

Record Mirror

Largest selling colour pop weekly newspaper 6d.
No. 255 Every Thursday. Week ending Jan. 29, 1966

INSIDE COLOUR AND
EXCLUSIVE STORY ON
**A Whole
Scene Going**



PAUL AND BARRY RYAN could have their second big hit in a row with "Have Pity On The Boy". But so far it's not yet showing in the top fifty . . .



A SMASH HIT FOR THE **FORTUNES** THIS **GOLDEN RING**

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DECCA

YOUR PAGE

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

Mitch Murray hits back at Dave Clark

I READ your article on Dave Clark and I feel I'd like to put my position straight. I was interviewed by the Record Mirror and was asked my impressions of certain groups who were well-known for using only their own material. One of the groups was the Dave Clark Five and while praising them for their stage work and presentation, I mentioned merely that they were not having the success that they should because they had been writing poor songs. I didn't say that group composers were taking money away from the real composers or group writers anyway and in the same article I praised the work of Lennon and McCartney, Freddie and the Dreamers and the Manfreds. If a group is capable of writing good quality commercial songs for themselves they deserve every success that may come to them. However, if this is not the case, unless a group goes for the best songs they can find the going will be tough when the commercial value of the group name wears thin. Then, after this interview, Dave Clark took it upon himself to publish an open letter to me attacking my work as a songwriter. Now songwriting is my business and the group is Dave's. I didn't attack the Clark Five as a group, because they are excellent, but I think I've been proved right about their songwriting. I feel that Dave, in turn, would be justified in criticising my work as a group leader, but he'd be out of luck because I ain't got one. When we started out in this business, I used Dave Clark for my demonstration records—and listening to them now people would have a good laugh both at the group and my songs. We've all come a long way since then. We'd go further, we stick to things we are good at. P.S. I do write songs—anyone need a bass guitarist? — Mitch Murray, London.



DAVE CLARK seen with Hollie ALAN CLARKE. Songwriter Mitch Murray hits back at Dave in our lead letter this week.

Record Mirror

EVERY THURSDAY

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

1 HIT WONDER?

NOT that Spencer Davis has managed to make number one spot I suppose, as with George Fame, we'll be deluged with reports of "I always knew his talent would get him there" and "greatest star of 1966" and so on. I'll give him two months before he, again like George, fades into "cribbled" obscurity. Terence Davey, C. 2 Troop, 1 Squadron, 2nd Signal Regt., DFPO 22, he's IT. — James Craig; bit harsh, he's IT.

SOL'N'EL

AM I the only person who has noticed a similarity in appearance between Sol Byron of the BBC's "Stramash" and Elvis Presley? — Rosemary Dow, 12 Boston Court, Christchurch Park, Sutton, Surrey.

IDENTICAL TWINS?

WOULD you please settle an argument for and tell us whether Chris Andrews and Little Laurie Lander are the same person—Miss Gae Phillips, 28 Great Portland Street, London, W.1. — James Craig; most emphatically, decidedly, they are NOT.

CLIFF DECLINE

LISTENING to some Cliff Becka records from the 1966-67 era, I realise why he has not had the success he has had in the past. His records have been "out of tune" or "out of time" and compare them with "On My Word" or "Wind Me Up". The records had something that made up for it and listen Cliff's recordings should be found a completely new approach to his songs. I pick something he has never done before. — Andrew Ford, 3 Manderley Road, Hertford.

COME BACK ERIC

WE have finally got track of the magnificent Eric "slow hand" Clapton. After following his exploits guitar from the Yardbirds to John Mayall's Bluesbreakers we had had to form part of another group, hence the reason John had however, we've heard little of him. Could any Clapton followers please help? And please tell him to come to Wales. — We want to know Eric Clapton, c/o Young G. Thomas, P. Beez, 62 Brecon Road, Hlwynn, Aberystwyth, Gwynedd, Wales. — James Craig; Calling, the wandering Mr. Clapton.

BEATLE BANDWAGON

THERE are a few groups who, suddenly, become "talented" and then a Lennon-McCartney composition. Talented? No, they are just riding on the band-wagon and they're far from talented. Why don't they choose some other songs and make a mess of THEM? — Laughan Davies, Elmway, Grays, Essex.

SURFIN' USA

IT'S time we recognised fully the Beach Boys as first class entertainers. All this rubbish about their records sounding the same and people saying "I'd like to hear them make that sound live" and "the technicians did a good job of their voices" makes me mad. On concerts they act exactly by the same sound. The public seem to regard them as "Surfer American" because it originated from Los Angeles, just because I dropped that idea. Forget the name. This music is the future of the American market. — Brian Leverett, 4 Tower Court, Clapton, London, E.8.

WHY NO ROCK?

WHY no rock and roll show on TV or radio? I have C and W shows and there's plenty for R and B. Let's have a lot to rock to live things up. Let's get back to the time when Elvis was King, sulking in his sidecar; Bill Haley rocking it up; Jerry Lee Lewis going wild—Rock, 28 Clarendon Road, Newport, W.10.

BEST LOOKERS

READER Ethers Chamberlain's "best-looking record" originated from any number of pick-out lists. Scott Walker (vocals); George Fame (organ); Barry Parsonis (lead); Spencer Davis (rhythm); Steve Marriott (lead); Gerry Marsden (drums); — Sandra Johnston, Woking, Surrey. Dave Bonny (organ); Cliff West (sax); Geoff Burton (vocals); 7 (drums); Hank Marvin (lead); John McVie (lead); John McVie (vocals); East Ham, Essex. Paul McCartney (vocals); Paul McCartney; Keith Richards; Billy J. Kramer; Gary Lewis; — Caroline Thompson, 115, Villasey Way, Pinner, Middlesex. Dave Clark (drums); Scott Walker (vocals); Peter Dinklage (bass); Spencer Davis (rhythm); Steve Marriott (lead); — Gill Barry, 27, Mill Lane, Searcy, London, S.E.1. Steve Winwood (lead and singer); John Lennon (rhythm); John Pates (bass); Chris Curtis (drums); — Ann Edwards, 235 Hurst Avenue, London, N.17. Steve Winwood (piano, vocals); Louie Reed (lead); — Baker (drums); Korner (guitar); — Chas Chandler (bass); — Baker (drums); — J. V. Paterson, 25 South Street, Cottingham, East Yorkshire.

RICHARD GREEN

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CRISPAN ST. PETERS as seen through the back window of an old Austin.

Crispian—the slow talking man in black digs C&W...

A SHADOWY figure moved slowly from behind the curtain, slid into a chair and gazed silently at the people seated around him. He didn't speak, just observed and accepted the drink that was placed before him.

His manservant—actually his publicist—asked him if all was well and swept a few crumbs from the table. Then he retired to another place and left us alone.

Rather like a scene from some Droula Crispian talks very slowly, as though he is merely meeting Crispian St. Peters for the first time in an attempt to fathom the depths of the man who always wears black and is sometimes regarded as being a bit of a mystery man.

David Nicholson, Crispian's a-and-r man, was hovering nearby, also wearing dark clothes. He pointed out that he discovered Crispian singing in a pub near Swanley, Kent.

"That's right," Crispian agreed. "I was singing in the Bull and David asked me if I'd ever written any songs. I had written over seventy, mostly country and western ones. I like people like Johnny Cash. He asked me to make a demo for him, so I went to the studio and got the contract."

Crispian talks very slowly, as though he thinks about every word as he says it. He keeps quite still and really does project an air of mystery. How, I wondered, did somebody so obviously deep, get into the world

of singing, that naturally involves a little of the extrovert?

"When I was boxing, I started singing at youth clubs, then I moved up the road to the Bull and that's where David came to. I might have become a boxer full-time if I hadn't started making records. I was only an amateur, though."

Crispian scored one knockout during his boxing activities, but his first record didn't even get beyond the first round. Unlike a lot of performers, though, Crispian was lucky to have someone to console him in the most rewarding way.

"I was very depressed," Crispian confessed, "I felt like chucking the whole thing in. But David sent me to Australia for a few weeks to have a rest and get over it. All the sun and laying around helped a lot. I was also able to do quite a lot of writing out there."

Not a bad thing, to be sent away for a sun-soaked holiday after falling to make the charts. How was David able to be so generous?

"I've got some relations out there, and I sent Pete (Crispian's real name is Peter Smith) to stay with them," explained David. "I borrowed £600 to send him and I'm still not sure if this record does as well as it looks like doing and we have another big one after that. I should be clear."



THE FORTUNES—an unfortunate American trip (RM Pic.).

FORTUNES U.S. TOUR COST THEM £10,000

If ever a record title backfired on a group, the Fortunes must be the worst sufferers. "You've Got Your Troubles" put them among the top British groups, but they recently lost something like £10,000 through their troubles—U.S. version.

Rod Allen and Andy Brown met me only a couple of hours after arriving from America and seemed pretty glad to be back in England. Andy was especially happy to have his first pint for five weeks.

"Before we even left for America, the trouble started," Rod revealed. "We missed 'Hullabaloo' because the visas were late. Finally, we got H1 visas, that means you can do anything. We got to America and found they should have been H2's. That meant we had to apply for permission to do every TV show. We did six TV's in Hollywood and paid AFTRA—that's the big union—five hundred dollars to join. After we paid the fee, they started refusing us permits to do the show, which was a dirty trick."

The Fortunes were refused permission to appear on four TV programmes, including the current big pop show "Where The Action Is." This was a blow because their main purpose in visiting America was to appear on TV, not to do the "Murray the K Show" in New York.

"We lost about £10,000 because we had two weeks to hang around with nothing to do," Rod went on. "We just had to spend money."

Andy pointed out: "A lot of the shows are run on a very cheap budget, they don't pay as much as they do here. Some people are out to make a quick profit."

