

# Record Mirror

Largest selling colour pop weekly newspaper 6d.  
No. 251 Every Thursday. Week ending Jan. 1, 1966



**We hope you all have  
a fantastic 1966**

**TO ALL OUR READERS AND FRIENDS  
FROM THE STAFF OF RECORD MIRROR**

## YOUR PAGE

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



THE WHO — a painful noise?

# THE WHO —PAINFUL SOUNDS?

## GARY ADMIRED

**M**UST say how moved I was after reading the anonymous article about Gary of the Walker Brothers. It was a wonderfully human letter. Gary's marvellous character was brought out so fully and it almost made me cry. I've long admired Gary as a member of the group but I now really admire him as a person. Meanwhile, I'll make do with my pictures on the wall and my imagination—Miss Steve Darnell 66 Davenport Road, Goodwood, Leicester.

James Craig: Lots of similarly styled letters about our anon. correspondent's description of how she feels when she meets Gary. Any one else care to drop us a line about star meetings?

## CASH DELIVERY

**A**N open letter to Johnny Cash admirers: Can you help me get a complete list of all Johnny's British releases. I note his discs are issued on Philips, London and now CBS and none of these companies seem sure about his disc releases. — Stewart N. Fox, 155 Altham Grove, Harlow Essex.

## FRANCIS FAN

**P**LEASE don't think that because Connie Francis hasn't had a hit for a long time, that she is finished. She still has a lot of true fans. I've not met and she is so kind and considerate — she just doesn't deserve to be forgotten. She's the Queen of Soul. — E. Cooper, 21 Rose Avenue, Ashton, Preston, Lancs.

## BELT-UP

**W**HY do so many British socialists insist on covering American B and B or soul numbers? It seems quite definite that there is not a strong following for this sort of music in this country other than with the "old crowd" who saw the light years ago. Perhaps, however, they might sell a couple of thousand copies in some odd 15 year old to whom their personal appearance appeals more than their singing. Can't you get Wayne and company or cut something like "The River" — seems plenty of sale for that sort of thing these days — we prefer Garnett Mimms — Woodcock, The Roost, Windmill Lane, Burton, Androm, Crew, Cheshire.

## STEVE &amp; STEVE

**I** DISAGREE with Tom Tall when he says that Steve Marriott has more to offer than any other singer of his kind since Eric Burdon. It is fornicating Steve Winwood of the Spencer Davis Group, who besides being a vastly superior vocalist is a far more accomplished musician — outstanding, original, brilliant pianist, superb on harmonica, better than anyone on organ. Also Steve has written several songs and tapes to record an LP with a hit band backing him in the New Year — Patrick A. Crowley, 25 Cranston Crescent, Halesworth, Wrexhamshire.

## OPEN LETTER

**A**N open letter to Mr. Anthony Wedderwood Benn: I read your gain to broadcast against commercial radio stations. I am wondering about the motives behind your decision. You stated that you would not be pressured by any commercial group. To a layman it would seem as though the state has pressured you into outlawing all commercial radio in preference for the outdated service we now have on the shape of the BBC. Has the

BBC been so created by the coming of commercial TV that they fear they would lose funds down to the "Caribees and London of the future"? It would seem so. No, sir, the commercial stations cater for a need, a need that comes from all walks of Britain's day to day life — be it for long distance lorry drivers, factory workers or what you will. All those in agreement say "use should be found enough for you to hear, I feel, Mr. Wedderwood Benn — Arthur Powell, Kalsow Barn, Knebworth, Herts.

## HORROR GOOF!

**T**HE Steve picture of the new Barry McGuire album "Eye of Destruction" may, as your reviewers say, look like something out of a Hammer Film. Or it may, as your reviewers also say, look like something out of "The Premature Burial", but it cannot look like both. "The Premature Burial" starring Ray Milland, is a James H. Nicholson Samuel Z. Arkoff production for American International Pictures and "Eye" a Hammer Film — Wes Phillips, 56, Shindour Crescent, Wednesfield, Walsleychamption, Staffs.

James Craig: Reader Phillips clearly knows his film business.

## TWO TONE TOP

**J**UST seen Jimmy Savile's new two-toned hair style on television and it is double-fantastic. Who else, but our own Jim could do such a thing and get away with it? Easy to see why he has topped all the polls. He is the best disc-jockey ever — Geraldine Bryant, 55 Golding Road, Cambridge.

James Craig: I'm not arguing, but are you putting the right emphasis on the right sides of his talents? Would a treble-toned hair style make, say, ME a better disc-jockey.

## AMBASSADORS . . .

**O**N a recent and memorable Thursday, I had the great honour of meeting the Dave Clark Five. I'd previously met other performers in the same field and many of them turned out to be very rude. But the Dave Clark Five are the complete opposite. You should be very proud of these boys. They are by far the best of the recent, most polite young entertainers that I have ever had the pleasure of meeting. They are truly wonderful ambassadors and a credit to your country. — Leslie Reed, Photographer, "Savacats", 125a, Carlisle Road, Oklahoma City, Oklahoma 73120, U.S.A.

## Record Mirror

EVERY THURSDAY

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

## GOLDIE TELLS WHAT'S WRONG WITH BRITISH RECORD BUYERS!



GOLDIE

Good looking white group. It really is a drag . . .

Recently, Goldie has been touring on the Manfred Mann-Yardbirds package, and has been stunning the audiences with a delicious lace outfit, and her new hair colour, blonde. (Before it was dark red).

"Do you think my hair is better the other colour?" she asked me. I thought she'd be shocked when I said I liked it better before, but she actually agreed. "It's my publicist, he likes it like this," she said, referring towards John Fenon who was waiting nearby, sipping another snowball.

"But that tour was great," she continued. "I was working with Jimmy James & the Vagabonds and they really are just like an American soul group. I was worried about during that tour because I didn't know how I'd go down being by myself. Luckily everything was OK and the audiences were great."

"Everyone wonders about me and the fingerboards breaking up, but I feel much better now. I mean, I can do what I want to and I'm not tied down by a particular line-up for my backing. I don't have to worry about the group either, and I'm not sharing the same pad with them anymore."

"I've got a new flat and I've been staying in lately making it OK. I've also got a new dog for company. I've settled down in England now you might say—I've got no desire to go back to the States to stay."

Which, of course, puts her in the same class of expatriate Americans as P. J. Proby and the Walker Brothers, except that Goldie is prettier but has shorter hair.

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JONATHAN KING AND HIS  
ARTISTES, HEDGEHOPPERS  
ANONYMOUS AND RICK AND  
SANDY HOPE THAT YOU TOO  
WILL HAVE A SUCCESSFUL 1966

# 'SAY I'D SMASH HIS FACE IN'

PAUL and Barry Ryan's hit wasn't entirely due to their show biz connections or publicity. The McCoy's new record is supposed to sound like their last. Jonathan King is a one hit wonder.

Explanations follow. I met Paul, Barry, McCoy Rick and Jonathan in a Soho watering hole and listened to what they had to say about one another, themselves and their new records.

Ken King, if I may be so bold as to address him by his real name, started the whole thing off by having a go at Paul and Barry in a musical paper.

It's all his fault for saying: "We and the fans regard them as a freak product of compressed plugging and exposure."

Quite calmly, Barry said: "When I saw the headline, I said I'd smash his face in. Then I walked in here and saw him sitting here. Now I've read the rest of the story. It's not so bad."

