

# Record Mirror

Largest selling colour pop weekly newspaper 6d.  
No. 243 Every Thursday. Week ending Nov. 6, 1965

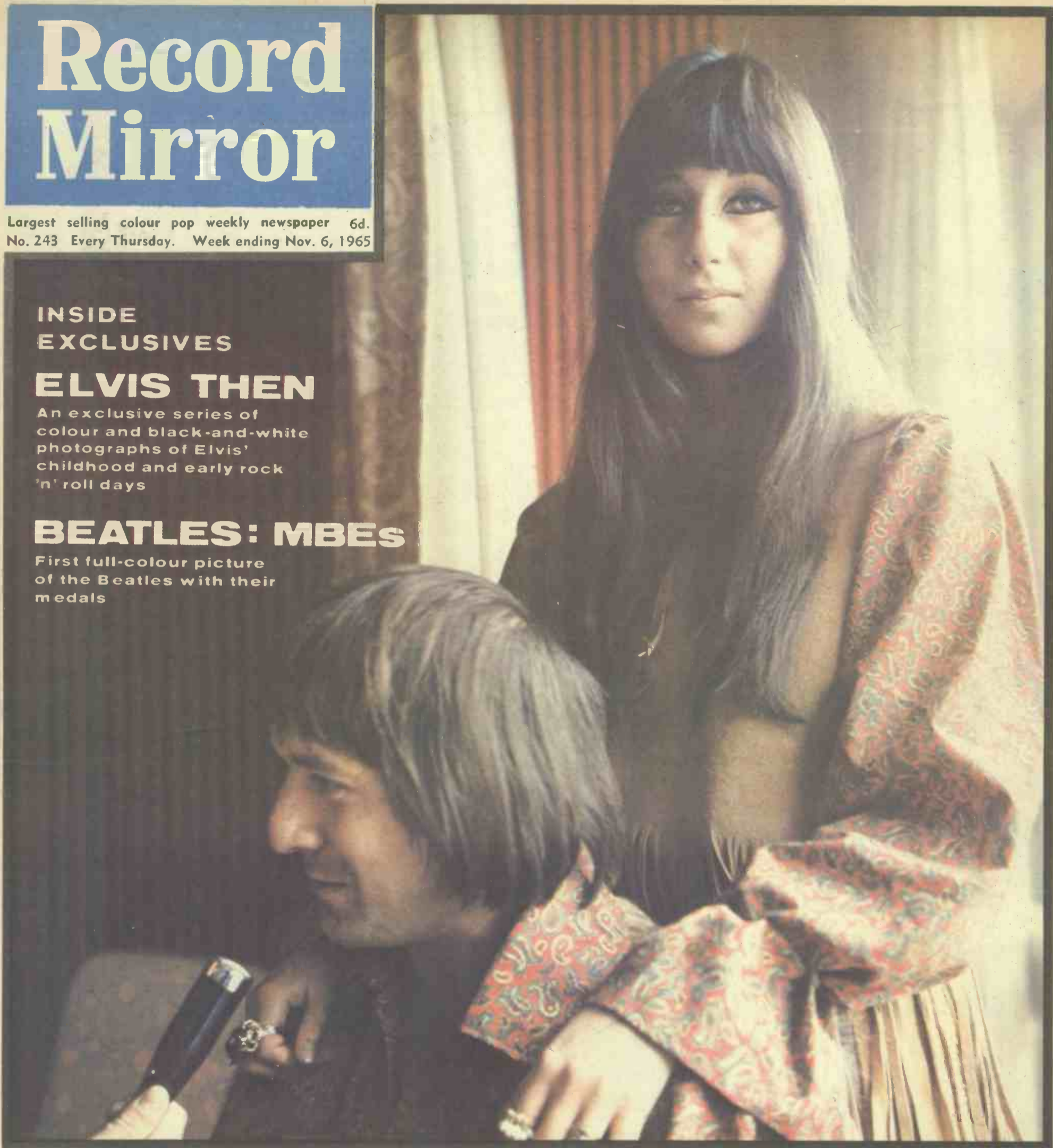
**INSIDE  
EXCLUSIVES**

## **ELVIS THEN**

An exclusive series of colour and black-and-white photographs of Elvis' childhood and early rock 'n' roll days

## **BEATLES: MBES**

First full-colour picture of the Beatles with their medals



The endless flow of SONNY & CHER hits is still carrying on, with "But You're Mine" this week. But was "The Letter" lost in the post...?

# LINDA SAXONE



polydor

# ONLY LAST NIGHT

# BM 56032

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

# 'SHADS LPs INSIPID'

## Says an RM reader . . .

I'VE been a Shadows' fan for years and have 120 tracks by them. But although their singles are normally of a very high standard, I've been struck by the rather insipid quality of their albums. This is not due to the group but to the choice of material . . . e.g. "Chattanooga-Choo-Choo," "Temptation," "Bo Diddley," "Deep Purple," etc. On their last LP, "Sound Of The Shadows," there was only one worthwhile track, "Santa Anna," and judging by the music on the recent Cliff TV shows, "Girl From Ipanema" and "Heart," things are not likely to improve. I suggest they record tracks like "Wipeout," "Walk Don't Run," "Telstar" and others more suited to their style. And their recording of "Guitar Boogie" should be released here. — Paul S. Elliott, 35 Oxtan Drive, Tadcaster, Yorks.

THE SHADOWS in a shot from their film "Rhythm And Greens." They're seen here on an isolated beach just outside Great Yarmouth.



# Record Mirror

EVERY THURSDAY

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

## TEN YEARS OF ROCK

IT'S exactly ten years since Bill Haley and the Comets entered the Top Ten in this country with "Rock Around The Clock," a disc which sounds as good today as it did then. This is THE record which, more than any other, revolutionised the pop world by heralding the rock 'n' roll era. Today some people sneer at the name "Haley" but how many of them realise that without him there would probably be no Presley, no Cliff, no Beatles and no Stones. Perhaps Bill hasn't had a hit in years but he can still pack 'em in on stage appearances because he and the boys are real musicians. Long live rock 'n' roll!—Rockin' John Waterfield, 140 Tower Road, Boston, Lincs.

## BO vs ELVIS?

TO Bo Diddley: Come off it, Bo. Stop knocking your betters. Just because Elvis has one or two records out of the hundreds he has recorded which sound a bit like your own, Presley is the most original artiste there is, and he has talent. Could you get a record like "I'm Yours" in the U.S. Top Ten, after already selling it for years on an LP and going against the trend of the moment. The

Stones have recorded some of your material, have admitted that Elvis has and still does influence them, and yet you praise them in the same breath as downing on Elvis. I can only put it down to jealousy. — Jeremy Millard, 69 The Downs, Harlow, Essex.

## D.J. TROUBLE

I WROTE before deploring the ignorance of Britain's dee-jays. Now a new generation has sprung up on the pirate stations and though their wit and easy manner is a great improvement, their record knowledge is still small. I heard one, on Radio City, play Peter and Gordon's terrible rendition of "Baby I'm Yours." He said he didn't know whether it was an old song or new — that if it was old it was before his time. He must be new. Barbara Lewis's version was issued here on June 18. David Jacobs is apparently ignorant of the existence of Barbara Lewis. So I inform them: she has had four hits in the States — "Hello Stranger," "Straighten Up Your Heart," "Puppy Love," and "Baby I'm Yours." Has also recorded "Some Day We're Gonna Love Again," a hit here for the Searchers. Her latest is "Make Me Your Baby." Please, dee-jays, make an effort to hear it. — N. Kent, 42 Birchfield Crescent, Northampton.

## REAL GIRLS

I'M sick of reading how marvellous Sandie Shaw is, or how talented are Marianne, Cilla and Cher. They are pathetic. Can you imagine what Benny Goodman or the Dorsey Brothers would have said if they'd applied as vocalists with their bands. It's a pity fans of these so-called singers don't take the cotton wool from their ears and listen to some of the top girls of a few years back . . . the warm voice of Dinah Shore, the easy delivery of Ella, Jo Stafford's magnificent controlled voice, the tastefulness of Margaret Whiting, the drive of Kay Starr etc. In those days, a singer had to have a good range, be able to sing in tune, and to have versatility. Singing with a dance band proved wonderful experience. Britain's most versatile girl singer is Rose Brennan, from the Joe Loss band. — Michael Flynn, Flaxman Road, Camberwell, London, S.E.5.

## BIG IN TEXAS!

THE Pretty Things are fabulous. I'd like to know why people associate long hair with being dirty, trashy and filthy. The Things' long hair is ridiculous, but look at their bank rolls. At the moment, the Pretty Things are the biggest thing in Texas. That's something for a cowboy state. Their records and albums are played constantly. — Rick Hubbard, 705 Rio Grande, Coleman, Texas, U.S.A.

## HURRAH. . . . .

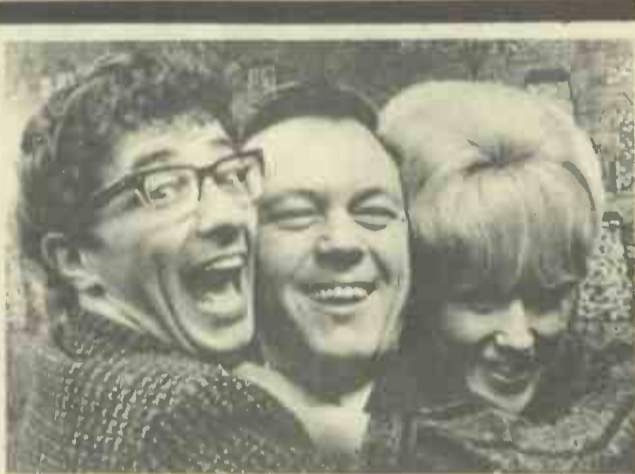
WHAT a difference a fine mature voice like Matt Monro's makes to Paul's lovely song "Yesterday." This is what was wanted to make the melody memorable. Congratulations, Matt. — Mrs. Doris Dale, 6 Barnetts Road, Leigh.

## POP TREASURES

I WAS very much delighted to go through your wonderful magazine sent me by an English pen-friend. After reading it, I was forced to write something about your wonderful and interesting magazine. For the first time, the treasures of pop music came to my sight. The magazine has brought much knowledge about the music in your country. I cannot gather so much useful information from any other source. — Bujung R. Murny, Kitakpos 6, Kramat Djati, Djakarta, Indonesia.

## GARY ROCKS

WILSON PICKETT. James Brown, Sam the Sham, all great rock singers who are deserving their current success. But the greatest of all time, Gary U.S. Bonds, has yet to have a record released this year. Surely it is obvious to EMI that a disc now would be equally successful as the current rock chart discs and give a lot of the faded British groups something new to copy. — J. Lee, 15 Groby Street, Stalybridge, Cheshire.



In case you don't recognise them, the grinning threesome are FREDDIE, MATT and DUSTY, in the middle of some sort of serum. (RM Pic)

THAT is," said Matt Monro contemplatively, "the way the cookie crumbles." The particular bit of crumbling was that he is in the throes of a 14-week tour of the States as his hit single, "Yesterday", smoothes its way up the charts.

He added: "Obviously it would have been nice to stay around and plug the record. But the simple fact of having a hit doesn't mean I should re-arrange a whole date-book—not that I could anyway.

"How did I get hold of 'Yesterday'? Well, I saw Paul singing it on a Blackpool Night Out TV show and thought immediately that it would suit me. So I rang George Martin, who records me and had also recorded the Beatle version. Then I nipped out and bought the Beatle LP from which it came. The rest was easy . . ."

Is "Yesterday" Matt's own favourite release? "I dunno, mate," said he. "It's one of my favourites, certainly. But I'm very lucky, I always seem to get really good songs. Some click, some don't—but the standards seem very high.

"As you know, I'm not really keen on all this beat group stuff. Everyone to his own taste, but it's all so boring and repetitive and a bit unprofessional. But what makes me a bit mad is to hear some of these characters getting upset because some ballad or other happens to take up a couple of places in the charts. They seem to think the charts are exclusively for the groups. It's very odd.

"Anyway, I've got a new LP out before Christmas and there's a chance of fixing some sessions here in America for the next single. Otherwise I'd be in trouble, being away from Britain so long."

PETER JONES

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THE MERSEYBEATS—they may not be everybody's cup of tea but they've made a sensational comeback with their pretty "I Love You Yes I Do."

# 'SUCH AN UNCOOL GROUP'

TERRY STAMP is scoring a massive hit in the West End with his part in "The Collector". Over in Belgravia, his brother, Chris, is notching up a different kind of success with his co-management of the Merseybeats.