AFTRA, said Rod, raised a rumpus because the Fortunes appeared on "The Clay Cole Show" and the group was threatened with deportation. However, the difficulties were sorted out by their agent, Terry King.

"While they're doing this to all the British groups, our Musicians' Union is going to fight back and the whole thing will get ridiculous," said Andy. "Still, now we're back and hope that things will sort themselves out. We haven't played live for five weeks, they're all mimed programmes out there. We wanted to play live, but you can't without an H1 permit. But how do they know whether we're any good live or not if they haven't heard us?"

Rod swigged his tomato juice and added: "It's coming to a head now. We intend to see our MP, and the only thing that could be done would be for him to put a question in the House. We're probably going back in May and we want to go back with no trouble."

The Fortunes shared the bill at Brooklyn Fox Theatre with the Moody Blues, Peter and Gordon, the Toys, Wilson Pickett, the McCoss, Lenny Welch, Cannibal And The Headhunters and the Vibrations. A great show, but the transport strike meant the closing time being brought forward. People found they couldn't get home late at night, so the show had to end almost an hour early.

Barry Pritchard is, unhappily, sick in America. He is suffering from nervous exhaustion and being attended by three doctors. He's got his troubles, too.

Rod got picked up for speeding in Beverly Hills, but managed to convince the cop that he wasn't drunk. He got let off with a caution. They drive very slowly in California," he said. "You can't do more than 40 miles an hour. That's ridiculous. Over to you, Mrs. Castle.

RICHARD GREEN

Cilla—'I'd die if I couldn't get a hit'



CILLA doesn't think that teenagers had much to do with Ken Dodd's or the Seekers' chart success (RM Pic.).

JUST at the time when it looked as though Cilla Black was achieving her ambition to become an international cabaret star at the cost of losing her pop public, she suddenly bounces back into the hit lists with "Love's Just A Broken Heart".

Were you, I asked, beginning to think that, as you matured as an artiste, you were growing away from the young record buyers whose tastes create charts-climbers?

"Not at all," answered Cilla. "I always feel every record I make is going to be a hit. I wouldn't record it otherwise. The last one didn't do so well but now this one has been a great boost for the ego, what with reporters ringing up and saying 'Now, Miss Black, about your latest hit...? Wonderful! I'd die if I couldn't make a hit, even though I don't really need them any more for the kind of work I do. But I'm sure that even the biggest of cabaret artistes would give their right arms to get in the charts."

"Anyway, I don't agree at all with the idea that the charts are just for teenagers. They didn't put Ken Dodd at number one. They didn't make The Seekers' 'Carnival Is Over' so big. I think teenagers listen to the radio and hear all the pops they want there. More parents than children are buying

records these days. You should meet my mother—she's always raving about all the new groups. She says The Small Faces are great. I've never heard them!"

Almost as much as a hit, Cilla says she's been looking forward to a holiday. "Haven't had one for ages. After this pantomime at Wimbledon I'm working on a TV spectacular, then I'm at the Savoy Hotel in cabaret in April. And there's talk of a summer season at Blackpool.

RENTED A HOUSE

"For the panto season I've rented a gorgeous little house—couldn't stand living in a hotel again, as I did when at the Palladium. The house is right by Regent's Park, near the Zoo. I've been there three times and made friends with lots of the animals. The trouble is, I only seem to be at home for sleeping. The only cooking I do is breakfast—just boiled eggs and fruit juice. The rest of the time I try to get people to take me out for meals. Some blokes do offer to come round and cook a meal but, to tell you the truth, I wouldn't like to see that. I'd feel I ought to be doing the cooking. I can and I love what I cook, but I'm not sure anybody else would. So I'd be too embarrassed to find out!"

DAVID GRIFFITHS

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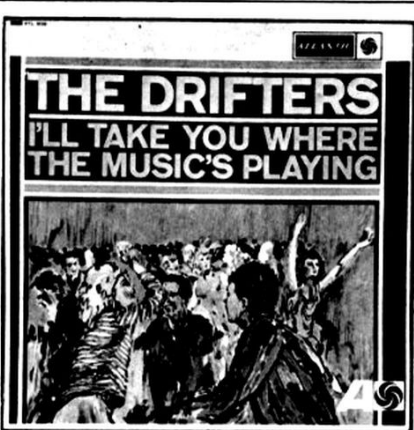
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● **special notices**
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TAMLA - MOTOWN FANS, Would all readers who are waiting for a reply about membership to the Tamla Motown Appreciation Society please bear with us as we have been inundated with letters. We promise to reply to all in due course.

● **clubs**
CHRIS FARLOWE and **THE THUNDERBIRDS** will be appearing at Wix Hall, 37, Hallam Street, Great Portland Street, London W.1. Near Great Portland Street and Oxford Street Station.

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Ingegerd Carlsson, 17, Box 28, Bollebygo, Sweden. Stars—Stones, Animals, George Fame, Bob Dylan, Donovan. Hobby and interests—Collecting records and magazines, boys, water.



G. R. "Jeff" Hooper, 10, Ansell Grove, Carshalton, Surrey. Stars — Kinks, Supremes, Gene Vincent and Rock'n'Roll era stars. Hobby and interests — Exchanging English records for American ones, French, my work.

READERS' CLUB



Lisa Hudnut, 17, 17387 San Rosa, Lathrup Village, Michigan, U.S.A. Stars—Stones, Yardbirds, Marianne Cilla, Who, Sonny and Cher, Them, Wayne. Hobby and interests — Keith Bell, kinky boys, trading discs, Mary Quant.



John William James, 19, The Cottage, 71 Dawley Road, Hayes, Middlesex. Stars—Yardbirds, Manfred Mann, John Mayall's Bluesbreakers. Hobby and interests—Writing to American girls, photography, cine, records.



Janet Lee, 17, 39 Lodge Lane, Keymer, Hassocks, Sussex. Stars—Soul Agents, Tornados, Pretty Things, T-Bones. Them, any R-B groups. Hobby and interests — Boys (long hair essential), records, meeting people, groups especially.



Henry Coolen, 17, Dedemsvaastweg 370, Wen-Loag, Holland. Stars — Kinks, Them, Searchers, Yardbirds, Who, Small Faces, Dylan, Hobby and interests — Records, pop art, cinema, pictures of bands.



Wolfgang Hildebrand, 18, 4973 Lohne 1, Friedrichstr. 5, Germany. Stars—Stones, Who, Yardbirds, Walker Bros., Donovan, Rattles. Hobby and interests — Pop music, travelling, dancing, girls. Writing with London girls.



Rodger Barry, 26, 11 Aldebert Terrace, Stockwell, London, S.W.8. Stars — Elvis Presley, Buddy Holly, The Searchers, Bachelors. Hobby and interests — Photography, tape recording, records, sports.



Pamela Jennings, 18, 124 West End Road, Southall, Middlesex. Stars—Elvis, Supremes, Walker Bros., Everly's, Cilla Black, Brenda Lee, Cliff Richard. Hobby and interests — Dancing, parties, playing with children, meeting nice people, big cars, boys and men, adores social life.



Cathy Mann, 18, 3 Approach Road, St. Albans, Herts. Stars — Bob Dylan, Stones, Yardbirds, Who, Sonny and Cher, Walker Brothers, Donovan. Hobby and interests — Jack Elliott, Folk music, mod clothes.

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.

Readers Club Coupon

NAME _____ AGE _____

ADDRESS _____

STARS _____

HOBBY & INTERESTS _____

Please send this form together with your new photograph (which we are afraid cannot be returned) to: Record Mirror Readers' Club, 116 Shaftesbury Avenue, London, W.1.

ALPERT VISIT

Herb Alpert is to visit England for a brief four-day visit. A six-piece band will accompany him for TV shows and a concert. They arrive on March 11 and the next day tape two half-hour spectacles for BBC. On March 13, they record a "Black And White Minstrel Show" and the same evening undertake their only British concert—at Hammersmith Odeon.

New Hollies disc

The Hollies' next single is an American song, "I Can't Let Go" Graham Nash, Alan Clarke and Tony Hicks wrote the "B" side, "Running Through The Night". The record is released on February 18. This week, drummer Bobby Elliott records a "drum battle" single with Bob Herrit of the Routettes. The disc will be issued on an independent label in late February.

The Hollies return to America for a six week concert. TV and radio tour on March 27. On May 28, they begin a two-week concert tour of Sweden and Denmark.

VINCE LP'S

Vince Hill's new British single is completed, but the title is still a secret. "Take Me To Your Heart Again" is released in America on the Tower label on February 14. An LP is expected at the same time.

Vince has half completed a second LP for British release. His first, "Vince You Met Vince Hill" is issued here by Columbia in March. He is due in America for five days of TV and radio promotion in Easter.

On completing his second British LP, Vince undertakes weeks of cabaret at Manchester Southern Sporting Club and Offerton Palace (January 30). Hull 8-club Country Club (February 6). New castle Dolce Vita (February 21) and Barnsley Monk Bretton (February 27).

SEEKERS WAX SIMON

As forecast in last week's RM, the Seekers' next single will be a Paul Simon composition. It is called "Someday One Day", which Columbia releases on March 18.

They are signed for concerts with the Honeycombs at Blackpool ABC on April 9 and 10 and are being negotiated for visits to South Africa, Scandinavia and Beirut later in the year.

The Serendipity Singers are to record "Red Rubber Ball", a Paul Simon/Bruce Woolley number on their next American LP.

Next DC5 film

Dave Clark's next film is due to begin shooting in London in late July. Dave has been having talks in London with the chief of Paramount, Howard Koch. He and the rest of his group will meet other officials in Hollywood next month to discuss the film further.

On February 19, Dave Clark Five tape an insert for an "Ed Sullivan Show" and the next day appear "live" on the programme. Then they move on to Hollywood for film discussions.

