

*From the
Stebbing
Zodiac -Viscount
Music Vaults
Volume One*

CATHY HOWE
THE SIERRAS
THE GLENDELLES

Produced by
Gary Daverne



A LIMITED COLLECTOR'S EDITION

PAGE01



Introduction

Over the past twenty years or so, there have been a number of CD compilations of New Zealand music made available to the public. The main distributor of these has been EMI Music New Zealand Ltd, who have concentrated on the more well known artists, producing well presented packages, with good informative liner notes and illustrated booklets and retailed at an excellent price.

Bruce Ward (who once worked for EMI) has been the person who initially started doing this and the general format seemed to have been a twenty-track offering. However, over the last five years, this trend seems to have changed. Other people have started compiling CD's of the more obscure material and often had more tracks available; sometimes using the full amount of available space on a disc and included some excellent very comprehensive booklets.

Glenfield resident, Grant Gillanders, has produced many of these for EMI and they appear to have been well received by the general public, albeit by the more avid collector of this material. But despite this, there is still a wealth of unreleased masters 'sitting in the vaults', which I have been aware of for many years, but having the opportunity to allow release I have found to be limited. After careful deliberation and discussions with various parties, I took it upon myself to approach Gary Daverne, who owned Viscount records and put forward suggestions of what I had in mind. I watched anxiously as he contemplated my ideas and was delighted when he looked up at me with his infectious grin and said those magic words, "let's do it!"

This is the first of a planned series of collectible limited edition CD's, which Gary and I hope will be of interest to many. We hope it reminds you of those halcyon days when global warming wasn't an issue, PC stood for Police Constable, gay meant happy and grass was something you had to regularly mow.

Dennis Shearer (2009)

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Cathy Howe

1. Teenage Rebel (Unissued)

This original song by Cathy was recorded with the intention of being the “A” side of her 3rd release, but to her disappointment it was shelved in preference to arguably the more commercial High Noon. This decision was further fortified by Cathy performing the song on a local TV show of the day, In The Groove (hosted by Colin Broadley). Having remained “in the can” for over 40 years, it now makes its debut along with all her other Viscount recordings, accompanied by The Sierras.

2. Mommy And Daddy Were Twisting (Viscount Z45-1129) Released October 1963.

This was her first recording and the backing group on this occasion was the Silhouettes with the Glendelles. A catchy enough number, but relegated to the “B” side of the platter, making way for their rendition of an earlier Crystals hit.

3. Then He Kissed Me (Viscount Z45-1129) Released October 1963.

Despite this being a huge hit for The Crystals some months earlier, it was still greeted with enthusiasm and received major airplay on NZBC's various radio stations. Auckland's 1ZB (who hosted the nation's Lever Hit Parade) went even further by voting it ‘the top local pop record of 1963’.

4. I Adore Him (Viscount Z45-1140) Released December 1963.

This was a song originally released in the USA by the all girl group, The Angels, (Smash S-1854). Gary Daverne, (Cathy's manager and record producer), had in his possession a number of demo 45's from various overseas record companies, proving to be invaluable in regard to selecting material for Cathy and his other recording artists. A great song not heard before, backing by the Silhouettes and the Glendelles.

5. Keep An Eye On Her (Viscount Z45-1140) Released December 1963.

Again a song culled from the demo pile of 45's, the original being by The Jaynettes (Tuff TU-5570). A similar arrangement was used, but the end product was in fact a stronger more powerful rendition, again with the Silhouettes and the Glendelles.

6. Please Mr. Postman (Viscount Z45-1151) Released March 1964.

A rather daring release taking into consideration the Beatles had just issued their 2nd LP "With The Beatles" containing their rendition, and a local Wellington girl, Lyn Barnett, had also done a version on Viking records some 18 months earlier. The song was originally intended for Gary's backing group, the Glendelles, but small problems were encountered during initial 'takes' and Gary ended up approaching Cathy with instructions. "Take this home, learn it, we record tomorrow!" Well, she obviously did and the end result was a very worthy rendition and the final time she would record with the Silhouettes and the Glendelles. The 45 Viscount label had shared credits: Cathy Howe, the Glendelles and the Silhouettes.