After their free love bit in a Sunday newspaper, the Merseybeats were frowned upon by some sections of the community. The bell started sounding their death knell.

But Chris and his partner Kit Lambert were pleased with the whole thing. They hopped about their flat with glee, muttering things like: "Marvellous. Just what we wanted."

**says manager  
Chris Stamp  
about his group  
the Merseybeats**

So I asked Chris to explain why he had decided with Kit to take over the Merseybeats. He donned a thoughtful air, abandoned his rough-edged accent, flung himself on to a sofa and spoke.

"One of the basic reasons for wanting to manage the Merseybeats," he began "is I don't have to become a watch dog, continually aware of the small details of exposure and publicity, the making of petty judgements of what might be the right image.

## UNAFFECTED

"They are a big group, three of them are over six feet tall, but big in the sense that they are unaffected by what is vogue and current. They have an unashamed ignorance of "in crowd" behaviour. There is no contrived carefully planned image, but something which tops the most outrageous sensationalism, a stage presence.

"As a group performing they command attention. Their audience is in the crowded ballroom or cinema turned theatre for the one night package show. Here they stand on their own."

I wondered how many people agree with that.

"At interviews they make all the mistakes," Chris continued. "They are uncool enough to make a manager stoned at ten in the morning. Their naturalness and acting ability leaves them when they come off the stage. As a film director hiding behind the front of a manager, this quality is what I believe in. The Merseybeats take direction as naturally as a trained actor.

"As a manager, I have to get people to see this. To steer away the people who's gift is to turn a group playing on stage into a fashion parade. There is no intention of taking them to Carnaby Street for a day and sticking some fab dolly gear image on them.

"The things a group has to have before I manage them are visual excitement as well as a musical one, to be able to hold interest and the most important, communication. The Merseybeats have these qualities.

## ELVIS FANS

"The first time I saw them playing was in a London club, the Mod audience were obviously r-and-b fanatics who had only come because they had nothing else to do, or because it was their regular dance hall for that particular evening. The Merseys came on stage with perhaps three or four sympathetic birds in the audience and did a one-hour spot. They managed to swing the feeling from one of 'Where didya get ya blouses from?' to one hundred per cent with them.

"The Merseybeats are a pop group. They are pop people, they don't protest, give messages or have 'true vocations' other than what they are. They are impossible, they do all the wrong things. They even liked 'Crying In The Chapel'. They are loathed by 'Ready Steady Go'. They like Elvis."

If their naturalness leaves them when they come off stage, do they become unnatural? And what is wrong with liking Elvis Presley? Perhaps the Merseybeats know the answers.

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**GEORGIE FAME** fan club. Secretary, 47 Gerrard St., W.1. 1029

**MOST BLUESWAILING YARBIRDS' F.C.** S.a.e. to 18 Carlisle Street, W.1. 1094

**ROLLING STONES' FAN CLUB**. S.a.e. Annabelle Smith, 1 Little Arkyl Street, W.1.

**THE ANIMALS' OFFICIAL FAN CLUB**. S.a.e. 39 Gerrard Street, W.1.

**ALAN PRICE FAN CLUB**. S.a.e. to Justine Bennett, 39 Gerrard Street, W.1.

**GENE PITNEY** Fan Club. S.a.e. to Kay Isbell, 7a Westbourne Terrace Road, London, W.2.

**BARBARA LYNN FAN CLUB**. S.a.e. Hillrise Lodge, Bolney Road, Ansty, Haywards Heath, Sussex.

**TAMLA MOTOWN ADORATION (S.O.F.Y. APPRECIATION) SOCIETY** invited all soul swingers into membership. SAE: 139 Church Road, Bexleyheath, Kent.

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**announcements**

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GROsvenor 2805/6

**A LOOK AT**

**THE U.S. CHARTS**

**FAST** rising U.S. hits include — "I'm A Man" — Yardbirds; "Let Me Be" — Turtles; "My Heart Sings" — Mel Carter. New U.S. releases include — "Gringo" — Jack Nitzsche; "Lightnin' Strikes" — Lou Christie; "Blowin' In The Wind" — The Dixie Drifters; "Do I Make Myself Clear" — Etta James and Sugar Pie De Santo; "Rainbow '65" — Gene Chandler; "Take A Look" — Irma Thomas; "I Can Never Go Home Anymore" — Shangri-La; "You Better Be Good, World" — Shirley Ellis; "Just Out Of Reach" — Zombies; "These Kind Of Blues" — Junior Parker; "Tomorrow Won't Bring The Rain" — Dion and the Wanderers; "Our World" Johnny Tillotson; "The Three Bells" — Tokens; "Gotta Get A Hold Of Myself" — Dee Dee Warwick; "I've Been Hurt" — Tams; "You Baby" — Linda Scott; "Alright" — Dovells; "The Train" — Eddie Rambeau. N.J.

**MARQUEE**

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Tuesday, Nov. 9th (7.30-11)

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MARK LEEMAN FIVE

Wednesday, Nov. 10th (7.30-11)

THE SETTLERS

**BILL BLACK DIES**

**BILL** Black has died in a Memphis hospital. He had an operation for a brain tumour in June and returned to hospital several times since. He was 38.

Black backed Elvis Presley on many dates in the singer's early career and formed the Bill Black Combo in 1959. For the past four months, his group has toured without him.

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Friday (5th) 7.30-11 p.m.

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"THE BIG SHOW" 12-5 a.m.

"She's About A Mover" SIR DOUGLAS QUINTET RAMJAM BAND with GENO WASHINGTON Saturday (6th) 7.30-11 p.m.

ROCKHOUSE BAND PETER B'S LOONERS Saturday All Night Session 12-6 a.m.

RAMJAM BAND with GENO WASHINGTON PETER B'S LOONERS Sunday Afternoon Session (7th) 3-6 p.m.

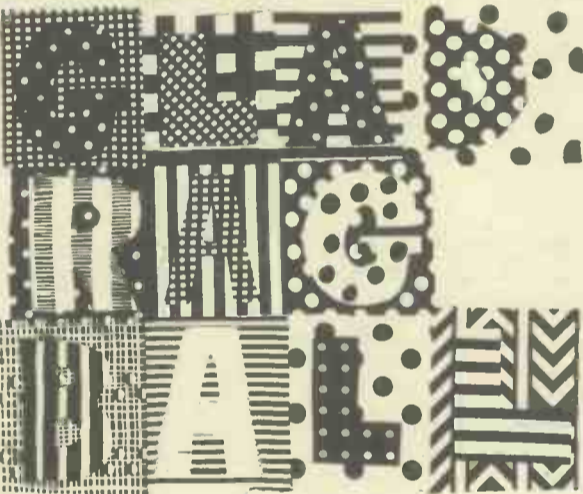
PETER B'S LOONERS Sunday Evening Session 7-11 p.m.

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**READERS' CLUB**



Albert Storer, 16, 359 Steele Street, Pat Masoero, Conn., U.S.A. Stars — Gene Pitney, Beatles, Dylan, Animals, Righteous Brothers, Stones, Sonny and Cher. Hobby and interests—Singing, pop music, writing to teens outside America.



Christine Rayment, 17, 225 Wrens Park House, Warwick Grove, Clapton, London, E.5. Stars — Elvis, P. J. Proby, Walker Bros., Zombies, Ringo Starr, David McCullum. Hobby and interests—Elvis, pop stars, pen pals, dancing, U.N.C.L.E.



Stephan Nilsson, 15, Stalgatan 7B, Malmø C, Sweden. Stars — Elvis, Beatles, Stones, Bobby and interests — Mix with cars, girls, movies, boat trips.



Maczka Jan, 19, 17 Mikołowska Street, Katowice, Poland. Stars—Del Shannon, Ventures, Kinks, Stones, Who, Pitney. Hobby and interests — Exchange of records, discs, R and B, R and R.



Paul Barton, 16, 23 Woodlands Park Road, Offerton, Stockport, Cheshire. Stars — Sonny and Cher, Beatles, Sandie Shaw, Dusty, Charlie and Inez Foxx, Supremes, most groups. Hobby and interests — Girls, American pen pals, mods, dancing, way-out things, riding, writing and R.M.



Billy Eakin, 19, 125, Mark Street, Newtownards, Co. Down, Northern Ireland. Stars — Elvis, Cilla, Dusty, Lu Lu. Hobby and interests — Motor bike, shooting, collecting books and pictures of Elvis.



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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# PLACES & FACES

### APPLEJACKS

November 8—Wolverhampton Queen's, 10—Bude Headland Pavilion, 11—Camborne Skating Rink, 12—Southend Cricketer's Hall, 13—Hitchin Hermitage, 16—Harlow Stone Cross Hall, 19—Thurnby Raven, 20—King's Lynn Corn Exchange, 21—Nantwich Beau Brummel, 25—Sidcup Austral, 26—Solihull Civic Hall, 27—Halifax Mariborough Hall, 30—Gorleston Floral Hall.

### DONOVAN

November 4—BBC-1's "Top Of The Pops", 5—Redifusion's "Ready Steady Go", 8—STV's "Folk Forum", 15—BBC-Light's "Saturday Club", 18—"Top Of The Pops", 25—"Top Of The Pops".

### GEORGIE FAME

November 15—Streatham Silver Blades, 19—Wembley Empire Pool, 20—Folkestone Leas Cliff Hall, 21—Soho Flamingo, 22—Eltham Baths, 23—Hampstead Kloooks Kleek, 26—Aylesbury Walton Hall, 27—Windsor Rikki Tik.

### CHRIS FARLOWE

November 15—Edmonton Cooks Ferry Inn, 17—Norwich Alford Jazz Cellar, 19—Stevenage Hermitage, 20—Windsor Rikki Tik, 21—Nottingham Boat, 25—Portsmouth Birdcage, 26—Nottingham Britannia Rowing Club, 27—Newcastle Club A Gogo, 28—London Pigalle, 29—South Ockendon Barretts Youth Centre, 30—Barking Assembly Hall.

### FORTUNES

November 24—BBC Light's "Crackerjack", 26—Kircaldy Raith, 27—Balloch Gay Gordon, 28—Manchester Elizabethan.

### HEDGEHOPPERS ANONYMOUS

November 14—Manchester Cavern, 17—Bristol Corn Exchange, 18—Soho 100, 19—Stockport Manor Lounge, 20—Wembley Starlite, 21—Birmingham Plaza, 25—Cotsmore R.A.F., 27—Southport Floral Hall, 28—Hanley Mr. Smith's, 29/30—Manchester.

### HONEYCOMBS

November 12—Pontypool, 13—Smethwick Baths and West Bromwich Adelphi, 18—Chesterfield Victoria, 19—Manchester Oasis, 26—Allenford, 27—Rugby, 29—Whitchurch.

### MANFRED MANN—YARDBIRDS—INEZ AND CHARLIE FOXX

November 18—Stockton ABC, 19—Chesterfield ABC, 20—Derby Gaumont, 22—Bradford Gaumont, 23—Luton Ritz, 24—Chatham ABC, 25—Cambridge ABC, 26—Southampton ABC, 27—East Ham Granada, 28—Coventry Theatre, 29—Northampton ABC, 30—Portsmouth Guildhall, December 2—Bedford Granada, 3—Bristol Colston Hall, 4—Plymouth ABC, 5—Manchester Palace.

### ZOOT MONEY

November 15—Oxford St. Peter's College, 16—Uxbridge Burton's, 19—Greenford Starlite, 20—Battersea College, 21—Kirk Levington Country Club, 22—Reading Majestic, 23—Stevenage Bowes Lion House, 26—Tottenham Manor House, 27—Cheltenham Shaftesbury Hall, 28—Nottingham Britannia Rowing Club, 29—Wolverhampton Queens, 30—Barking Assembly Hall.

### SORROWS

November 12—Redifusion's "Ready Steady Go", 13—Coventry, 15—Warrington Parr Hall, 16—Altrincham, 18—Crawley, 20—Trowbridge, 21—Manchester Oasis, 24—Stourbridge, 25—Salisbury, 26—Gravesend, 28—Birmingham and Coventry, 29—Bath.

### STEAM PACKET

November 8—Ipswich St. Martin's Baths Hall, 9—Gorleston Floral Hall, 10—TWW's "Discs A Gogo", 11—Stafford B.R.C. Social Club, 12—York University, 13—Newcastle Club A Gogo, 14—Redcar Coatham Hotel, 15—Tyne Tee's "Steam Packet Show", 17—Farnborough Town Hall, 19—Leicester II Rondo, 20—Manchester Twisted Wheel, 21—Coventry Leofric Hotel, 22—Edmonton Cooks Ferry Inn, 23—Soho Marquee, 24—Bolton Beachcomber, 25—Preston Beachcomber, 26—Lancaster University, 27—Nottingham Dancing Slipper, 28—Hayes Blue Moon.