'Cheating Heart' Film Review

"Your Cheatin' Heart" is a very unusual film—in so far as it sticks religiously to fact, there being no outrageous love scenes, no heavenly music in the middle of nowhere — those time-honoured trademarks of Hollywood musicals.

The very running time of the film seems to impart an urgency, as if the director realised that he must shorten the film as God shortened the strange, turbulent, but brilliant life of Hank Williams.

The situations that appear in the production may, to some eyes, seem almost embarrassingly simple; but speaking from experience of living and travelling in Tennessee, Georgia, and Alabama, where this film is based, they are vitally correct.

The dubbing of Hank Williams Junior's voice is sheer genius, as is the casting of George Hamilton in the role of Hank Williams, for not only does he look like Hank but his speaking voice matches perfectly with the singing voice of Hank Junior.

Technical adviser Audrey Williams, Hank's widow, has not spared herself in her screen portrayal — it must have been quite a penance.

Note: Big Pete Duker, one of Britain's foremost experts on Country music, covered this picture, soon on general release, exclusively for the Record Mirror.

ADAM, MIKE & TIM
FLOWERS ON THE WALL

PLACES & FACES

DAVE DEE, DOZY, BEAKY, MICK AND TICH

February 1—Malvern Floral Hall, 3—Swindon Locarno, 4—Gravesend Co-op Hall, 5—Boston Gilderfome, 6—Wolverhampton Cleveland Hall, 10—Kidderminster Town Hall, 11—Stockport Manor Lounge.

GENE PITNEY — LEN BARRY TOUR

February 12—Ipswich Gaumont, 13—Oxford New Theatre, 15—Croydon ABC, 16—Luton ABC, 17—Chester ABC, 18—Bolton Odeon, 19—Cheltenham Odeon, 20—Manchester Palace, 21—Doncaster Gaumont, 23—Glasgow Odeon, 24—Dublin ABC, 25—Belfast ABC, 26—East Ham Granada, 27—Southampton ABC.

KINKS

February 4—Leicester Square Notre Dame Hall, 5—Buxton Pavilion, 9—Cheshunt Walsey Hall, 19—Grantham Drill Hall.

MERSEYBEATS

February 1—Rediffusion's "Five O'Clock Club", 3—Worthing Assembly Rooms, 4—Finsbury Park Astoria, 5—Southend Odeon, 6—Liverpool Empire, 7—St. Helen's Plaza, 8—Malvern Winter Gardens, 10—Skewen Ritz and Port Talbot Afan Lido, 11—Sutton-in-Ashfield Baths, 13—Camberley Agincourt.

PETER AND GORDON

February 9—TWW's "Discs A Gogo", 10—Granada's "Scene At 6.30", 19—ABC's "Lucky Stars" and BBC-Light's "Saturday Club", 20—BBC-Light's "Easy Beat", 21—Tyne Tees "Three Rivers Club".

VAGABONDS

February 1—Uxbridge The Club, 4—Derby Rialto, 5—Farnborough Carusel, 6—Twickenham Eel Pie Island, 7—Ipswich Bluesville, 8—Portsmouth Birdcage, 10—Leicester Palais, 11—Manor House Bluesville, 12—Newcastle Club A Gogo, 14—Soho Marquee.

WHO

February 1—Nottingham Britannia Rowing Club, 4—Finsbury Park Astoria, 5—Southend Odeon, 6—Liverpool Empire, 7—Chatham Town Hall, 11—Wimbledon Palais, 12—Margate Dreamland, 13—Sohal Community Centre, 14—New Brighton Tower.



THERE won't be any addition to the baby Beatle clan for some time yet, at least not as far as George Harrison and Patti Boyd are concerned. After his wedding on Friday, George said: "We'll probably start a family in about a year or so. We don't want our children to get mixed up in all this publicity lark."

George and Patti were married at 11 a.m. at Epsom Registry Office — not far from their new Esher home. Patti wore a dark red silk outfit and a fox fur coat. George was in a black Victorian style suit and a black fur coat.

He presented her with a ring of white and pink gold. Beatles manager Brian Epstein was best man. Later, congratulations from John Lennon and Cynthia and Ringo Starr and Maureen were received. Paul was at the wedding, but without Jane Asher who was working.

Guests included Mrs. D. Gayner-Jones (Patti's mother), Mr. and Mrs. George Harrison Sr., Patti's brothers, sisters and step brothers and sisters, her uncle and great aunt.

Mrs. Harrison told the RM: "I'm sure George is going to be looked after. We met Patti about eighteen months ago and she is a nice, natural girl. She can cook, good English things like chicken and leg of lamb."

George's father added: "We knew they were getting married, but they couldn't tell us exactly when until about three days before the actual day."

PAUL AND BARRY RYAN



DISCS FROM PROBY & BILLY

P. J. PROBY sings an American song on his next single, "You've Come Back," which Liberty releases on February 4. Out the same day are Billy Fury's "I'll Never Quite Get Over You" (Decca) and Petula Clark singing the Tony Hatch composition "My Love" on Pye.

Other February 4 releases include: Columbia—Dave Russell's "When I Grow Too Old To Dream," the Boston Crabs "You Didn't Have To Be So Nice," the Mike Vickers Orchestra's "Eleventh One," Cliff Bennett's "You Can't Love 'Em All," Jim Dale's "This Is Me," the Roger James Four's "Better Than Here," Gidian's "There Isn't Anything" and the Wheel's "Bad Little Woman." Parlophone—Lionel Long's "Come Back To Me My Love" and the Soulmates' "Bring Your Love Back Home." HMV—Sacha Distel's "Sexy," the Diamond Twins "Cry Your Heart Away" and Johnny Mathis's "On A Clear Day," Liberty—Johnny Rivers's "Under Your Spell Again," Tamla—the Miracles' "Going To A Gogo," MCM—Lou Christie's "Lightning Strikes," Philips—Ralph Martin's "Sunday Morning," Fontana—the Joston McPhillips's "She's Gone" and the Mark Four's "Work All Day (Sleep All Night)," Decca—Adrienne Posta's "Something Beautiful."

RCA—the Mama's and the Papa's "California Dreamin'," London—the Sir Douglas Quintet's "The Rains Came," Atlantic—Barbara Lewis's "Don't Forget About Me" and Mary Wells's "Dear Lover," Pye—Tammy St. John's "Nobody Knows What's Goin' On (In My Mind But Me)" and the Jack Ruane Band's "My Heartache's Got Heartaches," Piccadilly—A Band of Angels' "Invitation" and Justin and Karlisson's "Somewhere They Can't Find Me," Chess—Billy Stewart's "Because I Love You," Colpix—Nina Simone's "You Can Have Him," Reprise—Trini Lopez's "Reveresa A MI."

In the charts and climbing fast PINKERTON'S (Assorted) COLOURS



MIRROR MIRROR on the wall DECCA

Management: Reg Calvert A & R: Tony Clarke Sole Representation: King's Agency (Variety) Ltd, TEM 6303 P.R.: INTERPOP Pub. Ltd, MUS: 0692

New Stones album next month

A NEW Rolling Stones album will be released in March. It was recorded in the Hollywood RCA studios during the group's recent American tour.

It is almost certain that the current title, "Could You Walk On The Water," will be changed for the British market. The Stones' American hit "As Tears Go By," which features Mick Jagger backed by a string orchestra, will be on the LP.

MERSEYS SPLIT UP

The Merseybeats have split up, leaving Billy Kinsley and Tony Crane to continue with an all-new backing group. Aaron Williams has quit show business and John Banks is reported to be on the verge of a nervous breakdown.

Manager Kit Lambert told the RM: "Billy and Tony have recruited a group from Liverpool. I want to have two groups on stage that will have a sort of relationship." He plans to include two drums, guitars and organ in the backing group which will have a name of its own. Billy and Tony will be billed as the Merseys. "We are going to take a harmony approach to rhythm and blues," Lambert added.

Len Barry tour

Len Barry, currently climbing the charts with "Like A Baby," arrives here on February 12 at a one-nighter tour with Gene Pitney and Dave Dee, Dozy, Beaky, Mick and Tich.

Before the tour, which opens in Ipswich on February 12, Barry will undertake a series of TV and radio dates, some of them will be taped. He kicks off with Granada's "Scene At 6.30" (8), then appears on BBC-1's "A Whole Scene Goin'" (9), BBC-1's "Top Of The Pops" (10), Rediffusion's "Ready Steady Go" (11), BBC-Light's "Pop Inn" (15) and "Saturday Club" (19).

GEORGIE DENIES MARRIAGE RUMOUR

Georgie Fame has denied that he plans to marry in the near future. His name has been linked for the past few weeks with a girl named Carmen. In a phone call from Austria, Georgie said that he was very friendly with Carmen, but he definitely had no intention to set married. On February 13, Georgie will abandon the Blue Flames for one evening when he appears at Soho Marquee. He will be backed by the Harry South Orchestra to obtain a big band sound.

DAVIS U.S. DATE OFF

The Spencer Davis Group will not now be visiting America next month for a concert at Yale University. Instead, they fly to Germany for a short visit. The group was to have appeared for one night at Yale on February 25, but manager Chris Blackwell favoured an offer for three days in Germany from February 26.

They now appear on German TV and at Hamburg Star Club. It is still possible that they will go straight from Germany to Holland for another TV show. Prior to the trip, they play concerts with the Walker Brothers, Crispian St. Peters, the Sorrows and the Koobas at Portsmouth Guildhall (February 13) and Liverpool Empire (20).

Pitney on 'Stars'

Gene Pitney, Herman's Hermits and the Animals are set for starring appearances on ABC's "Lucky Stars." Gerry and the Pacemakers top the first show in February (5) with Small Faces and the King Brothers supporting.

Other bookings include the Four Pennies and Gary Walker (12), the Animals, Billy Fury and Lulu (19), Gene Pitney (26), the Walker Brothers (March 5) and Herman's Hermits (12).

