

Record Mirror

No. 165 Week ending May 9, 1964
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INSIDE: ORBISON, BRIAN POOLE, MERSEYBEATS



BEATLES & THE BARD!



ZOUNDS! Ye Beatles from Liddypool have invaded the immortal Bard's own beloved poetic lines. Forsooth, these four young gentlemen did cut a pretty caper, and trip a fair galliard for the multitudes of the land. Clad in the costume of the Elizabethan realm, these four actors did perform as revolutionary interpretation of Will Shakespeare's own "Midsummer Night's

Dream" on ye Rediffusion TV last night, as ever was seen. The one called Paul did appear regal as Pyramus, and he whose name is John was as pretty a Thisbe as was ever portrayed. While the one, George was a mysterious Moonshine, the one who calls himself Ringo was as fearsome a Lion as ever prowled the stage. Did ye Bard twist in his grave?

Cilla Black



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YOUR PAGE . . . send us your letters, and your views

DO BEATLES DECREE TASTES?

THE letter from A. V. Kemp-Jones just goes to prove what a ridiculous attitude there is to records in this country. All that is needed now, it seems, for a disc to get into the Top Twenty, is for the Beatles or the Rolling Stones to recommend it.

I'll admit their taste is very good. But the thought that hundreds of little mod birds will rush out and buy a copy of "Hi Heel Sneakers" or "Um Um Um Um Um" just because the Beatles rave about it in an interview prompts me to think what a great publicity asset it could be to the interested record company. Imagine one of the Beatles being given a regular ten-second spot on TV just to tell everyone his favourite latest record. It would be possible to make the Hit Parade look like your "Best All-Time Disc" poll top ten in this way.—Roy Simmonds, 75 Lopen Road, Edmonton, N.18.

L.P. winner

SAD SAX

THERE'S something missing the tenor sax! It was on many records in 1960 but not now. The amplified guitar has taken its place. The Dave Clark Five has a good sax, but only as a beat instrument. Few American discs feature a good sax. Hardly any of the better-known Merseyside groups have sax at all. I'd like to see it come back into fuller use—otherwise it might well get forgotten about.—J. L. C. Shortis, 160 Amery Gardens, Gidea Park, Romford, Essex.

RAW WHITES

PEOPLE who say that only coloured people can play R and B, and that our groups only produce a commercial version, should listen to "Money" and "Tell Me" on the Rolling Stones L.P. If this isn't real raw R and B I don't know what is. If they have rhythm and create a strong feeling of blues, that their playing is rhythm and blues.—Linda Rookes, 7 Grove Road, North, Southsea, Hants.

REBELLION

PARENTS seem determined to like the Beatles. However teenagers must have a distinctive, rebellious music of their own and though the Beatles had this quality at first, mass publicity has made them acceptable to parents and teenagers. Because teens must have individuality in all things, especially in music, they will sub-consciously turn from the Beatles to someone whose music is much earthier and not so acceptable to parents. The group with all these qualities? The Rolling Stones. Parents dislike them intensely—and their music has top-of-the-hit-parade potential.—Ronald Lloyd, 6 Goetre Bellaf Road, Dunvant, Swansea, Glam.

HOLLY COPYISTS

HOW dare Bobby Vee say that Buddy Holly is "very much like the Beatles in some ways" then state that Buddy "was completely independent of any other singers and styles." If he isn't contradicting himself there, we will stamp on all our Buddy Holly albums. To us and thousands more, Buddy will always be original and not as Bobby Vee says "only for his time." And we think that Bobby had a nerve to commemorate Buddy, the Late Great, in a carbon-copy L.P. of Buddy's fab songs.—Shelley Tyler, Pat Gregory, 4 The Drive, Sidcup, Kent.

NO R & B TOPS

THE Record Mirror's fascinating R and B poll proved convincingly the supremacy of Tamla-Motown-Gordy artists in this field. Yet not one disc from this label group has ever entered the British charts . . . not even the Top 50. Not even Mary Wells' "Two Lovers." Yet I bought the classic Motown L.P. "A Package of Sixteen Big Hits"—a highly distinctive brand of music which is authentic and commercial. But not, it seems, commercial in this land where hair counts more than "soul."—Andrew Doble, 9 Kimberley Drive, Crosby, Liverpool 23.



MAJOR LANCE who hit it big with "Um Um Um Um Um Um"—also a recommended Beatles favourite.

NAUGHTY EL

FIVE years ago, I sent to Elvis Presley's home address, a photo to be signed when he had time, an International Reply Coupon, and an envelope, self-addressed. So far, I've heard nothing. Surely five years is a long time to wait!—Disgusted, Hayes, Bromley, Kent.



ELVIS SONGS

THERE'S so much criticism about Elvis's songs. But what about the people who have re-recorded Presley numbers? Terry Stafford and Millie Martin feature "Suspicion"; Roy Orbison, did "Mean Woman Blues"; Pat Boone did a whole L.P. of Elvis's songs; Cliff did one on an E.P.; Ral Donner, Jim Reeves and Richard Chamberlain had chart successes with "Girl Of My Best Friend," "I Love You Because," "Love Me Tender"; and both Billy Fury and Joe Brown have recorded tracks from "Girls, Girls," so El's numbers can't be that bad!—C. Farthing, 49 Templeton Avenue, Llanishen, Cardiff.

Record Mirror

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ADDRESS

'I HAD ALL HOLLY TAPES'

REVEALS BRIAN POOLE

AND now it can be told! Brian Poole and the Tremeloes are pleased with the progress of their new single, "Someone"—mainly because it's so very different from their earlier releases. An old Crickets' number, of course, written years back by Norman Petty, manager of the late Buddy Holly.

Now for the bit that now can be told!

In his early days, Brian Poole was an unashamed fan of Buddy Holly and the Crickets. The boys' stage act was filled with Holly material — and Brian, in those days, even sported vast horn-rimmed spectacles which helped him even look more like American topster Buddy.

He admitted this week: "We were mad about his material. So knocked out, in fact, that we started writing to Norman Petty, and to members of the Crickets. Buddy had died, of course, and we were anxious to get hold of any songs, or discs, of his—in the hope we could include them in our own stage acts.

"And the Crickets and Norman were great. They wrote us letters, telling us of the latest developments over there. And they sent us tapes of sessions of the Crickets. Even tapes of the vocal tracks of Buddy singing.

"So this put us in a pretty privileged position. It meant that we were hearing new material long before it was thought of for release here. Of course, Buddy's popularity has held up fantastically well in the years since his death—and we, well... we've moved rather a long way from his type of material as a general rule."

But those tapes, jealously

BY PETER JONES

guarded by Brian and the boys, are obviously of great interest to the multitude of Holly worshippers.

Says Brian: "We certainly leaned heavily on Buddy and the Crickets in those days. But now I'm most anxious to start writing my own songs. I've bought a tape-recorder and hope to carry it round with me in case there are any sudden flashes of inspiration.

CONFIDENCE

"Fact is, I've felt a bit out of things, what with all those other groups producing their own numbers. I have written a load of songs, but I suppose I've lacked confidence in them. Know what I mean? Other people have quite liked them, I think, but I've been a bit bashful about pushing them for recording purposes.

"Now I'm working very loosely with my recording manager, Mike Smith—and letting him hear most of the stuff I write. Incidentally, 'Someone' was our first disc for a new company, Strand Records — though it's released as usual through Decca. Mike's a great old



mate of ours, and he's certainly had his fair share of success what with the early Billy Fury hits, and Mike Berry. Jet Harris and the Applejacks.

"'Someone' really is a change of style for us. We had to record it several times before we were really satisfied that we'd got the right romantic atmosphere."

Incidentally, those old Cricket-Holly-Petty tapes are hidden away among a mass of cups, medals and trophies in Brian's Barking, Essex, home. For Brian is one of

the best sportsmen ever to go into the big-beat business. He reached representative status at athletics, boxing, basketball, cricket, Rugby, swimming and soccer.

He says: "I still like a good game of basketball. You know, showbusiness is a lot tougher than it seems. It's easy to crack up if you don't keep yourself in good trim..."

And though he doesn't play any instrument on stage, he had piano lessons for five years with a private tutor and is also pretty efficient on

guitar.

What's more, he fronts one of the most widely travelled groups in Britain. They've been to Eire, Sweden, Australia, New Zealand, South Africa, with America coming up. And in the Autumn they represent British beat during the British week in Denmark.

By the way, guess who is the extra-special "Someone" in Brian's own life. He says it's... his pet wire-haired terrier, "Butch". No romance at all. Which makes a change these days...

● BRIAN POOLE & THE TREMELOES dressed in natty bowlers, city-style. The boys have just returned from South Africa where they have had a most enjoyable tour.

(RM Pic Dezo Hoffman)

★★★★★

THE PRETTY THINGS

ROSALYN

fontana
TF 469

RM CLUB GUIDE

100 CLUB

100 OXFORD ST., W.1
7.30 to 11 p.m.

THURSDAY, May 7th

CHAMPION JACK DUPREE
with
JOHN LEE and the GROUND HOGS

MONDAY, May 11th

THE MIKE COTTON SOUND
BRIAN KNIGHT'S BLUES BY SIX

TUESDAY, May 12th

THE PRETTY THINGS
THE HARPS

THURSDAY, May 14th

ALEX HARVEY'S SOUL BAND
JOHN LEE and the GROUND HOGS

Full details of the Club from the Secretary 100 Club, 22 Newman Street, W.1. (LAN 0184)

MARQUEE

90 Wardour St., London, W.1

Thursday, May 7th

THE CHEYNES
THE BLUEBIRDS

Friday, May 8th

THE YARDBIRDS
THE AUTHENTICS

Saturday, May 9th

RONNIE ROSS
SEPTET
THE AFRICAN MESSENGERS

Sunday, May 10th

BIG BAND BASH
FORTY-TWO BIG BAND
Directed by TOMMY WATT (sponsored by Centre 42)

Monday, May 11th

MANFRED MANN
JOHN MAYALL'S BLUES BREAKERS

Tuesday, May 12th

BLUE BEAT
CYKO and the RED DEVILS

Wednesday, May 13th

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33/37 WARDOUR ST., W.1.

Thursday (7th) 8-12 midnight
BLUE BEAT AT THE FLAMINGO

CYKO & THE CARIBS

WINSTON & THE BLUESPOTS
GIRL SATCHMO

Friday (8th) 7.30-11.30 p.m.
ZOOT MONEY

Friday All Night Session 12-5 a.m.
ZOOT MONEY'S BIG ROLL BAND

JOHN MAYALL'S BLUES BREAKERS

Saturday (9th) 7.30-11.30 p.m.
TOMMY WHITTLE QUINTET

DICK MORRISSEY QUARTET

Saturday All Night Session 12-5 a.m.
CHRIS FARLOW & THUNDERBIRDS

DICK MORRISSEY QUARTET

Sunday Afternoon Session 3-6 p.m.
TONY SHEVETON & SHEVELLES

Sunday Evening Session 7-11 p.m.
CYKO & THE CARIBS

Monday (11th) 8-12 midnight
MONEY'S MONDAY

ZOOT MONEY'S BIG ROLL BAND

Tuesday (12th) 7.30-11 p.m.
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TONY SHEVETON & SHEVELLES

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FRIDAY, MAY 8, 1964

CHARTSVILLE!

ANIMALS

Y-E-A-H! THE

ANIMALS

HEY! WAY OUT MODS.—

THE WAY IN IS AT

BLUESVILLE! FRIDAYS!!

DIONNE WARWICK, CHUCK, AND RICHARD HERE

DIONNE Warwick, whose "Walk On By" jumped from 25 to 15 in the RM Top 50 last week, is coming to Britain.

She will arrive on Tuesday, May 21, on her first ever visit, for radio and television dates. The first is "Ready Steady Go" on May 22; then she is on "Open House" (23rd); "Thank Your Lucky Stars" (24th); "Saturday Club" (25th); "Scene at 6.30" (26th); and "Top of the Pops" (27th).

Dionne's first LP, "Presenting Dionne Warwick", was issued by Pye on Tuesday. There are 14 tracks on the album, nearly all of them arranged by songwriter, MD, and composer, Burt Bacharach.

Little Richard is on Ready, Steady, Go, tomorrow night (Friday), and the following day starts his national tour.

The kick-off is at Wimbledon Palais tomorrow, followed by concerts at Coventry Matrix Hall on Saturday, the Oasis Club, Manchester, on Sunday, Pavilion, Bath, on Monday, a Saturday Club (BBC) recording on Tuesday and Crewe Town Hall, King's Hall, Stoke, on Thursday, and Scarborough Spa Hall on Friday.