### SWINGING BLUE JEANS

November 10—Stonehouse, 12—Torquay 400, 13—Bristol University, 17/21—Scotland, 26—Crook Elite, 27—Manchester University.

## MANFREDS SHAKE-UP

**MANFRED MANN'S** lead guitarist, Mike Vickers, will not be with the group when they tour with the Yardbirds later this month. He will be out for three months to write the score for a Michael Bentine film.

Mike's place will be taken by bass guitarist Tom McGuinness. Auditions are being held to find a replacement bass player, plus a trumpeter and tenor saxophonist.

The idea is to create a group within a group for the tour. It is possible that drummer Mike Hugg will take charge of the vibes if someone who doubles on drums can be found in time.

A spokesman for EMI stated this week that the Manfred Mann song "There's No Living Without Your Lovin'" which is being heavily featured on Radio London is not the group's next single.

It features Paul Jones on vocals accompanied by the Three Belles. On the "B" side is Paul's composition, "Tired Of Trying, Bored With Lying, Scared Of Dying".

"It is part of their next EP 'No Living Without Lovin'' and was sent to disc jockeys and newspapers, but will not be available in the shops as a single," he said. "The EP is officially released on December 3, but will probably be rush-released during November".

Jonathan King has been refused a visa to visit America and record "Hullabaloo" from November 14-16. He has signed Rick and Sandy for recording purposes.

## bert jansch

it don't bother me  
tra132

the transatlantic group

120 marylebone lane w1



**S**HE is only 13 and she towers smilingly at a full-stretch 4ft. 3in. A powerhouse of pop... and the name is, simply, Deano. Really it is Geraldine Wilson, daughter of Cardiff pub proprietors—but apparently her younger brother couldn't pronounce Geraldine in full.

She did extremely well on Hughie Green's "Opportunity Knocks" telly-show and then made a record, "Just A Child In This World". Those who remember Brenda Lee at the same age are a trifle astonished that it all seems to be happening all over again. Deano is a tap-dancer, winner of a £1,000 talent show contest at Butlins, keen on topping the bill at the London Palladium. She likes Shirley Bassey, which isn't surprising. And she hates the idea of people thinking she is showing off... Deano is quite exceptionally talented. Mark my words!

PETER JONES

## Yardbirds - a row flares up

**A MAJOR row has blown up between the Yardbirds' management and promoter-agent Roy Tempest. The dispute is over alleged "false" bookings for the group.**

A statement from the Yardbirds' office said that the group would not play at Hounslow Zambesi on October 30 because they were contracted to appear at Leyton Baths. It pointed out that the group did not like being billed for places where they were not due to appear, particularly as the fans often suffered.

"More co-operation between the Roy Tempest Organisation and club owner Mr. Leo de Clerck (the Hounslow promoter) would be much appreciated," the statement ended.

Replied Tempest: "More co-operation between the Yardbirds' management, who are completely and utterly ridiculous, and the Yardbirds, who have let down so many people they have become a joke, would be appreciated by managers and promoters like me. "We operate a very big organization and we never book anybody unless we have a contract. I understand the reason they are not playing at Hounslow is that Giorgio Gomelsky doesn't like the promoter and they have just pulled the date out."

Explaining the group's intended non-appearance, Gomelsky told the RM: "We didn't want the Yardbirds to play at Hounslow because we don't want them to get exposure in London except at the Marquee and on tours. We promised John Smith we would do Leyton a long time ago. There was never a contract for Hounslow."

"Roy Tempest has a very easy job. He books groups into Rank ballrooms on sheer profit, without guarantees, and there have been some disasters. We have done promoters more favours than we care to think of. I never deal with Roy Tempest on bookings. He sends me a list of enquiries and I tell our agency whether we will do them or not."

"We are very lucky with our agency, they are very good and very efficient, but I wouldn't like to say the same for Roy Tempest."

Gomelsky added that in the past two years, the Yardbirds have missed only four dates, all through illness.

## Moodies for Brooklyn Fox

The Moody Blues and the Fortunes star in Murray the K's Christmas Show at New York's Brooklyn Fox Theatre. The 10-day show may also feature the Yardbirds, but they have not yet been signed.

The Fortunes are due to go to America in the second week of December. They are being negotiated for the trip to Sweden prior to the Stateside visit.

For their tour with Herman's Hermits and Wayne Fontana, the Fortunes have devised a completely new stage routine which is being kept a secret at present. They will, however, be using a new P.A. system to enable them to move about more.

## SATURDAY CLUB NAMES & DATES

Gerry and the Pacemakers, Peter and Gordon and Dave Berry and the Cruisers star in BBC-Light's "Saturday Club" on November 20. They are joined by Susan Maughan, Mr. Acker Bilk, Johnny Bevan and the Mike Cotton Sound.

Billy J. Kramer and the Dakotas and Clinton Ford guest in "This Must Be The Place" on November 22.

## Sandie—quick follow-up

**A NEW potential hit from Ken Dodd, a quick follow up from Sandie Shaw and an instrumental version of "Yesterday" are among singles released on November 12.**

Ken sings "The River", which has an Italian sub-title, on Columbia, and on Pye, Sandie asks "How Can You Tell", another Chris Andrews composition.

Competing with Matt Monro and Marianne Faithfull comes Beatles' recording manager, George Martin's orchestral version of "Yesterday" (Columbia). On Pye, the Honeycombs sing the Ken Howard-Alan Blaikely song "This Year Next Year".

Decca release a track from Them's LP, the Van Morrison composition "Mystic Eyes."

Other November 12 releases include: "Pye — Newby's "I Can't Grow Peaches On A Cherry Tree", Piccadilly—Peter Nelson's "Donna", Pye International — Beau Brummels' "Don't Talk To Strangers", Reprise — Keely Smith's "Standing In The Ruins", Warner Brothers—Allan Sherman's "The Twelve Gifts Of Christmas."

Phillips — Madeline Bell's "What The World Needs Now Is Love", Wendy Huber's "Come Away Melinda" and Johnny Hallyday's "Tour Moi Tu Es La Seule", Mercury — Freddie Ryder's "Some Kind Of Wonderful", Fats Domino's "What's That You Got" and Lemme B. Good's "I Can't Stop Myself", Fontana — Cleo Laine's "If We Lived On The Top Of A Mountain" and Chris Sanford's "Guy From The U.S.A. Blues."

Columbia — the Banshees' "Yes Indeed", the Shangaans' "Taboo", Deke Arlon's "Little Piece Of Paper", Beryl Reid's "Love Makes The World Go Round", the Blue Aces' "All I Want", Robb Storme's "Where Is My Girl" and Alan Klein's "Ake Of Corruption", Parlophone — Jenny Beckett's "My Love And I", the Pathfinders' "Don't You Believe It", the Pentad's "Don't Throw It All Away", Carol Friday's "Everybody I Know" and Eddie Stevens' "Who's The Biggest Fool."

United Artists — Gillian Hills' "Look At Them", Capitol — Al Martino's "Forgive Me" and Wayne Newton's "Remember When", Liberty—Jan and Dean's "I Found A Girl", MGM—David Rose's "Quick Before It Melts", Stateside—the Viscounts' "Harlem Nocturne", Eddie Hodges' "Love Minus Zero" and the Five Emperors' "Little Miss Sad", Tamla Motown—the Miracles' "My Girl Has Gone."

Decca — Manuela's "Nitty Gritty", Kathy Kirby's "Where In The World", Eddie Seeger's "Pretty Little Baby", Kenny and Cash's "The 'B' Side" and Joan Sutherland's "The Twelve Days Of Christmas", RCA — Brook Benton's "Mother Nature Father Time", CBS — Herbie's People's "You Thrill Me To Pieces."

## New Elvis LP

Elvis Presley's next LP "Elvis For Everyone", features versions of Chuck Berry's "Memphis, Tennessee" and Frankie Laine's "Your Cheating Heart." The album is issued by RCA on November 19. The other tracks are "Wild In The Country", "Finders Keepers, Losers Weepers", "In My Way", "Tomorrow Night", "The Millionth and The Last Time", "Forget Me Never", "Sound Advice", "Santa Lucia", "I Met Her Today" and "When It Rains It Really Pours."

## KENNETH FOR EUROVISION

Scottish tenor Kenneth McKellar is to represent Britain at next year's Eurovision Song Contest in Luxembourg. The song he will sing in March will be selected by BBC-1 viewers in February.

Thirty seven year old McKellar begins his own seven-week TV series "A Song For Everyone" on December 23. For the first five weeks, he will sing one of the songs submitted, on the sixth week, he will sing them all.

"Viewers will be invited to vote for the song they prefer and the winning song will be performed on the seventh, and final week of the series," it was stated.

The songs which will be sung, and their composers, are — "A Man Without Love" (Cyril Ornadel and Peter Callander), "As Long As The Sun Shines" (Ian Goulay and Cliff Hanley), "A Touch Of The Tartan" (Phil Green), "Comes The Time" (Ron Grainer, Caryl Brahms and Ned Sherrin) and "Country Girl" (Robert Farnon).

Announcing the selection of McKellar, Tom Sloane, head of BBC Light Entertainment, said: "Music in the modern beat idiom has no chance of succeeding in the Eurovision Song Contest."

## KEN DODD XMAS SHOW

Ken Dodd is to star in his own BBC-1 spectacular on Christmas Day. The show will probably last 45 minutes. "It will be on similar lines to his show screened on BBC-2 on October 31," said a BBC spokesman. "The producer is Michael Hurl, who produces 'Billy Cotton's Music Hall'." An LP, "Tears Of Happiness", is to be released later this year with an EP, "Daddy And The Diddy Men."

Les Perrin has ended his three and a half year association as Press and public relations consultant with the Dave Clark Five. On Monday, Mr. Perrin was not available for comment. Harold Davison, Dave's agent, told the RM: "I am afraid we know nothing about this, except that it is by mutual agreement."

IT'S A

HIT  
HIT  
HIT  
HIT  
HIT

## PAUL AND BARRY RYAN



Sing Les Reed's latest hit

## DON'T BRING ME YOUR HEART-ACHES

DECCA

F12260

**Still in a state of shock over his fantastic welcome, Ben confesses a liking for a protest disc . . . . .**

**B**EN E. KING had just returned to London after a date at the Cavern in Liverpool and was still in a state of shock over his reception there. For Ben, though long admired by musicians, singers and knowledgeable fans, has not had a hit record in England for a long time and hardly expected the near-riot that occurred. Chairs were smashed and girls fainted and had to be dragged out over the heads of the crowd.

Remembering this chaotic adulation, Ben smiled and said, "Now I know how the Beatles feel. In all my years of singing I've only been afraid of fainting twice and that was one of the times."

The other time, as it happens, was a few nights before at the Flamingo, where the normally cool kids of London also went wild over Ben. "But there was one fellow that had me worried. He was about 6' 7" and he kept shouting all through my act. Then at the end he rushed over and picked me up, and I thought my time had come. But all he did was shout 'Yeh Man!!!'"

Ben was well pleased with the way the scene in England has changed. "Two years ago I did a tour with Gerry And The Pacemakers and Billy J. Kramer and only had 15 minutes. Now everybody seems to know my songs, and it's great."

Among those songs are some of the classics of pop music. It was in 1958 and 1959, when Ben E. King was their lead singer, that the Drifters had hits with "There Goes My Baby" and "Save The Last Dance For Me". Ready-Steady-Go paid Ben fitting tribute on his recent appearance on the show by asking him to do four numbers instead of the usual one or two.

Also on RSG that night were the American protestors Barry McGuire and P. F. Sloan. There could hardly be two singers such poles apart as Ben E. King and Barry McGuire, but Ben stated emphatically, "I like his record, especially the lyrics. Barry's a nice guy, but when I first saw him, I couldn't believe he was an American, with all that hair."

Still hoping for a really outrageous statement, I then asked Ben what he thought of P. F. Sloan. But Ben, good-humoured and professional, only smiled and said, "Well, I'll say this—they make a good pair."

On the subject of English artistes, however, Ben got truly enthusiastic and proceeded to rave over Georgie Fame and Tom Jones. English life appeals to him too. "In the States after I finish work, I just go home. But here I've been going down to the Scotch every night just to sit around. It's a great place. In fact, England's a great place. I really like it and hope to be back soon." If thousands of bruised and battered fans in Liverpool and London are anything to go by, the feeling is mutual.