7. High Noon (Viscount Z45-1169) Released August 1964.

The eerie sound of a French horn greets the listener at the start of this classic song, in line with a similar scenario the audience experienced with the soundtrack of the Gary Cooper movie of the same name. For her 4th single, the Sierras back her here. This group would be with her for almost all of her further recordings. As an added bonus, Cathy was given the opportunity to sing it on a TV show.

8. True Love Will Come To You (Viscount Z45-1169) Released August 1964.

This song was originally included as an album track on the Cliff Richard LP "Listen To Cliff" (Columbia MSX 1320). A faithful clone of the original, even down to the note for note elongated guitar solo, executed by lead guitarist Peter Riseborough and his lovely sounding L series Fender Stratocaster (Hank Marvin would have been proud of this!) It is also one of Cathy's and the Sierras favourite recordings.

9. Meet Me In St Louis (Viscount Z45-1171) Released September 1964.

Judy Garland fans will be familiar with this song, as it was the theme to her old movie. Gary thought an up to date treatment of this would make a good pop song and the frantic guitar break certainly adds credence to this belief.

10. Easy Come, Easy Go (Viscount Z45-1171) Released September 1964.

As Cathy released more records, people were of the opinion she sounded like

Helen Shapiro (a young English singer popular at the time). It therefore seemed appropriate to sing one of her songs. This song was on an LP "Helen's Sixteen" (Columbia MSX 1494). This arrangement is identical to the LP version.

11. When He Comes Along (Viscount Z45-1192) Released November 1964.

This song quite quickly followed the previous 45. The arrangement was taken from the English group, The McKinleys (Columbia DB7310). Just an average song of the day, but the "B" side would be of more significance.

12. That Boy (Viscount Z45-1192) Released November 1964.

Cathy had dabbled in composing some original material and in this release, realized her dream, her first composition to make it to disc. Quite a bouncy number and one I think she should be proud of.

13. Yo Yo Love (Viscount Z45-1217) Released June 1965.

Although still backed by the Sierras, this 7th single featured a new band line up (see liner notes). Bass player Kerry Hawksworth is responsible for the rather low "yo-yo-yo-yo" refrain throughout the song and Gary tickles the ivories here.

14. He Doesn't Love Me (Viscount Z45-1217) Released June 1965.

This was probably Cathy's most successful record (see chart listing poster). Reaching No. 5 on the Lever Hit Parade was exceptional and on the local chart in Christchurch, it remained in the top position for a staggering ten weeks.

15. Selfish One (Viscount Z45-1230) Released December 1965.

This was to be Cathy's 8th and final release. Due to the length of time since her last record, the Sierras were unavailable for this session, which left Gary having to find some other available local musicians. He got together Ben Tawhiti (lead), Graeme Gibson (rhythm), Leo Sleeman (bass) and Alex Berhans (drums) and to complete the lineup, himself on tenor sax. Incidentally, Cathy rehearsed the number the night before with the Nitebeats, of whom Leo and Alex were members, so it was a bonus to have them also in the studio. The record was released under

the artist names of Cathy Howe and Ben's Chimes. The song was again chosen from a demo, the original being a USA release from Jackie Ross (Smash 1093), who sounded similar to Mary Wells of My Guy fame.

16. He's My Boy (Viscount Z45 1230) Released December 1965.

This song used the same line up as above, illustrating the importance of having competent musicians. Ben's Chimes never recorded again.

The Sierras

17. Romeo (Viscount Z45-1172) Released September 1964.

An instrumental version of the Petula Clark hit song from a couple of years earlier. The catchy bass riff throughout from Richie Sims is very effective in carrying this tune.

18. Haven (Viscount Z45-1172) Released September 1964.

This is a slow wistful original melody, written by brothers, Peter and Len Riseborough. This is one of two they composed for the "B" sides of their 45's.

