

# Record Mirror

Largest selling colour pop weekly newspaper  
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INSIDE THIS WEEK —

**RINGO EXCLUSIVE  
 PROBY, DAVE CLARK  
 COLOURS OF ADAM,  
 THINGS & TOM JONES**



## 'R & B should have been bigger'

**ERIC VICTOR BURDON**, the all-singing Animal was late getting up. So—before he arrived — I was able to sound out a couple of his colleagues on their reaction to having so much singing in their shows. Usually, musicians feel a twinge of hostility towards singers. While they study their instruments, learning more and more about music, they naturally resent some "glamour boy" standing out in front of them, simply using his voice, often knowing little about music, and getting most of the audience's attention.

But no such feelings are to be found in the Animals' lair. Listen to pianist-organist Alan Price: "Eric and I grew up together. He became virtually the only blues singer on Tyneside. It was his interest in r & b that inspired us. If it wasn't for him, and his passion for the blues, we wouldn't be where we are today.

"Before we turned professional we weren't at all sure we wanted to do it. In

**said the ANIMALS to  
 DAVID GRIFFITHS**

those days we sometimes made about 2s. 9d. to share between us in a night. Eric went down to London to check over the work scene. He said it was too early and decided we should try our luck in six months. And that's what we did. He was right."

"Yes," confirmed Chas, who used to play more rock 'n' roll than rhythm and blues before he joined up with Eric, "when we decided to move down to London and try our luck we thought we might be able to make as much as £30 a week each. We hoped to be able to have some good playing times and have a few laughs for a few months. We never imagined we'd make hit records, lots of money and be going to different countries."

Both were agreed that success had done them nothing but good. Said Alan: "I feel very much more content now." Said Chas: "I don't think we could be happier than we are now. We get more laughs than ever"

Have they had to compromise and play music that is popular with mass audiences but does not necessarily reflect their personal tastes?

Alan: "We've never compromised at any stage. We may have changed a little because we're always open to any kind of good influence, but that's all."

Chas: "The only compromise is that we don't play around so much on stage. In the old days we were never sure what we were going to play next and we had about 90 numbers to draw on. Now we know what the basic numbers, about 15 of them, are going to be. But we can still improvise and play different solos, so it's not so much of a compromise."

As for recording, Alan and Chas were agreed that their recording manager, Mickey Most, was ideal: he just keeps the tapes rolling and let's them play on until they are satisfied. Alan gave Mickey this unsolicited testimonial: "When he suggests a number he tells us how high in the charts he thinks it will get—and he's been right every time."

By this time, Eric arrived and had a comment to make about compromise: "There has been a typical British compromise," he insisted. "The r & b scene has not got as big as I hoped. There's been a lot of dilution. I believed all along that r & b would be very, very popular, and I was convinced the Animals would make it."

If Eric has his way, the Animals will become still greater stars. And since he's as determined as he is likeable, he may well see all his wildest dreams come true. He is, after all, a soul whose intentions are good — let there be no misunderstanding about that!

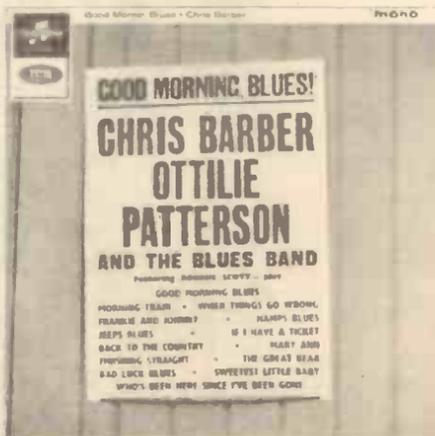
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# YOUR PAGE

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



JIM REEVES seen with his pet Collie. See lead letter.

## Reeves is highly overrated

says an RM reader

WHEN is this ridiculous spate of adulation for the highly overrated Jim Reeves going to cease? It's undeniable that Reeves had not sung what is generally accepted as C and W for over ten years before his death. Obviously it is only Britain's self-styled C and W fans and the blind worshippers of the "Bachelors-Reeves-Doolan" Pop-Country cult who have made a posthumous hero out of a mediocre balladeer. If C and W does come in as the new sound, it will be with the all-time greats such as Hank Snow, Johnny Horton and the Carter Family, not with meaningless ditties and commercial jingles.—John Harmer, 115 Waddington Avenue, Old Coulsdon, Surrey.