When Chuck Berry flies in to London Airport on a jet clipper this week-end, the Animals will be waiting on the tarmac to greet him.

For Chuck is the doyen of most British R & B groups, the Animals in particular as they will be playing on the same bill during Chuck's 21-day tour of the country.

The tour, Chuck's first of this country, starts at Finsbury Park Astoria (London) on Saturday, and continues until the end of the month.

Coinciding with the star's arrival, Pye are issuing their fifth Chuck Berry LP, titled "The Latest and the Greatest" next Tuesday. The numbers on the album are: Nadine, Fraulen, Guitar Boogie, Things I Used To Do, Don't You Lie To Me, Driftin' Blues, Liverpool Drive, No Particular Place To Go, Lonely All The Time, Jaguar And The Thunderbird, O Rangutang, You Two, Deep Feeling, Bye Bye Johnny.

Also on the Chuck Berry tour are: Carl Perkins, The Animals, The Swinging Blue Jeans, King Size Taylor and the Dominoes, and The Other Two.



"Tell Me When" writer Geoff Stephens hadn't even met the Applejacks when the disc hit the charts. So Record Mirror arranged an introduction — and cameraman Dezo Hoffmann was there to capture the occasion. That's prolific writer Geoff in the middle of the group.

Beatles A & R man makes instrumental L.P.

THE BEATLES' A & R manager, George Martin, has formed a 37-piece orchestra to record twelve of the group's greatest hits for an LP. "All My Loving" becomes a bossa nova on the album, and will be issued with "I Saw Her Standing There" as a single on Parlophone tomorrow (Friday).

RM COMP WINNERS

THE Record Mirror's Rhet Stoller competition comes to its happy conclusion on Saturday with the presentation of £500 worth of beatifying equipment at a concert at St. Pancras Town Hall.

The multi-track guitarist, Rhet Stoller, will be there in person, to give a concert with Wout Steenhuis and other well-known players.

The presentation comes at the

end of the one-day exhibition of musical instruments and big beat equipment.

The four winners are Timothy Broad (13), of Easton Portland, Dorset, who will receive an electric guitar; John Grinstead (20), of Brighton, Sussex, who gets an electric keyboard; Janet Davis (13), of Rotherham, Yorks, who wins an amplifier; and R. Stanton, of Bedford, who will get an echo chamber.

The Tree-Top Man

A MAN who spent all his teenage years living in a tree-house in a village called Cheadle Hulme, in Cheshire, breaks out onto his first disc tomorrow with

the release, by Decca, of "Crawling Up A Hill".

He is John Mayall, who, with his Blues Breakers, is the first artiste to record with the new company of Link Records.

This Man - of - the - trees is a unique club singer. With the group that he formed in August last year, he sings, plays the mouth organ, electric piano, and organ — all at the same time.

He tends to ad-lib, forgetting the words of the song that he's singing, and making up new verses as he goes along.

He came to London a year ago after meeting Alexis Korner in Manchester, and admits to a strong influence from the Chicago school of the blues (Muddy Waters, and Sonny Boy Williamson being among his favourites).

In town, John MAYALL can be seen at the Flamingo and All-nighter clubs.

LEEDS UNITED Calypso. Written and composed by singer Ronnie Hilton, will be released by HMV on May 15th.

THURSDAY NIGHT PRAYER MEETING

Featuring

ALEXIS KORNER'S BLUES INC.

with **HERBIE GOINS** also **Don Brown Quartet** at the **MERCURY THEATRE NOTTING HILL GATE**

Dancing—7.45 - 11.30

Members 4/- Guests 5/6



Beatles Tour Nearly stopped

FEARS that Danish fans might be deprived seeing the Beatles in concert next month have risen in Denmark following reports that the police there had banned the two scheduled performances.

The Beatles are booked to play the KB Hall, Copenhagen, on Thursday, June 4, but after Danish police had watched a film of the Beatles' performances, a newspaper reported that "the misgivings already harboured had only been augmented."

It continued: "The Chief of Police considered the reaction of the young people 'utterly hysterical,' and a police superintendent had said that he was 'shocked'"

and "more appalled than he had imagined."

It is understood that the police were anxious about the arrangements because it was intended to run the two performances with only a short interval between.

But at the last minute, almost, the Minister of Justice of Denmark has stepped in and reversed the police decision to ban the Beatles, remarking "that it is not for the police to consider the quality of concerts."

However, there is a condition that the two concerts are held with a 90 minutes' interval so that the first audience can disperse before the second one arrives.

YARDBIRDS
ARE NOT VERY
GOOD TO EAT, BUT
THEY PLAY R & B
WITH GOOD TASTE!
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AT THE **100 CLUB**
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Thursday, May 7th
PRETTY THINGS
Monday, May 11th
BLUE BOTTLES
ROYAL BELL
High Street Bromley
Friday, May 8th
Wes Minster New Group
BEATROOTS

Commencing
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NIGHT
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★ Personal Management ★ Bob Hind. GER 5104

NEW BEATLES L.P.

Dick James Move

MAJOR changes in the Dick James organisation (The Beatles' and Gerry's music publisher) this week.

Having outgrown its premises in Charing Cross Road, the company, which comprises Dick James Music, Northern Songs, Jaep Music, Pacermusic, and Metric Music, moved, on Monday, to new offices at 71-75 New Oxford Street, W.C.1.

And with effect from this week, Melcher Music, Doris Day's publishing company, joins the list.

A number of personnel appointments are also announced. Ronnie Brohn from Kassner Music now takes over Copyright and Accounts; Lionel Conway, ex-Leeds Music, takes over Exploitation Management; and Leslie Conn, formerly with Melcher Music, joins Murray Apel in Artistes Promotion.

THERE will be only six tracks on the new Beatles LP when it is released next month. The remainder of the record will include incidental music from the group's film, "A Hard Day's Night," and informal conversation between the Beatles and their A & R man, George Martin.

A title for the LP has not yet been decided by EMI, but the film title itself is the most probable choice.

The album is expected to be released on June 25th—less than a fortnight before the premiere of their film at the London Pavilion, Piccadilly Circus, London, on Monday, July 6th.

All the Beatles' previous records have been on the Parlophone label, but it is strongly rumoured that this new LP will be on United Artists.

New London Beat Club

LONDON'S answer to the Cavern Club in Liverpool, is how the new Beat City, opened in Soho last week, is being billed. Under the direction of City financier, Mr. Alex Herbage, the club is aiming to become the biggest club with regular big name bookings in town.

The premises at the corner of Dean Street and Oxford Street can accommodate a thousand, providing non-stop music from 7.30 till 11 p.m. at the week-end.

The big name policy takes effect from this week-end, when Heinz and the Wild Ones play on their first West End club date.

On successive week-ends, will be appearing Joe Brown and the Bruvvers, the Red Price Combo, the Animals, Kenny Lynch, John Lee Hooker, and the Migil 5.

ORIOLE TIE-UP

A sensational announcement about the future of Oriole Records is expected to be made soon by the managing director, Mr. Maurice Levy, who, today (Thursday), returns from the U.S.A.

Mr. Levy has been in the States for some weeks now, with his fellow-director, Mr. G. Shestopal, talking to the top men of the American CBS label.

Oriole is one of the oldest English labels in the country and the company's recent hitmakers have included the Spotniks and Maureen Evans.

CBS have currently got Doris Day's "Move Over Darling" in the Top 10.

Diary Dates

THE Gamblers, from Newcastle, who achieved fame as Billy Fury's backing group, top the bill in Scottish TV's "One Night Stand" tonight (Thursday).

The Applejacks are on tonight's "Scene at 6.30" (Granada TV).

Brian Poole and the Tremeloes, the Swinging Blue Jeans, Mike Berry, and Little Richard appear on Ready, Steady, Go, tomorrow.

Michael Cox, who recently returned from a tour of Norway, where he played in the world's most northern town, Hammerfest, has a new single "Rave On" released tomorrow on HMV. On May 15, he again journeys to Scandinavia for a tour of Sweden.

Manfred Mann are on the Joe Loss Pop Show (BBC Radio) tomorrow, and Friday Spectacular (Radio Luxembourg) and Scene at 6.30 (Granada TV) next Friday (May 15). They can also be heard on From Us To You, the Beatles' radio programme on Whit Monday.

On this Saturday's Thank Your Lucky Stars are Gerry and the Pacemakers, Cilla Black, Tommy Quickly, Jim Reeves, The Bachelors, The Rebounds, Vandyke and the Bambies, and Wayne Fontana and the Mindbenders. Guest DJ will be Kent Walton.

The Chimes are on Five o'Clock club on Tuesday.

Ricky Livid, the pop singer created by Hugh Paddick of Beyond Our Ken, comes to life on a record to be issued next Friday, May 15. He sings "Tomorrow" on Parlophone, backed by "The Tone Deafs."

Kathy Kirby starts her 16-week

summer season at Blackpool ABC on June 13. Billy J. Kramer and the Dakotas play the ABC Cleethorpes on Saturday, May 16, with Peter Jay and the Jaywalkers, Adrienne Poster, The Purple Hearts, Margo and the Marvettes, and Peter Quinton.

Long John Baldry's first disc, "You'll Be Mine," will be released by EMI early next month. Meanwhile, Long John (6ft. 7in. tall), takes over as compere of the BBC's Saturday afternoon radio show, "Three's Company" this month.

A seven-hour open-air festival of pops is expected to attract 7,000 people on Whit Monday. The show, entirely for charity, starts at 11 a.m. at Loakes Park, High Wycombe, with Kenny Ball and his Jazzman, the Caravelles, Craig Douglas with the Cutters, Susan Maughan, the Overlanders, the Temperance Seven, the Washington DC's, and also the marching band of the 3rd US Air Force. Alan Freeman and Don Moss are the comperes, and all takings will go to High Wycombe's Freedom From Hunger Campaign.

The American Folk Singer, Bob Dylan, opens his British tour at the Royal Festival Hall, London, on Sunday, May 17.

Dylan, best known as the writer of "Blowing in the Wind," the Peter, Paul, and Mary hit, is big in the States, where the folk trend is the craze.

The Caravelles will be heard on BBC's Easybeat on May 24, and the following day on Teenagers Only (Midlands only).



Heinz—New Backing Group

HEINZ has a new backing group. They are The Wild Ones, who will appear with the blond singer on all his television, radio, ballroom, and recording dates.

The Wild Ones comprise: Drummer Ian Broad, formerly with Freddie Starr and the Mid-Nighters, and the Big Three; Bass guitarist and a newcomer, John Davies; Lead guitarist Ritchie Blackmore (a founder member of Mike Berry's one-time backing group, The Out-

laws); and organist Burr Bailey. Burr, who doubles on piano, was the Dave side of the Joy and Dave singing duo. He then branched out as a C & W singer, and his first release, "San Francisco Bay" made the top fifty. Burr, real name Dave Adams, also has a C & W LP coming out on Decca in July under the name of Silas Dooley, Jr.

Heinz's former backing group, the Saints, are to work on a new C & W act and will be recording for Pye as a trio.



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WHAT a smashing time they had down at the Decca Record factory, at New Malden, Surrey, last week, when the Teen and Twenty Disc Club show was recorded outside the Radio Luxembourg studios for the first time. Appearing on the programme, which was scheduled to be aired on Tuesday and Wednesday this week, were the Applejacks, The Bachelors, American P. J. Proby, and compere Jimmy Savile.

In this picture, Jimmy, the Bachelors and P. J. Proby get cracking at some record-breaking business.

Searcher Marriage

SEARCHERS' rhythm guitarist John McNally (22), adamantly refused to disclose the venue and date of his forthcoming marriage.

"I'm sorry, but I just don't want my fiancée to be bothered", he told the RM after reports appeared in the national press that he had been secretly engaged for three years to 20-year-old Mary Hollywood, a former secretary of the Searchers' fan club.

The couple, who live in adjacent streets in Liverpool, are said to be "childhood sweethearts". The strongest rumour hints that the wedding will be at the end of June.

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COMP. WINNERS

SIX young beat fans are looking forward to a night out with the Searchers soon. They are the winners of the Record Mirror's "Saturday Night Out" competition run recently.

Out of the thousands of entries received at the RM's offices in Shaftesbury Avenue, London, the six with the correct or nearest correct order of six records were the following: Susan Perrons, 11 Fallsworth Close, Clifton Estate, Notts; Ian W. Waite, 1 North Street, Cromford, Matlock, Derby; Dorothy Ellis, 37 High Park Street, Dingle, Liverpool 8; Miss Joy Eyre, 63 Windcroft Street, Lower Openshaw, Manchester 11; John Hall, 5 Nutfields, Sittingbourne, Kent; and Joy Davies, 37 Parker Street, North Watford, Herts.

