the disc, is just another aspect of a multi-talent.

With Adam Faith, The Roulettes (below right) built a big following. Came the parting of the ways, as ways do part in this business, and the boys are now riding headlong into a fine career on their own. Their disc, "The Long Cigarette", is selling fast but ran into troubles because of TV bans on nicotine-advertising. But The Roulettes have good chances. . . .

Four boys from Liverpool—The Koobas (bottom right) . . . used to be The Kubas, but people thought they came from South America! Managed by Tony Stratton-Smith, and their biggest break must be touring with the Beatles as from December 3 on ten dates. Follow-up biggest break: release of their swinging debut disc, "Take Me For A Little While" on Pye. Line-up: Roy Morris, lead guitar and singer; Stu Leatherwood on rhythm and vocals; Keith Ellis, bassist and singer; drummer Tony O'Reilly.

names and
FACES



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CONTINUED FROM PAGE 8

WHO LP REVIEW

track. I hate it. Yes, I'm thinking of giving this one to a country and western group actually. They're called the New Faces."

"I'M A MAN". "We recorded this years ago. I hate this as well. I don't actually like the LP, it strikes me as kind of weird the way there are so many numbers from different stages of our career. I only hope they don't expect us to do it on stage. It's great how I get that piano sound out of my guitar. This is probably our best recorded feedback."

"A LEGAL MATTER". "I'm singing on this one. Put that it's a similar voice to Paul McCartney."

"THE OX". "This is the lead track on the LP, we all wrote it except Roger. In a way I suppose it's a surfing sound. It's an American sound like something you get from the Wallers. I got out of this something I've always wanted to get out of a piece of music. I like that piano break. Actually it's John getting a piano sound out of his guitar. Nicky Hopkins is on this, he used to be with Cyril Davis. This session went on much longer and at the end we were all falling about."

On first hearing, I wasn't keen on the LP. On second hearing, I realised I was right the first time. Not until "The Ox" do we get the type of sound that sends Who addicts into a frenzy of pop art. But it is bound to be a best seller despite Pete Townshend and my not liking it that much.

RICHARD GREEN

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 **TURN! TURN! TURN!**
5 (3) Byrds (Columbia)
- 2 **LET'S HANG ON***
4 (8) Four Seasons (Phillips)
- 3 **I HEAR A SYMPHONY***
2 (6) Supremes (Motown)
- 4 **1-2-3***
1 (10) Len Barry (Decca)
- 5 **A TASTE OF HONEY***
6 (8) Tijuana Brass (A & M)
- 6 **RESCUE ME***
3 (9) Fontella Bass (Checker)
- 7 **I GOT YOU**
11 (4) James Brown (Kings)
- 8 **OVER AND OVER***
9 (3) Dave Clark Five (Epic)
- 9 **GET OFF OF MY CLOUD***
7 (8) The Rolling Stones (London)
- 10 **I CAN NEVER GO HOME**
18 (3) Shanzi-Las (Red Bird)
- 11 **FEVER***
20 (3) McCoys (Bank)
- 12 **I WILL***
14 (4) Dean Martin (Reprise)
- 13 **SOMETHING ABOUT YOU***
17 (4) Four Tops (Motown)
- 14 **YOU'VE GOT TO HIDE YOUR LOVE AWAY***
16 (6) Silkie (Fontana)
- 15 **RUN BABY RUN***
15 (7) Newbeats (Hickory)
- 16 **HANG ON SLOOPY**
22 (3) Ramsey Lewis Trio (Cadet)
- 17 **AIN'T IT PECULIAR***
10 (7) Marvin Gaye (Tamla)
- 18 **MAKE THE WORLD GO AWAY***
24 (4) Eddy Arnold (RCA)
- 19 **ENGLAND SWINGS***
25 (4) Rozer Miller (Smash)
- 20 **A LOVER'S CONCERTO***
8 (10) The Toys (Dynavoice)
- 21 **MY GIRL HAS GONE***
21 (5) Miracles (Tamla)
- 22 **DON'T THINK TWICE, IT'S ALRIGHT***
30 (2) Wonder Who (Phillips)
- 23 **PUPPET ON A STRING***
31 (3) Elvis Presley (RCA)
- 24 **MAKE IT EASY ON YOURSELF***
27 (4) Walker Brothers (Smash)
- 25 **EVERYONE'S GONE TO THE MOON***
12 (8) Jonathan King (Parrot)
- 26 **LET ME BE**
29 (4) Turtles (White Whale)
- 27 **MY BABY***
19 (5) Temptations (Gordy)
- 28 **MAY THE BIRD OF PARADISE FLY UP YOUR NOSE**
28 (5) Little Jimmy Dickens (Columbia)
- 29 **KISS AWAY**
34 (3) Ronnie Dove (Diamond)
- 30 **I'M A MAN**
35 (4) Yardbirds (Epic)
- 31 **MYSTIC EYES***
38 (3) Them (Parrot)
- 32 **IT'S MY LIFE***
36 (3) Animals (MGM)
- 33 **LET'S GET TOGETHER**
43 (2) We Five (A & M)
- 34 **YESTERDAY***
13 (11) Beatles (Capitol)
- 35 **(ALL OF A SUDDEN) MY HEART SINGS**
37 (3) Mel Carter (Imperial)
- 36 **CRAWLING BACK***
40 (3) Roy Orbison (MGM)
- 37 **SOLE IN THE WALL**
46 (2) Packers (Pure Soul)
- 38 **JUST A LITTLE BIT**
42 (2) Roy Head (Scepter)
- 39 **SUNDAY AND ME**
50 (2) Jay and The Americans (United Artists)
- 40 **ONE HAS MY NAME**
49 (2) Barry Young (Dot)
- 41 **KEEP ON DANCING***
23 (11) Gentry's (MGM)
- 42 **HERE IT COMES AGAIN***
45 (2) Fortunes (Press)
- 43 **EBB TIDE**
- (1) Righteous Brothers (Phillips)
- 44 **YOU'RE THE ONE***
26 (10) Vogues (CO & CE)
- 45 **RUSTY BELLS***
39 (7) Brenda Lee (Decca)
- 46 **SOUNDS OF SILENCE**
- (1) Simon and Garfunkel (Columbia)
- 47 **RING DANG DOO***
32 (2) Sam The Sham and Pharaohs (MGM)
- 48 **PRINCESS IN RAGS***
- (1) Gene Pitney (Musicor)
- 49 **MOTHER NATURE, FATHER TIME***
- (1) Brook Benton (RCA-Victor)
- 50 **THE GIRL I ONCE KNEW***
- (1) Beach Boys (Capitol)