### MURDER

THE Crime: murder. The Culprits: Herman's Hermits. The Victim: That beautiful Crew-Slay song "Silhouettes." I've never before heard a good song made to sound so ordinary by such an untalented group. You should hear the version by the fabulous Four Seasons. They can sing. But Herman seems to treat this as just another song — he might just as well be singing about his suet pudding as his girlfriend whom he thinks he sees with another man. It's murder. But I suppose the spoon-fed public will lap up the Hermits' version like sheep and give him a hit he doesn't deserve. — Sylvia Nyman, 73 Ilfracombe Gardens, Chadwell Heath, Romford, Essex.

● Says James Craig — discounting the merits of both Herman and the Four Seasons, reader Sylvia might be interested to know that the original of this song was recorded by a group called the Rays, back in 1958 on the London-American label. Issued on Cameo in the States, this sold well over a million copies.

### JEALOUSY

OVER here, many girls are very upset and insanely jealous because Patti Boyd happens to be going with a member of a very popular group from Liverpool. Actually, I think George is lucky to have her... she's gorgeous, super. I'll be upset if he doesn't marry her. After all, if you're a TRUE Beatle fan, their happiness will be the only thing that counts. — Carol Wanagat, Michigan, U.S.A.

● Comments James Craig: Greetings, trans-Atlantic cousin!

### TOLERANCE FANS!

BOTH Elvis Presley and Cliff Richard have been outstanding in their refusal to denigrate their professional colleagues. Their fans would do well to exercise the same good taste: tolerance of the favourites of others is a measure of confidence in their own. Moreover, only recently Cliff is reported as saying that Elvis has always been the greatest in his book. This alone must make the fans of not blood brothers at least "kissin' cousins". — Brenda Sandford, Harlow, Essex.

● James Craig: Neatly put, if I may say so.

### THE REAL MCCOY

WHEN will Tom Springfield and other "knowledgeable" people in pop music discontinue believing that all good folk music proceeds from the mouths of American folk and Gospel singers. A great proportion of American folk music songs have their origins firmly rooted in England, Scotland or Ireland. And singers such as Ian Campbell, Alex Campbell, the Spinners and Ewan McColl still lead the world as exponents of the only real folk music — their own music; not that of their cousins or totally unrelated peoples. — Lewis J. Hunt, 181 Winchester Road, Fordhouses, Wolverhampton, Staffs.

### SUE FAN

IN an article by Norman Jopling about the Sue label, he says: "Sue often finds it hard to get publicity and plux, due to the terrific anti-American feeling which is predominant among British dee-jays." Well, on Radio Invicta, I featured a complete two-hour programme on Sue and Island artists. Being a fan, I also feature their records regularly. — Bruce Holland, 48 Beehive Lane, Ferring-by-Sea, Sussex.

## Record Mirror

EVERY THURSDAY

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

## GHOUL DEATH DISCS LIMITED



TWINKLE (RM Pic)

RECORD MIRROR reader John Harmer is just one of many readers who seem fascinated by the "death disc" scene. He's also an imaginative reader who has let his mind run riot on precisely how, when and where these discs are made. And he's come up with a short story on the whole production process.

This, then, is it. Scene: An offensive-smelling old tumble-down building set back in overgrown grounds overlooking the gallows yard of Pentonville Prison which once was a mortuary and is now taken over by "Ghoul Death Discs Ltd." of after-world wide renown.

Time: One minute after midnight. An owl hoots, as far off in the distance a half-muffled scream is followed by a delirious burst of lunatic laughter. Somewhere far off in the night a radio is spewing out the poetic strains of Frank J. Wilson's "Last Kiss."

### GAPING

Main characters: An old hearse swings off the highway and stops in front of the gaping black hole of the mausoleum porch. There is no driver. Deep inside the rusty bowels of the hearse the lids of three coffins slowly rise amid the stench of rotting LP's and singles as three long-haired zombies appear with coffin-shaped guitars in their fleshless hands. With a hollow thud, a drum falls from the back of the hearse. It has been stabbed with a broken drumstick. A fourth figure, bent and twisted, with emaciated features, leaps from the group's transport. All four furtively creep up the crumbling steps into the menacing

shadow to be met by the guest vampire singer, Tingle, an ex-Laundermat leader.