The correct order was: Don't Throw Your Love Away; Walk On By; Mocking Bird Hill; In Love; Got My Mojo Working; Hi-heel Sneakers.

Twenty-four runners-up will be notified by post.

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ROY ORBISON OFF THE CUFF

SLOW talking, deep thinking Roy Orbison — our first American to be featured in Off The Cuff—made an ideal interviewee. Following is a selection of Roy's comments on a number of subjects suggested at random by David Griffiths:

ENGLISH FOOD: The vegetables are fantastic. Maybe they are grown more locally than in the States. Food in general is like the States.

ENGLISH GIRLS: Nice. Well, all girls are nice but English girls seem to be more interesting than American women. They are sort of lively and project more personality than American girls, who try to be more sedate.

BUDDY HOLLY: I knew him quite well. We started our careers about the same time, and we both come from within 100 miles of each other in West Texas. I started out from being a local performer and became quite well known. Buddy used to come to see my shows. Then Buddy became very big and I started seeing his shows! We were about to get very close: just before he died I moved to within 30 or 40 miles of his home town. We had a lot of mutual admiration. I sometimes felt jealous and proud to know him at the same time!

DUKE ELLINGTON: I've never been an avid fan of progressive music. I was born with a knack for commercial music and it is the type I enjoy best.

JUKE BOX JURY: I've only seen it once and on that occasion they gave a bad review to a record of mine. But it's an interesting show on which anything can happen.

THANK YOUR LUCKY STARS: I enjoyed being on it. A busy production, a well-rounded show for the pop fan.

BY DAVID GRIFFITHS

HAWAII: I loved it. I've been around the South Seas too, to Fiji and Samoa. But Hawaii has the advantage of the various comforts that Americans take for granted. If it wasn't so remote I'd like to live there.

DIAMOND RINGS: I've always fancied them as a symbol of success. But I've found that they are not a good investment, financially. You can't do anything but wear them.

MOD CLOTHES: I'm not really hip enough to know what they are. I do know that there are two sets in England, mods and rockers, and that's an innovation which shows character on both sides.

NEW YORK: Tremendously fascinating, but you have got to have money there and if you want to live in New York you have to be well versed in how to get along in the world!

LONELINESS: The worst thing in the world—which was the start to one of my songs.

LONDON: I love it, and I'm not just saying that to please fans. England, particularly London, is my favourite place outside Nashville, Tennessee.

TRANSISTOR RADIOS. Tremendous. For a while in the States kids were buying them instead of record players, which cut sales and I didn't like that! But now I am for them.

ACKER BILK: Loved his records. It was unusual to hear a horn played like he plays become a hit.

CARD GAMES: I play when I can. There's such an infinite variety of parlour games. I don't gamble at cards any more, not since I once lost more than I'd care to admit in Las Vegas.

AMERICAN FOOTBALL: My very, very favourite sport. I was raised in a town in West Texas where you weren't anything if you didn't play football, or play in my band. I could watch football for ever.

THE TED HEATH ORCHESTRA: In the States its rated as England's top band. I'd love to hear it in person.

FAMILY LIFE: It keeps everything in balance and makes you aware of who you are personally. Ultimately, it's the only thing that makes for contentment and happiness.



ROY ORBISON tells David Griffiths some surprising and startling facts in our "Off The Cuff" special.



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MY ADVENTURES ABROAD—DUSTY

DUSTY Springfield's smoky-toned voice came through loud and clear on the trans-Atlantic phone. "That you, Peter? Boy, what a trip this is turning out to be! It's just a big ball—with some of the most fantastic audience reactions I've ever seen."

The wonderful Miss S. is in the throes of a tour which takes in Australia, New Zealand, Honolulu, America.

She galloped verbally on. "Take Australia. The gang of us, Gerry and the Pacer-makers and the others, have never experienced fan demonstrations like it. You reckoned the Beatles had fantastic receptions in America? Well, you wait until they hit Australia. "There were 6,000 fans waiting at Sydney airport. And 8,000 at Adelaide. They climbed fences, ran across fields, even got out on the tarmac. And they rocked the bus they laid on for us so much that I thought it was going to overturn. Incredible."

by PETER JONES

trinkets and things I also picked up.

"In fact, when I left Sydney I had a little excess baggage to pay at the airport. It totalled £121 10s! I haven't got the nerve to tell you how much it was by the time I left for the States.

"Oh, yes . . . Honolulu. I couldn't help laughing myself silly there—because a rumour had got around that I was engaged to Ringo Starr. Seriously . . . everybody believed it! I had to go into the 'just good friends' routine!

"Three lovely sunny days in Honolulu. Just basking in the sun—and listening to the local music. It's great music. We broke the existing box-office records at the theatre there.

"Me—I tried desperately to get a sun-tan. Nothing doing . . . just a crop of freckles. I'm a failure . . .

"Anyway, now I'm here in America. I'd been before, of course, but it's a fascinating country. We've been doing some promotional things . . . and there was the Steve Allen TV show on April 29,

with a Dick Clark appearance on Sunday.

"There's something happening all the time. I've got an Ed Sullivan show to do and there is also the Hollywood Palace production. Looks as if I'll be here until May 20, and I certainly want to spend at least three days in New York.

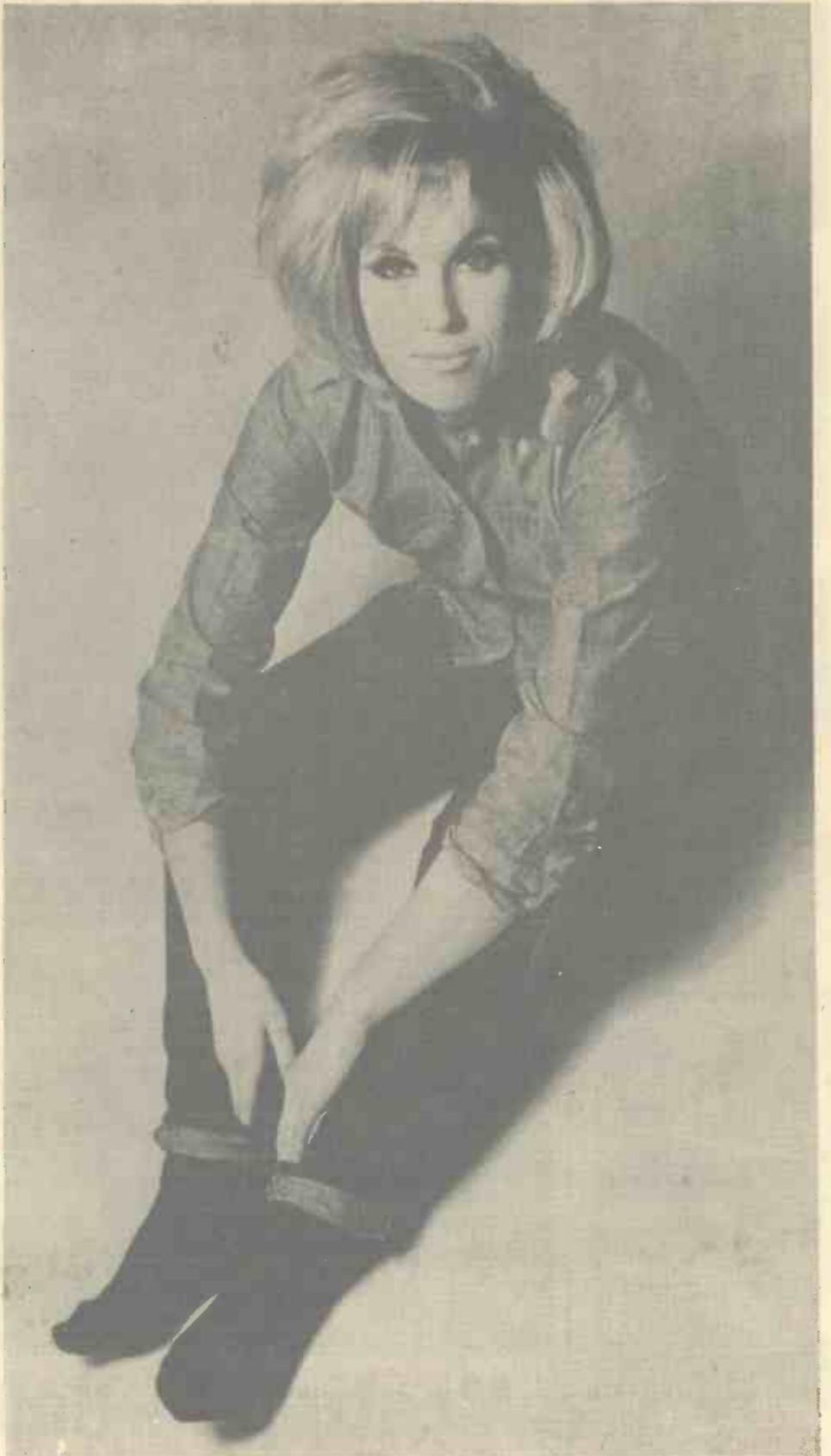
BULLET-HOLE

"Right now, we're talking over record ideas — my manager, Vic Billings, is here with me. Nothing definite is fixed yet, but it does look as if I'll be recording a Burt Bacharach composition for one side.

"Only one thing worries me, in fact. I've been picking up more and more little reminders of the trip. I'll probably have to hire a special plane to get them all back to London.

"Anyway, must go now! Oh, no—I forgot one thing. In Australia, I bought three kangaroo skins. I'm having them made up into a fur coat. But the funny thing is there's a bullet-hole right in the middle of one. I'm leaving it in—it'll be right in the middle of my back. And I shall call it my 'James Bond Model'.

"See you soon . . ."



TRINKETS

"The shows there were just great, too. Me—I loved the audiences. But trust me to get myself in a little bit of difficulty. At Melbourne, I stayed at the Southern Cross hotel. Well, word got around and we were virtually besieged. I went out for a stroll, got myself surrounded . . . and ended up in the VERY wet fountain outside the hotel.

"Honestly, I was given enough of those woolly koala bears to start up a zoo! Not to mention all the other mementoes, dolls

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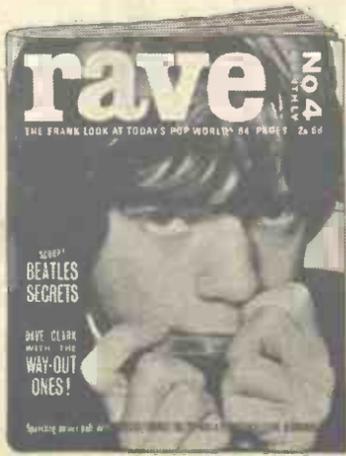
Go for the May issue—out now—and join the way-out ones! See My Beatles Secrets by Pete Best, the boy they left behind. Alan Freeman talks heart-to-heart with Dusty Springfield. Searchers go old-time. Cilla—meets her match. Gerry on the Blue Beat.

Plus 13 pages of super colour portrait pics of BEATLES, STONES, DAVE CLARK, CILLA, SEARCHERS, SWINGING BLUE JEANS, BILLY J., GENE PITNEY, ELVIS!



GO FOR THE MAY RAVE OUT NOW—AND WAY OUT AHEAD IN THE POP WORLD

2/6 MONTHLY



The Great Folk-Blues Concert

"GENIUS - LADEN." That is the only adequate description of "The American Folk, Blues and Gospel Caravan" concert tour which opened at Bristol last Wednesday night; and it is somehow tragic that the name artistes on the bill, each of whom could have held that first-night audience for longer than the show itself ran, had to make the best of twenty or so minutes.

by ALAN STINTON

AWESOME

Opening the show and getting everybody into the mood was a formidable task made to look childishly simple by Sonny Terry and Brownie McGhee. The ever-green eloquence of this twenty-five-years-old partnership, which features Sonny's awesome harmonica playing and Brownie's rich voice and guitar - picking, turned the curtain - raiser into a roof - raiser — and a blissful memory. Alone they did four numbers, and for their finale, a veritable storm entitled "Walk On", they were reinforced by Otis Spann (piano), Ransome Knowling (bass) and Willie Smith (drums).

Sister Rosetta Tharpe, the First Lady of Gospel Song, brought the first half to a frenzied close. She followed two lesser - known spirituals with a quartet of favourites which included "Travelin' Shoes" and her encore, an all - too - short version of "The Saints".