GAIL FORSYTHE



**GERRY AND THE PACEMAKERS 'WALK HAND IN HAND'**

COLUMBIA DB7738

ALREADY AVAILABLE



THE GREATEST RECORDING ORGANISATION IN THE WORLD

# THE INVESTITURE in colour



**H**ERE they are, complete with gongs . . . but for the first time in full colour! Ringo MBE, John MBE, Paul MBE and George MBE — with the other MBE, Mr. Brian Epstein, out of the picture but looking on with nods of approval. This exclusive shot was taken after the boys had left Buckingham Palace and gathered, still sleepy-eyed, to meet the Press at a London theatre. You've read all about the actual investiture, about how Ringo told the Queen the Beatles had been together now for forty years. But this is the first "glorious colour" shot of it all.

Meanwhile, the Beatles are in the throes of writing and recording songs for their December LP and single. All the tracks on the album will be by John and Paul and possibly George — no other composers allowed! On Monday and Tuesday this week, the boys filmed their parts in a mammoth Beatles' TV show to be screened by ITV on December 17.

## Tony Hall talks about Radio Luxembourg and Otis Redding

**T**HERE'S so much talk about pirate stations these days. That a lot of people tend to forget about Radio Luxembourg. They tend to take it for granted. Which is ridiculous. Because "Lux" as it's affectionately known, is booming through with greater strength than ever before. And claiming bigger listening figures, too.

Nothing like competition to keep people on their toes. And I've noticed quite a wind of change at Lux HQ in Hertford Street since my return from the States. They're trying out a few ideas already. With lots of competitions and quizzes.

One illustration of the power of Lux is often overlooked. It "made" Jimmy Savile. And, despite extremely keen opposition from "the ships", our Jim is still number one deejay. Without ever having had a radio record show other than on Luxembourg.

And take "Top 20". On Sunday nights. The air waves are so full of similar shows, you'd think its novelty might have lost its appeal. Far from it. In fact, this show's figures are bigger than ever before. A nice compliment to "your DJ, B.A., Barry Alldis".

There's a new Otis Redding single out tomorrow (Fireworks Day!). I do hope you'll dig it. Because I chose it! The song? "My Girl". That's right, the one the Temptations made such a marvellous record of. To my mind, it's one of the best songs ever to come from Detroit. The Temptations' record didn't happen here. Because "It's Growing" was rush-released to coincide with their visit. And, through nobody's fault, "Girl" died a death.

Here's how the Otis Redding bit happened. One night in Bert Berns' apartment in New York, I started playing the most recent Redding LP, "Otis Blue". And kept getting hung up on the "My Girl" track. So much so that Bert nearly threw me out!

Back in London, I tried it out on various people. Hip and not so hip. Reaction was very favourable. So Atlantic's Jerry Wexler gave his blessing. And out it comes tomorrow. I'd love this record to happen. "Girl" is a great song and if Otis' version makes the grade, it would partly compensate for The Temptations' lose-out. Redding is definitely "boss". His performance on "Girl" is a knockout. And the fact that the song is so good, he might really register in the British Market.

Wouldn't it be great if all the deejays and all the producers got together in a crusade? It'd be such a change from "Tears".



# NEW! THEIR SECOND HIT SMALL FACES I'VE GOT MINE

F 12276

recorded by Contemporary and released on



45 RPM RECORD

The Decca Record Company Limited Decca House Albert Embankment London SE 1



# THE MOODY BLUES

EVERYONE

F 12266

# THE BACHELORS

In the chapel  
in the moonlight

F 12256



# THE NASHVILLE TEENS

I KNOW  
HOW IT FEELS  
TO  
BE LOVED

F 12255



THE DECCA RECORD COMPANY LIMITED  
DECCA HOUSE ALBERT EMBANKMENT LONDON SE 1

# Bumper BUNDLE -16 HITS



The Fortunes; Marianne Faithfull; Billy Fury; Dave Berry; Unit Four plus Two; Jonathan King; Val Doonican; Small Faces; The Bachelors; Tom Jones; Them; Brian Poole & The Tremeloes; The Zombies; The Moody Blues; The Nashville Teens; Lulu  
A singles hit parade on one LPI Sixteen top pop artists singing their biggest hits.

© LK 4734



12" mono LP record

# The Tall 12



Johnny Cash; Roger Miller; Floyd Cramer; Bobby Bare; Sonny James—are amongst the many big Country & Western names on this terrific new Starday Country album.

© HAB 8250



12" mono LP record

The Decca Record Company Limited  
Decca House  
Albert Embankment London SE1



FIRST colour film starring Elvis was "Loving You" (above). It was also his first really successful movie, as his previous black-and-white CinemaScope film "Love Me Tender" was slated by the critics and the public. However 20th Century Fox who made "Love Me Tender" made an enormous profit on it! ("Loving You" pic dated early 1957. "Love Me Tender" pic dated late 1956 courtesy 20th Century Fox. Elvis is seen with co-stars Richard Egan and Debra Paget).

# ELVIS

A series of colour and black-and-white photos of Elvis' childhood and early rock 'n' roll days, from the age of three until eight years ago when he was drafted to Germany. More on page ten.



VERNON and Gladys Presley with Elvis outside their home at Tupelo, Mississippi. His identical twin brother died at birth and Elvis was the only child in the Presley household. He was nine years old when this picture was taken, and the approximate age of his parents were 27, his father and 25, his mother (Picture dated 1944).



AT the age of 3. A wide-eyed and dimple-cheeked Elvis showing little signs of the distinctive look to come (Picture dated 1938).



IN his cowboy suit at the age of thirteen! A typical boyish shot, and a very good cowboy suit. The Presley look is beginning to develop around this time. (Picture dated 1948).



## JUST RELEASED

### ELVIS PRESLEY

Tell me why RCA 1489

### SMALL FACES

I've got mine F 12276

### BRIAN POOLE & The Tremeloes

Good lovin' F 12274

### AMANDA

Drafi F 12277

### THE KNACK

It's love baby F 12278

### WHAT BECAME OF LOVE

The Headliners F 12279

### EV'RYBODY'S TALKING 'BOUT MY BABY

The Beatstalkers F 12259

### STAND BY ME

Earl Grant 05945

### JACKIE WILSON

I believe I'll love on Q 72482

### OTIS REDDING

My girl AT 4050

### ONE MORE DAY

Sylvie Vartan RCA 1490



# LU

Tell like

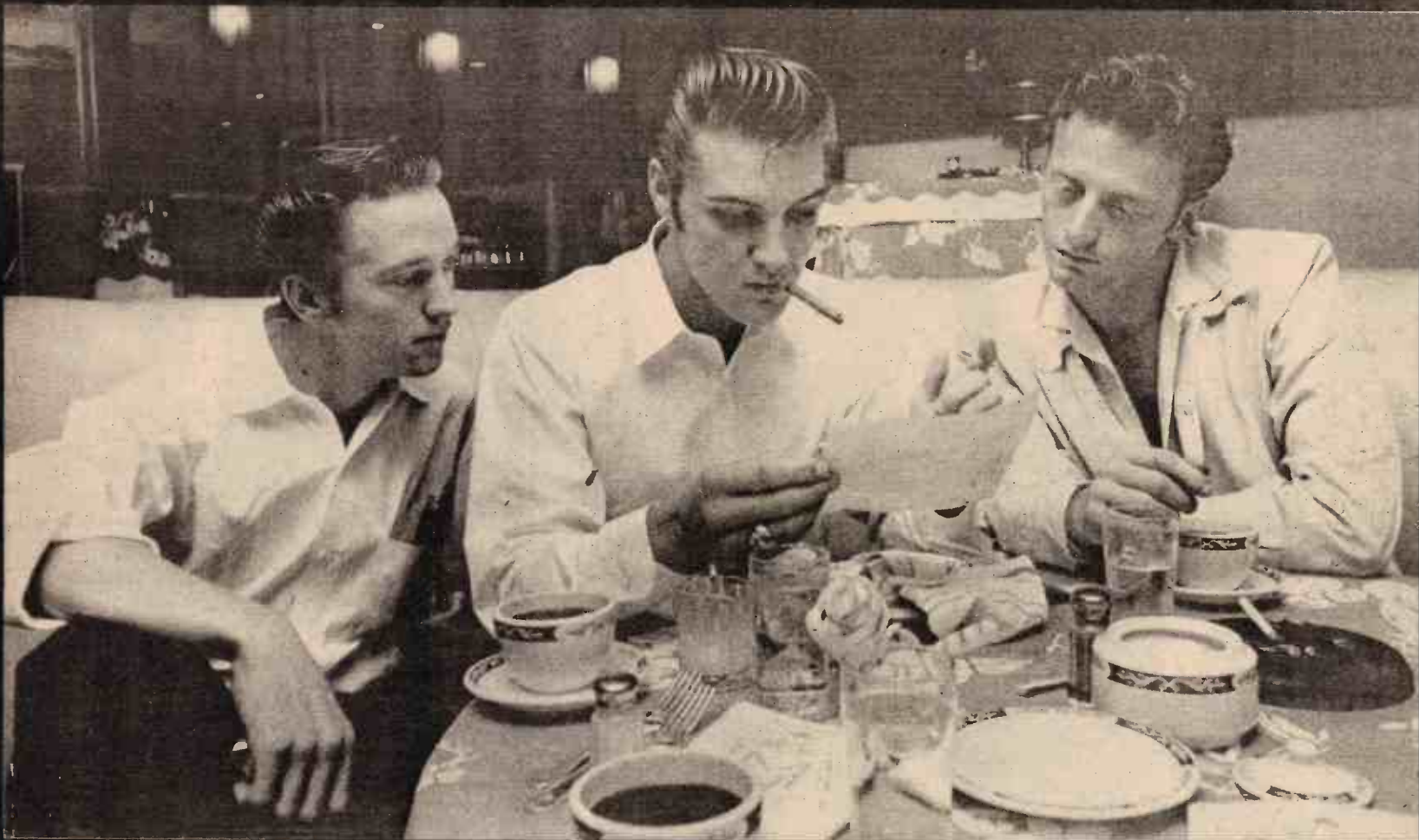
F 12254



The Decca Record Company Limited



# IS THEN



**EVEN EATING** meant killing two birds with one stone. Seen here in a restaurant reading his business mail, Elvis is accompanied by his cousin Gene Smith (left) and ex-prize fighter Red West (right). Both Gene and Red are still constant companions of Elvis'. (Picture dated 1956).



**ANOTHER** photograph of Elvis with his cousin Gene Smith. But this is much older, taken in 1951 when they were both living in a housing project.



**THE STORY** of Elvis as a truck driver is known to everyone. This is the actual truck that he drove when he worked for the Crown Electric Company, Memphis, in 1953, earning 40 dollars a week. His schoolmate, the late Johnny Burnette also worked for the same company at this time. In the evenings Elvis studied at night-school after finishing his work.

# ULU

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# CCA

Company Limited  
bert Embankment London SE1



**ELVIS'** first discs on Sun were cut for Sam Phillips, seen here with some recording equipment. Sam owned Sun and recorded the five original discs which became hits. Later Sam sold his interests in Elvis to RCA, plus many unreleased tracks. (Picture dated 1955).



**ELVIS** with his first manager Bob Neale, before he signed with Colonel Tom Parker. At this time, 1954-55 Elvis' first Sun discs were beginning to sell well.