*An asterisk denotes record released in Britain.



The Yardbirds—number 30

TOP E.P.'s

- 1 **KWYET KINKS**
1 The Kinks (Pye)
- 2 **THE UNIVERSAL SOLDIER**
2 Donovan (Pye)
- 3 **NO LIVING WITHOUT YOUR LOVING**
20 Manfred Mann (HMV)
- 4 **THE ONE IN THE MIDDLE**
3 Manfred Mann (HMV)
- 5 **TAKE FOUR**
10 Cliff Richard (Columbia)
- 6 **DYLAN**
6 Bob Dylan (CBS)
- 7 **GOT LIVE IF YOU WANT IT**
8 The Rolling Stones (Decca)
- 8 **ANDY WILLIAMS' FAVOURITES No. 1**
4 Andy Williams (CBS)
- 9 **FIVE YARDBIRDS**
5 The Yardbirds (Columbia)
- 10 **TICKLE ME**
15 Elvis Presley (RCA)
- 11 **TONY BENNETT**
- Tony Bennett (CBS)
- 12 **RAINING IN MY HEART**
17 Pretty Things (Fontana)
- 13 **BEATLES FOR SALE No. 1**
13 Beatles (Parlophone)
- 14 **BEATLES FOR SALE No. 2**
- Beatles (Parlophone)
- 15 **THE SEEKERS**
9 The Seekers (Columbia)
- 16 **THE ANIMALS ARE BACK**
11 Animals (Columbia)
- 17 **ANDY WILLIAMS' FAVOURITES, VOL. 2**
- Andy Williams (CBS)
- 18 **YOU PUT THE HURT ON ME**
- Spencer Davis Group (Fontana)
- 19 **I'M ALIVE**
7 The Hollies (Parlophone)
- 20 **TICKLE ME Vol. II**
16 Elvis Presley (RCA)