Artistic production team: Our illustrious group, with Tingle, descend a circular flight of green, slippery stairs. On the walls are nailed the mutilated remains of those who booted at their last pop-concert. In the building, two especially offensive creatures installed in a scream-proof booth chortle over a tape of motor-bike and crash sounds (manufactured exclusively for a mod market).

Action: Suddenly, an agonised shriek from the recording engineer who slumps over the monitor controls with a pair of crimson-stained false teeth protruding from his head. Pound notes slowly trickle from the wound. The session has begun. But here we must leave the precincts of this studio which caters for the normal healthy instincts of teenagers and go back to the nasty commercial world which we live in — where the only thing that matters is money, money and yet more money.

## THE POETS

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# WILL RINGO'S MARRIAGE HARM THE BEATLES?



RINGO with MAUREEN COX. Two down, two to go . . .

SO he's been and gone and done it! Ringo Starr, I mean. By the simple process of saying "I Will" at an unearthly un-Beatlish hour of the day, Ringo unleashed a barrage of sighs of disappointment and regret, the like of which has never been heard in the pop industry.

It also unleashed a load of theories that his matrimonial move with attractive Maureen Cox would decidedly harm the Beatle popularity. "This means two married and two unmarried Beatles — two down, two to go," said bachelor Beatle George Harrison.

But WILL it make any difference? I doubt it. The mail we get at the Record Mirror on this thorny old subject of pop-star marriages suggests that everything's O.K. just as long as the wedding is carried out openly. Hole-in-the-corner evasion, or downright lying, about a star's marital status DOES anger the fans.

Of course, normal rules don't necessarily apply to the Beatles who have risen above all rules and regulations. But John Lennon was married through all those early days of hysteria.

### FALLING-OFF

When Cynthia did materialise, as it were, in photographs I didn't notice any falling-off in Beatle popularity. The Paul McCartney-Jane Asher, George Harrison-Patti Boyd friendships, which are real enough, haven't caused any catastrophes.

Two down, two to go! A popular theory, of course, is that marriages don't matter much to groups . . . as long as ONE member remains unattached and, therefore, remotely "available" for the fans. Cliff, Adam, Elvis, Billy — they're the ones who might have a real problem should they decide to get themselves hitched.

Two down, two to go! There's also that rumour that Paul McCartney and Jane Asher are, in fact, married. Lots of fans believe it—and, again, it doesn't appear to have caused any drop in Beatle popularity. Actually, the fact that Ringo has come

### RM special by PETER JONES

out in the open over his wedding would suggest that Paul, if he had been married, would do the same.

Two down, two to go! Ringo met Maureen Cox first in the Cavern Club, in Liverpool. It has been virtually a non-stop romance ever since. Ringo went to America, became probably the most popular of all Beatles there — and spent a fortune telephoning Maureen almost every day. The romance was not really kept quiet at all.

No, the Prophets of Doom are spelling out warnings about the pending Beatle decline. I think they're wrong. Main reason is that, inside the pop scene, the Beatles have made such consistently good records that their sales will go on and on . . . on merit, not merely on the bachelorhood of any of the group.

Things like being unmarried do, generally, matter in the early days of a group career. But the really big successes — and the Beatles are THE biggest — go on to an established position in the business. It's the music which then matters, not way-out character traits.

Two down, two to go! It's anybody's guess who'll be the third! George says simply: "It'll be ages before I get married . . ." But we've heard that stark-simple theorising before!

# LONG JOHN BALDRY



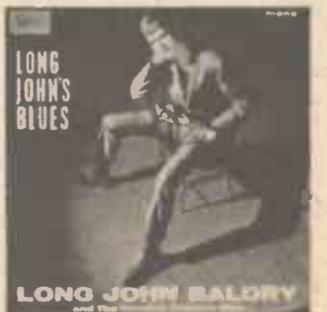
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## The tables turned . . .

REMEMBER all the hoo-hah? I mean Sue Thompson coming out with U.S. hits like "Norman" only to be well-and-truly "covered" here by (usually) Carol Deene. Now, though, it seems the tables have been turned — and it's Sue resident there in the charts with an "uncovered" version of "Paper Tiger."