Really it was all a wicked plot by Uncle Richard to get the three of them together in the same place. And Rick Zehring was invited along for good measure.

"We want to do the rep-tique for our next record," said Paul with a trace of a smile. "They all reckon we did a lot of plugs for our last record. Well, we did thirteen and we're doing seventeen on the next."

"I'd like to go on and say Merry Christmas to all our fans and the clappers to the knockers."

Barry took it a stage further with "If you're told you're doing the Palladium show next Sunday, you don't turn it down do you? We got the plugs and they helped, but we think the record did it for us really."

Milk drinking Mr. King leaned over and asked the brothers: "But you must admit that your connection with a top agent like Harold Davison had some affect on the number of plugs you got."

I echoed the question, and Barry explained: "If Harold Davison had thought we weren't worth anything, he wouldn't have risked his reputation by pushing us. Obviously, he had to have faith in us or he wouldn't have done it."

"That's right," Paul confirmed. "Poor little Rick was sitting there quietly sipping an orange juice, not saying a word and perhaps taking it all in."

"You've had a lot of criticism about 'Hang On Sloopy,' being like 'Twist And Shout,'" I said merrily (this being the festive season). "Do you agree?"

"I didn't write the song. I was just asked to record it," Rick said very diplomatically.

"How about 'Fever' sounding like 'Sloopy' then?" I inquired, once again after controversial quotes.

In America, "a different scene from here," he began. "In America, you try to get something similar to your last record for a follow-up. Something along the same lines, anyhow. We had a few tunes in mind, but they wined us to do 'Fever,' so we did it."

Whenever "they" may be, "they" seem to have been proved right. "Fever" entered the RM chart last week and substantiated the ravings about the McCoy's by such people as Eric Burdon, Dave Davis and P. J. Proby.

On the question of a follow-up, I asked Paul for what he (Barry?) Ryan if they had decided exactly what they were going to do for their next single.

"We haven't done it, but

## Said Barry Ryan about Jonathan



JONATHAN KING'S comments on PAUL and BARRY RYAN caused considerable bad feeling.

"We're doing it tonight," said whichever one it was. "It's called 'Have Pity On The Boy.' It's not like the last one at all. It's more moody, with brass rather than all those strings."

At this point, Jonathan (I hope I've spelt it right this time) decided it was about time he had another say, so he said: "I think people think 'Fever' is like 'Hang On Sloopy' because it has the same chord sequence. Things like this happen and then everyone has a go. Even me."

Back to Rick who gave the matter a lot of thought. Then came forth with the profound statement: "Yes, that's right."

I think I ought to explain that Rick has been very ill in hospital and this was only his second public appearance since being discharged. If his quotes make him sound a bit dozy, it's just that he's still rather ill, and is naturally a quiet person and only lets go when he's on stage producing a great sound.

The other thing that had to be cleared up with Paul and Barry was the obvious connection with Marlon Ryan. What a great start that was at the start and look at the publicity they got. But then they went on the Manfred Mann-Yardbirds tour and, in the words of many people who saw the show, "went down a bomb."

"We did the thing with



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DAVE BERRY talks to RM's David Griffiths below (RM Pic)

## DAVE'S AN EXPORT THEY LIKE IN THE COMMON MARKET

DAVE BERRY'S gamble has paid off — handsomely. "Four months ago I was invited to the Belgian song Festival at Knokke. Not much money in it, about £20 for five days. But I wanted to get known on the Continent and reckoned this was a good way. I'd be appearing with a lot of good artists, though some of them pretty square, and shows would be televised in Holland, Belgium, France and Germany," said Dave.

"I went, expecting to be either liked or hated. People are seldom indifferent to my performances. I behaved the same as I do on shows over here, pleasing myself, not going on stage when announced — just to get a little extra impact. Opening night was very good for me. There was no reaction. I suppose the audience couldn't figure out what it was creeping about the stage. The second night I was on it was fantastic! Tremendous applause. Delayed action, maybe. They'd gone home, thought about the show, and decided I was all right."

Since then Dave has worked a week in Belgium and five days in Holland and recorded a show for French television. He's also resigned with Decca and the record company is now all set to push Mr. Berry in Europe. He's doing a Christmas Day Show in Amsterdam for Dutch television (recorded a few days in advance so that Dave can spend Christmas at home with his folks in Sheffield), he's going to Italy's San Remo Festival in January, and he's likely to be appearing at the Paris Olympia early in the New Year.

An exciting prospect, but it has its problems: some foreign countries don't exactly welcome British musicians on the "Cruisers usually have to stay behind (on salary) while Dave works with local European musicians (plus, when possible, his regular guitarist Frank White). "This means I have to earn good money to be able to pay the boys. And living over there is much more expensive. But better. A lot better. In England, we don't eat so well when touring. We just grab quick 'meals' in transport cabs. On the Continent, every place we pull into has such good food, and 100 per cent better service, that I always have a big nook-up."

Biggest disappointment for D. Berry: after months of looking forward to his first trip to USA, with five TV shows lined up in 10 days, Dave was refused a work permit just three days before he was due to set off.

"A bit diabolical. Doesn't just inconvenience me, it puts out the producers of those TV shows who have just a few days to get a replacement. Still, I was half expecting it so, with ten free days I'm off on holiday. Bye!"

DAVID GRIFFITHS

ROBINSON CRUSOE  
MEL ANDRA THE VIBE  
BIRMINGHAM  
THE BARBON KNIGHTS

SINATRA  
WEEK  
17th-23rd JANUARY



THE YARDBIRDS—or four of them at least, without Paul—they were having a wild time at New Brighton, near Liverpool.

THE last time I saw—no, not Paris—but Brian Poole and Gary Farr, they were huddled round a tea stall on Euston Station at 6 a.m. Cold? Not really, perishing might be the word.

Don't get the idea that we are all masochists, it's just that we had returned from a Radio Caroline outing to New Brighton Tower for a mammoth ball Groups galore were involved. But perhaps I should start from the beginning. The 1965 version of the 6.5 Special pulled out of Euston Station at 12.20 p.m. bearing a most distinguished collection of passengers: The Yardbirds, Twinkle, Paul and Barry Ryan, the Mark Leezans Five, the Honeycombs, Brian Poole and the Tremeloes, Billie Davis, the Vagabonds and RM's tame cynic, Richard Green, among them.

It is, of course, quite hopeless to expect large numbers of pop people to be on their best behaviour for a long train journey and the first puff of steam had hardly left the funnel when Brian Poole directed a roll in the general direction of Twinkle. That started the frolics, and John Lantree began a series of remarks that would have made even the Chelsea-Roma crowd blush.

Anyway, things went ok until the train pulled into Liverpool at about four o'clock. Visitors were allowed to be jacking up up, but even the efficient British Rail staff couldn't explain what had happened to the company cars.

I think it'd be quicker to walk. Dave Mandon said that once Brian Poole told him to "be on it and that on."

## THE GLOOMY TOWER

Unbelievable as it seemed at the time, after a wait of only 30 minutes, we were off in the direction of New Brighton, quite a short leap away from Liverpool. But not the way our driver went. Just under an hour he took him and that was—no, not to get a surprise course in the back of the coach, much to the amusement of most other passengers.

I don't know if you ever saw the film "The Caddy Shave" or if you are familiar with Caddy Shave, but New Brighton Tower showed on the album notes, both of these stars will into the shade, had enough time to get out of the camp or the castle, have you ever tried getting into the Tower?