LULU MAY VISIT USA

Lulu may be visiting America later this year. Her agent, Dick Katz, told the RM that negotiations are under way for the young singer to appear in the U.S. towards the end of the summer.

On February 9, Lulu and the Luvvers fly to Paris for two days to take part in three TV shows. They travel to Poland on March 7 to begin a 12-day concert tour with the Hollies. April sees them off again, this time for a trek of Scandinavia.

To promote her new record, "Call Me," Lulu will appear on BBC-Light's "Saturday Club" (February 12), ABC's "Lucky Stars" (19), BBC-Light's "Easy Beat" (20), TWW's "Now" (21) and Rediffusion's "Ready Steady Go" (25).

Yardbirds newie

The Yardbirds' next single is "Shapes Of Things," written by Paul Samwell-Smith, Keith Relf and Jim McCarty. It is released by Columbia on February 18. Paul and Jim wrote one side of the group's last double-sided smash "Still I'm Sad".

The "B" side was composed by Manfred Mann drummer Mike Hugg and titled "You're A Better Man Than I".

Dave Dee, Dozy, Beaky, Mick and Tich follow-up their hit with another number penned by their managers, Ken Howard and Alan Blaikely. It is "Hold Tight," which Fontana issues on February 4.

The Who are recording their next single this week. It is now almost certain to be the Pete Townshend composition, "Circles". Release is expected on February 11 by Brunswick.

CLIFF FOR 'TOWN'

Cliff Richard and the Shadows open their first season in London cabaret at the Talk Of The Town on Monday (January 31). It is the first time that an act of their kind has appeared at the venue.

Sing

HAVE PITY ON THE BOY

DECCA F12319



A WHOLE SCENE GOING

TEENAGERS all over Great Britain were asked what kind of programme—pop in the main, but with other subjects involved—they would like to see on BBC-1. The answers were studied and the result was "A Whole Scene Going."

In charge of production is Liz Cowley, who reads all the letters about "Scene" and makes decisions about changes. She used to be assistant editor of "Tonight" and hopes to show what makes pop people tick as well as instructing the kids "though not in a preaching sense."

In her own words: "The word 'scene' denotes the kind of programme it is. It's for kids who are with it, not those who go pot holling or mountaineering. There are plenty of programmes on BBC for them already."

"Scene" doesn't stop at just presenting a succession of pop stars singing and plugging their latest discs. Fashion creeps in, teenagers can question their idols and it is hoped that eventually, people like Terry Stamp and Chrissie Shrimpton will be along to talk about the best way to make a success of their particular professions.

A 25-year-old cross between Sonny Bono and Ringo Starr called Barry Fantoni came to "Scene" via Croydon Art College where he taught Ray Davies, and "Private Eye", which benefits still from his drawings.

Barry, who has played guitar and tenor sax with various groups, said: "I like being in the position to expose pop stars' attitudes, other than their pop images. I'm a link man and a digger rather than an interviewer. It's like painting with words. If you paint a picture, you want people to look at it, if you talk to people on the telly, you want to communicate with the viewers in the same way."

Barry's female counterpart on the programme is the delicious Wendy Varnals from Croydon. At 23, Wendy had to give up a similar spot on TWV's "Now" recently, to stay with "Scene". She's glad she did.

"I try to find a level on which to talk to people", she explained. "It is frightening at first having to interview a pop star, but once you start, then it's easy."

Roger Daltry (right) does a double act by singing both with the rest of the Who and alone in the air. Cameras like this one are everywhere in the studio to make sure that the right picture is on the screen all the time.

Something made Sandie (left) fall about laughing and our cameraman captured this delightful study of her. She scored a big hit on the show and there have been many requests for her speedy return.

Jonathan "Kenneth" King (below) takes a quick break with producer Liz Cowley. "Knack" man Michael Crawford looks as though he wants to get in on the conversation, too.

Barry Fantoni (below) may have been showing Wendy Varnals how to apply a tourniquet, but whatever it was she obviously thought it was pretty funny.

Thoughtful for once, the Kinks (bottom right) listen carefully as an official discusses a salient point with them. Hayley Mills and her dad have managed to creep into the picture. Straight from his appearance in America, Donovan (inset) raced to the studio to perform his new single. He was wearing—of all things—a kimono.

RICHARD GREEN



JUST RELEASED

SMALL FACES

Sha-la-la-la-lee F 12317

JOEY BROOKS and The Baroque Folk

I ain't blamin' you F 12328

NEIL LONDON

Waiting here for someone F 12330

DECCA

45 rpm records

THE SPOKESMEN

Michelle 05950

Brunswick

45 rpm records

ROY HAMILTON

And I love her RCA 1500

THE BRASS RING

featuring Phil Bodner
Lightning bug RCA 1501

RCA VICTOR

45 rpm records

THE EXCITERS

A little bit of soap HLZ 10018

RAY STEVENS

Party people HLU 10016

BOOTS RANDOLPH

Theme from a dream HLU 10017

LONDON

45 rpm records

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12" mono LP record



THE NASHVILLE TEENS air their grievances to RM's Richard Green (RM Pic).

TEENS HIT OUT AS ONCE AGAIN THEY'RE TRODDEN ON . . .

THE Mark Leeman Five carry on where Marianne Faithfull left off. At least as far as the Nashville Teens are concerned they do. The Leemans are, claim the Teens, doing a "Little Bird" on them.

Remember when both Marianne and the Teens recorded "Little Bird"? The hand of coincidence struck and Marianne came out on top. The Teens wished her "one up the bumper" over "Yesterday" from Matt Monro and, in that respect, gained their revenge.

That would have been fine and okay—except that it's happened again. Only this time, the Leemans are the "villains of the piece" via their new single "Forbidden Fruit."

"We recorded it weeks ago and wanted it as our next single," said Artt Sharpe. "But it was too late then to stop 'The Hard Way,' so we thought we'd keep it in the can for the one after that. Then the Mark Leeman Five brought it out and messed the whole thing up."

"They're burkes, they haven't even done it properly. They reckon they get applause and cheers when they do it on stage, and they say that's why they recorded it at last. Well, if that's the best they can do with it, kood luck to them."

Ray Jenkins, who for an absent moment, had set go of his lady friend's hand, carried on: "We heard it by Nina Simone ages ago and said we'd like to do it. But all sorts of things cropped up and it took ages before we could make it. We did it with Mike Leander. It was pure coincidence that the Mark Leeman Five did it as well. Now we'll probably have to keep it for America."

Artt went on: "They won't sell and we can't bring it out later, so the whole thing is a big nause up. My wife suggested it to us last January."

Drummer Barry Jenkins, who recently announced that he is

going to learn guitar and become another B. B. King, joined us and told me: "The whole thing's ruddy pathetic. Every time we do something we like, someone else comes along and nicks it. We'll have to record a single ten years in advance in future and give everyone else's version a chance to go in and out before we bring ours out."

Artt had become rather incensed by this stage and he exclaimed: "What I want to know is, how come on Radio London both the Overlanders and David and Jonathan get mentioned and people always play the St. Louis Union and the Truth, but we got shoved out when 'Little Bird' was released? They wouldn't even play our version on the BBC."

"At the time, Andrew Oldham upset them by going in and switching ITA on. And they still played Marianne Faithfull's version. Can't we do anything right?"

Having worked all that out of their systems, the Teens settled down and talked about their scene in general.

"We're still the only group that hasn't made an LP for the British market," Artt informed me. I suggested that they re-release the LP on which they back Jerry Lee Lewis, putting Lewis in the background on the cover, superimposing a picture of the Hawk over his face, and bringing the Teens into close-up.

"Yeah, that'd be great," Artt yelled. "He'd sue us for every penny. It'd be a gas, though."

"Mmm, just like Margate," muttered Barry. "We played there a couple of weeks ago and all these yobs waited for us afterwards. They jumped on us and knocked us about. Last time we play there."

"I'm going to Margate for my holidays," cracked Ray. I escaped before Barry hit him with a large water jug that was looming dangerously near.



THE KINKS—"Kids are individuals now," they say (RM Pic.).

Some serious talk with the Kinks

"THE dance floor's a bit slippery," Mick Avory pointed out, "I tried waltzing and slipped over." Hardly surprising, really, as we were standing in a bar above the rink at Streatham's Silver Blades ice skating emporium.

Mick doesn't often have a lot to say, but perhaps the ice had some effect on him. Anyway, he was talkative enough that night. As a steady stream of teenagers passed by—none surprisingly stopping for an autograph—I asked Mick about the progress of "Till The End Of The Day."

"Things are picking up now," he began. "It got away to a slow start. There was a publishers row and we missed a 'Ready Steady Go' through it. It'll be okay if it hangs around for about a year!"

"It's one of those good periods for us at the moment. We seem to go up and down. Ballrooms and TV are our main source. Look at the crowd down there."

I tried to reassure him that at least in an ice rink he would be safe from the fans as nobody could climb over a barrier wearing skates.

"Don't you believe it," he laughed. "They've done it before. I'm at the back, but when they get past the front row, I run. I don't like taking chances."

We ascended even further to the luxurious Bali Hai lounge which had been converted temporarily into a hang out for the groups. Ray had found a piano and was happily tinkling away and singing to himself. Dave, for some unknown reason, insisted on shaking hands with everyone. Including Pete Quafe.

Pete sat down and put his feet up. He ordered a drink, then said to me: "If you want to write something, say that groups are always complaining about all the work they have to do, but it's the a-and-r men, the cameramen and the technicians that do all the real work."

Eureka! At last a group member who seemed to have

a bit of concern about the unseen armies and who wasn't ashamed to say so.

"Groups say that they have to get to, say, 'Top Of The Pops' at ten in the morning, but the cameramen are there at six and they don't leave until after midnight. When we're at home, dreaming sweet dreams, they're still hard at it."