# YOU MAKE MOVE

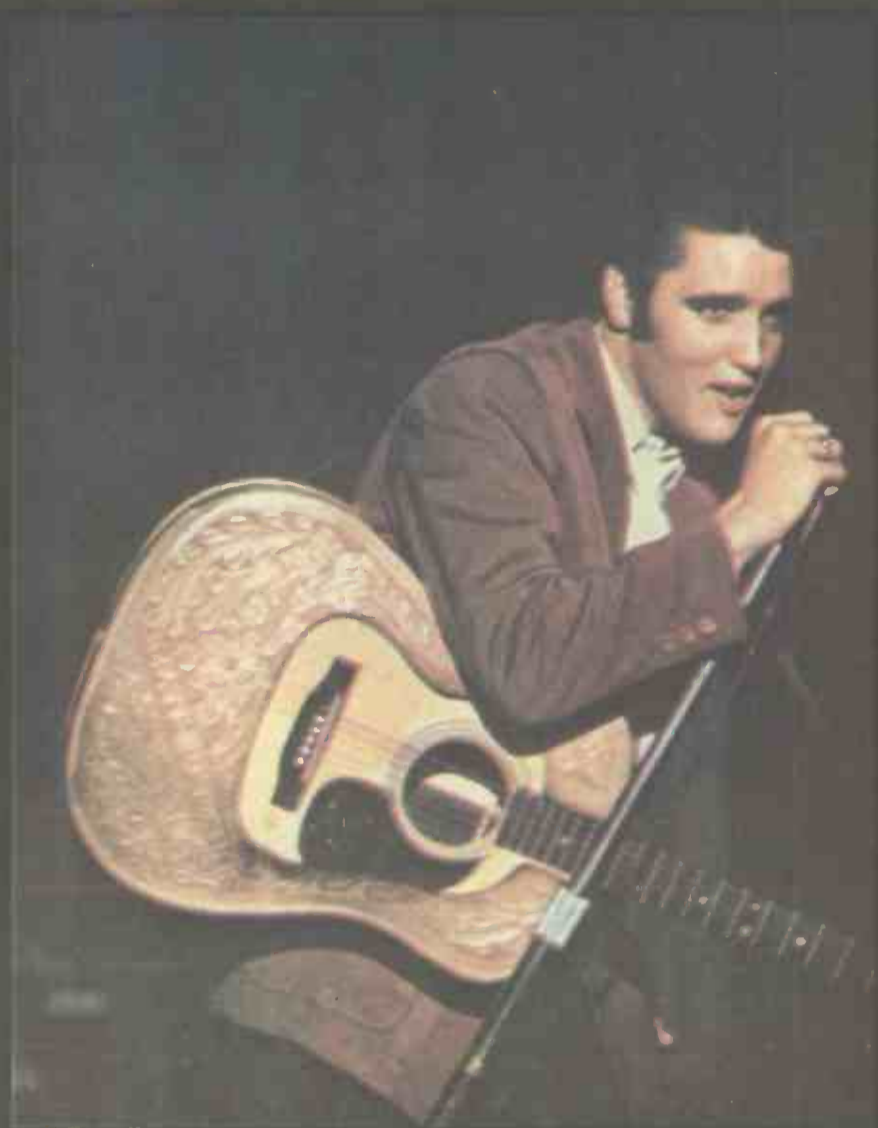
## TF630

the most  
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appalling  
enigmatic  
nothing  
obscene  
heartwarming  
trendy  
degrading  
anti-  
smashing  
record  
of all time by

dave dee,  
dozy,  
beaky, mick  
& tich



# ELVIS THEN



**S**EEN during one of his wild stage shows, Elvis created such enormous fan fervour that he stopped making personal appearances in late 1956 and concentrated on films. (Picture dated 1956).



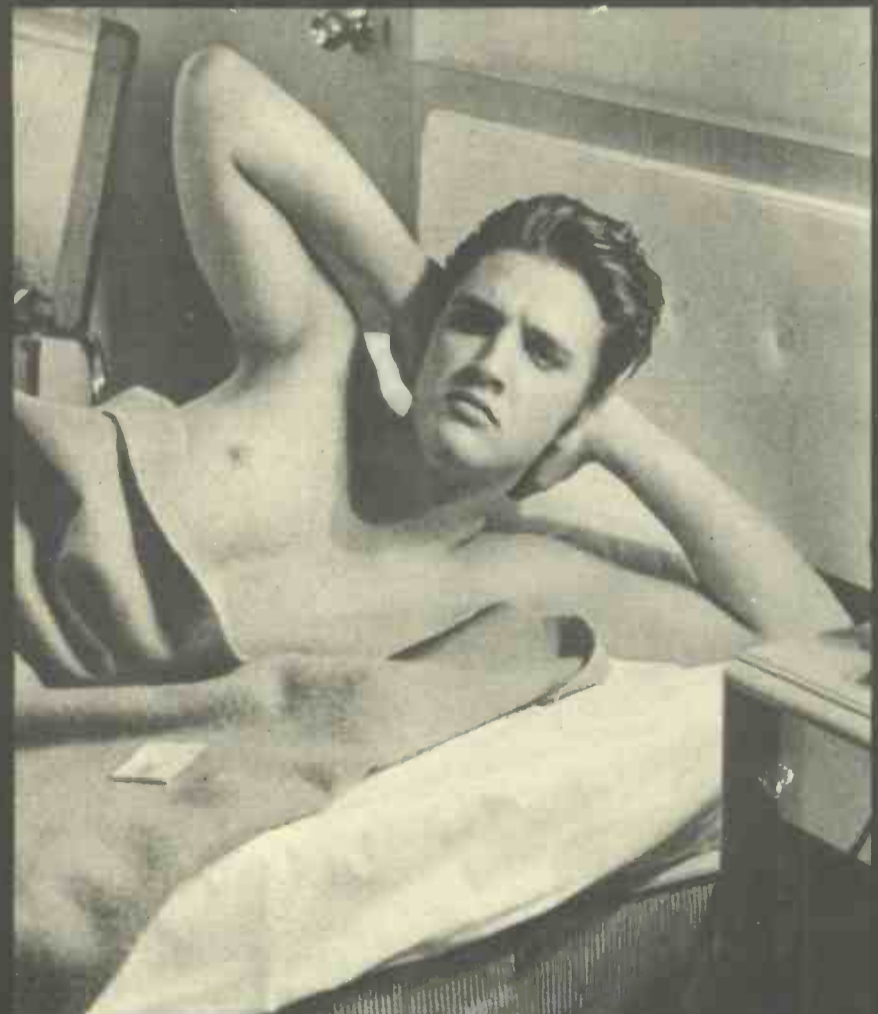
**S**URROUNDED by some female admirers, Elvis was, and still is, a good pianist. He played on some of his own earlier discs including "Old Shep". (Picture dated 1956).



**A**T THIS TIME Elvis was known as 'The Hillbilly Cat' and was recording for the Sun label. But he was touring with guitarist Scotty Moore and bassist Bill Black and causing near-riots wherever he appeared. (Picture dated 1955).



**O**N STAGE in 1956 during one of his more frenzied moments. This was when Elvis was playing with Bill Black and Scotty Moore and drummer D. J. Fontana.



**D**URING his stage shows, Elvis rushed around the country touring thousands of miles every week. This picture shows him in a hotel room, not looking too pleased at being woken up by a photographer. (Picture dated 1956).



**A**LATER photograph of Elvis with his parents Gladys and Vernon, taken in 1955 when Elvis was beginning to taste real success.

## NEW from **ELVIS** TELL ME WHY

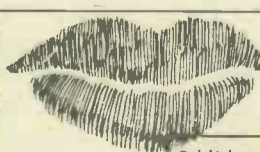
RCA 1489



RCA VICTOR RECORDS product of  
The Decca Record Company Limited Decca House Albert Embankment London SE1



# GET JUST A KISS



# From THE DENNY SEYTON GROUP OUT NOW

Publishers: MARIBUS MUSIC Limited    Producer: Ron Richards A.I.R. London Limited    Management: Dick James Music Limited (Agency Division)

ON PARLOPHONE



**H**ERE IT IS—the start of another great Record Mirror series! The idea is simple enough: highly-respected R and B star Georgie Fame becomes our reporter, meeting top stars face-to-face—and talking about things that matter to HIM in the music business. Here is the kick-off instalment . . . Georgie and Mick Jagger. Publicist Jim Ramble operates the tape-recorder; RM's Peter Jones has a watching brief.

Here comes Georgie:  
 "Noticed how the Rolling Stones and Chris Farlowe have been working together recently? Not surprising, actually, as Chris is the 'white hope' of the new generation of British R and B men and the Stones always have their fingers on the 'hip-button'. After a recent 'RSC' with the Stones, Chris sang 'In The Midnight Hour' and Brian Jones went potty, said he'd stolen the show.

**TWIDDLING KNOBS**

"When I heard Mick was helping produce Chris's first EP, I went along to see. I'm interested in the technical side of disc-making, can't resist going in the control-room and twiddling the knobs. When I got there, Chris had started recording. An involved scene—the backing tracks and the voice tracks separately recorded, joined together later by the mixer. Chaos everywhere. But it creates hits . . .

"We took a break. Mick came over. We talked in a little off-studio room, with lots of Coke available. I told Mick: 'It's good to see this sort of thing happening. It's time to get this blend—too many good R and B numbers haven't had the best treatment because the recording managers haven't 'felt' the music properly.

"Said Mick: 'True. Mind you, it's not as difficult, technically, as people think. It's

In the first of a new series,  
 Georgie Fame meets Mick  
 Jagger person to person for

**R&B  
 TALK**

not really your scene, this type of record, though. Your scene would be more difficult.'

"I wondered why. Said Mick: 'Well, you've got a softer voice than most of these R and B merchants—Redding, Brown, Burke to name three. And your band has more brass, giving a jazzier sound. Your group needs more careful handling recording-wise, than the conventional hard and rough R and B.'

"So I agreed. With us, you can't have a really tight arrangement, like 'Satisfaction' for instance. Said Mick: 'You've two saxes—all sax-men are frustrated jazzmen so you can't be hard on them or they get a bit neurotic. So now we've got good musicians in the newer groups. Previously there haven't been enough good 'uns to get the R and B scene really going.

"People coming on now are different from the earlier ones in that they acknowledge they have a lot to learn and they ARE learning fast. We're gonna have a good R and B scene in this country before long. At the moment, there's too much reliance placed on American stars. You get this sick scene where people seem to think that a



ABOVE—Georgie talking to Mick, and left, with Zoot Money and Ronnie Jones.

coloured American R and B artiste is better than a British one simply because he IS a coloured American. Ours are just as good—just compare Chris Farlowe's version of 'In The Midnight Hour' with Wilson Pickett's and you've got the answer.

"I told Mick our approach is different over here, anyway. That the British R and B audience doesn't always want the same things as an American audience. We're developing our own individual scene over

here. Give it time and it will be beautiful—just beautiful.

"We were both getting steamed up about the injustice to British singers when Chris Farlowe came in and dragged Mick back to the studio. I had to steam off anyway. Maybe we'll get together again and carry on our discussions for Record Mirror readers."

In a fortnight: Georgie Fame meets the Seekers.



**BILLY J  
 KRAMER  
 WITH THE DAKOTAS**



THE GREATEST RECORDING ORGANISATION IN THE WORLD

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

## London issue more original Sun rock sides from Jerry Lee Lewis

JERRY LEE LEWIS "Whole Lotta Shakin' Going On." Whole Lotta Shakin' Goin' On; Turn Around; Mean Woman Blues; You Win Again; Lovin' Up A Storm; Big Blon' Baby; It Hurt Me So; Little Queenie; John Henry; Hang Up My Rock And Roll Shoes; Sweet Little Sixteen; Lewis Boogie; I Know What It Means; Carry Me Back To Old Virginia (London HAS 8251).

**S**HREWD move, issuing this. Fantastic sleeve pic of Jerry, but inside there are fourteen Lewis tracks, all recorded for the legendary Sun label several years ago when Jerry was producing some of the finest rock sounds around. Strange, that his latest LP should be tagged after his first hit single but it's still a good sound. Ear-splitting piano, rock-country vocals and a selection of interesting songs means that any Lewis-Sun fans can complete their collection by adding this to the other two Lewis albums on London already available.

★★★★

**HORST JANKOWSKI** "The Genius Of Jankowski" (Mercury 20064 MCL).

**A**FTER his "Black Forest" hit, Horst looks all set to become an entertainer with considerable appeal to all ages of record buyers. Although he may not have many more big single hits his albums will sell well. This is a finely produced album of light jazz-tinged pop with that certain continental something. If you liked his single then you'll like this.

★★★

**SARAH VAUGHAN**: "Sings The Mancini Songbook". — How Soon; Days Of Wine And Roses; Dear Heart; Charade; Too Little Time; Dreamville; Peter Gunn; Moon River; Don't You Forget It; Mr. Lucky; Slow Hot Wind; It Had Better Be Tonight (Mercury 20059).

**M**AIN trouble is that these are comparatively recent popular songs and most of them could do with a rest. But in this first definitive album of Mancini writing, Sarah does a reasonably good revival job. "Mr. Lucky" sounds good with lyrics. A Quincy Jones production.

★★★

**WOODY HERMAN**: "My Kind Of Broadway".—(CBS 62565).

**I**F you like to argue about which Herman herd was the strongest, here's a chance to catch up with the '65 edition. Mostly Broadway musical song hits, the boys crash through "My Favourite Things", "Get Me To The Church", "Somewhere"—that sort of thing. Herman on clarinet and alto, Dusko Goykovich in great nick on trumpet, some exquisite Nat Pierce piano. Despite the personnel changes, Herman remains a great figure in big band music.