19. The Fall Of The Roman Empire (Viscount Z45-1174) Released October 1964.

The 2nd 45 from the boys, released about three weeks later. Nothing was spared in the production of this film epic from the pen of Dimitri Tiomkin, (a favourite and highly respected composer of Gary's), whose other works include The Guns Of Navarone, Shane, The High And The Mighty and Giant. Six violinists were bought into the studio to back the boys, and the elaborate arrangement does, in fact, make this a truly memorable tune, and was possibly one of the most expensive productions of the day. Surely the end result speaks for itself. They performed this number on TV.

20. Tip Toe (Viscount Z45-1174) Released October 1164.

This is the 2nd original composition from Peter and Len, again very catchy.

21. The Crying Game (Viscount Z454-1194) Released January 1965.

This song was the 3rd hit for English singer Dave Berry, who had already had two earlier

successes with Mama and Little Games. Gary decided to use a similar arrangement to the original and this was the first time The Sierras had sung, (a trend that would continue on all of their further releases). The haunting sound of the organ throughout is courtesy of Gary. The bass player on this session was Billy Belton who had played with Freddie Keil and The Kavaliers. This song apparently went to the top of the Wellington hit parade.

22. Route 66 (Viscount Z45-1194) Released January 1965.

This is a classic number that has probably been recorded by too many artists to list. This rendition is identical to the Rolling Stones' version that was currently on their 1st LP as the opening track. The Sierras have not only been courageous enough to attempt this song, but also have produced an end result surely the Rolling Stones themselves could acknowledge as being as good as their own, well maybe! The lead guitar and vocals of Peter are exceptional, as is the bass work from Billy Belton.

23. Now And Again (Viscount Z45 1268) Released July 1966.

Although this song appeared as the "B" side to the 45, it was in fact recorded some time earlier with the original group lineup, lead vocals being shared by both Peter and Len. It was then shelved for a later date. The original was again from another English group, The Goobledegooks (Decca F 12023), although the same in arrangement, the original lacked the speed and guts in both vocals and guitar work of this version. Please note, that it is listed here in the chronologically recording order and not of its release date.

24. To Know Her Is To Love Her (Viscount Z45-1201) Released March 1965.

Phil Spectre is responsible for this song composing it when he was a member of The Teddy Bears, back in 1958. The harmonies of the boys leave a pleasant and professional result.

25. Stick With Me Baby (Viscount Z45-1201) Released March 1965.

One of two songs, written by Mel Tillis, the group would commit to vinyl. The version from the English group, The Innocents (Columbia DB 7314) was used as an arrangement guide, although the Everly Brothers also did a similar version.

26. What More Do You Want (Viscount Z45-1243) Released January 1966.

By the time this song this song was recorded, The Sierras had undergone some personnel changes with the Riseborough bothers departing to "do their own thing" (see liner notes). The English group, The Ivy League, wrote this song and they did record it, but this arrangement was guided by The Exceptions (Decca L12100) version.

27. She's The One (Viscount Z45-1243) Released January 1966.

This is a nice rocky little number that gets driven along by the new lead guitarist, Mike Balcombe, who replaced Murray and the frantic bass of Kerry.

28. Magic Potion (Viscount Z45-1251) Released March 1966.

This song surprisingly enough was written by that legendary pair, Burt Bacharach and Hal David (who wrote many of Dionne Warwick's hits). The Searchers also did a version in a similar style.

29. Wine (Viscount Z45-1251) Released March 1966.

There is a bit of interesting history behind this one. Originally earmarked to be recorded by Ken Lemon, (another New Zealand singer), The Sierras went into the studio to lay down the backing track. However, when Ken arrived to complete the vocals, he was not that enthused with the song, and resulting discussions led to the group completing the song themselves. Wayne (the drummer) was chosen to do the singing. This is the 2nd song written by Mel Tillis they recorded.