MASTERY

The second half produced a real surprise in the person of Cousin Joe Pleasants. Virtually unknown over here, this dapper man from New Orleans displayed a fine piano mastery, a remarkably powerful voice, and a self - composed song-book full of delicious humour which brought gales of laughter and ap-

plause from the audience. Cousin Joe held the stage for four hilarious numbers, then he was joined by Messrs. Terry Knowlings and Smith for "Hard Headed Woman" (yes—Presley's) and his encores.

Blind Gary Davis may rely on someone to lead him to the microphone, but once there he and his huge guitar are in sole command of the proceedings. A man with amazingly swift fingers and a clear, true voice, he won instant respect and even reverence from the audience. "Rev.", as he is affectionately known, included two of his most famous songs, "Samson and Dallah", and "Bad Company" for which he called Sonny Terry back on stage. The end of his spot unleashed a thunderclap of acclamation.

SILKEN

Finally, it was the turn of Muddy Waters. By the clock, Muddy had just TEN MINUTES to show why he had been chosen to close this fantastic show. His wonderful voice and silken guitar chords looked like doing just that when, after only three numbers (which included "Tiger In Your Tank"), the theatre lights went up and he was called off. To the delight of everyone, however, he ignored the request, and did one more short song (they even dimmed the lights again halfway through) but it was a disappointing end to the first show of the most consistently brilliant package show we are ever likely to see.



MUDDY WATERS

SOUND CITY BREAK-IN

A REWARD of £100 has been offered by Sound City, of Shaftesbury Avenue, London, for information leading to the recovery of the 1500 Gretsch "White Falcon" guitar stolen in the early hours of last Friday morning.

Shortly after 6 a.m., a house-brick was thrown through a plate-glass window in the shop, scattering glass and debris over displayed stock. Then, hands reached through the window, and grabbed the White Falcon, believed to be the only guitar of its kind in this country. The guitar had been on show in the window since Sound City was opened in March.



SUSAN MAUGHAN

KISS ME, SAILOR

PHILIPS BF 1336



Merseybeats

DON'T TURN AROUND

TF 459 Fontana



EDEN KANE

RAIN, RAIN, GO AWAY

Fontana TF 462



Meeting In Hollywood

THE King himself meets up with petite Brenda Lee during his film work in Hollywood. Brenda, who is currently scoring with "Think" on both sides of the Atlantic is now recovering from the premature birth of her son. Both Brenda and the baby are improving daily, and her private hospital ward has been the centre for many visits by top U.S. stars. RM exclusive pic.

A GREAT BRENDA LEE THINK

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IKE AND TINA TURNER—A wild shot of the pair. (RM Pic Dezo Hoffman)

GREAT UNKNOWNNS IKE & TINA TURNER

AN innovation in the blues field that seldom appears elsewhere are male and female duos. In this week's "Great Unknownns" perhaps the most popular of these duos is spotlighted — namely Ike and Tina Turner.

Known throughout the business as the wildest couple in the musical world, Ike and Tina Turner have cleaned up the U.S. charts with such numbers as "A Fool In Love", "It's Gonna Work Out Fine" and "Poor Fool".

Ike, was born twenty six years ago in Clarksdale, Mississippi, a small town running adjacent to the Mississippi river, just east of Arkansas. Since the age of eleven he has been interested in blues music, and in his teens he formed his own band in which he played piano and guitar. It was while he was working with the band that he first met Tina who approached the band with a view to singing with them. Ike asked her whether she had ever sung professionally before.

VOCALIST

She replied that she hadn't and continued to pursue Ike in the hope of becoming the group's vocalist. After a while, they fell in love and married, but still no hope of Tina's becoming a vocalist occurred.

Then the group got their big chance, namely to record for Sue records, one of the biggest R & B companies in the States. And the song which they were to record was called "A Fool In Love", backed with "The Way You Love Me".

But at the session, the proposed singer failed to show for the date, so in desperation they decided to give Tina her first try and the chance she had been waiting for.

The result was fantastic. The disc was a smasheroo and leapt into the U.S. charts — mostly as the result of Tina's wild and frantic vocal. The disc was issued here on the London label, but failed to make the charts, or any impression on the British record buying public. They brought out several discs in the States which weren't issued here, all of them with Sue, but then they had another top ten hit with "It's Gonna Work Out Fine", considered to be one of the world's wildest vocal discs, in which Ike and Tina 'talk' on disc.

They followed it up with a string of smashes like "Poor Fool" and "Tra-La-La-La", but these weren't is-

☆☆☆☆☆☆

sued here. Now that Sue have their own label here they have issued an EP containing several of their hits including "A Fool In Love", "I'm Jealous", "If", and "Gonna Find Me A Substitute". And there are plans to issue an LP of the team—in fact they have about half a dozen LP's issued in the States.

Two weeks ago though, Ike and Tina broke off their association with Sue records and signed a contract with Warner Brothers. The first disc has just been rushed out titled "A Fool For A Fool" / "No Tears To Cry". This will be issued here shortly.

But for the wildest pair in the business, the odds are that they'll probably never catch on with the British record buyers, to the extent they have in the States.

Just R

SAVE THE

SHAKE IT EA

CRAWLING UP A HILL John

APP

GOODBYE BAB

I TOOK A LIKING TO YOU

SHANGRI-LA Robert M

The Decca Record Compan

THE WILD WILD ANIMALS

THOSE chart-rising Animals sat casually around a table and explained the reasons for them breaking-up their original "menagerie"—their original base when they first left Newcastle-upon-Tyne for the bright lights of London. Explained organist Alan Price first: "We all moved into a flat in Kensington. All very nice, very plush. But spending 24 hours a day with each other led to trouble. We got fed up. We started arguing over almost any little thing—like who'd had more eggs than he was entitled to.

"And there was Chas Chandler, our bass guitarist. He was a villain — he'd go round singing at the top of his voice . . . EARLY IN THE MORNING!"

Broke in Chas: "That's because I'm always cheerful and you were always having hangovers."

Alan: "Then there were jokes. Like when Johnny Steel was ill and they fed him All-bran . . . and made him worse. And the business of leaving a milk bottle full of icy water at the door so that when anybody went out they got boot-fulls of slush.

COMPLAINTS

"And the bucket of water balanced on a bedroom door, ready to drench somebody. Collapsing beds. An iron bar delicately balanced to fall hard on somebody's toes. And the neighbour who called to complain about doors being banged—to find an Animal in underpants protesting innocence.

"Or our friend from Newcastle who came to stay and was mistaken for a burglar when he was locked out. There appeared to be a theory that we were lowering the tone of the area . . ."

So now the Animals live separately in bed-sitters. And they like it. True, Chas and Alan DID share one room for a time . . . but there were disputes with their neighbour, a classical violinist, over musical tastes.

MORE SAX

Now Chas, Alan, John, Hilton Valentine (lead guitar) and singer Eric Burdon are caught up fully in the stardom bit. But they admit to being sad about the way pop music has become stereotyped. They say: "We'd like to see tenor sax used more. In fact, we've got a friend in Newcastle who could join us. But it's not up to us—you've got to blame the dee-jays who don't play original stuff."

But perhaps the biggest chance for the Animals comes when they tour with JAMES BOND, no less. That happens this way.

by PETER JONES

Starting on May 29, they film a half-hour movie called "Swinging U.K." It's in colour and they'll play a minimum of three numbers. And this film is scheduled to go out with the new Bond film "Goldfinger"—so they'll be assured of packed houses all the way.

Their tour with Chuck Berry knocks them out, too. It starts this week-end and they say: "We've admired this man for years. To be actually working with him is fantastic. One thing is for sure — we'll be out in the audience every single time he walks on stage. There's so much to learn from a star of his calibre."

And for June there will be the first Animals' L.P. Their discs are directed by Mickey Most, himself an established song-star. In fact, they had the rather unique experience of having started their L.P. before the release of the debut single, "Baby Let Me Take You Home."

STAGE SUITS

Now I'd like to clarify the question of that wierd group name. They explain: "When we first started, back home, we were the Alan Price Combo. We had no money so we couldn't buy stage suits, or even have our hair cut. We looked somewhat wild and unruly.

"Anyway, as our reputation started to grow, people got on to us about our appearance. Said we looked more like 'animals'. That caught on, too — people shouted after us as we walked through the streets. So we thought: let's play along with this and actually call ourselves Animals. It looked a good thing for publicity, too . . ."

Now the Animals, caged in their separate bed-sitters, look set for a continued success story. Life is hectic, they agree. But then it's really all happened for them in just a few short months. The only thing that palls is



having to be interviewed by people who don't know what R and B really IS.

"It's like sending gardening expert Percy Thrower to talk to us", said Chas.

"I dunno," said Alan. "After all, our music is pretty earthy. And earth is something Mr. Thrower would surely like . . ."

● THE ANIMALS are shooting up the charts with their pounding, exciting version of "Baby Let Me Take You Home." The boys themselves all hail from Newcastle and are acknowledged as one of the leading R & B styled groups in the country.

WHY BUY OUR RECORDS?

SO FAR AWAY	HANK JACOBS SUE WI-313
THE LAST MINUTE	JIMMY McGRIFF SUE WI-310
I CAN'T STAND IT	SOUL SISTERS SUE WI-312
HITCHHIKE	RUSSELL BYRD SUE WI-305
ASK ME	INEZ FOXX SUE WI-314
ITCHY TWITCHY FEELING	BOBBY HENDRICKS SUE WI-315
DADDY ROLLIN STONE	DEREK MARTIN SUE WI-308
GONNA WORK OUT FINE	IKE & TINA TURNER SUE WI-306
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MERSEYBEATS L.P. COMING!

JUST a few minutes before starting on their first LP the Merseybeats discovered they were at least one number short. (You might think they would have been worrying for weeks, at least, over finding the material for an album — but if you think that you don't know these four easy-going characters very well!).

But they didn't panic. They set to work forthwith and by the time the tapes were ready to roll they had composed a new tune, "Jumpin' Jonah." To this they added "Funny Face" and another original, "Milkman" (in which the Milk Marketing Board are already taking a keen interest; looks as though the Merseybeats will soon be used to plug milk. They drink it too — I've seen 'em at it).

Why didn't they just include their most successful numbers from their stage appearances? Leader Tony Crane explained: "We've learned from experience that songs that go down great with audiences, gets everyone screaming, aren't any good on record. It works the other way round, too. For the album we've recorded a few oldies such as "My Heart And I", "Hello Young Lovers", and "The Girl That I Marry." Not the kind of thing that we'd feature much on stage."

FINISHED

They finished the recordings several days ago and to celebrate Fontana's recording chief Jack Baverstock took the boys out on the town, including a visit to the London Palladium to catch Lena Horne. Needless to say, it's their ambition to perform on that illustrious stage, but not necessarily

by **DAVID GRIFFITHS**

just yet. Tony says they are in no hurry: "It's not that I don't think we're good enough or anything; I'm not convinced we are well enough known yet."

Still and all, they aren't doing too badly for a group that has only been recording for one year this month (May). Their first, "It's Love That Really Counts", released last August, got them to No. 22. Their second, "I Think Of You" made the Number 4 spot and is still selling very well (it was released in early December).

As for "Don't Turn Around" — well, the best comment was devised by Jack Baverstock. After their celebration dinner, a massive cake was plonked in front of them. The surprised four-



THE MERSEYBEATS—An L.P. soon, after 3 hits in a row. (RM Pic Dezo Hoffman)

some read the message scrawled in icing across the cake: "DON'T TURN AROUND—A HIT". And the restaurant's trio struck up a medley of Merseybeat numbers—all arranged without the group knowing a thing about the tribute.

PREVIEW

Next morning I met them for a preview of the album. And I mean preVIEW: I went with them to the photographers where their mugs

were being shot for the cover picture.

After their wild night out the lads were looking a little dilapidated (marvellous what wonders of retouching these photographers can work!) and they had rolled out of bed at least an hour late for the appointment. But camera-clicking Don Jarvis was determined to get the session over as soon as possible ("So's we can all go out and get a drink") and Fontana records were particularly anxious to get some good pictures because they had already made and discarded, one full cover picture of The Mer-

seybeats in action on a "Thank Your Lucky Stars" TV set.

Don jovially bullied them into brightening up their eyes and combing their hairy mops. Under the hot lights Tony Crane, Johnny Gustafson, Aaron Williams and John Banks began to look their "glamorous" on-stage selves.

Mr. Jarvis announced "OK, that was just a warm-up. Let's have a go now!"

So I went, reflecting that almost as much work has to go into an album's cover as into its contents. We'll be able to see and hear the results in a few weeks' time,

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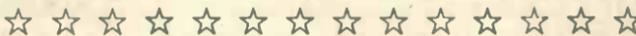
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The Story of Flingel Bunt

PETER JONES DISCOVERS ALL ABOUT IT

WHO'D have thought that a character with a name like FLINGEL BUNT would ever show through in the charts? But that's what is happening, via The Shadows' outstanding "Rise and Fall of F.G." And Messrs. Hank, Bruce, Brian and John are delighted that so many people are interested in this weird-named character.