TOP L.P.'s

- 1 **SOUND OF MUSIC**
1 Soundtrack (RCA Victor)
- 2 **MARY POPPINS**
3 Soundtrack (CBS)
- 3 **HELP**
2 Beatles (Parlophone)
- 4 **HIGHWAY 61 REVISITED**
4 Bob Dylan (CBS)
- 5 **OUT OF OUR HEADS**
5 The Rolling Stones (Decca)
- 6 **FAREWELL ANGELINA**
18 Joan Baez (Fontana)
- 7 **MANN MADE**
7 Manfred Mann (HMV)
- 8 **ELVIS FOR EVERYBODY**
- Elvis Presley (RCA)
- 9 **ALMOST THERE**
8 Andy Williams (CBS)
- 10 **HOLLIES**
12 The Hollies (Parlophone)
- 11 **THERE IS ONLY ONE ROY ORBISON**
13 Roy Orbison (London)
- 12 **MOONLIGHT AND ROSES**
- Jimi Reeves (RCA)
- 13 **IN SAN FRANCISCO**
- Tony Bennett (CBS)
- 14 **MAGIC OF THE MINSTRELS**
- Black and White Minstrels (HMV)
- 15 **LOOK AT US**
9 Sonny and Cher (Atlantic)
- 16 **SHIRLEY BASSEY AT THE PIGALLE**
- Shirley Bassey (Columbia)
- 17 **THE KINKS' CONTROVERSY**
- Kinks (Pye)
- 18 **THE OTHER SIDE OF DUDLEY MOORE**
- Dudley Moore (Decca)
- 19 **EVERYTHING'S COMING UP DUSTY**
6 Dusty Springfield (Phillips)
- 20 **LOOKING THRU THE EYES OF LOVE**
20 Gene Pitney (Stateside)

5 YEARS AGO

- 1 **IT'S NOW OR NEVER**
1 Elvis Presley
- 2 **SAVE THE LAST DANCE FOR ME**
2 The Drifters
- 3 **STRAWBERRY FAIR**
4 Anthony Newley
- 4 **I LOVE YOU**
8 Cliff Richard
- 5 **MAN OF MYSTERY**
3 Shadows
- 6 **LITTLE DONKEY**
10 Nina and Frederick
- 7 **GOODNESS GRACIOUS ME**
5 Peter Sellers and Sophia Loren
- 8 **ROCKING GOOSE**
6 Johnny and the Hurricanes
- 9 **POETRY IN MOTION**
12 Johnny Tillotson
- 10 **GUERNEY SLADE**
13 Max Harris
- 11 **MY HEART HAS A MIND OF ITS OWN**
7 Connie Francis
- 12 **AS LONG AS HE NEEDS ME**
9 Shirley Bassey
- 13 **LONELY PUP**
- Adam Faith
- 14 **DREAMING**
11 Johnny Burnette
- 15 **WILD SIDE OF LIFE**
17 Josh McRae
- 16 **PERFIDIA**
- Ventures
- 17 **OLE McDONALD**
14 Frank Sinatra
- 18 **MY LOVE FOR YOU**
13 Johnny Mathis
- 19 **BLUE ANGEL/TODAY'S TEARDROPS**
18 Roy Orbison
- 20 **TIME WILL TELL**
- Ian Gregory