What seemed like the whole cast of "Ben Hur" spent over 10 minutes talking about hanging in doors and waiting for a character called "Saber" to get in. At last, the "super name" became reality and indeed of Suzzara first knew what British Rail really are like and their performance was enough stars to make Eddie Cochran's "Twenty Flight Rock" look ridiculous.

Drinking rooms were suited out and everything was okay. Dick Jakes Tom Lantree did a great job calling everyone down and the screams for Paul and Barry Ryan were almost deafening—the audience having by that time arrived. There can't be any doubt about the musician's reputation after New Brighton.

It was then a question of full gallop to the snack bar, then a mass rush to the only bar in the vicinity, in the grounds tucked away on a corner. That was fine, until Ronnie Jones, Brian Poole, Brian Summer, Mike and I were mistaken for some pop group or other and "attacked" by a middle-aged lady who threw an envelope and pen at us, explaining that it was her son's birthday. What could we do but scan the names of

# SUNDAY SCHOOL OUTINGS WERE NEVER LIKE THIS!

John Lantree, Greater Harrison, Ringo Starr and Paul McCartney? Back in the hall, the V.I.P.s were doing a stunt and the Vagabonds were completely great. The Beatles, who were still doing a talking spot, got tremendous cheers, and the Four Prexies almost brought the house down. It never realised that they were so popular.

Despite the hell were the Yardbirds, Keith Bell knelt on the stage and did a Hampden Park-type run. Then Jeff Beck leaped forward with his guitar and the crowd looked like getting out of control. The "battered" did a good job, but gasoline girls in the face just isn't on.

At the end of the evening there was minor panic when it looked as though both coaches wouldn't be at the station in time for the train. Fortunately, they left Liverpool, but the driver of the coach stopped and fell. Trying to turn it off did no good, so it was a Turkish bath scene for the next few and a half hours.

Ronnie Jones, Brian Poole, some of the Honeycombs, and a few other odd people had had the good sense to take two crates of found refreshment on board to reduce the interval temperature by a little, but this time on a train at that time of night loses its appeal after a very short time.

"You can imagine me saying that I never want to do another thing like that again." Paul Samy-Smith told me a few days later. I still don't know what it was all about.

RICHARD GREEN

## HAPPY NEW YEAR

FROM

THE MANAGEMENT

AND STAFF

OF

THE WHATELY HALL HOTEL

BANBURY, OXON. BANBURY 3451

AA/RAC/\*\*\*\*

CENTRE FOR THE COTSWOLDS

AND SHAKESPEARE COUNTRY

## NEW YEAR GREETINGS

FROM

DEZO

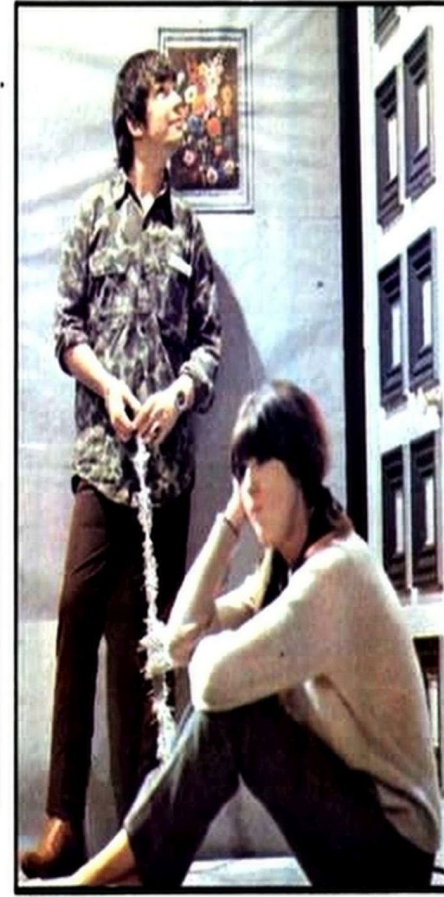
and all at the

RECORD MIRROR PHOTOGRAPHIC STUDIO

GERRARD STREET, W.1.

# ready steady goes panto...

## A PICTURE STORY OF THE MOST RIDICULOUS R.S.G....



**O**RGANISED chaos was too calm to describe what happened when the RSG crew like Christmas edition the week at the Rediffusion Studios in Wembley. With Cathy acting like a sixty six version of Cinderella prance as the Kink's Hermon's Hermit covers the Animals crowd, anything could happen. And did, by the look of some of these pictures, all taken by Deso Hoffmann.

Above, there's Ray in a very pretty pose being given a mixed reception by Hilton and Pete. Cillo directs the proceedings looking like something from a space capsule, while Eric looks subdued and almost.

In colour on the left there are Herman and his Hermits in a good action shot, while below them Roger Daltry looks one and almost no other colour shows Eric lounging about in the studio—it's a hard life at the top!

Below in black and white, Chas Chandler and Herman



talk over a few salient points with RSG's Floor Manager, while next to them are Cathy and Eric again with what looks like an imitation of an imitation horse. Certainly no real gee-gee would recognize it as one of its own kind. In the last photo all restraint is thrown to the winds as everybody dances around the grooveless scene of the true dancer cameos vigil of Deso Hoffmann.

All RM Pictures



**O**RGANISED chaos was too calm to describe what happened when the RSG crew filmed their Christmas Eve special edition the previous week at the Rediffusion Studios in Wembley. With Cathy acting like a sixty six version of Cinderella and such groups as the Kinks, the Who, Hermon's Hermits, and of course the Animals knocking around, anything could happen. And did, by the look of some of these pictures, all taken by Deso Hoffmann.

Above, there's Ray in a very pretty pose being given a mixed reception by Hilton and Pete. Cillo directs the proceedings looking like something from a space capsule, while Eric looks subdued and Christmasy... almost.

In colour on the left there are Herman and his Hermits in a good action shot, while below them Roger Daltry looks pensive and almost relaxed. The other colour shows Cathy and Eric lounging about in the studio—it's a hard life at the top!

Below in black and white, Chas Chandler and Herman



talk over a few salient points with RSG's Floor Manager, while next to them are Cathy and Eric again with what looks like an imitation of an imitation horse. Certainly no real gee-gee would recognize it as one of its own kind. In the last photo all restraint is thrown to the winds as everyone dances around together, unaware of the ever constant camera vigil of Deso Hoffmann.

All RM Pictures.



# 20 TOP LPs FOR THE END OF 1965



## The Rolling Stones

Out of our heads  
 O SKL 4733 O LK 4733



## The best of Jim Reeves

O RD 7446



## Sonny & Cher

Look at us  
 O ATL 5056



## The Bachelors

More great song hits  
 O LK 4721



## Elvis Presley

Harem holiday sound-track recording  
 O SF 7747 O RD 7747



## Marianne Faithfull

O LK 4686



## There is only one Roy Orbison

O SHU 8252 O MAU 8252



## Burt Bacharach

Hit maker!  
 O SHR 8233 O HAR 8233



## The Buddy Holly story

O LVA 9185



## The Fortunes

O LK 4736



## The Seekers

O LK 4686



## The Moody Blues

The magnificent Moodies  
 O LK 4711



## Julie Felix

The second album  
 O LK 4726



## The Who

My generation  
 O LAT 8616



## Len Barry

1-2-3  
 O LAT 8637



## Barry McGuire

Eye of destruction  
 O RD 7751



## Wilson Pickett

In the midnight hour  
 O ATL 5037



## Lulu

Something to shout about  
 O LK 4719



## Tom Jones

Along came Jones  
 O LK 4683



## Kathy Kirby

Make someone happy—  
 My heart sings O LK 4746

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 Decca House, Abchurch Lane, London E.C. 4

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

# THERE'S NO COMRADE ON KEN DODD'S 'SERIOUS' NEW ALBUM

**KEN DODD:** "Tears of Happiness"—I Wonder Who's Kissing Her Now; I Don't Know Why; Girl of My Dreams; Younger Than Springtime; Say, More Than Ever; My Thanks To You; Tears of Happiness; Story Of A Starry Night; This Year's Lovers; The Very Thought Of You; With All My Heart; My Wonderful One; I'll Be Seeing You (Columbia 1793).