30. Big City (Viscount Z45-1268) Released July 1966.

The 7th and last 45 The Sierras would record, with again a little controversy over this number. Initially the band was to lay down the backing track with the vocal to be done by Mr. Lee Grant whom Gary had previously recorded, his first record, Doo Do-Do-Doodle-Do/As Long As I Have You. But for varying reasons, at the completion of the session, the vocal work had again been passed to Wayne. The end result is a haunting song about life in the big city.

1	LONG	DECCA 45-1243
2	TOSS	DECCA 45-1243
3	CAROL	DECCA 45-1243
4	COL	DECCA 45-1243
5	ME	DECCA 45-1243
6	TILL	DECCA 45-1243
7	EASY QUESTION	DECCA 45-1243
8	GIRL ON THE BILLBOARD	DECCA 45-1243
9	WHEN SUMMERTIME IS OVER	DECCA 45-1243
10	THE PIPER	DECCA 45-1243

The Glendelles

31. Sally Go Round The Roses (Viscount Z45-1130) Released October 1963.

This was the Glendelles first solo 45 release, originally recorded by the American all girl group, the Jaynettes. Moderately successful on the NZ charts. Ring Ting A Ding was the flip side number, an instrumental with the Silhouettes and vocal choruses from the Glendelles.

32. Popsicles And Icicles (Viscount 45-1151) Released March 1964.

This was their second solo song they released, originally recorded by the Murmaids. Identical in arrangement, quite well received and interesting to note that the composer was David Gates, who was later to surface in the 70's group Bread. The flip side number on this 45 release was, Please Mr. Postman, Track 5 on this cd, with Cathy Howe taking the lead and the Glendelles as backing vocals.

33. Please, Please, Daddy (Viscount Z45-1163) Released June 1964.

An original number written by Gary, with reference to the Beatles. A rocky little song with some good wild guitar work and supportive drive from Gary on the piano.

34. The Four Winds And The Seven Seas (Viscount Z45-1163) Released June 1964.

This is a great little ballad that meanders along as the title suggests. Possibly the best of their songs as it does illustrate the vocal harmonies these girls were capable of. Also the last 45 The Glendelles would record. Susan Redfern takes the lead vocal.

Compilation conception and liner notes: Dennis Shearer

All music Recorded in the Saratoga Stebbing Recording Studios, Herne Bay. Auckland.

Engineered by John Hawkins

All music arranged and produced by Gary Daverne

Executive producer: Eldred Stebbing

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Cathy Howe

Stella Cathrene (Cathy) Howe was born in Auckland 31st January 1948, the youngest of four. She grew up in a musical atmosphere as both parents played musical instruments and enjoyed singing. So from a young age she was encouraged to sing and play piano. Sadly, just prior to her fourteenth birthday, her dad passed on, but she was determined to fulfill the promise she made to him, by pursuing a singing career. Cathy began getting the occasional engagement around a few Auckland clubs eventually securing a regular spot at the Takapuna Friday Night dances run by Gary Daverne. Gary also owned and operated Viscount records so it was a natural progression to end up in the recording studio and Gary becoming her manager. After some six months and a couple of promising releases that included *Then He Kissed Me*, Cathy started receiving offers for TV work and engagements throughout the North Island. However, most of her singing was within Auckland. At the Surfside Ballroom in Milford, she sang at the inaugural opening, this resulting in an eighteen-month residency backed by many different bands, including the Silhouettes. From Surfside she went to a residency at the Crystal Palace Ballroom in Mt. Eden, backed only by the Sierras.

Her voice and style had been compared to that of Helen Shapiro and was reinforced by a comment made by a radio announcer, after playing one of her records. She found her busy lifestyle to be a little daunting, as deep down, she was just a good old fashioned family girl and eventually began to plan her schedules at a more comfortable pace.

But on saying that, she admits that being on stage with a good backing band and a



microphone in her hand, gave her a cloak of confidence that was not normally present in her make up. She openly acknowledges the wonderful support of her family members.