"It's the same with the recording studios—we go in and do a few numbers, then leave. But the technicians are still there, slicing tapes, editing, taking them upstairs, putting them together. Then they go home."

"Okay, it's a drag hanging round the television studios all day with nothing to do, but I'd rather do that than be hard at it from dawn to midnight."

A casual yell of: "What are ya doing?" from Dave managed to float to my ears and there he was, stretched out, glass in hand, peering through his hairy veil at me.

I approached him cautiously, fearing that St. Alcohol was present within Dave, but found him to be remarkably cheerful and calm. He wanted to know what was in the chart. I told him and he came forth with his theory, or non-theory, of what was happening to singles today.

"Kids are more individual nowadays, they've got this grown up sort of thing. Mods are dying out, the herd way of buying seems to have gone," he preached. "When I first started with the Kinks, I was only 15 and everything in the charts was great to me. I could have bought any of them."

"But now, it's very strange. I don't really understand it. I've not really heard Vince Hill's one, but people like Ken Dodd amaze me. I think it must be people of 22 and over who buy records, younger people prefer going to dances and just listening to records."

RICHARD GREEN

BREAKIN' THROUGH TO THE TOP AGAIN!

ROY ORBISON

Breakin' up is breakin'
my heart

LONDON

HLU 10015

45 rpm record



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

THE CAROLS: Give Me Time; Darling I Want You So Much (Polydor BM 65446). A very good British girlie group, getting a little swelling sound going on a mid-tempo beat. Well-arranged and with moments of bright vocal ingenuity. It's commercial and worthy of a chart-placing. Insistent melody. **★★★**

THE HOT SPRINGS: It's All Right; All I Know About Love (Columbia DB 7821). Curtis Mayfield number, smoothly done by new group, but lacking a bit in the fire. Good lead voice. **★★★**

DIANE AND THE JAVELINS: Heart and Soul; Who's The Girl (Columbia DB 7819). Hoagy Carmichael oldie, beat-laden here. . . slower than the old Jan and Dean version. Joe Meek recording of excitement. **★★★**

AL MARTINO: Spanish Eyes; Melody Of Love (Capitol CL 15430). Part-penned by the successful Mr. Kaemfert, this is a moody ballad sung in a minor key by Al. Not too catchy. **★★★**

BOB KUBAN: The Cheater; Try Me Baby (Stateside SS 488). This cheater takes your girl and then mistreats her. Walter Scott vocal on a high-powered better, very jerkily arranged. **★★★**

BOBBY SHAFTO: The Same Old Room; Lonely Is As Lonely Does (Parlophone R 5403). Sad old mid-tempo ballad, with Bobby doing perhaps his best commercial slant to date. Nice arrangement with chorus and plenty of orchestral backing. Needs only a nudge to make impact for its a strongly performed strong song. Commended. **★★★**

CHEEKES: Land Of 1000 Dances; Everybody's Needs (Columbia DB 7822). Mickey Most on a number recorded countless times. Good walking beat, but not notably a hit. Builds after a not-so-good start. **★★★**

CLYDE McPHATTER: Everybody's Somebody's Fool; I Belong To You (Stateside SS 487). Slow starter, but it builds to an emotional ballad with a stack of excitement—from Clyde, the rolling backing and the insistent girlie chorus. Inventive. **★★★**

THE GENTRYS: Spread It On Thick; Brown Paper Sack (M.G.M. 1296). Backing rather obscures the lyrics here, but the sound is good, with bass and organ dominant. Moves well, with excitement mid-way. **★★★**

DIANE FERRAZ and NICKY SCOTT: Me And You; Don't Pretend (Columbia DB 7824). Lovely arrangement for this duet—both boy and girl come through well against a pacey, honking sort of backing. Very good, could prove saleable. Sort of infectious better. **★★★**

PATTI PAGE: Ribbons and Roses; That's What I Tell Them (CBS 202023). Slow, ponderous ballad with Patti dual-tracked and echo-laden. Sweet little song but short on commercial melody. **★★★**

THE DUPRES: She Waits For Him; Norma Jean (CBS 202028). American group on a straightforward sort of ballad—a good song full of harmonic sound. But not, we guess, strong enough for the charts. **★★★**

VICTOR SILVESTER'S JENKA RHYTHM: The Victor Jenka; Jenka '66 (Columbia DB 7815). Jenka dance rhythms, with vocal and off-beat instrumental line-up. Good for party-time. **★★★**

VONNY BERGER: World Thru A Tear; I Need Your Hand In Mine (Polydor 36049). French star of good shape and voice. Breathily little voice early on, with heavenly choir. Builds a strong beat then—a good ballad sound. **★★★**

THE GABRIELI BRASS: Ride Your Pony; Anyone Who Had A Heart (Polydor BM 56447). Massive brassy version, which swings and drives to foot-tapping efficiency. Unusual arrangement, successfully brash. **★★★**

THE VIPPS: Wintertime; Anyone (CBS 202031). Five-strong club group from Carlisle who get a bluesy sound going on this new song. Hymnal chanting behind a very good lead voice. Good disc. **★★★**

THE KING BROTHERS: Evertime I See You; Remember When (CBS 202030). Les Reed-directed and brass opening before the boys sing, distinctively, a pacey ballad with chorus. High-glossed. **★★★**

IAN WHITCOMB: Good Hard Rock; High Blood Pressure (Capitol CL 15431). Spoken introduction then into an amusingly pushed rocker, with honking sax backing and handclapping approach. Ian goes fair berserk on the vocal side. A riotous bash for dancing—good guitar. A possible for the charts, as ever. Composer credits include the name: Sir Arthur Burgoine. Flip is just so-so. **★★★**

THE BRASS RING: Listening Bug; The Phoenix Love Theme (RCA Victor 1501). O.K. instrumental, with catchy theme, featuring just about every instrument in the orchestra. **★★★**

BOOTS HANDOLPH: Theme From A Dream; King of the Road (London HLU 19017). Excellent and easy-to-remember theme, dominated by Boots' saxophone styling. Slow and dreamy. Musiciansly. **★★★**

HAY STEVENS: Party People; A-B-C (London HLU 19018). Straightish sort of ballad about the problems of party-goers, with a building quality but no immediate commercial impact. **★★**

CHAD AND JEREMY: Teenage Failure; Early Mornin' Rain (CBS 202035). Rather amusing lyrics, which require close attention, but dressed up in so commercial a way that the boys could be restored to the charts. Jeremy wrote it; Chad produced it. Nice sounds; well performed. **★★★**

NINA SIMONE: Either Way I Lose; Break Down And Let It All Out (Philips BF 1465). More way-out than usual, and not a particularly strong tune, but a great, great performance from Nina. One which could click. Fine arrangement. **★★★**

THE EYES: The Immediate Pleasure; My Degeneration (Mercury MF 897). Rather low-pitched vocally to start with, this mid-tempo better, but it really lives up afterwards. A very good, inventive sort of sound. **★★★**

THE SPOKESMEN: Michelle; Better Days Are Yet To Come (Brunswick 05950). Professional sort of treatment of the Paul-John song, but much too late to even spare the honours. Well arranged. **★★★**

THE EYES: The Immediate Pleasure; My Degeneration (Mercury MF 897). Rather low-pitched vocally to start with, this mid-tempo better, but it really lives up afterwards. A very good, inventive sort of sound. **★★★**

GIDIAN: There Isn't Anything; Try Me Out (Columbia DB 7826). Finely arrangement and perky song for the new talent. A stylish sort of singer and a definitely commercial song. Nice blend of orch and voice. **★★★**

ISABELLA IANETTI: Offenbach '66; M'Hai Detto Ciao (Durium DRS 54066). Nineteen-year-old Italian girl on a rather punchy treatment of a familiar semi-classical theme. Well done, in Italian. **★★★**

MIKE VICKERS ORCH.: Eleventy One; The Inking (Columbia DB 7825). Manfred Mann fellow with orch. Tom McGuinness top-deck composition. Highly original, swiny, and tasteful. Might be a chart-clicker. **★★★**

TONNY RICH: Save Your Love; Don't Mention Her Name (Pye Piccadilly 35201). British, well Welsh, singer on a Gene Pitney song. A typically complex sort of Pitney item, with girlie choir, building dramatically. A good performance, too. **★★★**

JOHNNY MATHS: On A Clear Day You Can See Forever; Come Back To Me (HMV Pop 1503). Two songs from the new Broadway musical—top deck, the title song, is a smooth, super-smooth, ballad with fair commercial appeal. **★★★**

LIONEL LONG: Come Back To Me; My Love; Tomorrow (Parlophone R 5405). Newish star with a good way with a ballad. Song is a trifle square, but could build wide following. **★★★**



LULU



THE SMALL FACES

Poets revive Marvin Gaye while Lulu covers Chris Montez. Good newie from Cliff Bennett, & an adult new Proby. Better Small Faces, and good new Silkie.