**COVER** picture shows Ken with hair neatly combed, so it's a serious album. Orchestration are by Tony Osborne, Brian Fahey and Geoff Love, and the songs are mostly well-known standards, with the accent on love lyrics. Recording manager Norman Newell had a hand in some of the songs, notably "This Year's Lovers". There'll be many who regard this album as unutterably square but it's already selling a bomb. Dodd's voice comes through pitch true, with phrasing perfection. Maybe that's the main point... he's a thorough perfectionist.

★ ★ ★ ★ ★

**TERRY GIBBS:** "It's Time We Met" (Fontana TF 323).  
TERRY GIBBS, key singer, wrote all nine tracks on this mainstream recording. He operates here with a small group—drums, organ, guitar, bass and drums, and six of the supporters. It's almost all ballads who used to be with Woody Herman. Neatly rounded, often original, jazz with a theme.

★ ★ ★ ★ ★  
**HELEN MERELLE:** "The Artists of Berlin" (Fontana TF 323).  
HELEN MERELLE, "The Artists of Berlin," "The River," "Scarlet Ribbons" are among the eleven numbers, with some wonderful unaccompanied vocal on "Scarlet Ribbons" as a beautiful vocal.

★ ★ ★ ★ ★  
**DEAN MARTIN:** "Houston" Houston, The First Thing Every Woman, Hammer and Nails, Little Loveliest, Love, Love, Down Home, I Will, Snap Your Fingers, Everybody But Me, Old Yellow Line, Detroit, You're The Reason I'm In Love (Reprise R 412).

★ ★ ★ ★ ★  
**THE SWINGLE SINGERS:** "Get It Together" (Phonix PL 1979).  
THE SWINGLE SINGERS started out with their vocal onslaughts on J. S. Bach. Then Handel and Vivaldi. Now it is Beethoven, Chopin, Schubert, Mendelssohn, Schubert, and at every the arrangements come over with tremendous freshness and verve. Ward Swingle writes it, three brilliant LP. And he's quite probably right.

★ ★ ★ ★ ★  
**JUDY GARLAND and LIZA MINNELLE:** "Live At The London Palladium" (Capitol W 292).

★ ★ ★ ★ ★  
A DOUBLE-ALBUM set of one of the most memorable concerts, a sellout all the way, ever given at the Palladium, a live orchestra led by Harry Robinson—art, emotional, dynamic, superb performance that was also captured on television. Lots of terrific, including virtually all the Garland favorites, plus some solos from Liza on "Ode to My Soul," "How Could You Believe Me," "Judy's Own Sentimental Vocal Form is best about on "What Now My Love." It's a lovely, warm, affectionate, delicate, exciting, swinging, dramatic, delightful, delightful set.

★ ★ ★ ★ ★  
**TRINI LOPEZ:** "The Sins Alone World" (Reprise R 412).

★ ★ ★ ★ ★  
TRINI LOPEZ's voice of Mr. Martin winds its way around these 11 rather unusual songs, one of which is his current single, "I Will." Just about every conceivable type of folk, from country and western, but there is the distance from ballad mark about every track. The ballads are really good, and interesting, and altogether this is a fine LP.

★ ★ ★ ★ ★  
**LEN BARRY:** "1-2-3; 1-2; Will You Love Me Tomorrow; Treat Her Right; I'm Glad I Love You; Lip Smack; You Baby; Lip-A-Baby; Bully; At The Hop '65; Don't Throw Your Love Away; Happiness" (Brunswick LAT 8427).

★ ★ ★ ★ ★  
LEN BARRY's first LP, lauded after one but made this is pretty good. Love's back-pitched, blissy, distinctive voice is put to full effect, especially with the brass, plaintive harmonies and thumping beat which he employs. "Tracks Like 'Will You Love Me Tomorrow'" and "Don't Throw Your Love Away" are good original treatments of oldies, while "Like A Baby" would make a fair single. "I.D.U." is just like the hit, except for a slightly different tune. The others are OK, some are mediocre and one or two aren't much good but all in all this is an enjoyable LP.

★ ★ ★ ★ ★  
**GRANT GREEN:** "His Majesty, King Funk" (Verve VLP 811).

★ ★ ★ ★ ★  
GRANT GREEN's "His Majesty, King Funk" (Verve VLP 811). SOMETHING of the Charlie Christian in this outstanding output. Five tracks, including the other "Lucky Old Sun," and one of his own "The Selma March." Backing comprises Candido Camero on bongos and conga, with drums, upright Larry Young and Harold Vick on tenor and flute. Mr. Green writes more than somewhat.



KEN DODD seen recording a "Daddy's Discs" show last summer for Radio Luxembourg transmission. The show was for Pye records.

★ ★ ★ ★ ★  
**THELONIOUS MONK:** "The Golden Monk" (Stateside SL 1012).

★ ★ ★ ★ ★  
IF YOU like Monk, you'll be mad about this one. Side one features Frank Foster on tenor, side two has Sonny Rollins. He sides Julius Watkins on French horn on one side—Ray Copeland, a tremendously imaginative performer on the other. And when Art Blakey is on drums, he adds a lot. Monk wrote everything on the album with the exception of Jerome Kern's "Strike Girls in Your Eyes." What a technician is the monk.

★ ★ ★ ★ ★  
**MAYNARD FERGUSON:** "The Blues Hour" (Fontana TF 323).

★ ★ ★ ★ ★  
FERGUSON has Charlie's composition, including "Love Got A Woman" and "Mary Ann." For this man, actively his band blues session, replete with some ridiculously high-note wailing from trumpeter Ferguson. Great brass from Frank Wyatt, plus some nasal butches from Charlie Mariano. It's simple, yet complex. Very exciting.

★ ★ ★ ★ ★  
**MODERN JAZZ QUARTET:** "Patterns" (United Artists ULP 111).

★ ★ ★ ★ ★  
SIX tracks, all arranged and composed by John Lewis and the standard MJQ line-up, which means some characteristically good drumming from Connie Kay. "Kathie" in Central Park features some jazz-walk rhythms, and there's a lot happening on the 12-bar blues "No Happiness For Sister." Lovely. Bill Jackson solo work most of the way, he makes the blues bluish, expressive. Good stuff for fans, a bit stumpy for the non-converts.

★ ★ ★ ★ ★  
**COLEMAN HAWKINS:** "Media Moon" (Fontana TF 323).