Her career spanned just over four years, when she decided to get married, eventually raising a family of three children, this becoming her top priority. During this time she did however continue with her singing and songwriting, but at a slower pace. In 1990, an opportunity presented itself for her to record some more of her own material with Ode Records.

Today she is a published author and entertains through her creative writing.

Although only on the scene for a short while compared to some of her contemporaries, her recorded output was quite prolific and definitely earned her an esteemed place in the New Zealand musical scene.

The Sierras: Top - Wayne
Left to right: Len, Kerry, Pete

The Sierras

The Sierras were formed in 1963 the foundation members being, brothers, Peter (lead), Len Riseborough (rhythm), Bob Campbell (bass) and Wayne Daverne (drums). They played various Auckland venues and the fact that Wayne's brother was Gary Daverne (who owned Viscount Records), presented the opportunity to make recordings. Their initial four offerings were instrumentals, *The Fall Of The Roman Empire*, *Haven*, *Tip Toe* and *Romeo*. Richie Sims plays bass on *Romeo*.

It was not long after this that Bob decided to leave to pursue his first love of blues. Kerry Haworth, (who owned and operated his own business in Takapuna, the Record Rendezvous), was in a three-piece amateur band



(the Secrets he seems to recall), who occasionally played at Northcote's, Delmonico Coffee Lounge. He was approached by Gary and Wayne and offered the bass guitar spot. This new lineup remained until late in 1965, when both the Riseborough brothers decided to leave. This led to a strange twist of fate.

It so just happened that another band was in a similar situation. The Whirlwinds, who had the residency at the Paris Boulevard, (a club located above the Lewis Eady building in Auckland's Queen Street), had also lost two members. They were still required to fulfill their Paris Boulevard contract, so it was a rather simple decision to all join forces and continue playing under the Sierras name. The new members were Dave Wright (rhythm) and Murray Copplestone (lead). This lineup recorded three further numbers with Viscount until Murray decided to return to his hometown of New Plymouth to get married. The entire band attended this event. It was however, apparent that Murray was not returning to Auckland and once again a new lead guitarist was required. Dave asked Mike Balcombe to join. He played on one recording only and his wild guitar work can be heard on *She's The One*.

The band continued on for another few months, but eventually called it quits. Mike went on to join The High Revving Tongues, Kerry and Wayne joined the Silhouettes, (of which Wayne had been an original member), and Dave teamed up with an old friend from the Vipers, Graham Watson, to form the Variation.

Although the Sierras career only lasted for about two and a half years, they were one of the more prolific recording bands on the Auckland scene, all on the Viscount label. They provided backings for Cathy Howe, the Glendelles (Cathy's backing vocal group), Gray Bartlett, Ray Columbus, Toni Williams, Fia Chaplin and an up and coming, Mr. Lee Grant, as well as recording their own records. Gary would often fill in with the band on piano and saxophone when required.

The Sierras, a group, not fully appreciated in their day.

The Glendelles

In 1963, there were five girls attending Glendowie College. At that time, the school's music teacher was Gary Daverne. Requiring some back up vocalists for an intended recording project, he advertised within the school (with their permission), to hold auditions. From these, Sharon Swain, Barbara Brown, Louise Girven, Susan Redfern and Barbara Stitchbury were the successful candidates. They were appropriately named The Glendelles.

Sharon and Barbara Brown were close friends and they were casually in touch with Barbara Stitchbury, but at the time they all got together Louise and Susan had not had any contact at all. However, this was of little consequence, as Gary soon coached them into a reasonably competent and tight singing group.

Being the owner of Viscount records, he soon had them in the studio as back up singers to his new protégée, Cathy Howe. When two sessions were successfully completed, Gary was of the opinion that they had potential and were ready to record in their own right and duly cut their first record, *Sally Go Round The Roses*. This was moderately successful and although not a big hit, did serve to make them known in Auckland, resulting in the appearances in two well-known venues, The Shiralee (located at the Queen Street/Custom Street intersection in Downtown Auckland) and Milford's Surfside Ballroom.