THE POETS: Baby Don't You Do It; I'll Come Home (Immediate IM 024). Something surrealistic about this one from the Scottish group. Sharp drum beats early on then some most involved vocal harmonies, with a thundering great beat all the time, with whoops and hollers and a sort of aboriginal chanting. It's positively different and distinctive, yet it is also very commercial. And exciting. Watch it. Flip is much softer, slower, gentler but with the same originality of harmony. But it's the top side that'll click. **TOP FIFTY TIP**

CLIFF BENNETT AND THE REBEL ROUSERS: You Can't Love 'em All; Need Your Loving Tonight (Parlophone R 5406). Best chart prospect for talented Cliff in quite a while. Starts fairly softly, but cleverly phrased, then honks into a good old raver. Cliff's voice seems to have taken on extra depth and he gets a lot of excitement going. Group vocal is effective, so is the sax-based backing. Very good indeed. Flip is similar material—exciting. **TOP FIFTY TIP**

LULU: Call Me; After You (Decca F 12326). Not Lulu's absolute best but a darned good, hit-sounding disk for all that. Lulu sings in a rather high-pitched, breathy and jerky style but later on fair belts out the lyrics. A Tony Hatch song with rather complicated lyrics but also teen-slanted. A new look Lulu. Chunky beat. Flip is staccato, softer, smoother and another darned good song. Lulu on form. **TOP FIFTY TIP**

SMALL FACES: Sha-La-La-La-Lee; Grown Your Own (Decca F 12317). Much better than their last, this is the Faces in bluesily trending mood, with Steve Marriott singing very well, though remotely forced in some ways. Song is a building with a conspicuous beat and a good overall sound. Certainly of strong hit potential. And very exciting later on. Flip is similar but with accent on organ and purely instrumental. Same beat, though. Same drive. **TOP FIFTY TIP**

THE SILKIE: Keys To My Soul; Leave Me To Cry (Fontana TF 659). The Silkie wrote this one for themselves and it's a slowish but determined folk effort, with some smooth guitar work going on behind them. The girl voice comes up well but the general harmonies on a stylish song are quite outstanding. Maybe it's the absolute simplicity that lifts it. . . but it should certainly be a sizeable hit. Flip is another Silkie original, also commended. **TOP FIFTY TIP**

P. J. PROBY: You've Come Back; It Ain't Necessarily So (Liberty LIB 10223). Obviously a hit but possibly on balance a stronger bet for the more adult audience. P.J. has a fine Van McCoy ballad, which he sells with sensitivity and style, allied to a magnificent arrangement by Johnnie Spence. Needs a couple of listens to get full value but it's a most musically show all round. Flip is also good but from the "Proby in Town" album. **TOP FIFTY TIP**

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LITTLE BY LITTLE DUSTY BF 1466



The Tony Hall Column

HAVE you watched the new BBC-1 show, "There's A Whole Scene Going" yet? It's been crucified by the critics in the class Sunday papers. Very unfairly, I think. The ones I've seen have all had thoroughly worthwhile things. The "portraits in depth" of pop stars in particular stand out. The Pete Townsend episode was the most outspoken I've ever seen on TV. The Sandie Shaw bit was good. But it has been done before—and better—on Mike Mansfield's networked series, "Ladybirds". The Ray Davies was an eye-opener. I never knew he had such sensitivity.

This portion of the programme—one of several excellent ideas by director Liz Cowley—raises an important point. Just what—and how much—does the average pop fan want to know about their idols? How deeply do they want to delve into their characters? Are they content with the "I eat corn-flakes for breakfast" bit? Or what colour pyjamas they wear? Could they care less that their favourites are interested in art? Or have strong political views? Or that they are real people? Perhaps they don't want to know. Perhaps it would take the gilt off the glamour. And once the glamour has gone, the star ceases to become one. And you realise that, in some instances, it's just another "kid next door".

Many times in my life I've met people whose work I've greatly admired. Musicians, singers, groups. Some have failed to live up to the mental image I'd created. I wish I'd never met them. Only very seldom has it been the other way round. Going back a few years, Pat Boone was an example. I can't stand his singing. And his "All-American boy" image was embarrassing to say the least. But when I met him, he was so charming and such a nice guy, he was impossible to dislike.

Most of the American artists I've had dealings with since by RM column started have been coloured. There's been quite an invasion, as you know. Some have been—as people—terribly big-headed and self-satisfied. There've been guys whose interests have centred round only two things... themselves and a succession of "scrubbers". But then a man like Solomon Burke comes along. Now there's a real MAN. With intelligence and humility and humanity. And a personality that conquered even the most cynical pressman.

Of the girls, I'd pick out Doris Troy and Esther Phillips. And most recently of course, Patty LaBelle and the Belles. Doris was a warm, wonderful person. Esther's life had been far from easy. She's known very hard times. As a result, she can be suspicious. And on the defensive. But when you get through to her, she's a very real person. As for Patty? Well, I've written at length about them recently. All I can add is that the better I got to know them, the more I liked them.

But, going back to "Whole Scene", I find it first-rate TV. And I wonder if you watched a fascinating discussion about the programme last Wednesday week on BBC-2 "Late Night Line-Up". (Now there's another show which can be very hip and which delves well beyond the usual publicity blurt. But the programme itself is hardly publicised, so how could you be expected to know about it?). Spencer Davis and Paul Jones (now there's a born TV personality if ever there was one!) were on the panel. And Paul raised some of the points I'd mentioned earlier.

I think your views on the "performers as people" angle would make fascinating reading. If you'd care to write in, I'll pass on the most interesting incidents to the Editor and I'm sure he'll want to print them. As we're talking about TV this week, I'd like to praise the new RSG. It's much slicker than before, more professional, with better lighting... in fact, hats off to "the old firm" of Vicky Wyckham and the ultra-modest Michael Lindsay Hogg.

Between ourselves, when time permits, I'm a secret TV addict. There are certain shows I wouldn't miss for anything. And I don't mean the pop programmes. For instance, "The Power Game". I sit glued to the screen every Monday night at eight. Along with its predecessor "The Plane Makers", it's the most adult entertainment programme ever seen on TV. I didn't dig the first "Avengers" series at all. But the current set (except for one deary episode the other week) is really first-rate. Should earn a fortune in America. "Arrest and Trial" was another excellent series. Sorry it wasn't taken off. And, a final confession, I'm hooked on "Peyton Place"! Anytime I miss an episode, I have to call Rediffusion the following morning to find out what happened!

Don't know if these off-the-cuff ramblings have shattered my image (sic)? But, to coin a phrase, that's where it's at!

NOW THIS SENSATIONAL E.P.

HERB ALPERT'S TIJUANA BRASS MEETS ZORBA THE GREEK



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those oldies but goodies

FUNNY... but several almost-forgotten, and not-so-forgotten stars made a minor comeback last week in the charts. The Rockin' Berries (above left) didn't do so well with their last record, but "The Water Is Over My Head" should remedy this. And several years after her first initial impact, the magnificent Miss Streisand (above right) looks like having her first big single hit with "Second Hand Rose." The Swinging Blue Jeans (right) have their first top fifty hit for ages with their version of Dionne Warwick's "Don't Make Me Over," while Joan Baez (RM pic.), constant as ever, hits it with "Farewell Angelina" after several weeks sleeping. The most amazing comeback is by Connie, pictured below with Radio London dee-jay Tony Windsor who hits the charts after an absence of several years with "Jealous Heart" which is corny but good. The Merseybeats (below) have their second comeback hit in a row with "I Stand Accused."



THE KINGSTON TRIO



Somethin' else

STA 8628 LAT 8628

FOR RELEASE IN FEBRUARY

BILL ANDERSON



From this pen

LAT 8629

FOR RELEASE IN FEBRUARY

RICK NELSON



Love and kisses

STA 8630 LAT 8630

FOR RELEASE IN FEBRUARY



12" stereo or mono LP records

Brunswick Limited branch of The Decca Record Company Limited Decca House, Albert Embankment, London SE1

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 SOUNDS OF SILENCE* 26 JENNY TAKE A RIDE*
2 (5) Simon and Garfunkel (Columbia)
- 2 WE CAN WORK IT OUT* 27 LIES*
1 (7) Beatles (Capitol)
- 3 FIVE O'CLOCK WORLD* 28 FLOWERS ON THE WALL
4 (7) Vogues (Co and Ce)
- 4 SHE'S JUST MY STYLE* 29 DON'T MESS WITH BILL*
5 (8) Gary Lewis (Liberty)
- 5 BARBARA ANN 30 A SWEET WOMAN LIKE YOU*
8 (5) Beach Boys (Capitol)
- 6 NO MATTER WHAT SHAPE YOU'RE IN 31 THUNDERBALL*
9 (6) T. Homes (Liberty)
- 7 THE MEN IN MY LITTLE GIRL'S LIFE 32 SATIN PILLOWS*
7 (5) Mike Douglas (Epic)
- 8 MY LOVE 33 IT'S MY LIFE*
11 (3) Petula Clark (Reprise)
- 9 AS TEARS GO BY 34 EBB TIDE*
3 (6) Hollies (London)
- 10 DAY TRIPPER* 35 I GOT YOU
12 (6) Beatles (Capitol)
- 11 A MUST TO AVOID* 36 IT WAS A VERY GOOD YEAR*
4 (6) Herman's Hermits (MGM)
- 12 UP TIGHT* 37 SPREAD IT ON THICK*
20 (4) Stevie Wonder (Tama)
- 13 YOU DON'T HAVE TO BE SO NICE* 38 ARE YOU THERE*
11 (8) Lovin' Spoonful (Kama Sutra)
- 14 GOING TO A GO GO 39 SECOND HAND ROSE*
13 (5) Miracles (Tama)
- 15 LIGHTNIN' STRIKES* 40 RECOVERY*
33 (2) Lou Christie (MGM)
- 16 A WELL RESPECTED MAN* 41 SANDY*
17 (6) Kinks (Reprise)
- 17 LIKE A BABY* 42 MICHAEL
15 (4) Len Barry (Decca)
- 18 SPANISH EYES* 43 TIJUANA TAXI
16 (7) Al Martino (Capitol)
- 19 JUST LIKE ME* 44 IT'S GOOD NEWS WEEK*
23 (6) Paul Revere and Raiders
- 20 ZORBA THE GREEK 45 MICHELLE*
26 (4) Herb Alpert and the Tijuana Brass (A & M)
- 21 THE DUCK* 46 LOOK THROUGH ANY WINDOW*
15 (7) Jackie Lee (Mirawood)
- 22 ATTACK* 47 GET OUT OF MY LIFE, WOMAN
25 (5) Toys (Dynavoice)
- 23 MY WORLD IS EMPTY WITHOUT YOU 48 NIGHT TIME
35 (2) Supremes (Motown)
- 24 CRYING TIME* 49 CALIFORNIA DREAMIN'
32 (3) Ray Charles (ABC)
- 25 TELL ME WHY* 50 A HARD DAY'S NIGHT
29 (4) Elvis Presley (RCA)

*An asterisk denotes record released in Britain.