★ ★ ★ ★ ★  
THINKING like "I Surrender Dear," "Dedication," "Stop, Stop, Encore Blues and "Pique Business" from the best sax star interesting line-up behind that last, we aim tone. Ino. Roy Eldridge and Cootie Williams share trumpet roles. Benny Carter and Edmond Hall, and Art Tatum and Sol Carter and Oscar Pettiford also appear sporadically. This is jazz history.

★ ★ ★ ★ ★  
**BUCK OWENS:** "Before You Go" (Capitol T 233).

★ ★ ★ ★ ★  
BUCK OWENS is perhaps the best selling C & W star here, and it's no wonder when you hear this kind of record. Very lively and interesting, it sounds as though Buck and his group the Buckaroos are really having a good time. The raw edge on most of these solo enhances the sound and there are some interesting leads including the old Coasters number "Charlie Brown."



ROGER MILLER looks pretty contented. And so he should. His wife LEAH is lighting his cigarette and the five miniature gramophones are the Grammy awards, which he won early last year. Roger must be back contented with his single "England Swings" which has been his biggest U.S. hit since "King Of The Road".



UNIT FOUR PLUS TWO were told that they had to spend Christmas on the road. So the six lads, not to be depressed decided to make a Christmas of it in their wagon. They're seen here nocking leads and loads of grub and looking as if they're actually enjoying making the best of a bad job. Their van is all lovely and Christmassy and so are their heads with paper hats straight out of bon-bons. (RM picture by Dezo Hoffman).





# GEORGE HARRISON'S FORTY...

**THIS** is the time of year when everyone goes cha-cherry. And comes up with lists of the year's ten top hits, and that. Well, let's be a little different. You've all heard of the L.S. Fabulous Forty. But do you know about George Harrison's Forty? Forty?

George — like all the Beatles, incidentally — has his own juke box at his father's home. It's an "old" juke box, with tape recorder, radio and record player. And, on the juke box, instead of stuffed animals, records, he's got his collection of guitars. How to select the Indian instrument, though?

But back to the juke box. It's a K.R. Maybe you saw it in the film "Let It Be" — "Sax George." It's so much easier to have all my favourite records on the juke box at once. It saves me going through piles of records to find the ones I want. Then when I feel sick of them, I put them back on and get some new ones in.

Harrison's current Fab 40, in fact, has 10 top Ten —

"Garden of Eden" — Bob and Earl. (This is an oldie. George tells me he's heard that it really Ben K. King and Halley "Rockin' Bobbin' Day" Ray can confirm this?)

2. "Good Things Come to Those Who Wait" — Chuck Jackson. (This is old, and a real knock-out.)

3. "The My Little Red Beans and Rice" — Booker T. and the M.G.s.

4. "I Wanna Cry Out Your Window" — Bob Dylan. (This is a collector's item, but the best I have ever seen of "I Wanna Cry Out Your Window" was used.)

5. "Baby, You're My Everything" — Little Jerry Williams.

6. "Black Swan" — Edwin Starr.

7. "Work Work Work" — Lee Harvey.

8. "The Little Girl I Once Knew" — The Beach Boys.

9. "My Girl Has Gone" — The Miracles.

10. "I Don't Know What You've Got (But It's Got Me)" — Little Richard. (This label — parts one and two — is the second in George's fantastic "Let It Be" series.)

Then we meet on to these —

11. "I Can't Turn You Loose" — Otis Redding.

12. "My Girl" — Otis Redding.

13. "I Believe I'll Love You" — Jackie Wilson.

14. "Don't Leave This This World" — Jackie Wilson.

15. "Everybody Is Gonna Be Alright" — Willie Mitchell.

16. "Sweet William Like You" — Marvin Gaye.

17. "Something About You" — The Four Tops.

18. "I Got You" — James Brown.

19. "Ain't That Peculiar" — Marvin Gaye.

20. "Turn, Turn, Turn" — The Byrds. (Like me, George can't think why it hasn't happened here.)

21. "See Saw" — Don Covay.

22. "I'm Gonna Throw It" — Sonny Incorporated. ("They made that in America, what a difference!," says George.)

23. "Little Red Book" — Edwin Starr.

24. "Boogie" — Booker T. and the M.G.s.

25. "I Ain't Gonna Get No More Heartaches" — The Young Rascals.

26. "Innocent" — Otis Redding.

27. "It's Mr. Tambourine Man" — The Byrds.

28. "I've Been Loving You Too Long" — Otis Redding.

29. "All on a Summer's Day" — The Beatles and her ties.

30. "Pretty Little Baby" — Marvin Gaye.

31. "Sweet Baby I Love You" — Fred Hickman.

32. "The Train of My Tears" — The Miracles.

33. "You Young Man" — Joe Tex. (A great old number — on Sur.)

34. "Amen to You" — Edwin Starr.

35. "Moore" — Barrett Strong.

36. "Some Other Guy" — Edwin Starr.

George's "Revived 40" — But — but — these since they first came out.

37. "I Want My Man" — Chuck Berry.

38. "Nashua King" — Charlie Rich.

39. "Let's Hit the Road" — The Beach Boys. (Flip side of "California Girls.")

40. "You're Believable in Magic" — The Lovin' Spoonful.

Come to think of it, except for a couple of new American records which I haven't yet received, I'd say that this could be my chart, too. And that of quite a few readers of this column.

It really means the record. It's always a pleasure to talk to him about it. And wouldn't it be fantastic if next year's official RHM chart contained similar records? I'd like to wish you all — and George — a zesty New Year.

# The London-American decade of hits... 1962



BOBBY DARIN being the glasses in a scene from the film "State Fair". On the right is KETY LESTER who hit it big in 1962 with "Love Letters".

**NINETEEN SIXTY-TWO**—the year of The Twist. And one of the most immediate by-products of the "all holds-harmed" dance-revolution was the vast new market which it created for top grade beat discs—a demand which, as always, the London-American label was ready, willing and fully equipped to satisfy.

Although none of the London label's seventeen 1962 hits actually topped the Record Mirror charts, no less than eight of the ten London releases which made our Top Three that year climbed to, within the provincial area of the Top, surprising a grand total of eighteen weeks or over a third of the entire year in the Number Two spot. And there was even one truly remarkable period spanning the end of the year during which three of the label's hits reached an unbroken run of eight weeks, and one short day away from the ultimate in British chart achievement.

## BOBBY LEAVES LONDON

Very early in 1962, the start US Liberty label (which had been owned by the London American for several years) became a British label in its own right, this move from the London catalogue many hit-selling artists, the most successful of them being Bobby Vee. It is possible that the move alone provided Bobby from becoming the London label's chart champion for that year, and the title was promptly snatched up by his rival of 1961, the Shannon crew (who followed by Pat Boone and Bobby Darin).

Three great London acts, namely Kety Lester, Little Eva and Carole King, wrapped up with the Top Ten entries during 1962, and the label's loss of chart names for the year was comprised by three grand newcomers: Chris Monner and Rick Nelson.

The three discs which gave the Shannon the edge over all other London artists in 1962 were the "Rampage" "The Long Hair" and "The Little Girl" which topped straight to Number Two, and Bob's last disc of the year, the supremely subdued "Sweet Mama" which climbed past Pat Boone and once again the year with one other already in the Top Ten label.

"Johnny Will" which he swiftly followed into the Twenty with an especially smooth revival of "I'll See You in My Dreams". Later, after one more, Pat made his biggest impression for years with the rocking, boogie tune, "Speedy Gonzales" which was immensely popular here, spending a whole month at Number Two, and to round off a truly great comeback year, he again made the Twenty, this time with the little song from his circus "swamp-land" film, "The Man Amusement".