Although they backed Cathy in the studio, they never did any live work with her and carried on recording a few more numbers over the following few months, including *Popsicle and Icicles*. Primarily, they were a studio, recording group.

By the end of 1964, however, they appeared



The Glendelles: from left to right.
Sharon Swain, Barbara Stitchbury, Louise
Girven, Barbara Brown and Susan Redfern.

to have reached the end of their short careers and disbanded, moving onto their chosen vocations. Sharon and Barbara did perform at occasional functions their college held.

Although comparatively, a short time in the industry, they all enjoyed the experience, especially Sharon, who was fortunate enough to be present in the Zodiac Recording Studios during the making of that famous song from Ray Columbus and The Invaders, *She's A Mod*.

Gary Daverne (www.garydaverne.gen.nz) grew up as a 'rock 'n roller'. He was born and bred in Takapuna, on Auckland's North Shore, attended Takapuna Grammar School and played euphonium and drums in the school brass band and clarinet in the school orchestra. It was while he was a student at Grammar School that he formed his first seven-piece dance band, the Taka Tones playing the pop songs of the day as instrumentals and Dixieland jazz standards at the school dances and local church and sports club socials with Gary arranging all the music.

In the late 1950's Gary was also playing saxophone and joined the rock 'n roll group, Red (Alan) Hewitt and the Buccaneers, doubling on rock 'n roll piano. He was to become in later years, a top line jazz pianist. The Buccaneers one of the first Rock 'n Roll bands and Gary's first introduction to the recording world through Eldred Stebbing and Zodiac Records. They were a popular band, all their records finding a ready market in the Auckland scene with hits like, *I Believe*, *Beatnik Fly* and *Robbin' the Cradle*. The Buccaneers disbanded in 1961 when Hewitt went to Australia to further his career. Gary then became a foundation member of the Embers band.

The Embers were, along with the Keil Isles band, the top Auckland bands in the early '60s. It was during this time that the Viscount label was born by Gary and the very first recording on his new label was by the Embers, *Rinky Dink*. Viscount Records was a one-man label with Gary being the sole owner, arranger and producer, working out of Zodiac Studios and in association with Eldred Stebbing.

It was in the Embers that Gary met Glyn Tucker Jnr. the rhythm guitarist and vocalist in the group. Gary and Glyn were to have a long recording association in the many years to follow, Glyn re-emerging from the Embers in the Gremlins and having a successful recording career on the Viscount Label. Their big hit record was *The Coming Generation*, which was also released on the Mercury label in the UK.

The Viscount label had a productive and successful 5 years up until 1966 when Gary went on his big OE to the U.K. On his return from Europe in the early '70's, he met up again with Glyn and became a part owner/director of Mandrill Recording Studios.

Glyn and Gary jointly produced many record albums, some achieving gold and platinum status. Both became very successful jingle writers and Gary became a top arranger and musical director for Television New Zealand writing for many of the top New Zealand TV shows, including: *Happen Inn*, *Sing* and *Once More With Feeling*.

Today, Gary is a successful international symphony orchestra conductor and is resident conductor/musical director of the Auckland Symphony Orchestra. He still works as an independent record producer/arranger/composer/music director and manages the Viscount record label. He was appointed an Officer of the New Zealand Order of Merit (ONZM) in the 1996 Queen's Birthday Honours.

Dennis Shearer

Dennis Shearer was born in Lower Hutt and spent most of his early life on dairy farms in the central north island regions. It was while share milking in the Auckland region of Massey and listening to the radio, 1ZB's Lever Hit Parade and 1YD's Auckland Hit Parade, that he became interested in NZ pop music.

He acquired his first guitar at age 13, learnt how to play via tuition books and eventually joined together with friends forming a group, The Minutemen.