So let's reveal the startling truth about Mr. Bunt. Let's lay bare some of his secrets.

The Shads met Flingel in Las Palmas in the Canary Islands during the filming of "Wonderful Life." They aver: "He used to come from his cave, scaled feet a-glistening, lathe-like in structure, gaunt of appearance . . . AND WAVE HIS HANDS."

"And down would come the rain. It worked almost every time. Every time we wanted to do some exterior shots in the required blazing sunshine."

SOCIETY

Now the Shads have formed a Society for the Propagation of The Truth About Flingel Bunt. They resent the inaccuracies going the pop-world rounds about their favourite character.



Here are extracts from their pamphlet. "Flingel first rose to fame with his recording of 'Don't You Step On My Blue Serge Balaclava Helmet.' Then came 'Keep Right On To The End Of My Nose', followed by his trend-setting fashions which include velvet boots, high-heeled elbows and ingrown ear-lobes."

"Following the flop of his recording of 'Crad That Croddle Now Baby', he had a vicious attack of sock-biting which culminated in bouts of wrist-whistling, forcing him into retirement in Bogginsshire, where he is now a successful redundant and gent."

"The film rights of his

story have already been sold to a major company for an astronomical figure and shooting will either start or break out any day now. It will be an epic production with a cast of dozens. The title — 'Flingel and Cleopatira'."

THEORY

That's what the Shadows say. But they've left bits out, according to their vocalist, Cliff Richard. There's no reference to the theory that Flingel Bunt was the master mind behind the mail train robbery and the sabotage of the opening night of BBC 2. As an expert said: "We don't know who was behind



THE SHADOWS explain to Record Mirror readers all about the mysterious character called Flingel Bunt. Their disc, "The Rise And Fall Of Flingel Bunt" is currently shooting up the charts, and it's an interesting fact that it's a completely different style to their previous recordings. The Shadows themselves have just finished filming "Wonderful Life" with Cliff. (RM pic)

the robbery, and we don't know who was behind the 'sabotage.' And we don't know who Flingel Bunt is either. This surely must be more than mere coincidence!"

But Cliff actually claims to have unmistakable proof of the existence of Mr. Bunt. Says Cliff: "I distinctly heard Hank Marvin telling Brian Bennett of a conversation with John Rostill during which it was revealed that Bruce Welch had been told that Richard O'Sullivan (who is with us in the film

'Wonderful Life') had caught a glimpse of Flingel, slipping furtively out of the Savage Club recently."

I checked with Richard O'Sullivan who said: "Well, it was certainly no one else that I knew—and if it was no one else, then who else could it have been but him?"

RETIREMENT

So Flingelphobia remains partially hidden in mists of rumour and counter-rumour. Is he back there in Las Palmas—waiting for another

film company to come along so he can shower more rain upon them? Is he in retirement in Bogginsshire? Or has he turned his half-man, half-devil attentions to the West End of London.

You can't get definite information from the Shadows. They seem evasive. But then the truth is they are now rather fond of Flingel Bunt.

And why not, when their recorded tribute to his life and times is selling in such huge quantities.

PETER JONES

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by R.M. DISC JURY

STEVE LAWRENCE

ACADEMY AWARD LOSERS?: I've Got You Under My Skin; Change Partners; Love Letters; You'd Be So Nice To Come Home To; Long Ago; They Can't Take That Away From Me; I'll Remember April; Cheek To Cheek; My Foolish Heart; How About You; That Old Feeling; Chattanooga Choo Choo (CBS BPG 62218)

LIKE it says on the sleeve notes it's hard to believe all these songs are losers. Nevertheless the bunch of standards have been dressed up well, and Steve makes a good job vocally of all of them. Could be a minor chart disc.

★★★★

ANDY WILLIAMS

THE WONDERFUL WORLD OF ANDY WILLIAMS: Canadian Sunset; Sing A Rainbow; Dream; This Is All I Ask; Wives And Lovers; First Born; A Fool Never Learns; Noelle; Pennies From Heaven; September Song; Let It Be Me; Softly As I Leave You (CBS BPG 62247)

SMOOTH-VOICED Andy and a collection of very differently styled favourites indeed. This album features not only Andy, but the Williams Brothers, Claudine Williams and the entire Williams family. Smooth adult music with style, and loads of entertainment value.

★★★★

BESSIE GRIFFIN

THE GOSPEL PEARLS: Swing Down Sweet Chariot; Bye And Bye; Lift Him; Jericho Walls; Lord Don't Move The Mountain; Swing Low; The Story Of Job; I Shall Not Be Moved; Two Little Fishes; Lord, In The New Jerusalem; I Believe; Troubles Of The World (Liberty 1191).

EXCITEMENT in the Gospel idiom. Bessie Griffin, vast-voiced and shimmering with sincerity, fronts a hand-clapping, foot-tapping band of tambourine-wallopers who have a big following in the States. It's mostly so fiercely conceived, that it could well win some converts from today's beat group followers. "I Believe" is a surprising and effective success, as is "Swing Down".

★★★★

JIMMY SMITH

ANY NUMBER CAN WIN: You Came A Long Way From St. Louis; The Ape Woman; Georgia On My Mind; G'Won Train; Any Number Can Win; What'd I Say; The Sermon; Ruby; Tubs; Blues For C.A. (Verve VLP 9057).

DELICIOUS cover on this pleasant organ instrumental L.P. by blues/jazz maestro Jimmy Smith. A danceable disc this, with tracks full of bubbling vitality ("What'd I Say," "The Ape Woman") and others that are slow and plaintive. ("Georgia," "The Sermon"). Although this isn't too blues or jazz inclined it may give pop fans an idea of what a great talent this lad Jimmy Smith can be if he tries. Although he doesn't really try terribly hard on this disc.

★★★★
SOUNDTRACK

IT'S ALL OVER TOWN: It's All Over Town; Alley Alley Oh; My Love Will Still Be There; Wouldn't You Like It; Maracamba; Give Me The Moonlight; The Trouble With Man; Come On Let's Go; Gonna Be A Good Boy Now; If I Was Down And Out; The Stars Will Remember; It's All Over Town. Philips BL 7609.

LIKE a lot of stars on one album? Line-up here features Frankie Vaughan, Cloda Rogers, Springfields, Jan and Kelly, Wayne Gibson, the Bachelors. Material comes from the movie of the same name, features a great Vaughan piece with Jan and Kelly on "The Trouble With Man". Plus two Springfield offerings which are just dandy.

★★★★

PEARL BAILEY

"C'EST LA VIE."—C'est La Vie; Don't Take Your Love From Me; But Beautiful; Supper Time; Lost In The Stars; April In Paris; Slowly; I Was Telling Him About You; I Left My Heart In San Francisco; If I Should Lose You; Stay Well; I've Got You Under My Skin (Columbia 1605).

SOMETHING different from the irresistible Miss Bailey. Gone, for this album anyway, is the saucy, witty, near-the-knuckle lass who slays night-club audiences. This is Pearl on a ballad kick. A somewhat hackneyed selection in a way, but sung with wonderful warmth. Don Redman and Louis Bellson (MISTER Bailey!) did the arrangements and the familiar items come up bright and new. Specially recommended: "But Beautiful" and Cole Porter's "Under My Skin."

★★★★

IRENE REID

IT'S ONLY THE BEGINNING: I Love Paris; The Road To Heartbreak; I Had Someone Else Before I Had You; By The Bend Of The River; Trouble Is A Man; Every Day; Hard Hearted Hannah; Through A Long And Sleepless Night; Don't Get Around Much Any More; Ev'rything I Love; No More In Life; Heart And Soul (MGM C 968).

IRENE, 34, was with the Basie band. Now she works with jazz trios. And the album is a strange mixture of big, bad and indifferent. Miss Reid seems best when she isn't trying too hard. Still, even when she is a trifle below par, there are instrumental highlights like Dick Hyman on organ, Urbie Green on trombone. At her best, Irene Reid is very, very excitingly bluesy indeed. Try, for size, her work on the opener, "I Love Paris", or on Bill Doggett's "No More In Life".

★★★★

MORGAN-JAMES DUO

AT THE BAR OF MUSIC: Sometimes I'm Happy; Squeeze Me; Happy Talk; Everything Happens To Me; You Do Something To Me; A Wonderful Guy; Hello, Young Lovers; Moonlight In Vermont; Guys And Dolls; It Ain't Necessarily So; Moon-River; Day By Day. Philips BL 7606.

COLIN JAMES, on guitar, Pete Morgan on string bass—with assistance from drummer Pete Morgan. A collection of standards, treated with reverence and ingenuity (specially on the local side). It's music with a swing and with definite zing. Fair roars along. First number the boys worked out. "Sometimes I'm Happy", is actually a special highlight.

★★★★



STEVE LAWRENCE

CAL TJADER

"SEVERAL SHADES OF JADE." The Fakir; Cherry Blossoms; Borneo; Tokyo Blues; Song Of The Yellow River; Sahib; China Nights; Almond Tree; Hot Sake (Verve 9055).

VIBES-STAR Cal leaves the small-group scene and front a big band of infinite tonal variation. Compositions are by Lalo Schifrin for the most part, but Quincy Jones's "Hot Sake" is one highlight. Judicious use of oboe, bassoon, tuba all add to the enjoyment. But it's Tjader's triumph. He's rarely been so eloquent. He often whispers; the band usually roars.

★★★★

SONNY TERRY AND BROWNIE MCGHEE

BACK COUNTRY BLUES: Gone Baby Gone; Tell Me Baby; Sittin' Pretty; Bottom Blues; Dissatisfied Blues; Diamond Ring; The Way I Feel; So Much Trouble; When It's Love Time; I'd Love To Love You; Love's A Disease; My Fault. Realm RM 165.

THE very popular blues two-some have already established themselves in the collections of British jazz and blues record buyers, and this latest album is doing very well already. It's all slow pure blues, with wailing genuine harmonica and that appeal which doesn't wear off. Merseybeat fans might find this interesting to see where the roots of their favourites come from.

★★★★

BENNY GOODMAN QUARTET

TOGETHER AGAIN: Seven Come Eleven; Say It Isn't So; I've Found A New Baby; Somebody Loves Me; Who Cares?; Rumm'n' Wild; I Got It Bad; Dearest; I'll Get By; Four Once More (RCA Victor RD 7618).

DOES it still gell as it did some 25 years ago? Certainly it does. Benny's fluent clarinet, pianist Teddy Wilson, drummer Gene Krupa, Lionel Hampton on vibes — wonderfully classy small-group jazz. Full of nostalgia; yet excitingly modern. "Rumm'n' Wild" does just that. Goodman's newly written "Four Once More" flows torrentially. Must be a big seller.

★★★★

CASSIUS CLAY

I AM THE GREATEST: I Am The Greatest; I Am The Double Greatest; Do You Have To Ask?; I Have Written A Drama; Will The Real Sonny Liston Please Fall Down; Fanny You Should Ask; Round 7; The Knockout; Afterpiece (CBS BPG 62274).

AUDIENCE participation here as the most vociferous heavy-weight champion does his party piece. Say what you like about this bloke, he has a fine sense of humour and, here, some excellently written material. You'd think the torrent of words would pall after a while—but it's so well varied it holds the interest. More than just a novelty.

★★★★

RAY CONNIFF

YOU MAKE ME FEEL SO YOUNG: You Make Me Feel So Young; My Old Flame; Patricia; It's Patricia; An Affair To Remember; Lullaby Of The Leaves; In The Cool, Cool, Cool Of The Evening; Caravan; Solitude; Third Man Theme; What Kind Of Fool Am I; With My Eyes Wide Open; Firenze (CBS BPG 62228).

WHY should Ray EVER change his style? Blend of voices and orchestra, broken up by brisk solo instrumental passages (piano, clarinet, trumpet, flute)—it's all the Coniff trademark. He sells hugely with every release. This sort of sound is as original today as when Ray first devised it. More that that one cannot say.

★★★★

GEOFF LOVE

HOW TO SUCCEED IN SHOW BUSINESS: Hey There; Sound Of Music; I Believe In You; As Long As He Needs Me; Something Wonderful; Falling In Love With Love; What Kind Of Fool Am I; Somewhere; The Sweetest Sounds; I Talk To The Trees; Ball Ha'; The Party's Over (Columbia 1600).