Two more massive Top Three entries—the huge Top favourite, "Mama" and his debatably even more controversial "Think". Bobby still the US A&O label in the summer of 1962, but this really didn't affect his output of London singles until many months later as there was a huge backlog of Darn tracks in the can.

The three labels fall, incidentally, during instant success with their first hit and ultimate reading of "Love Letters" which was the double impact of Little Eva and Carole King.

Only three weeks separated the release dates of Little Eva's US chart-topper "Loco-Motion" and Carole King's beat ballad, "It Might As Well Be Spring" and the two discs shared the top Ten simultaneously during the first week of October. "The Loco-Motion" was, of course, the stronger of the two (it spent five weeks at Number Two, but Carole was right behind, and by the third week had overtaken her). Bobby's "Think" was a surprise, as the two discs, having been so successful at the same time, are in-



extremely lined together. But as was widely published at the time, they had far more in common than mere success. In fact, they were the very first two releases from the newly formed A&O Dimension label, which was run by ex-Decca King and ex-Decca-writer, Gerry Goffin. And naturally enough, both were Luffin and King compositions, as was the fourth disc—from the Little Eva's following, "Keep Your Hands Off My Baby" which just crept into our Top Thirty and the first, Carole's "Sweet Mama".

Carole's "Sweet Mama" (which was the original version of "Johnny Will" set down by Little Eva's backing group, The Cookies, yet another US smash, that also made the RHM Top Fifty) still sits very much in vogue, the energetic beat number "Let's Dance" with its unique organ arrangement, was an antidote for towards the end of the year, and the lucky man who cleaned up with it on both sides of the Atlantic was Chris Monner. The disc reached Number Two in our charts and stayed there for a month. What the London label's tally of hits for the year was completed by a fitting Top Twenty entry from Rick and Bobby Nelson called "Young World".

1962 was a particularly bad year for instrumentals here in Britain, not one of the London label's instrumental discs making our Top Twenty, and this was also a reflection on the success of the many massive US chart-topping instrumentals which the London label topped during the year. Two of the "Swinging Sixties" by the Billy James Orchestra "The Top" and "The Moon" in Joe Harrell, and the rather more bluesy ones "I Got You" by King Curtis and "Tuff" from Ace Cannon.

Two other discs which did not reach spectacular sales but which should be mentioned, two "classical" discettes (two releases from the popular "Mina-Lena" tapes), and "Symphony No. 18" (the latter being a great and beautiful follow-up to the original 1961 original "Symphony", which actually made our Top Ten, a fact not acknowledged in last week's 1961 survey—apologies for the oversight).

Amongst the year's widely varied American hits which failed to repeat their Stateside success for the London label were the return version of "Baby's Girl" from Marco Beland; Bobby "Tubby" Tucker's "Mama" (which actually made our Top Ten); and the "Peppermint Twist" by Danny Ferguson, and Ray Charles' "Twist Around The Clock". The latter being from the original "twelve" of that wonderful film, "Rock Around The Clock".

## ROCK & SOUL CLASSICS

Whilst amongst the more biggest smashes, the London label offered three great originals ("Ain't" and "You Better Move On" from Arthur Alexander, and Solomon Burke's "Cry To Me"); two big US chart-toppers by looking new groups The Miracles ("A Wonderful Day" and "A Little Bit Soul"), and the late Joe Broderick's superb ballad, "Don't You Forget About Me".

And also the year's most successful "What's Your Name" by Joe Don and Juan which was extremely big in the States; a song which proclaimed the glory and the durability of Rock 'n' Roll but which, in mood, was pure R & B called "It Will Stand by the Storm", and three more R & B soul classics—The Blind "Don't Play That Song" and his set "I Said Double-Dare" "Yes/Yes/Yes".

All of these remarkable discs rolled off the London-American presses during 1962 only to fall on the incredibly dead ears of the British disc buyers, as they did the five discs which are probably the most sought after delusions of the period—the dynamic "I Know" by Barbara George; "The Barbecue" written "I'm Blue"; Miss Carla Thomas answering a huge US hit with "Baby's Got Back"; and the two discs which were the masterpiece "Green Onions" by Booker T. and the M.G.s (second best R & B disc ever in the quality RHM reads of 1961), and the one to add all rock 'n' soul seasons — the Fab Four's "Fantastic" "I Found A Love".

ALAN STUNTON



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1966

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# A Bright and Happy New Year

## LULU and the LUVVERS

# RECORD MIRROR CHARTS PAGE



## AIR MAILED FROM NEW YORK

- 1 WE CAN WORK IT OUT\* 1:10 James Brown (RCA)
- 2 I GOT YOU 1:10 James Brown (RCA)
- 3 OVER AND OVER 1:10 Sam Cooke (A&M)
- 4 SOUNDS OF SILENCE\* 1:10 Simon & Garfunkel (Columbia)
- 5 EBB TIDE\* 1:10 Holloman (Mercury)
- 6 A TASTE OF HONEY\* 1:10 T. Turner (A&M)
- 7 AN TEARS GO BY 1:10 T. Turner (A&M)
- 8 ENGLAND SWINGS\* 1:10 Booker T. & the M.G.'s (Mercury)
- 9 TURN! TURN! TURN! 1:10 The Turtles (Capitol)
- 10 DON'T THINK TWICE, IT'S ALRIGHT\* 1:10 Booker T. & the M.G.'s (Mercury)
- 11 A MIST TO BURN\* 1:10 Herman's Hermits (Mercury)
- 12 MAKE THE WORLD GO AWAY\* 1:10 The Turtles (Capitol)
- 13 FIVE O'CLOCK WORLD 1:10 The Turtles (Capitol)
- 14 LET'S HANG ON\* 1:10 The Turtles (Capitol)
- 15 FLOWERS ON THE WALL 1:10 The Turtles (Capitol)
- 16 SHE'S JUST MY STYLE 1:10 The Turtles (Capitol)
- 17 NO MATTER WHAT SHAPE YOU'RE IN 1:10 The Turtles (Capitol)
- 18 FEVER\* 1:10 The Turtles (Capitol)
- 19 MAY TRIPPER\* 1:10 The Turtles (Capitol)
- 20 IT'S MY LIFE\* 1:10 The Turtles (Capitol)
- 21 SUNDAY AND ME 1:10 The Turtles (Capitol)
- 22 YOU DON'T HAVE TO BE SO NICE 1:10 The Turtles (Capitol)
- 23 ONE HAS MY NAME 1:10 The Turtles (Capitol)
- 24 THE DUCK\* 1:10 The Turtles (Capitol)
- 25 I CAN NEVER GO HOME 1:10 The Turtles (Capitol)
- 26 A SWEET WOMAN LIKE YOU\* 1:10 The Turtles (Capitol)
- 27 YOU'VE BEEN CHEATING 1:10 The Turtles (Capitol)
- 28 THUNDERBALL\* 1:10 The Turtles (Capitol)
- 29 JEALOUS HEART\* 1:10 The Turtles (Capitol)
- 30 WATER WILLOW\* 1:10 The Turtles (Capitol)
- 31 SPANISH EYES 1:10 The Turtles (Capitol)
- 32 I WILL 1:10 The Turtles (Capitol)
- 33 THE GIRL I ONCE KNEW\* 1:10 The Turtles (Capitol)
- 34 PRINCESS IN RAGS\* 1:10 The Turtles (Capitol)
- 35 PUPPET ON A STRING\* 1:10 The Turtles (Capitol)
- 36 HOLE IN MY WALL 1:10 The Turtles (Capitol)
- 37 THE MEN IN MY LITTLE GIRLS LIFE 1:10 The Turtles (Capitol)
- 38 I WELLED 1:10 The Turtles (Capitol)
- 39 I'VE GOT TO BE SOMEBODY 1:10 The Turtles (Capitol)
- 40 ATTACK 1:10 The Turtles (Capitol)
- 41 HANG ON SLOOPY\* 1:10 The Turtles (Capitol)
- 42 LIEN 1:10 The Turtles (Capitol)
- 43 LOOK THROUGH ANY WINDOW\* 1:10 The Turtles (Capitol)
- 44 A YOUNG GIRL 1:10 The Turtles (Capitol)
- 45 JENNY TAKE A MILD 1:10 The Turtles (Capitol)
- 46 JUST LIKE ME 1:10 The Turtles (Capitol)
- 47 SECOND HAND ROSE 1:10 The Turtles (Capitol)
- 48 I HEAR A SYMPHONY\* 1:10 The Turtles (Capitol)
- 49 BARBARA ANN 1:10 The Turtles (Capitol)
- 50 I CAN NEVER GO HOME 1:10 The Turtles (Capitol)