★★★★

**THE TEMPTATIONS** "Sing Smokey" (Tamla Motown TML 11016).

**T**HE sound on this album is perhaps typical latter-day Tamla, but the songs are marvellous. They can sing bluesily, or beatily, or inject a large amount of gospel feeling into these tunes, all penned by Miracles leader William "Smokey" Robinson. Best tracks are "My Girl", "Way Over There" and "Who's Lovin' You."

★★★★

# SOUTH SEA LOVE & ANDY

**ANDY WILLIAMS**: "Hawaiian Wedding Song". —To You Sweetheart, Aloha; Blue Hawaii; I'll Weave A Lei of Stars For You; Sweet Leilani; The Moon Of Manakooa; Hawaiian Wedding Song; Song Of The Islands; A Song Of Old Hawaii; Love Song Of Kalua; Beyond The Reef; Ka-Lu-A; Aloha Oe (CBS BPG 62526).

**H**AWAIIAN melodies, but without the usual steel guitar wailings—these familiar items come up with a glossy sheen and modern orchestral backings. "Wedding Song" was the Williams' single hit, of course, and these come from his Cadence recording days. Great creamy singing, with full lyrical value all the way—romantic and tender. Funnily enough, the similarity of style doesn't pall one little bit. "Beyond The Reef" is a lovely song; "Sweet Leilani" is outstandingly sung. Love songs lovingly sung.

★★★★

**THE SUPREMES** "Sing Country, Western and Pop" Funny How Time Slips Away; My Heart Can't Take It No More; It Makes No Difference Now; You Didn't Care; Tears In Vain; Tumbling Tumbleweeds; Lazybones; You Need Me; Baby Doll; Sunset; Rock and Roll Banjo Band (Tamla Motown 11018).

**M**AKING this LP was a good idea as it gives the girls a chance to sing different types of songs. The country flavoured songs are plaintive and slow, with Diana giving off the usual amount of talent—which is a lot. Side two is a bit faster but again there's a load of activity and professionalism.

★★★★

**TRINI LOPEZ** "The Rhythm And Blues Album" Wee Wee Hours; Ooh Pooh Pah Doo; Hurtin' Inside;

Double Trouble; Watermelon Man; Don't Let Go; I Got A Woman; So Fine; She's About A Mover; Little Miss Happiness; Let The Four Winds Blow; Shout (Reprise R 6171).

**A**BOUT the best thing on this LP are the sleeve notes by Dean Martin in which he says that Trini goes beserk if you pronounce his name Treenee—you should pronounce it Trinni. The actual vinyl part is a merry little slab of mock-R & B that will be OK for Mum and Dad parties.

★★

**BOBBY BLAND** "Here's The Man" (Vocation VA — P 8041).

**O**NE of the best Bland LP's issued so far. Such smooth R & B sounds as "Stormy Monday Blues", "Turn On Your

Lovelight" are included here. The controlled excitement in his voice, is matched by the big-band treatments which make this into a powerful disc.

★★★★

**MARY WELLS** "Mary Wells" (Stateside SL 10133).

**M**AINLY a collection of her post-Tamla singles, this is a smooth flowing blues-tinged album that makes pleasant listening. There are no "One Who Really Loves You" type of things here but the general sound is very Tamla-orientated.

★★★

**JR. WALKER & THE ALL STARS** "Shotgun" (Tamla Motown TML 11017).

**T**HAT high-pitched sax sound runs all the way through this collection, and also the group's three singles are here including the exciting "Shake & Fingerpop". Their new American hit, the instrumental "Cleo's Back" is here too.

★★★

**NEW CHRISTY MINSTRELS**: "The Wandering Minstrels". (CBS BPG 62586).

**C**ALL this a round-world trip—"Tie Me Kangaroo", "Wimoweh", "Green Sleeves", "Yamao Toko No Uta" and so on and so on. A rollicking happy minstrel set, full of polish and verve. They move into the folk field but give it a lighthearted touch.

★★★



# SHIRLEY BASSEY

has recorded

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the big ballad from Lionel Bart's

'Maggie May'

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

MILLER: Baby I Got News For You; The Girl With The Castle (Columbia DB 7735). Ex-Jaywalker soloing on a folksey, guitar-backed, self-penned item. In current commercial idiom — and the lyrics are good. ★ ★ ★

ALLAN STEWART: Brain Beat; What Is This Magic (Parlophone R 5359). Multi-track with Allan playing all the instruments and singing his own song. Unusual and worth spinning. ★ ★ ★

THE SPECTRUM: Little Girl; Asking You (Columbia DB 7742). Four-strong group on a gentle beat-ballad, featuring unusual harmonies. ★ ★ ★

THE EYES: When The Night Falls; I'm Rowed Out (Mercury MF 881). Group sound on a sad beater, with fast drum-tempo, heavy guitar chords. Pleasant song; weirdly presented, pop-arty. ★ ★ ★

ROBIN HALL AND JIMMY MCGREGOR: I Will Go; Lullaby For A Mucky Kid (Fontana TF 624). Typically brash folk job with Scottish accents. ★ ★ ★

DICKIE ROCK AND THE MIAMI: Wishing It Was You; Georgie Porgie (Pye 15977). What a sad song. Guy marrying a girl, wishing it was someone else. Bit maudlin. ★ ★

LESLEY DUNCAN: Run To Love; Only The Lonely and Me (Mercury MF 876). Fine singer, fine song. High-glossed professional performance on a ballad, guitar-backed. But perhaps not punchy enough for the charts. ★ ★ ★

DAVID ESSEX: Can't Nobody Love You; Baby I Don't Mind (Fontana TF 620). Big-voiced newcomer who punches lyrics like a heavyweight. A good, blues-tinged song, with compulsive backing. Excitable, roar-uppy performance. Good. ★ ★ ★

AYSHEA: Eeny Meeny; Keep My Love (Fontana TF 627). Powerful showing on brisk up-tempo beat-ballad. Full-blooded backing, mit grille choir. Stand-out debut disc. ★ ★ ★

SOUNDS INCORPORATED: I'm Comin' Through; On The Brink (Columbia DB 7737). This one swings loud and big enough to make the charts. Lovely, full-toned organ, with plenty swinging behind. Good heavy beat and the melody-line develops along commercial grounds. A foot-tapper of a production. ★ ★ ★

BARRY AND TONY: Lost Love; Make It Or Break It (Decca F 12224). Group who used to be the Brothers Grimm on a highly-commended, yet curiously held-back performance on a song part-penned by B. Darin. ★ ★ ★

OTIS REDDING: My Girl; Down In The Valley (Atlantic 4050). Old Temptations' hit, very soulfully sung. Number is popular enough to pull in big sales. But a trifle specialist. ★ ★ ★

THE FENMEN: I've Got Everything You Need Babe; Every Little Day Now (Decca F 12269). Established group with big-band backing and high-charged vocal group, with involved changes of harmony. ★ ★ ★

RAY COUSSINS: Here Today Gone Tomorrow; One Mint Julep (Mercury MF 882). Organist-singer on a fast-paced and wildly well-done showing—flip will interest folk, too. Growled with enthusiasm, and the sort of think that could easily break into the charts. A very stylish show. ★ ★ ★

THE BEATSTALKERS: Ev'rybody's Talking 'Bout My Baby; Mr. Disappointed (Decca F 12259). Guitar-organ group bash at mid-tempo, with a finely bluesed up lead voice. Nice rough-edged sound. ★ ★ ★

DENNIS LOTIS: The Clouds Will Soon Roll By; There Is A Time (King KG 1026). Oldie dressed up in sing-along style by the so-good pop singer. Choir: lovely song. Older-slanted. ★ ★ ★

JACKIE WILSON: I Believe I'll Love On; Lonely Teardrops (Coral Q 72482). Way-out falsetto wailing in a real storm-raiser. Flip is his iddle of seven years back. Excellent. ★ ★ ★

THE KNACK: It's Love Baby; Time Time Time (Decca F 12278). Above-average up-tempo beater with chunky rhythm and powerful group vocal. Might click, this. ★ ★ ★

CAROL DEENE: He Just Don't Know; Up In The Penthouse (Columbia DB 7743). Fine performance with dualtracked ideas—a soaring big ballad, with plenty commercial ingredients. New approach for Carol; deserves to do well. Clever arrangement. ★ ★ ★

JOEY VINE: Down And Out; The Out Of Towner (Immediate IM 017). So-down performance and sentiments. Drawly and folksy sort of showing, with neat backing (piano great!) and close-listenable words. Should do well. ★ ★ ★

THE PEEPS: What Can I Say; Don't Talk About Love (Phillips BF 1443). Soulful sort of group vocal on a sad subject. Fair enough—but not terribly different for a top-side. ★ ★ ★

RAY SINGER: You'll Come Crying To Me; Who Can I Talk To About You (Fontana TF 621). Slowish and moody ballad-with-beat. Pleasantly sung but without much urgency. ★ ★

BARBARA LYNN: You Can't Buy My Love; That's What A Friend Will Do (Immediate IM 011). Drums, organ, then some truly great song-selling by Barbara. Big and urgent beat, driving along well, with fine phrasing later on. Danceable tempo. A seller. ★ ★ ★

CHUCK BERRY: It Wasn't Me; It's My Own Business (Chess 8022). Typical Chuck with usual guitar intro, not much of a tune, but some first-rate lyrics. Not for the charts, but it'll garner big sales all the same. ★ ★ ★

MARK RICHARDSON: See It My Way; Think (Stateside SS 467). Brassy and brisk, this actor-singer show does very well on this commercial song. Catchy arrangement and worthy lyrics. Might do very well. ★ ★ ★

LEON RUSSELL: Everybody's Talking 'Bout The Young; It's Alright With Me (Dot 16771). Sort of Dylanesque treatment of a folksy piece of protestation. Predictable. ★ ★

Soulful Elvis, good Billy J, not so good Pitney, Dodd or Sorrows, newies also from Billy Joe, Brian Poole, Small Faces and Donovan.



SMALL FACES: I've Got Mine; It's Too Late (Decca F 12276). Easy-paced song, written by the faces themselves, with Steve Marriott fairly thundered through lead vocal. Builds excitingly and is instrumentally strong — probably a bigger hit than "Whatcha Gonna Do About It." Lovely "feel" to this one. Flip: similarly-styled, with curious wordless vocal effects. TOP FIFTY TIP

BILLY JOE ROYAL: I Knew You When; Steal Away (CBS 202009). A Joe South production and song — an American hit, Billy Joe, still a bit like Pitney, on an up-tempo beat-ballad which should beat his "Down In The Boondocks" over here. Nicely varied and paced performance, with choir hanging around. Strong meat. TOP FIFTY TIP

GENE PITNEY: Princess In Rags; Amore Mio (Stateside SS 471). Mandolin-type intro, persistent beat — a rather sad story about a girl who lives in a shack dressed in rags, dune-less. Gene injects his usual urgency, high-pitched, with double-tracked passages. Not his most immediately commercial, but a charter. Nice arrangement. Flip is equally urgent, rather brisker, good backing. TOP FIFTY TIP

DONOVAN: Turquoise; Hey Gyp (Dig The Slowness) (Pye 15984). A hit, of course. This is a gentle, unprotesting bit of folk material, with joggins and highly-stylish guitar behind that small-but-sincere voice. Lovely little harmonica break and a simple tempo. May prove deeper, but we don't think it's his strongest. Sort of whip-lash approach for the flip, which demands a close listen. TOP FIFTY TIP

BRIAN POOLE AND THE TREMELOES: Good Lovin'; Could It Be You (Decca F 12274). Improvements here, a happy big-beater, with good backing — a slightly complex number with big-sounding group vocals. Brian soaring above it all. Heavy piano and percussion. Nice guitar break. Song is about what the boys need. Lower deck: written by Poole and Blakely, softer and more relaxed. TOP FIFTY TIP

ELVIS PRESLEY: Tell Me Why; Puppet On A String (RCA Victor 1489). Why asks Elvis is it that every time he looks at someone, he thinks of this special "bird." It's a soulful soufflé, with the Jordanaires doing sterling work behind El's alternately soft-then-brash voice. Slowish tempo with a few ever-so-thrilling phrases. Relaxed and professional. A hit, of course. Older style El. Flip is similarly soft, with fine piano. Ballady El will click. TOP FIFTY TIP

KEN DODD: The River; Someone Like You (Columbia DB 7730). Another "Tears?" Could be. A slowish ballad, with Geoff Love strings and the usual straightforward, meaningful treatment from the buck-toothed one. Sentimental lyrics — the river soes on like his love. Soft phrasing mid-way. Reasonably easy to remember. Must do extremely well once again. Song is foreign-titled: "Le Colline Sono In Fiore." Flip: More similar material and deserving a special listen. TOP FIFTY TIP

BILLY J. KRAMER AND THE DAKOTAS: Neon City; I'll Be Doggone (Parlophone R 5362). Delicate effects instrumentally start this one off, and a first-rate song about a bright-lit city in which "something" is missing. Billy J's best in a long-time, sung forcefully and with a touch of the growls. Needs a couple of spins, but will click. A persistent beat. Flip is rather wilder, commercially repetitive. TOP FIFTY TIP

THE SORROWS: You've Got What I Want; No No No No (Pye Piccadilly 35277). Crash-bang drums and guitar intro and the boys come in on a jerky item which is liable to go straight into the charts. Riff-quality to it most of the way and some violent urgency in the way they whack out the lyrics. A beater of a beater. Wild guitar phrases. Flip has the same meandering guitar bits and a fast-paced melody. TOP FIFTY TIP

Sounds Incorporated



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ALREADY AVAILABLE COLUMBIA DB7737

# STAR STRIKE!

This week's names & faces, Peter & Gordon, two Zombies and Beryl Marsden join some RM staff for a bowling match . . .