A COLLECTION of the hit songs from hit musical productions. Those who feel melody is going out of modern music can, as the sleeve-notes opine, gain assurance from Geoff Love's presentation to twelve highly whistleable numbers. Big, rich orchestral sounds, swirling strings and occasional staccato statements from brass and reeds. Should do very well with those out of love with the Top Twenty.

★★★★

J. J. JOHNSON AND KAI WINDING

REFLECTIONS: Bernie's Tune; Lament; Blues For Trombones; The Major; Yesterdays; Co-op; Reflections; Blues In Twos; What Is This Thing Called Love; The Boy Next Door. Realm RM 167.

TWO great trombonists who really work together. These samples of their work stem from the mid-fifties, mainly, though there is work by J. J. alone from 1947. People like Eddie Safranski and Hank Jones crop up from item to item. Maybe "Reflections", the title piece, is the most outstanding. A Charlie Mingus composition, with Chas bass-ing away beautifully in the background. For specialists: Remember that J. J. and Kai only operated together for a couple of years.

★★★★

FRANCOISE HARDY

C'EST FAB: L'Amour S'En Va; Tous Les Garçons Et Les Filles; Ton Meilleur Ami; C'Est L'Amour Anquel Je Pense (Pye Pop NEP 24188).

FRANCE'S favourite bird singer and four lovely numbers. Great material, great voice and a great cover pic.

★★★★



THE BEFORE & AFTER LOOK



ONCE upon a not-so-long-ago, Mike Cotton fronted a trad jazz band. Now he leads the Mike Cotton Sound—a new R and B group. And the change in style has led to a shattering change of appearance for the boys.

They've grown their hair long. Changed their band clobber. Dropped string bass and banjo in favour of amplified bass and guitar. And brought in different instruments to go all out for versatility. Mike plays trumpet, doubling on harmonica; pianist Dave Rowberry doubles organ; Johnny Crocker has switched from clarinet to alto and

tenor sax; trombonist John Beecham is doubling piano—and singing; Stu Morrison is on bass guitar; Tony Pitt on lead; and Jimmy Garforth stays in the drum chair.

"We were veering away from trad jazz for quite a while", said Mike. "Our hits 'Swing That Hammer' and 'Midnight Flier' were both R and B-flavoured. So now we've gone the whole hog..."

The whole hog? Just take a look at these pictures of Mike and the boys. BEFORE and AFTER!

PETER JONES

TWO NEW HIT SINGLES

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SINGLES IN BRIEF

HOLLIES — AN ORIGINAL

THE HOLLIES

Here I Go Again; Baby That's All (Parlophone R 5137)

AN original from the Hollies, part-penned by Mort Shuman. It has a "Just One Look" flavour, and there's a grow-on-you melody on the vibrant beat ballad. Maybe not as powerful as their last few, but a huge hit on their name. Flip is a softer, gentler sort of beaty little ballad with a load of appeal—perhaps more so than side one.

TOP FIFTY TIP.

THE PICKWICKS

Apple Blossom Time; I Don't Want To Tell You Again (Decca F 11901).

THE new gimmicky looking team get their teeth into an old standard and make a first rate slow beat job of it. Very well arranged with some good harmony from the boys. It grows on you, and it should move slowly up the charts. Flip features some solid guitar work, and a somewhat dreary vocal. But it's the top side to watch.

TOP FIFTY TIP

THE JOY STRINGS

A Million Songs; Joshua (Regal Zonophone RZ 503).

JOY WEBB and her little band of the faithful get their tonsils wrapped around this catchy beaty affair, which if anything is even stronger than their first disc. Good solid stuff—for adults and teens alike. A good guitar solo, and of course a message in the excellent lyric. Flip is faster and with a good gospel feel. It's a good swinging version of "Joshua Fit The Battle Of Jericho," and makes a wild flip.

TOP FIFTY TIP

FREDDIE AND THE DREAMERS

I Love You Baby; Don't Make Me Cry (Columbia DB 7286).

POPULAR Freddie revives a number taken into the charts some years back by Paul Anka. It's a fast brisk number, with a good tune, and the whole thing suits Freddie and the boys down to the ground. Excellent beat and guitar work. Could be a top chart disc. Flip was penned by Freddie and it's a medium pace item with some interesting vocal work.

TOP FIFTY TIP

SHANE FENTON AND THE FENTONES: Hey Lulu; I Do Do You (Parlophone R 5131) Calypso-ish sort of number, with a solid beat and some of Shane's best vocal work. It'll do well.

THE TRENDS: You're A Wonderful One; The Way You Do Things You Do (Pye 15644) Cover of the Marvin Gaye American hit. One of the best British groups do a worthy job on it. Good plugging could get it away.

BOBBY TAYLOR: Temptation; Mod Bod (Columbia DB 7282) Solo bass guitar fair thumps out the oldie theme—and the backing, busy and full, adds to its saleable appeal.

FORCE FIVE: Don't Make My Baby Blue; Shaking Postman (United Artists UP 1051) Group vocal on a goodly but not too original number. Fair sound production; good beat, in a slower way. Musicianly.

WAYNE FONTANA AND THE MINDBENDERS: Stop Look And Listen; Duke Of Earl (Fontana F 451) Best yet by the talented group. Big sounds, with dynamic beat. Wayne's solo voice work is exceptional. One to watch.

BRIAN HYLAND: Here's To Our Love; Two Kinds Of Girls (Philips BF 1326) Slow, rather draggy, ballad with a load of appeal. Brian sings out with surprising clarity and style. Well-arranged.

THE PUPPETS: Baby Don't Cry; Shake With Me (Pye 15634) Highly commercial offering from the trio—a raving sort of number with power and bash-happy verve. Very good.

THE CORRIE FOLK TRIO AND PADDIE BELL: Love Is Teasing; Waly, Waly (Waverley SLP 530) Good-style folk work of great charm and subtlety. Wonderful blending of voices throughout. Right for the specialist brigade.

SIX OF ONE: He's The One You Love; I Love My Little Girl (Mercury MF 812) Revival of the Inez Foss number—it has a jerky blues treatment but it's not really for the charts.

SUSAN MAUGHAN: Kiss Me Sailor; Call On Me (Philips BF 1336) Cover of the U.S. bixie, with Susan back to her best song-selling form. Brisk arrangement; perkily sung. Could put her in the charts again.

BRETT YOUNG: Never Again; You Can't Fool Me (Pye 15641) Guitar-intro to a competently performed song, but not really a chart winner.

DENNY SEYTON: Short Fat Fannie; Give Me Back My Heart (Mercury MF 814) A bit dated, this old rock sound on the Larry Williams' song. But it's persistent and with a good dance beat.

RONNIE CARROLL: Tell Me All About It; Where Are You? (Philips BF 1329) Rather a country feel to this one. Chunky piano behind Ron's soft voice. Effective. Could do well.

MEL TURNER: The Hermit and The Rose tree (Carnival CV 7005) Mel's on the folk kick now and of course this is an excellent disc. Soft and gentle with a commercial flavour.

THE TAMS: You Lied To Your Daddy; It's All Right (You're Just In Love) (HMV POP 1298) Top side has a "Laugh It Off" flavour with a plaintive bluesy beat. Good for new sound R and B fans—but not posters.

THE ROADSTERS: Joy Ride; Drag (Stateside SS 293) Usual drag sounds, Beach Boys, Jan and Dean ad infinitum. Good for the Mods, but not for the charts.

JEAN AND THE STATESIDES: Putty In Your Hands; One Fine Day (Columbia DB 7287) Shirelles number, solid beat, good potential chart material. Maybe a little outdated.

RICKY LIVID AND THE TONE DEAFS: Tomorrow; Nuts And Bolts (Parlophone R 5136) A strange sound, off - beat lead voice without much chance of success. Good beat though.

SANTO AND JOHNNY: In The Still Of The Night; Song For Rosemary (Stateside SS 292) The old hit is given a slow tuneful Hawaiian guitar treatment. Pleasant but gets a bit tinny after a while.

RAY RUFF AND THE CHECKMATES: I Took A Liking To You; A Fool Again (London HLU 9889) Another Holly imitation — rather a distorted item that Holly fans won't like one little bit.

THE DRIFTERS: One Way Love; Didn't It (London HLK 9886) U.S. hit, beaty and rather confused with great dance beat, and limited appeal.

THE PRETTY THINGS: Rosalyn; Big Boss Man (Fontana TF 469) Bo Diddley beat, wild vocal, good song, but maybe a little too confused for the charts.

JEAN MARTIN: Save The Last Dance For Me; Will You Love Me Tomorrow (Decca F 11879) Good voice this, and the song is powerful. Could be a steady mover.

JOHN MAYALL AND THE BLUES-BREAKERS: Crawling Up A Hill; Mr. James (Decca F 11900) The tree-top man, and a wild R and B flavoured side with a good lyric. Great performance, but uncommercial sound.

JACKIE EDWARDS: Sea Cruise; Little Princess (Fontana TF 465) The old Frankie Ford number with a blue beat treatment, very commercial and could be surprise biggie.

THE MELLOTONES: Kootanda; Doo Doo Umtwana (Decca F 11899) One of those jungly-folksy items in the "Wimoweh" style. Interesting but must have a limited market.

ALLEN SHERMAN: Skin; The Drop-Outs March (Warner WB 131) Good version of the old "You Gotta Have Heart." Funny, but not as chart-worthy as some of his.

GLORIA LYNN: I Should Care; Indian Love Call (London HLY 9888) The smooth-voiced thrush on an enchanting ballad. Could click with the older late-night set.

SOLOMON BURKE: Goodbye Baby; Someone To Love Me (London HLK 9887) Nice blues number, delicate and moving up the U.S. charts. Too way - out for here.

CUDDLY DUDDLY: Way Of Life; When Will You Say You're Mine (Orion ICB 10) Strong blue beat effort with loads of potential if it gets enough pluks. Tuneful and exciting.

GEORGE JONES: Your Heart Turned Left; My Tears Are Overdue (United Artists UP 1044) The top C and W singer and a jerky beaty country ballad with loads of all - round appeal. Too far away from the Liverpool sound to mean much though.

MARK FOUR: Rock Around The Clock; Slow Down (Mercury MF 815) Revival of the greatest and first rock disc. Very similar to the Haley version and with considerable punch. Miracles could happen.

THE STRANGERS WITH MIKE SHANNON: One And One Is Two; Time And The River (Philips BF 1335) Heavy ponderous beat and a catchy vocal, with a grow - on - you sound. Could be a chart number with enough pluks.

NORMAN PERCIVAL: Woman Of Straw; Babylon (United Artists UP 1052) From the film, a pleasant little orchestra item with a build and build flavour. OK if you did the film.

TONY OSBORNE: Open House; Lovely Girl (HMV POP 1292) Interesting item from Tony, good atmospheric tune, and big slow sales guaranteed for this one. Clever arrangement.

ROBERT MAXWELL: Shangri La; That Old Black Magic (Brunswick 05907) High in the States, this has harp, beat, and a lovely tune, with an oh - so - atmospheric 'feel'. Great stuff that could make it here.

THE MODS: Something On My Mind; You're Making Me Blue (RCA Victor 1339) Pleasant little ditty with a delicate tune, and a nice vocal delivery. Harmless, maybe a little too tame for the charts.

BOBBY PATRICK BIG SIX: Shake It Easy Baby; Wildwood Days (Decca F 11898) Beaty number with a wild vocal, but the whole thing doesn't quite come off. Like "New Orleans".

TONY ORLANDO: Tell Me What I Can Do; She Doesn't Know It (Columbia DB 7288) Good build-up beat, good vocal but this isn't on the sound for the charts, even though it's great.

Mystery of the Crystals

A MONTH or so ago, those four gorgeous lasses with that bluesy Phil Spector sound arrived back in the States. The Crystals had just completed a very successful tour of Britain, with Manfred Mann, Johnny Kidd, Heinz, Joe Brown and a host of other big name stars.

But the disc which they were plugging, an item called 'I Wonder' just didn't manage to make the lists in Britain. Despite the fact that it was as good as their past discs, and had a U.S. "A" side "Little Boy" on the flip. Of course the Crystals had a string of hits before with numbers like "Da Doo Ron Ron," "He's A Rebel" and their fabulous "Then He Kissed Me." Also their album entitled "He's A Rebel" managed to do quite well too.

IMITATORS

The main reason that "I Wonder" didn't do so well was probably the vast number of imitators of Phil Spector's type of music. Groups like the Breakaways, the Orchids and many many more, all jumped on the Spector sound bandwagon to try to get the Crystals/Ronettes sound.

But the Crystals were unperturbed themselves at their lack of success with the disc. They were merely looking forward to the recording session which called them back to the States, where Phil had a new idea about recording them.