Initially they played gigs within the area of the RNZAF bases, Whenuapai and Hobsonville, finally playing the Auckland scene, including the two prominent Auckland nite clubs, the Galaxy and Top 20. During their time they recorded three 45's, five of the songs being their own compositions.

In 1964 Dennis joined the RNZAF becoming an armament fitter but still continuing to play in bands during his eight year service. Upon completion of his military service, he worked at various jobs, eventually buying a record shop in his hometown, Henderson, started his record collecting hobby and the collecting old New Zealand made Jansen guitars and amplifiers of the 60's, which he still does to this day.

In 1979 he formed a band called S.O.S. (Sound of the Sixties) and stayed with this group until 1985, when he left to pursue other interests.

His passion for music has never subsided and his interest in the New Zealand music scene of the 60's has led to this compilation, with him researching all the information and details contained in these liner notes. Thank you Dennis for your effort and enthusiasm.

From The Stebbing Zodiac - Viscount Music Vaults Volume One

Cathy Howe

1. Teenage Rebel (Cathy Howe) (2.19)
2. Mommy And Daddy Were Twisting (Vance/Wayne) (2.21)
3. Then He Kissed Me (Spector/ Greenwich Barry) (2.25)
4. I Adore Him (Barry Koonfeld) (2.38)
5. Keep An Eye On Her (Lona Stevens-George/D. Weiss) (2.46)
6. Please Mr. Postman (Holland) (2.17)
7. High Noon (Dimitri Tiomkin) (2.43)
8. True Love Will Come To You (Chester/Welch) (2.51)
9. Meet Me In St Louis (K.Mills/Sterling) (1.56)
10. Easy Come, Easy Go (Dale Slavin) (2.27)
11. When He Comes Along (Geoff Stevens) (1.55)
12. That Boy (Cathy Howe) (1.57)
13. Yo Yo Love (J.Carson/J. Marascalco) (2.35)
14. He Doesn't Love Me (Duncan Beverage) (2.40)
15. Selfish One (McKinley/Smith) (2.46)
16. He's My Boy (Beadle Conrad) (1.51)

The Sierras

17. Romeo (R. Stolz/J. Kennedy) (2.08)
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19. The Fall Of The Roman Empire (Dimitri Tiomkin) (2.18)
20. Tip Toe (P. Riseborough/L. Riseborough) (1.53)
21. The Crying Game (Geoff Stevens) (2.27)
22. Route 66 (Bobby Troup) (2.05)
23. Now And Again (Geoff Stevens) (1.58)
24. To Know Her Is To Love Her (Phil Spector) (3.22)
25. Stick With Me Baby (Mel Tillis) (1.58)
26. What More Do You Want (Carter Lewis/Ford) (2.11)
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28. Magic Potion (Burt Bacharach/Hal David) (2.07)
29. Wine (Mel Tillis) (2.18)
30. Big City (Lord) (2.52)

The Glendelles

31. Sally Go Round The Roses (Z. Saunders/L. Stevens) (3.06)
32. Popsicles And Icicles (David Gates) (2.29)
33. Please Please Daddy (Gary Daverne) (1.54)
34. The Four Winds And The Seven Seas (David/D. Rodney) (1.57)



Viscount

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Distributed by Ode Records New Zealand. Made in N.Z.

Produced by Gary Daverne

*Original Recordings Digitally Remastered

TOP TEN

- 1 **LONG LIVE LOVE** SANDIE SHAW
- 2 **TOSSIN' & TURNIN'** THE IVY LEAGUE 7N35251
- 3 **CARA MIA** JAY & THE AMERICANS UA881
- 4 **COLOURS** DONOVAN 7N15866
- 5 **HE DOESN'T LOVE ME** CATHY HOWE Z45/1217
- 6 **TILL WE KISSED** RAY COLUMBUS Z45/1210
- 7 **EASY QUESTION** ELVIS PRESLEY 47/8585
- 8 **GIRL ON THE BILLBOARD**
- 9 **WHEN SUMMERTIME IS OVER**
- 10 **THE PIPER**