B

**A** "What's he going to do?" thinks Peter as Gordon selects a ball for his first shot of the match. RM's Richard Green keeps a close eye on the scoring.

**B** Here goes then. Gordon unleashes a solid thunderbowl and bites his lower lip in anticipation. Nine pins went with that attempt and the remaining one followed on the next ball.

**C** Zombie Chris White prepares to bowl while Rod Argent grins, knowing that his team is well in the lead. RM's Roy Burden "shadows" Chris

**D** Beryl has just asked what she was supposed to do. She'd never played before,



but she got a strike by just pushing the ball down the lane. Lucky girl! (All RM Pix)

**E** After Gordon's success, Peter is determined to do better. But he must have chosen the wrong ball because with the shot that followed this picture, he only got four.



D



E



C

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RCA 1488



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CHARLIE RICH  
on Philips BF 1432

OVER AND OVER  
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THE DAVE CLARK FIVE  
on Columbia DB 7744

IS IT REALLY OVER?  
recorded by  
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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- |  |   |
|--|---|
| 1 GET OFF OF MY CLOUD*<br>2 (4) The Rolling Stones (London)        | 28 YOU WERE ON MY MIND*<br>26 (14) We Five (Aurora)                                   |
| 2 A LOVER'S CONCERTO*<br>3 (6) The Toys (Dynavoice)                | 29 I'M YOURS*<br>25 (9) Elvis Presley (RCA)   |
| 3 YESTERDAY*<br>1 (7) The Beatles (Capitol)                        | 30 ROUND EVERY CORNER*<br>40 (2) Petula Clark (Warner Bros.)                          |
| 4 I HEAR A SYMPHONY<br>29 (2) Supremes (Motown)                    | 31 BABY, DON'T GO*<br>27 (9) Sonny & Cher (Reprise)                                   |
| 5 KEEP ON DANCING*<br>5 (7) Gentry's (MGM)                         | 32 NOT THE LOVIN' KIND*<br>33 (4) Dino, Desi and Billy (Reprise)                      |
| 6 1-2-3*<br>10 (6) Len Barry (Decca)                               | 33 RING DANG DOO*<br>39 (3) Sam The Sham and Pharaohs                                 |
| 7 EVERYBODY LOVES A CLOWN*<br>6 (6) Garry Lewis (Liberty)          | 34 YOU'VE GOT TO HIDE YOUR LOVE AWAY*<br>43 (2) Silkie (Fontana)                      |
| 8 YOU'RE THE ONE*<br>7 (6) Vogues (CO & CE)                        | 35 WHERE HAVE ALL THE FLOWERS GONE<br>42 (3) Johnny Rivers (Imperial)                 |
| 9 RESCUE ME*<br>11 (5) Fontella Bass (Checker)                     | 36 RUSTY BELLS*<br>41 (3) Brenda Lee (Decca)  |
| 10 POSITIVELY 4th STREET*<br>9 (6) Bob Dylan (Columbia)            | 37 MY GIRL HAS GONE<br>47 (2) Miracles (Tamla)  |
| 11 TREAT HER RIGHT*<br>4 (8) Roy Head (Back Beat)                  | 38 RESPECT*<br>38 (6) Otis Redding (Volt)   |
| 12 LIAR, LIAR<br>12 (8) Castaways (Soma)                           | 39 SAY SOMETHING FUNNY<br>46 (2) Patty Duke (United Artists)                          |
| 13 A TASTE OF HONEY*<br>15 (4) Tijuana Brass (A & M)               | 40 I MISS YOU SO*<br>44 (3) Little Anthony and Imperials (DCP)                        |
| 14 I KNEW YOU WHEN*<br>17 (5) Billy Joe Royal (Columbia)           | 41 WHERE DO YOU GO*<br>- (1) Cher (Imperial)  |
| 15 LET'S HANG ON*<br>22 (4) Four Seasons (Phillips)                | 42 CARA-LYN*<br>48 (2) Strangeloves (Bank)  |
| 16 AIN'T IT PECULIAR*<br>20 (3) Marvin Gaye (Tamla)                | 43 CHAPEL IN THE MOONLIGHT*<br>49 (2) Bachelors (London)                              |
| 17 EVERYONE'S GONE TO THE MOON*<br>21 (4) Jonathan King (Parrot)   | 44 CLEO'S BACK*<br>- (1) Junior Walker (Soul)   |
| 18 JUST A LITTLE BIT BETTER*<br>8 (7) Herman's Hermits (MGM)       | 45 I FOUND A GIRL<br>- (1) Jan and Dean (Liberty)                                     |
| 19 MAKE ME YOUR BABY*<br>19 (5) Barbara Lewis (Atlantic)           | 46 SOME ENCHANTED EVENING*<br>28 (9) Jay and the Americans (United Artists)           |
| 20 RUN BABY RUN*<br>24 (3) Newbeats (Hickory)                      | 47 EVE OF DESTRUCTION*<br>30 (11) Barry McGuire (Dunhill)                             |
| 21 HANG ON SLOOPY*<br>13 (11) McCoys (Bank)                        | 48 TAKE ME IN YOUR ARMS*<br>50 (2) Kim Weston (Gordy)                                 |
| 22 THE IN CROWD*<br>14 (13) Ramsey Lewis (Argo)                    | 49 UNIVERSAL SOLDIER*<br>45 (3) Donovan (Hickory)                                     |
| 23 BUT YOU'RE MINE*<br>25 (4) Sonny and Cher (A&O)                 | 50 MAY THE BIRD OF PARADISE FLY UP YOUR NOSE<br>- (4) Little Jimmy Dickens (Columbia) |
| 24 DO YOU BELIEVE IN MAGIC*<br>16 (8) Lovin' Spoonful (Kama Sutra) |   |
| 25 I WANT TO (DO EVERYTHING FOR YOU)*<br>18 (8) Joe Tex (Dial)     |   |

\*An asterisk denotes record released in Britain.



Fontella Bass — number 9

### TOP E.P.'s

- 1 KWYET 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 Williams (CBS)
- 5 FIVE YARDBIRDS  
7 The Yardbirds (Columbia)
- 6 GOT LIVE IF YOU WANT IT  
6 The Rolling Stones (Decca)
- 7 I'M ALIVE  
10 The Hollies (Parlophone)
- 8 DYLAN  
8 Bob Dylan (CBS)
- 9 THE ANIMALS ARE BACK  
9 Animals (Columbia)
- 10 SILVER DAGGER  
13 Joan Baez (Fontana)
- 11 TICKLE ME  
11 Elvis Presley (RCA)
- 12 TICKLE ME Vol. II  
15 Elvis Presley (RCA)
- 13 HERMAN'S HERMITS HITS  
12 Herman's Hermits (Columbia)
- 14 THE SEEKERS  
14 The Seekers (Columbia)
- 15 WILD WEEKEND  
10 Dave Clark Five (Columbia)
- 16 TAKE FOUR—BY CLIFF RICHARD  
19 Cliff Richard (Columbia)
- 17 GO AWAY FROM MY WORLD  
9 Marianne Faithfull (Decca)
- 18 RAINING IN MY HEART  
16 Pretty Things (Fontana)
- 19 MRS BROWN YOU'VE GOT A LOVELY DAUGHTER  
- Herman's Hermits (Columbia)
- 20 YOU PUT THE HURT ON ME  
- Spencer Davis Group (Fontana)

### TOP L.P.'s

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

### 5 YEARS AGO

- 1 IT'S NOW OR NEVER  
1 Elvis Presley
- 2 ONLY THE LONELY  
2 Roy Orbison
- 3 AS LONG AS HE NEEDS ME  
3 Shirley Bassey
- 4 ROCKING GOOSE  
4 Johnny and the Hurricanes
- 5 MY HEART HAS A MIND OF ITS OWN  
3 Connie Francis
- 6 DREAMING  
8 Johnny Burnette
- 7 SAVE THE LAST DANCE FOR ME  
10 The Drifters
- 8 NINE TIMES OUT OF TEN  
5 Cliff Richard
- 9 LET'S THINK ABOUT LIVING  
7 Bob Luman
- 10 MAN OF MYSTERY  
- Shadows
- 11 SO SAD/LUCILLE  
6 Everly Brothers
- 12 KOMMOTION  
- Duane Eddy
- 13 McDONALD'S CAVE  
15 Pittdown Men
- 14 CHAIN GANG  
12 Sam Cooke
- 15 HOW ABOUT THAT  
9 Adam Faith
- 16 BLUE ANGEL/TODAY'S TEARDROPS  
18 Roy Orbison
- 17 WALK DON'T RUN  
10 John Barry Seven
- 18 PLEASE HELP ME I'M FALLING  
16 Hank Locklin
- 19 SHORTNIN' BREAD  
19 The Viscounts
- 20 MR. CUSTER  
10 Charlie Drake