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 **THE CARNIVAL IS OVER**
1 (6) Seekers (Columbia)
- 2 **MY GENERATION**
2 (5) The Who (Brunswick)
- 3 **1-2-3**
4 (5) Len Barry (Brunswick)
- 4 **GET OFF OF MY CLOUD**
3 (6) Hollies (Decca)
- 5 **A LOVER'S CONCERTO**
11 (5) Gene Pitney (Stateside)
- 6 **TEARS**
5 (17) Ken Dodd (Columbia)
- 7 **WIND ME UP**
8 (5) Cliff Richard (Columbia)
- 8 **POSITIVELY 4th STREET**
10 (6) Bob Dylan (CBS)
- 9 **PRINCESS IN RAGS**
12 (5) Gene Pitney (Stateside)
- 10 **YESTERDAY MAN**
6 (9) Chris Andrews (Decca)
- 11 **THE RIVER**
19 (3) Ken Dodd (Columbia)
- 12 **IT'S MY LIFE**
7 (6) Animals (Columbia)
- 13 **DON'T BRING ME YOUR HEARTACHES**
20 (4) Paul and Barry Ryan (Decca)
- 14 **MARIA**
37 (2) P. J. Proby (Liberty)
- 15 **TELL ME WHY**
18 (4) Elvis Presley (RCA)
- 16 **YESTERDAY**
13 (7) Matt Monro (Parlophone)
- 17 **IS IT REALLY OVER**
21 (4) Jim Reeves (RCA)
- 18 **HERE IT COMES AGAIN**
9 (9) Fortunes (Decca)
- 19 **CRAWLIN' BACK**
26 (5) Roy Orbison (London)
- 20 **LET'S HANG ON**
35 (3) Four Seasons (Phillips)
- 21 **HOW CAN YOU TELL**
39 (3) Sandie Shaw (Pye)
- 22 **EVIL HEARTED YOU/STILL I'M SAD**
14 (8) Yardbirds (Columbia)
- 23 **LOVE IS STRANGE**
15 (7) Everly Brothers (Warner Bros.)
- 24 **ALMOST THERE**
16 (12) Andy Williams (CBS)
- 25 **YOU'RE THE ONE**
23 (5) Pet Clark (Pye)
- 26 **TURN, TURN, TURN**
34 (4) Byrds (CBS)
- 27 **UNTIL IT'S TIME FOR YOU TO GO**
22 (9) Four Pennies (Phillips)
- 28 **IT'S GOOD NEWS WEEK**
17 (10) Hedachoppers Anonymous (Decca)
- 29 **WALK HAND IN HAND**
38 (3) Gerry and the Pacemakers (Columbia)
- 30 **TURQUOISE**
31 (4) Donovan (Pye)
- 31 **BABY I'M YOURS**
25 (7) Peter and Gordon (Columbia)
- 32 **TO WHOM IT CONCERNS**
- (1) Chris Andrews (Decca)
- 33 **RESCUE ME**
- (1) Fontella Bass (Chess)
- 34 **TILL THE END OF THE DAY**
- (1) Kinks (Pye)
- 35 **EVE OF DESTRUCTION**
27 (13) Barry McGuire (RCA)
- 36 **BUT YOU'RE MINE**
24 (7) Sonny and Cher (Atlantic)
- 37 **TREAT HER RIGHT**
33 (5) Roy Head (Vocalion)
- 38 **MY SHIP IS COMING IN**
- (1) Walker Bros. (Phillips)
- 39 **WAR LORD**
48 (2) Shadows (Columbia)
- 40 **SOMETHING**
28 (5) Georgie Fame (Columbia)
- 41 **IN THE CHAPEL IN THE MOONLIGHT**
30 (6) Bachelors (Decca)
- 42 **DON'T FIGHT IT**
50 (2) Wilson Pickett (Atlantic)
- 43 **HANG ON SLOOPY**
29 (14) McCoys (Immediate)
- 44 **I LOVE YOU YES I DO**
41 (8) Merseybeats (Fontana)
- 45 **IN THE MIDNIGHT HOUR**
32 (11) Wilson Pickett (Atlantic)
- 46 **IF YOU GOTTA GO, GO NOW**
40 (12) Manfred Mann (HMV)
- 47 **SOME OF YOUR LOVIN'**
36 (12) Dusty Springfield (Phillips)
- 48 **KEEP ON RUNNIN'**
- (1) Spencer Davis Group (Fontana)
- 49 **MY GIRL**
49 (2) Otis Redding (Atlantic)
- 50 **OVER AND OVER**
45 (4) Dave Clark Five (Columbia)

A blue dot denotes new entry.



Paul and Barry Ryan—number 15

BRITAIN'S TOP R & B SINGLES

- 1 **RESCUE ME**
1 Fontella Bass (Chess 4023)
- 2 **AIN'T THAT PECULIAR**
5 Marvin Gaye (Tamla-Motown 539)
- 3 **LOVER'S CONCERTO**
2 Toys (Stateside 400)
- 4 **1-2-3**
3 Len Barry (Brunswick 5942)
- 5 **DON'T FIGHT IT**
6 Wilson Pickett (Atlantic 4052)
- 6 **MY GIRL HAS GONE**
9 Miracles (Tamla-Motown 540)
- 7 **MY GIRL**
4 Otis Redding (Atlantic 4050)
- 8 **TAKE ME IN YOUR ARMS**
8 Kim Weston (Tamla-Motown 538)
- 9 **I BELIEVE I'LL LOVE ON**
13 Jackie Wilson (Coral Q 72482)
- 10 **ALL OR NOTHING**
20 Patti La Belle & the Bluebelles (A&R 4055)
- 11 **TREAT HER RIGHT**
7 Roy Head (Vocalion 9248)
- 12 **SOMETHING ABOUT YOU**
- Four Tops (Tamla-Motown 542)
- 13 **IT WASN'T ME**
14 Chuck Berry (Chess 4022)
- 14 **MY BABY**
16 Temptations (Tamla-Motown 541)
- 15 **I HEAR A SYMPHONY**
- Supremes (Tamla-Motown 543)
- 16 **FEVER**
- McCoys (Immediate IM021)
- 17 **IN THE MIDNIGHT HOUR**
12 Wilson Pickett (Atlantic 4056)
- 18 **LIAR LIAR**
- Castaways (London 1L 10003)
- 19 **FIRST I LOOK AT THE PURSE**
10 Contours (Tamla-Motown 531)
- 20 **MOTHER NATURE, FATHER TIME**
18 Brook Benton (RCA-Victor 1491)