## TOP E.P.'s

- 1 NO LIVING WITHOUT YOUR LOVING\* 1:10 Mamas & the Papas (A&M)
- 2 MARY POPPINS 1:10 Soundtrack (MCA)
- 3 THE UNIVERSAL SOLDIER 1:10 The Byrds (Capitol)
- 4 HELP 1:10 The Beatles (Parlophone)
- 5 FAREWELL, ANGELINA 1:10 The Byrds (Capitol)
- 6 HIGHWAY 61 REVISITED 1:10 Bob Dylan (Columbia)
- 7 OUT OF OUR HEADS 1:10 The Byrds (Capitol)
- 8 ALMOST THERE 1:10 The Byrds (Capitol)
- 9 MARCH OF THE MINSTRELS 1:10 The Byrds (Capitol)
- 10 EVERYTHING'S COMING UP DUSTY 1:10 Dusty Springfield (A&M)
- 11 ELVIS FOR EVERYBODY 1:10 Elvis Presley (RCA)
- 12 THE KINKS' NORTHERNESS 1:10 The Kinks (Capitol)
- 13 THE OTHER SIDE OF DUDLEY DOORE 1:10 Dudley Doore (Mercury)
- 14 IN SAN FRANCISCO 1:10 The Byrds (Capitol)
- 15 HANSON MADE 1:10 Hanson (Mercury)
- 16 THE ANSWER IS BACK 1:10 The Answer (Capitol)
- 17 TICKLE ME 1:10 The Answer (Capitol)
- 18 YOU PUT THE RURT ON ME 1:10 The Answer (Capitol)
- 19 I'M ALIVE 1:10 The Answer (Capitol)
- 20 BROTHERS FOR SALE 1:10 The Answer (Capitol)

## TOP L.P.'s

- 1 RUBBER SOUL 1:10 The Beatles (Parlophone)
- 2 SOUND OF MUSIC 1:10 Soundtrack (MCA)
- 3 MARY POPPINS 1:10 Soundtrack (MCA)
- 4 HELP 1:10 The Beatles (Parlophone)
- 5 FAREWELL, ANGELINA 1:10 The Byrds (Capitol)
- 6 HIGHWAY 61 REVISITED 1:10 Bob Dylan (Columbia)
- 7 OUT OF OUR HEADS 1:10 The Byrds (Capitol)
- 8 ALMOST THERE 1:10 The Byrds (Capitol)
- 9 MARCH OF THE MINSTRELS 1:10 The Byrds (Capitol)
- 10 EVERYTHING'S COMING UP DUSTY 1:10 Dusty Springfield (A&M)
- 11 ELVIS FOR EVERYBODY 1:10 Elvis Presley (RCA)
- 12 THE KINKS' NORTHERNESS 1:10 The Kinks (Capitol)
- 13 THE OTHER SIDE OF DUDLEY DOORE 1:10 Dudley Doore (Mercury)
- 14 IN SAN FRANCISCO 1:10 The Byrds (Capitol)
- 15 HANSON MADE 1:10 Hanson (Mercury)
- 16 THE ANSWER IS BACK 1:10 The Answer (Capitol)
- 17 TICKLE ME 1:10 The Answer (Capitol)
- 18 YOU PUT THE RURT ON ME 1:10 The Answer (Capitol)
- 19 I'M ALIVE 1:10 The Answer (Capitol)
- 20 BROTHERS FOR SALE 1:10 The Answer (Capitol)

## 5 YEARS AGO

- 1 POETRY IN MOTION 1:10 Johna (Mercury)
- 2 I LOVE YOU 1:10 The Beatles (Parlophone)
- 3 SAVE THE LAST DANCE FOR ME 1:10 The Beatles (Parlophone)
- 4 IT'S NOW OR NEVER 1:10 The Beatles (Parlophone)
- 5 PERDIDA 1:10 The Beatles (Parlophone)
- 6 COUNTING THE BEATS 1:10 The Beatles (Parlophone)
- 7 PORTRAIT OF MY LOVE 1:10 The Beatles (Parlophone)
- 8 BEYONCE 1:10 The Beatles (Parlophone)
- 9 BEYONCE 1:10 The Beatles (Parlophone)
- 10 BEYONCE 1:10 The Beatles (Parlophone)
- 11 BEYONCE 1:10 The Beatles (Parlophone)
- 12 BEYONCE 1:10 The Beatles (Parlophone)
- 13 BEYONCE 1:10 The Beatles (Parlophone)
- 14 BEYONCE 1:10 The Beatles (Parlophone)
- 15 BEYONCE 1:10 The Beatles (Parlophone)
- 16 BEYONCE 1:10 The Beatles (Parlophone)
- 17 BEYONCE 1:10 The Beatles (Parlophone)
- 18 BEYONCE 1:10 The Beatles (Parlophone)
- 19 BEYONCE 1:10 The Beatles (Parlophone)
- 20 BEYONCE 1:10 The Beatles (Parlophone)