Originally it was planned that the Crystals would enjoy



THE CRYSTALS (RM pic)

a few days in London after completing their strenuous British concert tour. A big fan club gathering at the Flamingo had been fixed for what was to have been the eve of their return to the States, and the girls were greatly looking forward to shopping for souvenirs when the stores opened after Easter; not to mention catching up on some much-needed sleep.

This, however, was not to be. The day after the tour ended a call from their New York headquarters told the girls that they were needed in the recording studio and requested that they should take the first available flight home. That is how La La and Dee Dee came to leave us two days earlier than was expected — on Easter Monday — followed just twenty-four hours later by

Fran, Barbara, and road manager Arthur Pemberton. Back in the States, Fran and Barbara summed up their visit.

"We sure enjoyed the trip" said Fran. "The people were very friendly, and it was great meeting our fans. The weather could have been a lot kinder to us, though."

"Yes," agreed Barbara, "we would have enjoyed our stay much more if it hadn't rained so much—and if we'd had more time to look around. Six weeks on tour without a single day off is so exhausting, it seemed as though all we ever did was work, sleep and travel. Just one day off here and there would have allowed us to recuperate and take in some of the sights."

"Those were only minor

flop

by PERKIN GILES

disappointments, though" said Fran. "And the tour itself more than made up for them. There were some wonderful people in the show with us who made sure that there was never a dull moment backstage."

EXPERIENCE

Speaking for all four Crystals, Barbara had the last word. "I guess you could say it was an experience which none of us would have missed" she concluded.

The girls have now been home for five weeks, and the results of the recording session for which they sacrificed their holiday should be awaiting release. We can only hope that Phil Spector has used the session to produce a new Crystals single which is every bit as good as their past discs (and this includes their latest British offering, "I Wonder," which amazed many people by its lack of success), yet different enough this time to foil Phil's cheap imitators who have saturated the market with pseudo-Spector sounds.

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CASHBOX TOP 50

AIR MAILED FROM NEW YORK

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits "Once Upon A Time"/"What's The Matter With You Baby"—Marvin Gaye & Mary Wells; "Be Anything"—Connie Francis; "Sugar & Spice"—Searchers; "I Knew It All The Time"—Dave Clark Five; "Rock Me Baby"—B. B. King; "Hurt By Love"—Inez Foxx. Up and coming British discs in U.S. charts are "Not Fade Away", "I'm The Lonely One", and "Good Golly Miss Molly".

New U.S. releases are "World Without Love"—Bobby Rydell; "Tears & Roses"—Al Martino; "Yesterday's Hero"—Gene Pitney; "Too Late To Turn Back Now"—Brook Benton; "Ya Ya"—Trini Lopez; "Leave Me Alone"—Peggy March; "Look At Me" (the Buddy Holly song)—Jimmy Gilmer & The Fireballs; "Long Tall Shorty"—Tommy Tucker; "Milord"—Bobby Darin; "Heading For A Fall"—Jimmy Reed; "The Boogler"—Olympics; "Someday We're Gonna Love Again"—Barbara Lewis; "A Fool For A Fool"—Ike & Tina Turner. New British releases include "Candy Man", "My Boy Lollipop" etc.

American show biz is getting sour grapes about British successes. Already a 20-day residential period for visiting artistes is being talked about, and John Lennon's book hasn't exactly been given the fairest reviews. New L.P.—"The Motortown Review Vol. 2". Artistes featured are Marvin Gaye, Miracles, Stevie Wonder, Martha etc., Marvelettes, Kim Weston, Temptations, Mary Wells. N.J.

- | | |
|--|---|
| 1 CANT BUY ME LOVE*
1 (7) The Beatles (Capitol) | 26 COTTON CANDY*
32 (3) Al Hirt (RCA) |
| 2 HELLO DOLLY
2 (11) Louis Armstrong (Kapp) | 27 MONEY*
17 (7) Kingsmen (Wand) |
| 3 DO YOU WANT TO KNOW A SECRET*
3 (6) The Beatles (Vee Jay) | 28 YOU'RE A WONDERFUL ONE*
20 (8) Marvin Gaye (Tamla) |
| 4 BITS AND PIECES*
4 (4) Dave Clark Five (Epic) | 29 THE VERY THOUGHT OF YOU
40 (2) Rick Nelson (Decca) |
| 5 MY GUY*
8 (5) Mary Wells (Motown) | 30 KISS ME SAILOR*
30 (3) Diane Renay (20th Fox) |
| 6 CROOKED LITTLE MAN*
5 (8) Serendipity Singers (Philips) | 31 CHARADE*
36 (3) Sammy Kaye (Decca) |
| 7 LOVE ME DO*
25 (4) The Beatles (Vee Jay) | 32 WRONG FOR EACH OTHER*
38 (2) Andy Williams (Columbia) |
| 8 RONNIE
9 (4) Four Seasons (Philips) | 33 MY GIRL SLOOPY*
37 (4) Vibrations (Atlantic) |
| 9 DEAD MAN'S CURVE*
11 (8) Jan & Dean (Liberty) | 34 WALK ON BY*
- (1) Dionne Warwick (Scepter) |
| 10 SHANGRI-LA
12 (6) Robert Maxwell/Vic Dana (Decca/Dolton) | 35 THE WAY YOU DO THE THINGS YOU DO*
28 (10) Temptations (Gordy) |
| 11 SUSPICION*
6 (9) Terry Stafford (Crusader) | 36 CHAPEL OF LOVE
- (1) Dixie Cups (Red Bird) |
| 12 WHITE ON WHITE*
15 (6) Danny Williams (United Artists) | 37 P.S. I LOVE YOU*
- (1) Beatles (Tollie) |
| 13 GLAD ALL OVER*
7 (12) Dave Clark Five (Epic) | 38 THANK YOU GIRL*
41 (2) Beatles (Vee Jay) |
| 14 IT'S OVER*
19 (3) Roy Orbison (Monument) | 39 AIN'T NOTHING YOU CAN DO
35 (9) Bobby Bland (Duke) |
| 15 ROMEO & JULIET
24 (3) Reflections (Golden World) | 40 DIANE*
50 (2) Bachelors (London) |
| 16 I'M SO PROUD*
18 (4) Impressions (ABC) | 41 I DON'T WANT TO BE HURT ANY MORE*
47 (2) Nat Cole (Capitol) |
| 17 THAT'S THE WAY BOYS ARE*
14 (6) Leslie Gore (Mercury) | 42 NADINE*
45 (8) Chuck Berry (Chess) |
| 18 LOVE ME WITH ALL YOUR HEART
33 (2) Ray Charles Singers (Command) | 43 DO YOU LOVE ME*
- (1) Dave Clark Five (Epic) |
| 19 WISH SOMEONE WOULD CARE*
22 (5) Irma Thomas (Imperial) | 44 EBB TIDE*
27 (5) Lenny Welch (Cadence) |
| 20 TWIST AND SHOUT*
10 (9) The Beatles (Tollie) | 45 HEY BOBBA NEEDLE*
26 (7) Chubby Checker (Parkway) |
| 21 THE SHOOP SHOOP SONG*
13 (9) Betty Everett (Vee Jay) | 46 ALL MY LOVIN'*
31 (5) The Beatles (Capitol of Canada) |
| 22 FOREVER*
23 (6) Pete Drake (Smash) | 47 STAY AWHILE*
42 (4) Dusty Springfield (Philips) |
| 23 THE MATADOR*
21 (5) Major Lance (Okeh) | 48 SHE LOVES YOU*
29 (15) The Beatles (Swan) |
| 24 LITTLE CHILDREN*
- (1) Billy J. Kramer & Dakotas (Imperial) | 49 THREE WINDOW COUPE
- (1) Rip Chords (Columbia) |
| 25 NEEDLES AND PINS*
16 (9) Searchers (Kapp) | 50 GOOD BYE BABY*
- (1) Solomon Burke (Atlantic) |

*An asterisk denotes record released in Britain.

RECORD MIRROR

TOP 20-FIVE YEARS AGO

- | | |
|---|---|
| 1 A FOOL SUCH AS I / I NEED YOUR LOVE TONIGHT
(1) Elvis Presley | 11 C'MON EVERYBODY
(8) Eddie Cochran |
| 2 IT DOESN'T MATTER ANY MORE
(2) Buddy Holly | 12 I GO APE
(12) Neil Sedaka |
| 3 IT'S LATE/THERE'LL NEVER BE ANYONE ELSE BUT YOU
(6) Ricky Nelson | 13 NEVER MIND/MEAN STREAK
(16) Cliff Richard |
| 4 DONNA
(4) Marty Wilde | 14 IDLE ON PARADE EP
(13) Anthony Newley |
| 5 SIDE SADDLE
(3) Russ Conway | 15 SMOKE GETS IN YOUR EYES
(9) Platters |
| 6 COME SOFTLY TO ME
(10) The Fleetwoods | 16 FORT WORTH JAIL
(-) Lonnie Donegan |
| 7 PETITE FLEUR
(5) Chris Barber | 17 WHERE WERE YOU ON OUR WEDDING DAY
(-) Lloyd Price |
| 8 I'VE WAITED SO LONG
(14) Anthony Newley | 18 STAGGER LEE
(17) Lloyd Price |
| 9 CHARLIE BROWN
(7) Coasters | 19 GUITAR BOOGIE SHUFFLE
(-) Bert Weedon |
| 10 COME SOFTLY TO ME
(11) Frankie Vaughan | 20 MAYBE TOMORROW
(-) Billy Fury |

BRITAIN'S TOP LP's

- | | |
|--|---|
| 1 THE ROLLING STONES
(1) The Rolling Stones (Decca) | 11 ELVIS' GOLDEN RECORDS VOL. 3
(7) Elvis Presley (RCA) |
| 2 WITH THE BEATLES
(2) The Beatles (Parlophone) | 12 IN DREAMS
(11) Roy Orbison (London) |
| 3 WEST SIDE STORY
(3) Sound Track (CBS) | 13 IN THE WIND
(12) Peter, Paul & Mary (Warner Bros) |
| 4 SESSION WITH THE DAVE CLARK FIVE
(4) Dave Clark Five (Columbia) | 14 DANCE WITH THE SHADOWS
(-) The Shadows (Columbia) |
| 5 PLEASE PLEASE ME
(6) The Beatles (Parlophone) | 15 BLUE SKIES
(15) Frank Ifield (Columbia) |
| 6 STAY WITH THE HOLLIES
(5) The Hollies (Parlophone) | 16 ELVIS' GOLDEN RECORDS VOL. 1
(-) Elvis Presley (RCA Victor) |
| 7 BLUE GENE
(8) Gene Pitney (United Artists) | 17 AT THE DROP OF ANOTHER HAT
(18) Michael Flanders & Donald Swann (HMV) |
| 8 A GIRL CALLED DUSTY
(9) Dusty Springfield (Philips) | 18 JAZZ SEBASTIAN BACH
(-) Les Swingle Singers (Philips) |
| 9 SOUTH PACIFIC
(13) Sound Track (RCA) | 19 THE SHADOWS GREATEST HITS
(19) The Shadows (Columbia) |
| 10 MEET THE SEARCHERS
(10) The Searchers (Pye) | 20 GENTLEMAN JIM
(-) Jim Reeves (RCA Victor) |

BRITAIN'S TOP EP's

- | | |
|---|---|
| 1 THE ROLLING STONES
(1) The Rolling Stones (Decca) | 12 24 HOURS FROM TULSA
(9) Gene Pitney (United Artists) |
| 2 ALL MY LOVING
(2) The Beatles (Parlophone) | 13 ANYONE WHO HAD A HEART
(11) Cilla Black (Parlophone) |
| 3 TWIST & SHOUT
(3) The Beatles (Parlophone) | 14 VIVA LAS VEGAS
(-) Elvis Presley (RCA Victor) |
| 4 ON STAGE
(7) Merseybeats (Fontana) | 15 PETER, PAUL & MARY
(16) Peter, Paul & Mary (Warner Bros.) |
| 5 THE DAVE CLARK FIVE
(4) The Dave Clark Five (Columbia) | 16 THE BEATLES HITS
(14) The Beatles (Parlophone) |
| 6 LOVE IN LAS VEGAS
(5) Elvis Presley (RCA) | 17 SHAKE WITH THE SWINGING BLUE JEANS
(15) Swinging Blue Jeans (HMV) |
| 7 HUNGRY FOR LOVE
(6) The Searchers (Pye) | 18 CHUCK AND BO
(20) Chuck Berry & Bo Diddley (Pye) |
| 8 I THINK OF YOU
(8) Merseybeats (Fontana) | 19 LAWRENCE OF ARABIA
(-) Soundtrack (Colpix) |
| 9 THE BACHELORS
(10) The Bachelors (Decca) | 20 DIANE
(-) Bachelors (Decca) |
| 10 BACHELORS VOL. 2
(13) The Bachelors (Decca) | |
| 11 I'M THE ONE
(-) Gerry and the Pacemakers (Columbia) | |

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

The National Chart

THE Searchers take over from Peter & Gordon in the top spot with their haunting goody "Don't Throw Your Love Away", while "World Without Love" drops startlingly to No. 4. The Bachelors hog second spot, while the Four Pennies leap up to No. 5. Dionne Warwick makes it top ten-wise, while other movers in the top half are the Fourmost, Richard Anthony, Billy Fury, Dave Berry, Roy Orbison, and Cliff of course. All threats to any disc that is holding on to the top spot at the moment.