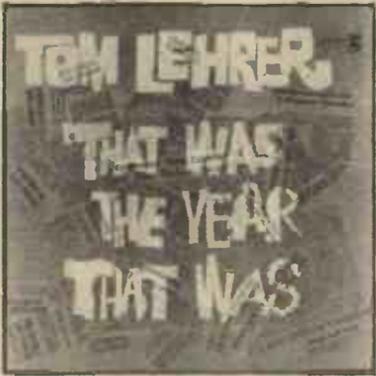
BRITAIN'S TOP R & B ALBUMS

- 1 **SHOTGUN**
1 Junior Walker and the All Stars (Tamla-Motown 11017)
- 2 **SOUL BALLADS**
2 Otis Redding (Atlantic 5029)
- 3 **ETTA JAMES ROCKS THE HOUSE**
5 Etta James (Chess 4502)
- 4 **THE BEST OF LEE DORSEY**
6 Lee Dorsey (Sue LP 924)
- 5 **MASHED POTATOES USA**
3 James Brown (London 8241)
- 6 **DANCE PARTY**
- Martha and the Vandellas (Tamla-Motown 11013)
- 7 **ROCK AND SOUL**
4 Solomon Burke (Atlantic 5009)
- 8 **FRESH BERRIES**
7 Chuck Berry (Chess 4506)
- 9 **HERE'S THE MAN**
- Robby Bland (Vocalion 8041)
- 10 **SOUL DRESSING**
9 Booker T. & The M.G.'s (Atlantic 5027)

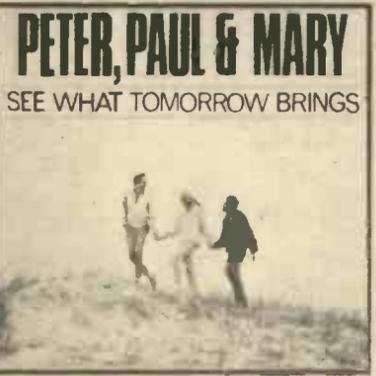
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TOM LEHRER That Was The Year That Was R 0179 Reprise



PETER, PAUL & MARY See What Tomorrow Brings W 1015 WS 1815 Stereo Warner Brothers

L.P.s

- DEAN MARTIN Houston R 0181 Stereo Reprise
- SAMMY DAVIS Sammy's Back On Broadway R 0169 Reprise
- WE FIVE You Were On My Mind NPL 25067 Pye International
- DUKE ELLINGTON AND HIS ORCHESTRA Concert in The Virgin Islands R 0185 Reprise
- TRINI LOPEZ The Sing Along World of Trini Lopez R 0183 Stereo Reprise
- DOMINIC BEHAN Ireland Sings NPL 18134 Pye Popular
- BENNY HILL Benny Hill Sings (?) NPL 18133 Pye Popular
- EMILIO PERICOLI Il Mondo (My World) W 1822 Warner Brothers

SINGLES

- THE DEDICATED MEN'S JUGBAND Don't Come Knocking 7N 35285 PICCADILLY
- SHADES OF BLUE Where Did All The Good Times Go 7N 15988 PYE
- BARBARA KAY Chips With Everything 7N 15997 PYE
- SEAN FAGAN & THE Pacific Showband This Time 7N 17002 PYE
- JUSTIN HAYWARD London Is Behind Me 7N 17014 PYE
- LAURIE JOHNSON ORCHESTRA Theme From 'The Avengers' 7N 17015 PYE
- DUANE EDDY House Of The Rising Sun FX 748 COLPIX
- NINI ROSSO Starlight Melody DR3 54004 DURUM
- BING CROSBY The White World of Winter R 20424 REPRISÉ
- VAL McKENNA I Can't Believe What You Say 7N 35286 PICCADILLY
- TOM LEHRER Pollution R 23049 REPRISÉ



Tracy Rogers was an actress. Well, she still IS, though she's now added singing to her list of accomplishments. She records for Polydor. Her first single, "How Love Used To Be", was out only a few weeks ago; now a second, "Love Story", has been released. Tracy starred in one of the "Love Story" programmes, so it's appropriate that she should handle the first lyrical version of the Jack Parnell theme.