David & Jonathan—number 45

TOP E.P.'s

- 1 NO LIVING WITHOUT YOUR LOVING
1 Manfred Mann (HMV)
- 2 BEATLES MILLION SELLERS
2 Beatles (Parlophone)
- 3 THE SEEKERS
4 The Seekers (Columbia)
- 4 KWYET KINKS
3 The Kinks (Pye)
- 5 DODDY AND THE DIDDYMEN
18 (5) Mitch Ryder & Detroit Wheels (New Voice)
- 6 TONY BENNETT
4 Tony Bennett (CBS)
- 7 ANDY WILLIAMS' FAVOURITES No. 1
8 Andy Williams (CBS)
- 8 YOU PUT THE HURT ON ME
12 Spencer Davis Group (Fontana)
- 9 BEATLE CRACKER MUSIC
7 The Arthur Wilkinson Orchestra (HMV)
- 10 BARBRA STREISAND
18 Barbra Streisand (CBS)
- 11 DYLAN
10 Bob Dylan (CBS)
- 12 GOT LIVE IF YOU WANT IT
11 The Rolling Stones (Decca)
- 13 FARLOWE IN THE MIDNIGHT HOUR
29 Chris Farlowe (Immediate)
- 14 BACHELORS HITS VOL. 2
15 Bachelors (Decca)
- 15 BEATLES FOR SALE No. 1
13 Beatles (Parlophone)
- 16 THE ONE IN THE MIDDLE
17 Manfred Mann (HMV)
- 17 FIVE YARDBIRDS
27 (4) Frank Sinatra (Columbia)
- 18 TAKE FOUR—BY CLIFF RICHARD
14 Cliff Richard (Columbia)
- 19 THE UNIVERSAL SOLDIER
9 Donovan (Pye)
- 20 BY APPOINTMENT
Peter Cook & Dudley Moore (Decca)

TOP L.P.'s

- 1 RUBBER SOUL
1 Beatles (Parlophone)
- 2 SOUND OF MUSIC
2 Soundtrack (HMV)
- 3 MARY POPPINS
3 Soundtrack (HMV)
- 4 HELP
4 Beatles (Parlophone)
- 5 TAKE IT EASY WITH THE WALKER BROTHERS
5 Walker Brothers (Philips)
- 6 THEIR FIRST LP
10 Spencer Davis Group (Fontana)
- 7 THE SECOND ALBUM
14 Spencer Davis Group (Fontana)
- 8 A WORLD OF OUR OWN
7 The Seekers (Columbia)
- 9 A MAN AND HIS MUSIC
20 Frank Sinatra (Reprise)
- 10 MY NAME IS BARBRA, TWO
15 Barbra Streisand (CBS)
- 11 MY GENERATION
8 The Who (Brunswick)
- 12 TEARS OF HAPPINESS
6 Ken Dodd (Columbia)
- 13 FAREWELL ANGELINA
15 Joan Baez (Fontana)
- 14 OUT OF OUR HEADS
15 Rolling Stones (Decca)
- 15 SHIRLEY BASSEY AT THE PIGALLE
17 Shirley Bassey (Columbia)
- 16 HAREM HOLIDAY
11 Elvis Presley (RCA)
- 17 THE OTHER SIDE OF DUDLEY MOORE
16 Dudley Moore (Decca)
- 18 GOING PLACES
— Herb Alpert (Pye)
- 19 ALMOST THERE
13 Andy Williams (CBS)
- 20 THE KINKS' KONTROVERSY
9 Kinks (Pye)

5 YEARS AGO

- 1 ARE YOU LONE-SOME TONIGHT
1 Elvis Presley
- 2 SAILOR
2 Petula Clark
- 3 RUBBER BALL
4 Bobby Vee
- 4 PEPE
3 Duane Eddy
- 5 YOU'RE SIXTEEN
6 Johnny Burnette
- 6 POETRY IN MOTION
5 Johnny Tillotson
- 7 SAILOR
8 Anne Shelton
- 8 F.E.I.
— Shadows
- 9 PORTRAIT OF
7 Matt Monro
- 10 RUBBER BALL
10 Marty Wilde
- 11 BUONA SERA
14 Acker Bilk
- 12 WALK RIGHT BACK/
EBONY EYES
— Everly Brothers
- 13 COUNTING TEARDROPS
8 Emile Ford
- 14 WILL YOU LOVE ME TOMORROW?
— Shirley
- 15 WHO AM I/ THIS IS IT
— Adam Faith
- 16 MESSING ABOUT ON THE RIVER
16 Josh Macrae
- 17 I LOVE YOU
11 Cliff Richard
- 18 PEPE
14 Russ Conway
- 19 NORTH TO ALASKA
15 Johnny Horton
- 20 CALENDAR GIRL
20 Neil Sedaka

BRITAIN'S TOP 50

- 1 MICHELLE
11 (3) The Overlanders (Pye)
- 2 KEEP ON RUNNIN'
1 (8) Spencer Davis Group (Fontana)
- 3 SPANISH FLEA
6 (7) Herb Alpert (Pye)
- 4 DAY TRIPPER/WE CAN WORK IT OUT
2 (7) Beatles (Parlophone)
- 5 LET'S HANG ON
4 (10) Four Seasons (Philips)
- 6 A MUST TO AVOID
8 (5) Herman's Hermits (Columbia)
- 7 MY SHIP IS COMING IN
3 (8) Walker Bros. (Philips)
- 8 TILL THE END OF THE DAY
19 (8) Kinks (Pye)
- 9 THE RIVER
9 (10) Ken Dodd (Columbia)
- 10 YOU WERE ON MY MIND
27 (4) Crispian St. Peters (Decca)
- 11 MY GIRL
12 (9) Otis Redding (Atlantic)
- 12 MICHELLE
34 (2) David and Jonathan (Columbia)
- 13 ENGLAND SWINGS
19 (4) Roger Miller (Philips)
- 14 THE CARNIVAL IS OVER
7 (12) Seekers (Columbia)
- 15 LOVE'S JUST A BROKEN HEART
31 (2) Cilla Black (Parlophone)
- 16 WIND ME UP
15 (24) Cliff Richard (Columbia)
- 17 CAN YOU PLEASE CRAWL/ OUT YOUR WINDOW
— (1) Bob Dylan (CBS)
- 18 A GROOVY KIND OF LOVE
29 (3) The Mindbenders (Fontana)
- 19 TEARS
15 (24) Ken Dodd (Columbia)
- 20 A HARD DAYS NIGHT
14 (5) Peter Sellers (Parlophone)
- 21 LIKE A BABY
39 (12) Len Barry (Brunswick)
- 22 TAKE ME TO YOUR HEART AGAIN
13 (4) Vince Hill (Columbia)
- 23 THE VERY THOUGHT OF YOU
21 (6) Tony Bennett (CBS)
- 24 GIRL
25 (12) St. Louis Union (Decca)
- 25 BYE, BYE BLUES
25 (6) Bert Kaempfert (Polydor)
- 26 YOU MAKE IT MOVE
28 (5) Dave, Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 27 TAKE ME FOR WHAT I'M WORTH
20 (6) Searchers (Pye)
- 28 MIRROR, MIRROR
40 (6) Pinkerton's Assort. Colours (Decca)
- 29 RESCUE ME
15 (8) Fontella Bass (Chess)
- 30 1-2-3
17 (12) Len Barry (Brunswick)
- 31 MIRROR, MIRROR
40 (6) Pinkerton's Assort. Colours (Decca)
- 32 IF I NEEDED SOMEONE
27 (7) Hollies (Parlophone)
- 33 TO WHOM IT CONCERNS
26 (8) Chris Andrews (Decca)
- 34 SECOND HAND ROSE
45 (2) Barbra Streisand (CBS)
- 35 RECOVERY
42 (2) Fontella Bass (Chess)
- 36 ATTACK
— (1) Toys (Stateside)
- 37 BREAKIN' UP IS BREAKIN' MY HEART
— (1) Roy Orbison (London)
- 38 THESE BOOTS ARE MADE FOR WALKIN'
— (1) Nancy Sinatra (Reprise)
- 39 I LEFT MY HEART IN SAN FRANCISCO
37 (7) Tony Bennett (CBS)
- 40 TCHAIKOVSKY ONE
45 (2) Second City Sound (Decca)
- 41 MY GENERATION
22 (12) The Who (Brunswick)
- 42 A LOVER'S CONCERTO
22 (12) The Toys (Stateside)
- 43 THUNDERBALL
35 (5) Tom Jones (Decca)
- 44 LITTLE BY LITTLE
— (1) Dusty Springfield (Philips)
- 45 I STAND ACCUSED
38 (2) Herseybeats (Fontana)
- 46 TOMORROW
— (1) Sandie Shaw (Pye)
- 47 WITCHES' BREW
— (1) Janie Jones (HMV)
- 48 HELLO DOLLY
39 (4) Bachelors (Decca)
- 49 THINK
— (1) Chris Farlowe (Immediate)
- 50 JEALOUS HEART
44 (1) Connie Francis (MGM)

● A blue dot denotes new entry.