## BRITAIN'S TOP 50

- |  |  |
|--|--|
| 1 GET OFF OF MY CLOUD<br>17 (2) Rolling Stones (Decca)             | 26 WHATCHA GONNA DO ABOUT IT<br>18 (8) The Small Faces (Decca)           |
| 2 TEARS<br>1 (13) Ken Dodd (Columbia)                              | 27 SOMETHING<br>15 (2) Georgie Fame (Columbia)                           |
| 3 EVIL HEARTED YOU/STILL I'M SAD<br>4 (4) Yardbirds (Columbia)     | 28 SATISFACTION<br>20 (11) Rolling Stones (Decca)                        |
| 4 YESTERDAY MAN<br>5 (5) Chris Andrews (Decca)                     | 29 A WALK IN THE BLACK FOREST<br>21 (15) Horst Jankowski (Mercury)       |
| 5 IT'S GOOD NEWS WEEK<br>6 (6) Hedgehoppers Anonymous (Decca)      | 30 LOOK THROUGH ANY WINDOW<br>19 (10) The Hollies (Parlophone)           |
| 6 HERE IT COMES AGAIN<br>9 (5) Fortunes (Decca)                    | 31 1-2-3<br>- (1) Len Barry (Brunswick)                                  |
| 7 ALMOST THERE<br>2 (8) Andy Williams (CBS)                        | 32 IN THE CHAPEL IN THE MOONLIGHT<br>30 (2) Bachelors (Decca)            |
| 8 YESTERDAY<br>10 (3) Matt Monro (Parlophone)                      | 33 MY GENERATION<br>- (1) The Who (Brunswick)                            |
| 9 EVE OF DESTRUCTION<br>3 (9) Barry McGuire (RCA)                  | 34 THAT MEANS A LOT<br>30 (6) P. J. Proby (Liberty)                      |
| 10 IT'S MY LIFE<br>37 (2) Animals (Columbia)                       | 35 YOU'RE THE ONE<br>- (1) Pet Clark (Pye)                               |
| 11 HANG ON SLOOPY<br>8 (10) McCoys (Immediate)                     | 36 PAPA'S GOT A BRAND NEW BAG<br>25 (7) James Brown (London)             |
| 12 IF YOU GOTTA GO, GO NOW<br>7 (8) Manfred Mann (HMV)             | 37 SHAME AND SCANDAL IN THE FAMILY<br>14 (2) Lance Percival (Parlophone) |
| 13 THE CARNIVAL IS OVER<br>42 (2) Seekers (Columbia)               | 38 SINS OF A FAMILY<br>- (1) P. F. Sloan (RCA)                           |
| 14 LOVE IS STRANGE<br>22 (3) Everly Brothers (Warner Bros.)        | 39 A LOVER'S CONCERTO<br>- (1) Toys (Stateside)                          |
| 15 POSITIVELY 4th STREET<br>39 (2) Bob Dylan (CBS)                 | 40 YESTERDAY<br>- (1) Marianne Faithfull (Decca)                         |
| 16 SOME OF YOUR LOVIN'<br>11 (8) Dusty Springfield (Phillips)      | 41 THAT'S THE WAY<br>27 (14) Honeycombs (Pye)                            |
| 17 BUT YOU'RE MINE<br>29 (3) Sonny and Cher (Atlantic)             | 42 TREAT HER RIGHT<br>- (1) Roy Head (Vocalion)                          |
| 18 IN THE MIDNIGHT HOUR<br>13 (7) Wilson Pickett (Atlantic)        | 43 ZORBA'S DANCE<br>26 (16) Marcello Mierbi (Durium)                     |
| 19 MESSAGE UNDERSTOOD<br>12 (7) Sandie Shaw (Pye)                  | 44 TAKE A HEART<br>32 (8) The Sorrows (Piccadilly)                       |
| 20 UNTIL IT'S TIME FOR YOU TO GO<br>24 (5) Four Pennies (Phillips) | 45 SHE NEEDS LOVE<br>36 (6) Wayne Fontana (Fontana)                      |
| 21 MAKE IT EASY ON YOURSELF<br>15 (11) Walker Brothers (Phillips)  | 46 PRINCESS IN RAGS<br>- (1) Gene Pitney (Stateside)                     |
| 22 BABY I'M YOURS<br>31 (3) Peter and Gordon (Columbia)            | 47 LIKE A ROLLING STONE<br>28 (10) Bob Dylan (CBS)                       |
| 23 I LOVE YOU YES I DO<br>23 (4) Merseybeats (Fontana)             | 48 WIND ME UP<br>- (1) Cliff Richard (Columbia)                          |
| 24 IL SILENZIO<br>14 (10) Nini Rossi (Durium)                      | 49 CRAWLIN' BACK<br>- (1) Roy Orbison (London)                           |
| 25 BABY DON'T GO<br>18 (8) Sonny & Cher (Reprise)                  | 50 THOU SHALT NOT STEAL<br>- (1) Freddie and the Dreamers (Columbia)     |

A blue dot denotes new entry.

### BRITAIN'S TOP R & B SINGLES

- 1 TREAT HER RIGHT  
1 Roy Head (Vocalion 9248)
- 2 1-2-3  
3 Len Barry (Brunswick 5942)
- 3 IN THE MIDNIGHT HOUR  
2 Wilson Pickett (Atlantic 4036)
- 4 MOHAIR SAM  
4 Charlie Rich (Phillips 1432)
- 5 LOVER'S CONCERTO  
13 Toys (Stateside 460)
- 6 RIDE YOUR PONY  
5 Lee Dorsey (Stateside 441)
- 7 HIGH HEEL SNEAKERS  
6 Stevie Wonder (Tamla-Motown 532)
- 8 FIRST I LOOK AT THE PURSE  
3 Contours (Tamla-Motown 531)
- 9 WORK, WORK, WORK  
17 Lee Dorsey (Stateside 463)
- 10 CRY NO MORE  
9 Ben E. King (Atlantic 4043)

### BRITAIN'S TOP R & B ALBUMS

- 1 TEMPTATIONS SING SMOKEY  
2 The Temptations (Tamla-Motown 11016)
- 2 SOUL BALLADS  
1 Otis Redding (Atlantic 5029)
- 3 SHOTGUN  
7 Junior Walker and the All Stars (Tamla-Motown 11017)
- 4 MASHED POTATOES USA  
3 James Brown (London 8241)
- 5 ELMORE JAMES MEMORIAL ALBUM  
4 Elmore James (Sue 927)
- 6 SHAKE  
9 Sam Cooke (RCA 7730)
- 7 ROCK AND SOUL  
5 Solomon Burke (Atlantic 5009)
- 8 CALL ON ME  
- Bobby Bland (Vocalion 8034)
- 9 IN MEMORIAM  
10 Sonny Boy Williamson (Chess 4510)
- 10 THE SUE STORY  
6 Various Artists (Sue 925)



The Yardbirds — number 3

NEW



**BENNY HILL**  
What A World  
7N 15974 PYE

**THE BREAKAWAYS**  
Danny Boy  
7N 15973 PYE



**KEITH POWELL**  
Goodbye Girl  
7N 35275 PICCADILLY

**FRANCOISE HARDY**  
So Many Friends  
VRS 7004 VOGUE

**THE RIGHTEOUS BROTHERS**  
For Your Love  
7N 25334

**RAMBLERS TWO**  
Today Is The Highway  
7N 15989 PYE

**BILLY GIANT**  
Leave My Girl Alone  
7N 25337 PYE INTERNATIONAL

**THE WAIKIKIS**  
Sleigh Ride  
7N 25331

**TOMMY YATES**  
Rattle Of A Toy  
7N 15980

**FONTELLA BASS**  
Rescue Me  
CRS 8023 CHESS

**LEON RUSSELL**  
Everybody's Talking 'Bout The Young  
DS 16771 DOT

**BUTCH MOORE AND THE CAPITOLS**  
So Many Ways  
7N 15990 PYE



# THE FACE

AMERICAN Capitol have withdrawn the Beatles "Boys"/"Kansas City" single because it is "no longer representative of the Beatles as they perform today"—the record wasn't selling well anyway! . . . new Andrew Oldham group Les 'Fleur De Lys' revive Buddy Holly's "Moon-dreams"

Little Richard making an American chart comeback with "I Don't Know What You've Got But It's Got Me" . . . El's next album after "Elvis For Everyone" will be "Harum Scarum" . . . Kenneth McKellar to represent Britain during the next Eurovision Song Contest . . . next P. F. Sloan record "Halloween Mary" . . . Sandie Shaw's first film to be directed in the South of France by Charles Gerrard . . . Stones latest is similar to Contours "Can You Do It" . . . Brian Matthew gave his best-ever interview to Jesse Fuller the other week . . . Dion DiMucci back to Dion—with his group the Wanderers . . . Conway Twitty has a single out on U.S. Decca called "That Kind Of Girl"

Gerry Goffin and Carole King signed as writers-producers for Atlantic . . . Otis Redding could well have his first British hit with "My Girl" . . . Dave Berry's "This Strange Effect" top in Holland . . . will the Beatles now revive the Ikettes "I'm Blue (The Gong Gong Song)"? . . . next Chuck Berry LP will be "Fresh Berry's" . . . Billy J. Kramer's "Neon City" similar to Drifters "On Broadway" . . . guests at Dick And DeeDee's party at the Royal Garden Hotel included Brian Jones, Dusty Springfield, John Walker, Gordon Waller and Tony Jackson . . . top country single in America is "Hello Vietnam" by Johnny Wright . . . Dudley Moore drives around in a Maserati 3500.

After his "Top Of The Pops" performance, Roy Head known as "Rubberlegs" . . . Frank Allen has bought Cliff Bennett's former house . . . which councillor writes pop surveys? . . . Manfred Mann's "Tired Of Trying" almost rock'n roll . . . the Carnaby shouldn't try to copy the Yardbirds . . . several posters still bill the Baron Knights at the London Palladium . . . what has Kit Wells done to his hair? . . . Les Reed has 500 shirts . . . Carole Deene has switched to Columbia . . . John Bloom has an interest in the "In Place" . . . Wilson Pickett opens his British tour at Putney Pontiac on November 9 . . . Mike Hurst now publicising Tony Rivers and the Castaways and producing records with Mickie Most . . . what's it all about, Peter Grant?

Alan Price wants to record Ronnie Ronald's "If I Was A Blackbird" . . . Animals' road manager, Alex, should run a party agency . . . Michael Aldred and Frank Allen competing for Dana Gillespie's favours . . . Chas Chandler hasn't really got a green horn . . . Supremes appear at Miami's Eden Roc Hotel during Christmas . . . sorry, John L. Barker didn't produce "Knees" . . . what has Tommy Moeller got against Roy Tempest? . . . Ivy League house hunting . . . Unit Four Plus Two publicist Rod Buckle has an assistant called Aphrodite . . . Art Woods to tour Poland in January

Herman, Goldie, Eric Burdon, Chas Chandler, Mark Bolan, Jeff Beck, Jim McCarty, Twinkle, Adrienne Poster, Dana Gillespie, Keith Goodwin, Brian Somerville, Simon Hayes and Ray Williams raving at the Cromwellian on Hallowe'en night . . . Swinging Blue Jeans' current "B" side is Brian Poole's "A" side . . . Tom Jones and Cilla Black guests on BBC-1's "Billy Cotton Music Hall" on November 13 . . . Paul and Barry Ryan must have the most plugged record in the world . . . Marc Bolan denies that nine birds out of ten fancy him . . . the Byrds take Donovan's place on the Dick Clark Caravan Tour of America from November 5 - 28 . . . Tom Jones will sing "Thunderball", his new disc, in public for the first time on Southern's "Chart Busters" on November 26, later to be screened on other stations.

## SMALL FACES REPLACE ZOMBIES

The Zombies will not appear at Rawtenstall Astoria on November 27 as stated in last week's issue. Their place is taken by Small Faces.

# 'the guy who sings 'my generation' —well, he's supposed to be blocked'



THREE weeks, two cancelled photo sessions, one broken lunch date and half an hour late, Pete Townshend pushed his nose round the door of my office and pulled a face.

He came in, followed at a respectful distance by Kit Lambert, pranced round the office glancing at newspapers, then invited me out for a coffee. No apparent reason being given for his lateness.

Over his coffee, which turned out to be a meal, Pete explained his theory regarding "My Generation" which has eventually arrived after many months of arguments.

## 'MODS DON'T GET BLOCKED ANYMORE'

"Yeah, the guy who's singing is supposed to be blocked," he agreed. "It's reminiscent in a way because Mods don't get blocked any more. They get drunk or other things. Pills was a phase."

Didn't writing a song in which the central character had supposedly been taking pep pills lay the Who open to a lot of criticism?

"I suppose it does. I hope people do attack us, it'd be good. But I don't suppose they will," Pete said rather sadly. "No, he's not blocked, he just can't form his words."

No apparent reason for the sudden change of mind, either.

"I wrote it just after I did 'I Can't Explain'," he revealed as he jerked up and down approvingly at the sight of his food. "We had loads of rows about doing it. Chris Stamp was all for it, but the others kept wanting to put their own bits in."

"The ending is a natural progression of what's come before. It's

the way it happens on stage. It was meant to get back more to the general theme at the end, but it doesn't."

Reports of a major split in the Who over "My Generation" had been circulating for a time. I asked Pete if there was any truth in the matter.

"No, it's rubbish," he stated. He named a writer on another pop paper and added: "You don't believe what he writes, do you? What happened was that we were in Scandinavia and we thought we could have rows out there. We were in the dressing room yelling and hitting each other when a photographer called Bent Reg appeared and started taking pictures and writing things down."

"We all stood to attention and saluted, but he went back to England and told everyone what had happened. You're always reading about groups splitting up. Every member of every group threatens to leave ten times a year, but it rarely amounts to anything."

Pete wrote and recorded "My Generation" in his own flat using many guitars and a battery of amplifiers. He took it to the rest of the Who for their consideration and when the resultant storm abated, he had a lot of say in the final recording of the song.

## 'THE GREGORIAN CHANT IS USELESS'

"That Yardbirds thing doesn't deserve to be a hit," he opined suddenly. "The recording technique is no good. That idea of a Gregorian war chant is useless, who wants to know about that?"

It does seem that several thousand people want to know about it. Perhaps Pete Townshend doesn't look at the charts, though. He managed to talk about a lot of things during our meeting, but one subject was strangely missing—pop art. Not so long ago, the Who couldn't open their mouths without extolling its virtues. What has happened to it now?

RICHARD GREEN



who was viciously attacked by a lemon meringue pie . . . the raver  
 who drives an amplified leather haggis . . . the raver  
 who eats chewley's wriggling gum . . . the raver  
 who fought abdul the fiendish spole . . . the raver  
 who is the raver . . . steve darbishire  
 all of which has nothing to do with the fact that steve darbishire has a great disc out on  
 decca called . . .

## "that's the reason why"

a John L. Barker production published by Apollo Music DECCA 12261