Sounds Inc. drop after only two weeks in the charts, while other slowies which looked as if they would have moved faster this week are Frank Ifield, the Animals, and the Manfreds. Newies include some certs, like Cilla, Kathy, Chuck, and Brian Poole, who has entered in a very short time indeed with his fabulous "Someone, Someone", Terry Stafford—billed in the States as 'the first artiste to break the Beatle barrier'—crashes in with his great "Suspicion", a grow-on-you Elvis type number. And in the States you can buy this one by Elvis on a single—over here El has recorded it on his "Pot Luck" L.P. The Dennisons make a fine job of Rufus Thomas's "Walking the Dog", which should get higher.

- | | |
|---|---|
| 1 DON'T THROW YOUR LOVE AWAY
2 (4) Searchers (Pye) | 27 GOOD GOLLY MISS MOLLY
20 (8) The Swinging Blue Jeans (HMV) |
| 2 I BELIEVE
3 (8) The Bachelors (Decca) | 28 NON LO L'ETE PER AMARTI
36 (3) Gigliola Cinquetti (Decca) |
| 3 MY BOY LOLLIPOP
5 (9) Millie (Fontana) | 29 JUST ONE LOOK
18 (11) The Hollies (Parlophone) |
| 4 WORLD WITHOUT LOVE
1 (9) Peter and Gordon (Columbia) | 30 YOU'RE MY WORLD
(1) Cilla Black (Parlophone) |
| 5 JULIET
12 (6) Four Pennies (Philips) | 31 THINK
27 (5) Brenda Lee (Brunswick) |
| 6 DON'T LET THE SUN CATCH YOU CRYING
7 (4) Gerry and the Pacemakers (Columbia) | 32 THAT GIRL BELONGS TO YESTERDAY
22 (10) Gene Pitney (United Artists) |
| 7 CANT BUY ME LOVE
4 (7) The Beatles (Parlophone) | 33 DIANE
26 (16) The Bachelors (Decca) |
| 8 MOVE OVER DARLING
8 (9) Doris Day (CBS) | 34 THE SPARTANS
32 (3) Sounds Incorporated (Columbia) |
| 9 WALK ON BY
15 (4) Dionne Warwick (Pye Int.) | 35 CANT RUY ME LOVE
47 (2) Ella Fitzgerald (Verve) |
| 10 I LOVE YOU BECAUSE
6 (12) Jim Reeves (RCA-Victor) | 36 YOU'RE THE ONE
- (1) Kathy Kirby (Decca) |
| 11 A LITTLE LOVIN'
19 (3) The Fourmost (Parlophone) | 37 THE RISE AND FALL OF FINGERT RYNT
- (1) The Shadows (Columbia) |
| 12 MOCKINGBIRD HILL
14 (6) The Migil Five (Pye) | 38 THEME FOR YOUNG LOVERS
24 (10) The Shadows (Columbia) |
| 13 DON'T TURN AROUND
17 (4) Merseybeats (Fontana) | 39 STAND BY ME
48 (4) Kenny Lynch (HMV) |
| 14 IT'S OVER
31 (2) Roy Orbison (London) | 40 VIVA LAS VEGAS
29 (9) Elvis Presley (RCA-Victor) |
| 15 HUBBLE BUBBLE TOIL AND TROUBLE
11 (4) Manfred Mann (HMV) | 41 NEW ORLEANS
34 (8) Bern Elliott & The Fenmen (Decca) |
| 16 CONSTANTLY
30 (2) Cliff Richard (Columbia) | 42 NO PARTICULAR PLACE TO GO
- (1) Chuck Berry (Pye) |
| 17 EVERYTHING'S ALL RIGHT
9 (7) The Mojos (Decca) | 43 TELL IT ON THE MOUNTAIN
37 (4) Peter, Paul & Mary (Warner Bros.) |
| 18 IF I LOVED YOU
28 (4) Richard Anthony (Columbia) | 44 IF HE TELLS YOU
43 (9) Adam Faith with the Roulettes (Parlophone) |
| 19 TELL ME WHEN
14 (10) Applejacks (Decca) | 45 SUSPICION
- (1) Terry Stafford (London) |
| 20 I WILL
38 (2) Billy Fury (Decca) | 46 WALKING THE DOG
- (1) The Dennisons (Decca) |
| 21 NOT FADE AWAY
13 (11) Rolling Stones (Decca) | 47 ANYONE WHO HAD A HEART
35 (14) Cilla Black (Parlophone) |
| 22 LITTLE CHILDREN
16 (11) Billy J. Kramer and The Dakotas (Parlophone) | 48 GONE
41 (5) Shirley Bassey (Columbia) |
| 23 BABY LET ME TAKE YOU HOME
21 (4) Animals | 49 SOMEONE, SOMEONE
- (1) Brian Poole (Decca) |
| 24 BABY IT'S YOU
39 (2) Dave Berry (Decca) | 50 I THINK OF YOU
42 (17) The Merseybeats (Fontana) |
| 25 ANGRY AT THE BIG OAK TREE
25 (3) Frank Ifield (Columbia) | |
| 26 HI-HEEL SNEAKERS
23 (6) Tommy Tucker (Pye) | |

	THE PUPPETS	THE CINDERELLAS	THE COUNTRYMEN
	BABY DON'T CRY	BABY, BABY (I STILL LOVE YOU)	SHADRACK
	7N 15634	PX 11026	7N 35184
	THE TRENDS	THE CHANTS	THE TYMES
	YOU'RE A WONDERFUL ONE	SHE'S MINE	TO EACH HIS OWN
	7N 15644	7N 15643	45-1248

More of the Manfred Men

ONLY 18 months ago, Mike Vickers and Manfred Mann were eking out meagre existences as scuffling would-be jazz musicians. Both were fervent modern jazz enthusiasts. They still are but nowadays they also enjoy rhythm and blues — and they enjoy a standard of living that most people would envy. For the Manfreds average a group income of £1,000 a week!

Here's how it happened. First, Mike Vickers: "My parents started me on piano lessons when I was nine. I stuck at them for about two years. got nowhere, didn't like music particularly, completely lost interest."

by DAVID GRIFFITHS

"When I was about 15 my mother gave me a recorder for Christmas. Much to her surprise—she was expecting me to be annoyed with the present—I took to it and was soon learning descant, treble and bass recorders and playing with school groups. At 16 I got a

clarinet, then started playing alto sax. I even began tinkering around on piano.

"After leaving school I went into the civil service and started playing with semi-pro jazz and dance bands in my spare time. In those days my tastes were pretty broad—I used to think the S.d Phillips band was marvelous and I longed to play his kind of clarinet out in front of a big band.

"I became so interested in music—I wanted to be an arranger—that I chucked up the job with the civil service and came up to London. I got a few jobs, even sold some arrangements to the Dankworth Orchestra, and was able to earn about £4 10s. a week. I used to go home to Southampton once a week, which cost £2 return, and I had to pay £2 for my room in London but somehow I survived." ("Petty pilfering?" asked Manfred straightfaced.)

SAME FLAT

"Then I moved into the same flat as Manfred and Mike Hugg and we snowballed into a very slowly moving snowball. We got interested in playing R & B, which meant that one of us had to play guitar (we'd tried out a motley assortment of guitarists without success) and I borrowed an instrument and started to learn it. I'm still learning!"

Now that they've made the Big Time, Mike is looking forward to finding time (the one commodity they are shortest of) to buy a car. "I've had a number of old cars, most of them have been abandoned in the English countryside, and soon I intend to get a really good one."

Manfred is the most talkative of the group ("I'll never get a word in when he's around," said Mike wryly), much "admired" by his colleagues for his ability to win every argument (to his own satisfaction, at least). He's quick-thinking and articulate and his background is an unusual one for a pop star:—

"I was born in Johannesburg and was supposed to go into my father's printing business there. I did spend three years in the works, bossing around all the people who had been with the firm 20 years! But eventually my interest in music became too strong for me to want to do anything else.

JAZZ FANS

"I started on piano at the age of 14, was sent to teachers and my interest rapidly flagged. I threw up lessons again and again. But, listening to the radio I got interested in trad jazz and pops by Bing and others.

"There was a bunch of fellas I was very anxious to get in with and I heard one of them mention Harry James—they were all jazz fans. So I bought my first LP, Harry James' All Time Favourites, in the hope of impressing them. I took it along to them, they crowded round the gramophone—and then started wandering off into the next room. It seemed I'd bought the wrong record. After that, I started taking an interest in Brubeck, Shearing and Ted Heath, and started playing piano at private parties.

"Suddenly, playing became logical to me and I became fascinated with the reasons behind music—why certain chords sound good and lead on to the other chords; and so on.

"An American jazz pianist and teacher, John Mehegan, came to South Africa and I took lessons from him. Practising became daily routine with me. I began going to libraries and looking up books on music.

"After Mehegan went home I started studying theory with the Professor of Music at Johannes-

burg University. But South Africa was turning into a Republic and I felt I wanted to get out. So did my professor, a Viennese.

"So, at the age of 20 I came to London and got a grubby flat in Hampstead. I wrote a few articles on jazz musical theory for Jazz News and advertised myself as a jazz harmony teacher. I got quite a few pupils."

(Interruption from Mike Vickers: "They came to him because they wanted to know what his articles meant!")

"But they soon drifted away. My place didn't have the right aura—no secretary and all that—and I think they resented being made to clap with records. I always started a new pupil by making him clap with a record. If he clapped on the on beat (as they always do at the end of Juke Box Jury) I'd make him carry on clapping until he understood the rhythm and clapped on the off beat. But most of them resented paying 15s. 6d.

to learn how to clap. "So I joined the pathetic army of jazz musicians trying to make a living playing in pubs and clubs to listeners who were indifferent or knew it already and just talked through the music."

"I got a job at Butlins with Mike Hugg on vibes. We were very ambitious to make the jazz scene and we assembled a good band, a seven piece with tenor and trumpet. Occasionally we even had a bloke on piccolo.

"The tenor and trumpet left and we thought it was a catastrophe. We got a vocalist—Paul Jones—and I thought he was a catastrophe. I opposed him joining us but there was nobody else. Mike Hugg and I pooled all our resources and bought an organ for £325. At last we were getting our present sound. But nobody wanted to know.

"We were booked for the opening of a club in Poole and were paid £25, which knocked us out. We didn't knock out the

audience, though. Ten people turned up and threatened to break the place up if we appeared again. The club packed in, and cancelled the following week's attraction—a group of unknowns called The Rolling Stones.

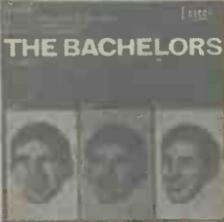
"Suddenly, it all started clicking into place. Before our hit with 5-4-3-2-1 we were working regularly, turning away bookings.

"Now, everything's a rush. We don't have enough time to rehearse, and to think about the things you must think about if you are to stay successful in this business. We don't even have time to listen to all the r & b records which Mike Vickers and I enjoy just as much—though in a different way—as we enjoy our first love, jazz."

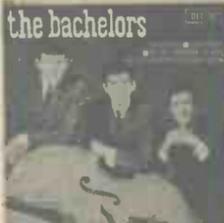
Next week—
Paul Jones



THE BACHELORS



The Bachelors
Vol. 2 EP
Diane;
Put your arms around me honey;
Moments to remember;
You'll never walk alone
DFE 8564 7" mono EP



The Bachelors EP
Charmaine;
Bashanova;
I'll see you in my dreams;
By the light of the silvery moon
DFE 8529 7" mono EP



THE BACHELORS
LP
Only you; Whispering;
Jailer bring me water;
Old Bill & eight others
LK 4519 12" mono LP



don't forget the great single
I believe
F 11857 45 rpm



DAVE BERRY

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