BRITAIN'S TOP R & B SINGLES

- 1 MY GIRL
1 Otis Redding (Atlantic 4029)
- 2 A SWEET WOMAN LIKE YOU
2 Joe Tex (Atlantic 4028)
- 3 THE DUCK
5 Jackie Lee (Fontana 646)
- 4 UPTIGHT
15 Stevie Wonder (Tama-Motown 545)
- 5 GET OUT OF MY LIFE, WOMAN
— (1) Lee Dorsey (Amy)
- 6 NIGHT TIME
— (1) Strangetown (Bama)
- 7 CALIFORNIA DREAMIN'
— (1) Mama's & Papa's (Dunhill)
- 8 A HARD DAY'S NIGHT
— (1) Ramsey Lewis (Cadet)
- 11 DON'T FIGHT IT
3 Wilson Pickett (Atlantic 4023)
- 12 EVERYTHING IS GONNA BE ALRIGHT
6 Willie Mitchell (London 3004)
- 13 THESE KIND OF BLUES
20 Junior Parker (Vocalion 9254)
- 14 HOLE IN THE WALL
— (Pye International 25343)
- 15 APPLE OF MY EYE
12 Roy Head (Vocalion 9256)
- 16 LIAR LIAR
5 Castaways (London HI 10002)
- 17 THE DUCK
— Bobby Freeman (Pye International 25347)
- 18 BE MY LADY
18 Booker T and the MG's (Atlantic 4062)
- 19 RECOVERY
18 Fontella Bass (Chess 8027)
- 20 ATTACK
14 Toys (Stateside 483)

BRITAIN'S TOP R & B ALBUMS

- 1 IN THE MIDNIGHT HOUR
1 Wilson Pickett (Atlantic 5027)
- 2 COME ON HOME
1 Jackie Edwards (Jaland ILP 251)
- 3 SOUL BALLADS
5 Otis Redding (Atlantic 5029)
- 4 SOUL DRESSING
4 Booker T and the MG's (Atlantic 5027)
- 5 IMPRESSIONS BIG 16
7 The Impressions (HMV 1825)
- 6 HITSVILLE USA
3 Various Artists (Tama-Motown 11019)
- 7 SAM COOKE AT THE COPA
7 Sam Cooke (RCA 7074 Victor)
- 8 MORE HITS BY THE SUPREMES
8 Supremes (Tama-Motown 11020)
- 9 SHOTGUN
10 Junior Walker and the All Stars (Tama-Motown 11017)
- 10 DANCE PARTY
9 Martha and the Vandellas (Tama-Motown 11012)



Pinkerton's Assorted Colours—number 28



TOMMY and TERRI

PARTY POOPER

BM 56 050

VONNY BERGER

WORLD THRO' A TEAR
BM 56 049

DON THOMAS

TURN HER AROUND

BM 56-509



THE OVERLANDERS shoot to number one with their first hit "Michelle." Certainly this song is having even more success than "Yesterday", but it's been a long, long wait for the Overlanders—they've been making good records with little or no success for several years now.



BECAUSE Donovan's new single has been put back yet again, he has missed plugs on "Ready Steady Go", "Pop Inn" and "Thank Your Lucky Stars". . . the Beach Boys "This Little Girl I Knew" sounds as though it could have been produced by Phil Spector. . . U.S. Imperial to concentrate on C. & W. . . next Four Seasons disc likely to be "Working My Way Back To You". . . Ramsey Lewis Trio split up, then became reconciled after a week. . . Shirelles' recording manager Luther Dixon married Inez Foxz, of the Inez & Charlie partnership. . . new classical label from Decca called Turnabout to be marketed. . . if the U.S. Dot company (hitless for over a year) should ever feel the need for a hit, it could always authorise the re-release of Wink Martindale's "Deck Of Cards". . . Billy Joe Royal's new disc a little reminiscent of "Needles & Pins". . . Bert Kaempfert part-penned Al Martino's big American hit "Spanish Eyes". . . Clyde McPhatter revives Connie Francis' "Everybody's Somebody's Fool" for his new single different, and well worth a look-in. "Now"

Next Bob Dylan EP "One Too Many Mornings" likely to contain "She Belongs To Me" and "It Ain't Me Babe". . . Arthur Alexander back with "(Baby) For You". . . the other Monday (17th) Dutch Radio Veronica's 'R. & B. Hop' featured a selection of discs from George Harrison's Pat Pat as listed by Tony Hall in RM. . . top disc in Singapore is "Santa Claus Is Coming To Town" by the Supremes. . . next Dave Clark Five single likely to be "At The Scene".

After Toys "Attack", Fontella Bass's "Recovery" likely also possible U.K. visit this year by Barbra Streisand. . . chart change predictions coming true. . . Terry Kennedy not exactly raving about Ivy League's next single.

Mark Murphy & Tony Rivers have signed for the Immediate label. . . Bristol's newest discobouque, the Mod Place, opens this Sunday (30th) at the City's Victoria Rooms. . . according to "Billboard" the Beatles' version of "Yesterday Man" topped the charts in Holland. . . in "Call Me", Lulu's voice sounds more masculine than that of Chris Montez on his version. . . watch out for West London rock 'n' roller Jessie Hector. . . many pop pundits amazed by selling strength of new Dylan single. . . latest from U.S. Bang label "Hang On Sloopy" is Exciters' "A Little Bit Of Soap", issued on London, not Immediate. . . two-album set of Tony Bennett's hits to be issued by CBS in February titled "A String Of Tony's Hits". . . five years ago Ben E. King was enjoying his first and only taste of British chart success as a solo artist. . . Brian Poole back from Helsinki after an argument about an outstanding hotel bill. . . James Brown's "I Got You" was scheduled for release on Pye International on December 31st. . . R. & B. fans who dig "Harlem Shuffle" should like the flipside of Bobby Freeman's "The Duck". . . it is rumoured that Eric Burdon has bled blood out of his veins. . . Scotch is cooling more down the American charts with the old Crickets number "I Fought The Law". . . why haven't Simon & Garfunkel sold enough to make the charts yet?

WHEN SPENCER'S GROUP BROKE UP

SPENCER DAVIS turned up for lunch, looking remotely worried. He clearly had the impression that even if he, and his Group, had a number one record something must go wrong to spoil his day. As it happened, nothing did spoil it. . . nice lunch, nice chat, nice conversation. . . Spencer had waited a long time for the chart-buster and he wasn't taking anything for granted.

We talked, early on, about the group. He said: "We're a rather tight-knit outfit. But I don't think you know that we have actually HAD a change of personnel. Our drummer, Peter York, at one stage left us. He'd been keen on the jazz bit and had a rather small kit and felt he wasn't getting ahead in the direction he wanted. So he cut out. We got a deputy, but it just didn't work out. Ended with us pleading with Pete to come back. Fortunately, he did.

"But the thing is that I don't want all the spotlight coming on me all the time. I know the group is in my name. But I'd like to involve Steve and Muff and Peter more in the actual interviews. Some of them feel a bit reluctant, but we are all equal and I'm sure they'd actually get to enjoying talking to journalists and interviewers. . .

"Anyway, I'm learning a lot nowadays about how important it is for there to be personalities in a group. We had this—people inside the business praising our records, but nothing much happening with the public. I understand that you've also got to have the right image.

"We're also thinking about the sheer responsibility of having a number one. We've had our own 'converted' clan of followers. But now, with a top record, you get the big televisions and so on. And your money goes up. And you wonder if there is something extra you can lay on for the audiences."

Spencer, perhaps the only Bachelor of Arts to top the charts, thinks most intelligently about the pop scene. One thing is for sure: He's very self-effacing about his own vocal abilities. "Leave it all to Stevie Winwood and I wouldn't go far wrong", he said. In fact, he does sing a lot because being Welsh he just can't help it.

"Back in Wales, I used to like playing Rugby at Dynevor Secondary Grammar School, near Swansea. I actually sang in a Scout Gang Show

Peter Jones talks to SPENCER DAVIS



THE SPENCER DAVIS GROUP

(RM Pic.)

when I was 12, but Rugby seemed then more important. I always remember playing against a character who must have been the biggest schoolboy in the world—about 15 stone of him marking the lanky, thin Spencer Davis. If ever a psychiatrist gets me on a couch, that'll be the moment I remember. . . much more than being in the music business".

He thinks deeply about the Davis Group fans. "Perhaps there are two kinds. Those who've stuck with us through the thin times—and the new ones. We don't want to change our musical ideas fast to suit those who are with us because of a big record. . . we rather hope they'll come across and join the others who were fans because of our music.

"But I've wondered about the new fans. There's this business of my being married and having a daughter. Some people would say this could harm the 'pop image', but I don't think it's a valid argument any more. People don't really care. What really matters now is getting the right sort of follow up record. We have to keep experimenting, but also we have to stick true to ourselves."

We spent a bit of time talking about books and literature and Spencer was on about a German author who is marvellously inventive but who is better read in the German language. As he speaks several languages fluently, it was no trouble to him. But he obviously enjoys stories with a touch of the bizarre, the supernatural.

Spencer enjoyed being a teacher, but didn't enjoy going without sleep so that he could play with a group at the same time. Nowadays, sleeping is one of his major hobbies. He has a sort of wide-eyed attitude to the music business, being constantly surprised at every new and good thing that happens to him. Nothing is, as I've said, taken for granted. And, just as a matter of interest, when he has his wide-eyed look on him, there's a distinct resemblance to Paul McCartney, if Davis fans will forgive me dropping that name. . .

Touring with the Stones last year opened Spencer's eyes more than somewhat. He got very, very close to the mob hysteria which has now become common-place for his own group.

PETER JONES

3 AMERICAN HITS!

LOVE BUG

recorded by
JACK JONES

on London HL 10012

A SWEET WOMAN LIKE YOU

recorded by
JOE TEX

on Atlantic 4058

LIES

recorded by

THE KNICKERBOCKERS
on London HL 10013

The Burlington/Palace Music Group, 9 Albert Embankment, London, SE1 Reliance 2692 and MALDEN 7507 Sole Selling Agents: Southern Music, 8 Denmark St., London, WC2