The girl scene in the charts is hard to define. The big names don't always get as high as they should nowadays, but there's plenty of pulchritude in the Fifty. Tracy, using the actress's skill at handling lyrics, could be one of the new names.

Her pictures have been liberally splashed across just about every newspaper recently.

But this is the first one in colour. So why have we picked out Tracy Rogers? Just take a look at her, that's all. And stop asking silly questions.

TAMLA MOTOWN have signed the Isley Brothers who made the original versions of "Twist And Shout" and "Shout"—an album and single are to be issued soon... ex-Beatle drummer Pete Best has covered "Boys"/"Kansas City" for the American market... the Wonder Who are of course the Four Seasons... since the New Christy Minstrels were formed four years ago there have been over 30 personnel changes... Leapy Lee of "It's All Happening" fame, is managed by Kinks manager Robert Wace... so far, "Tears" hasn't happened in the States... why does John Lennon insist that "Day Tripper" is the better side?

Jan Berry, of Jan And Dean has waxed "The Universal Coward"... Ray Martine, formerly of 'Stars And Garters' turns straight actor in "The Avengers"... hope the Impressions have the last word with "Amen"... Gene Vincent album "Crazy Times" now available for 12s. 6d. on Music For Pleasure label... Martha And The Vandellas make their first appearance on the Ed Sullivan Show on Sunday, December 5... Malver And District Hotels Association giving shares in Beatles 'Northern Songs' company in their raffle... Lenny Bruce recording for Phil Spector? Only three British records in America's top twenty... Levon And The Hawks who have "The Stones I Throw" issued here on Atlantic are Bob Dylan's backing group although "Shame And Scandal In The Family" is completely banned from all air-play in the States. 'Variety' magazine can print a careful description of the

lyric... new edition of "The Rolling Stones Song Album" published by Jewel Music at 6s... American music magazines seem to write in newspeak... Valerie Mitchell's new HMV single "Go My Way" is in Radio London's Fab Forty... Jim Economides producer of Marc Bolan's "The Wizard"—Mike Leander was the musical director.

Cassius Clay would have enjoyed the Mick Softley reception... Kuiokalani Lee wrote Andy Williams' "I'll Remember You" after a Face suggestion, Jimmy Clitheroe has made a pop record... Bobby Rydell has done a Dave Davies number... Roger Daltry not a Bachelors fan... John Stephen critical of beat groups in "News Of The World"... Hayley Mills' new film is "The Trouble With Angels"... why is Terry the pill?... unimaginative cover for Walker Brothers LP... Mike Dorsey doesn't look like Ian Stewart... Tommy Roe to pursue a film career... was Kit Lambert influenced by Peter Meaden?... Chris Farlowe is said to have turned down "Yesterday"... Rik Gunnell opens the Ram Jam Club in Brixton in January... Chrissie Shrimpton and Sarah Leyton attending drama classes together... Frank Ifield's film "Up Jumped A Swagman" to be premiered at London's Carlton Cinema on December 22.

Impressions "Amen" was an American hit a year ago... flip of new Beach Boys' disc "There's No Other (Like My Baby)" was the Crystals' first disc four years ago... Dominic Behan's criticism of Bob Dylan on BBC-light on Saturday showed ignorance... actually, Toys "Lover's Concerto" is adapted from Bach's Minuet in 'E'... now he's slimmer, Billy J. Kramer looking like Cilla Black... Four Tops newie "Something About You" one of their best to date... Len Barry "1-2-3": album being rush-released... good drumwork on Kinks "Till The End Of The Day"... Dana Gillespie will appear with Bob Dylan in a folk concert in Brussels in January and will be televised by Eurovision and may be seen here... Sorrows tour Europe from January 17, starting in Germany and going to Sweden, Norway, Denmark, and France... strange that "If You Gotta Go, Go Now" didn't make it in the States... the Who, Sir Douglas Quintet, the Honeycombs and the Applejacks appear on Radio Luxembourg's "Ready-Steady-Radio" on Sunday.



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