## NATIONAL CHART COMPILAT AT THE RECORD RETAILER

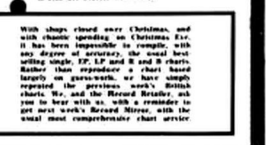
- 1 DAY TRIPPER WE CAN WORK IT OUT 1:10 James Brown (RCA)
- 2 WIND ME UP 1:10 Sam Cooke (A&M)
- 3 THE RIVER 1:10 The Beatles (Parlophone)
- 4 THE CARNIVAL IN MY MIND 1:10 The Beatles (Parlophone)
- 5 TEARS 1:10 The Beatles (Parlophone)
- 6 MY SHIP IS COMING IN 1:10 The Beatles (Parlophone)
- 7 MY GENERATION 1:10 The Beatles (Parlophone)
- 8 I-2 1:10 The Beatles (Parlophone)
- 9 A LOVER'S CONCERTO 1:10 The Beatles (Parlophone)
- 10 LET'S HANG ON 1:10 The Beatles (Parlophone)
- 11 BECKE ME 1:10 The Beatles (Parlophone)
- 12 MARIA 1:10 The Beatles (Parlophone)
- 13 TO WHOM IT CONCERNS 1:10 The Beatles (Parlophone)
- 14 THE END OF THE RAIN 1:10 The Beatles (Parlophone)
- 15 KEEP ON RUNNIN' 1:10 The Beatles (Parlophone)
- 16 PRINCESS IN RAGS 1:10 The Beatles (Parlophone)
- 17 POSITIVELY 18 STREET 1:10 The Beatles (Parlophone)
- 18 WAR LORD 1:10 The Beatles (Parlophone)
- 19 MERRIE GENTLE POPE 1:10 The Beatles (Parlophone)
- 20 YESTERDAY MAN 1:10 The Beatles (Parlophone)
- 21 IS IT REALLY OVER 1:10 The Beatles (Parlophone)
- 22 MY GIRL 1:10 The Beatles (Parlophone)
- 23 GET OFF MY CLOUD 1:10 The Beatles (Parlophone)
- 24 DON'T BRING ME YOUR HEARTACHES 1:10 The Beatles (Parlophone)
- 25 I LEFT MY HEART IN SAN FRANCISCO 1:10 The Beatles (Parlophone)
- 26 IF I NEEDED SOMEBODY 1:10 The Beatles (Parlophone)
- 27 HOW CAN YOU TELL 1:10 The Beatles (Parlophone)
- 28 IT'S MY LIFE 1:10 The Beatles (Parlophone)
- 29 TELL ME WHY 1:10 The Beatles (Parlophone)
- 30 SPANISH FLEA 1:10 The Beatles (Parlophone)
- 31 TAKE ME FOR WHAT I'M WORTH 1:10 The Beatles (Parlophone)
- 32 YESTERDAY 1:10 The Beatles (Parlophone)
- 33 I WANT TO AVOID A SILENT FILM 1:10 The Beatles (Parlophone)
- 34 HERE IT COMES AGAIN 1:10 The Beatles (Parlophone)
- 35 I WANT TO FIGHT IT 1:10 The Beatles (Parlophone)
- 36 IT WAS EASIER TO HURT HER 1:10 The Beatles (Parlophone)
- 37 A HARD DAY'S NIGHT 1:10 The Beatles (Parlophone)
- 38 YOU'RE THE ONE 1:10 The Beatles (Parlophone)
- 39 THE VERY THOUGHT OF YOU 1:10 The Beatles (Parlophone)
- 40 ALMOST THERE 1:10 The Beatles (Parlophone)
- 41 IN THE CHAPEL 1:10 The Beatles (Parlophone)
- 42 WALK HANG IN HAND 1:10 The Beatles (Parlophone)
- 43 GREN, GREN, GREN 1:10 The Beatles (Parlophone)
- 44 CRAWLIN' BACK 1:10 The Beatles (Parlophone)
- 45 YOU MAKE IT MOVE 1:10 The Beatles (Parlophone)
- 46 I HEAR A SYMPHONY 1:10 The Beatles (Parlophone)
- 47 FAREWELL, ANGELINA 1:10 The Beatles (Parlophone)
- 48 TURN, TURN, TURN 1:10 The Beatles (Parlophone)
- 49 EVE, EVE, EVE 1:10 The Beatles (Parlophone)
- 50 FEVER 1:10 The Beatles (Parlophone)

## BRITAINS TOP R & B SINGLES

- 1 RESCUE ME 1:10 The Beatles (Parlophone)
- 2 BEZ SAW 1:10 The Beatles (Parlophone)
- 3 AIN'T THAT PECULIAR 1:10 The Beatles (Parlophone)
- 4 SAVE ME NOW 1:10 The Beatles (Parlophone)
- 5 EVERYTHING IS GONNA BE ALRIGHT 1:10 The Beatles (Parlophone)
- 6 A SWEET WOMAN LIKE YOU 1:10 The Beatles (Parlophone)
- 7 MY GIRL 1:10 The Beatles (Parlophone)
- 8 DON'T FIGHT IT 1:10 The Beatles (Parlophone)
- 9 LIAR LIAR 1:10 The Beatles (Parlophone)
- 10 ALL OH NOTHING 1:10 The Beatles (Parlophone)
- 11 I HEAR A SYMPHONY 1:10 The Beatles (Parlophone)
- 12 MY BABY 1:10 The Beatles (Parlophone)
- 13 I CAN NEVER GO HOME 1:10 The Beatles (Parlophone)
- 14 I HEAR A SYMPHONY 1:10 The Beatles (Parlophone)
- 15 I HEAR A SYMPHONY 1:10 The Beatles (Parlophone)
- 16 I HEAR A SYMPHONY 1:10 The Beatles (Parlophone)
- 17 I HEAR A SYMPHONY 1:10 The Beatles (Parlophone)
- 18 I HEAR A SYMPHONY 1:10 The Beatles (Parlophone)
- 19 I HEAR A SYMPHONY 1:10 The Beatles (Parlophone)
- 20 I HEAR A SYMPHONY 1:10 The Beatles (Parlophone)

## BRITAIN'S TOP R & B ALBUMS

- 1 IN THE MIDDNIGHT HOUR 1:10 The Beatles (Parlophone)
- 2 SOUL BALLADS 1:10 The Beatles (Parlophone)
- 3 DANCE PARTY 1:10 The Beatles (Parlophone)
- 4 R & B VOL. 2 1:10 The Beatles (Parlophone)
- 5 I BELIEVE I'LL LOVE YOU 1:10 The Beatles (Parlophone)
- 6 EVERYBODY LOVES A GOOD TIME 1:10 The Beatles (Parlophone)
- 7 THE HOUSE 1:10 The Beatles (Parlophone)
- 8 HITSVILLE USA 1:10 The Beatles (Parlophone)
- 9 I HEAR A SYMPHONY 1:10 The Beatles (Parlophone)
- 10 THE BEST OF LEE BARRY 1:10 The Beatles (Parlophone)



## L.P.s & SINGLES TO BUY & ENJOY

**HERB ALPERT & THE TIJUANA BRASS**  
Going Places  
NPL 2005  
LATEST SINGLE  
Spanish Flea 7N 2030

**TOM LEHRER**  
That Was The Year That Was  
R 1179  
LATEST SINGLE  
Polka 1R  
R 2049

**BENNY HILL**  
Benny Hill Sings (7)  
NPL 1813  
LATEST SINGLE  
What A World  
N 15874

**STEPFOE & SON**  
Love And Harold Stepfoe  
NPL 1813S

**DOUG SHELDON**  
IT'S BECAUSE OF YOU  
7N 1707  
THE WOLVES  
AT THE CLUB  
7N 2290  
CHUBBY CHECKER  
TWO HEARTS MAKE ONE LOVE  
7N 2290  
LEN BARRY  
HEADS ARE TRUMPS  
7N 2290  
THE RAMSEY  
LEWIS TRIO  
LIVING ON THE EDGE  
7N 2290  
THE LENNON  
THAT'S MY LIFE  
(MY LOVE AND MY HOME)  
7N 2290  
THE OVERLANDERS  
MICHELLE  
7N 17034

With shops closed over Christmas, and with chaotic spending on Christmas Eve, it has been impossible to compile, with any degree of accuracy, the usual end-of-year chart. However, we have compiled a chart largely on guesswork, with our usual regulars, the previous year's British charts, and the Record Mirror, with the usual end-of-year chart service.