Sue chuckled with delight 'cross the trans-Atlantic phone. "Marvellous news," said she. "Marvellous. Wonderful." A softly-pleasant voice emanating from a 5 ft. 1 in. well-built frame — blue eyes and red-blond hair are among the other statistics.

### CONVERSATION

"Say," said Sue, "looks as if I'll now be able to make that long-delayed trip to your country. "Marvellous" was thrown into the conversation a few more times.

And Sue talked about her early days. Told how she lived on a farm in Nevada for eleven years and, as Eva Sue McKee, was one of the most energetic tomboys in the district. "I used to day-dream about show business. Didn't have the nerve to tell my folks that I wanted to be a big star one day. But I'd creep off every Saturday afternoon and go see Gene Autry cowboy movies. I wanted to be a kinda slinking cow-girl.

By the time she was seven, Sue had a second-hand guitar and her cousin taught her a few chords. She soon started appearing in public at school shows, church socials and family get-togethers. But hard times were on the way and Sue's folks lost their farm. Unemployment was the bugbear



SUE THOMPSON — one of the top girl singers in the States.

of the whole country. Her Ma was sick and mostly bed-ridden. So the whole family moved off to California, in search of health and wealth.

They arrived in Sheridan, California, with exactly one dollar and thirty-six cents. Sue's dad worked on a fruit ranch and regular money started coming in. Sue, meanwhile, kept on at her singing. She attended high school in Lincoln, then went to San Jose.

### VAUDEVILLE

And she entered one of those eternal talent-contests, winning two weeks' engagement at a vaudeville theatre plus a part in a movie. And the dates poured in . . . radio, television and personal appearances.

It was in 1961 that Sue signed an exclusive contract with Hickory

Records in Nashville, Tennessee. And, of course, she went on to make umpteen big-selling records. All she needed was the big break through in Britain.

Which has now duly arrived. So, soon, will Sue — in person.

And she wound up our chat 'cross the Atlantic with one word. "Marvellous," of course.

PETER JONES

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# 'CLIFF'S STILL THE TOPS'

says Dave Clark



PHIL SPECTOR with one of the RONETTES (R.M. Pic.).

"Phil Spector is finished," proclaimed the critics. (Though not, I hasten to add in the RM!). "The same old sound. It's passé." And the deejays who had climbed aboard when The Crystals and Ronettes were "in" became reluctant to play their records.

But The Righteous Brothers record showed that Phil is far from finished. And the new Ronettes reflects his recaptured confidence. His "Beatles-blue" period has passed. The day when anything with a "made in Britain" stamp went in the States is over. And back into the spotlight steps Spector.

You know plenty about Spector the record man. Let me tell you something about Spector the man.

When he was here, I knew him well. I remember going to the airport to meet him. With Andrew Oldham and Maureen Cleave of the "Evening Standard." After all that we'd read about his "bodyguards"—and having seen the little drawing on his letter-heading—we didn't know what to expect.

And there, seemingly alone and lost in the huge customs clearance hall at No. 3 Passenger Building, stood this elf-like figure. In dark glasses, a yellow shirt and brocade waistcoat, nervously clutching a gold watch and chain.

Then came the journey back to town. In publisher Franklin Boyd's grey Silver Cloud, with Phil trying to send up Cleave. And Cleave just riding his rudeness. Because she respected his achievements so much.

Memories of Spector's stay come flooding back.

Like one night I'll never forget. We'd spent the evening in George's flat with Paul McCartney and Ringo. It was 4 a.m. We were in Curzon Street. Suddenly Phil "stole" his Rolls from his chauffeur nearly rammed the front of a bank in his efforts to reverse. Drove down the Mall at 70 m.p.h. Out of the blue, he made a huge U-turn in the private road leading to Clarence House. Before the stunned, astonished eyes of two policemen.

We finished up in a Self-Service in Leicester Square. We spent some ten minutes selecting a mountain of food. Then arrived at the cash desk... to discover that we hadn't a penny between us. Meekly we had to replace the food, dish by dish. Under the eyes of incredulous waiters. Exit Spector and Hall, helpless with laughter. And believe it or not, we were stone cold sober!

And, at "Ready, Steady, Go!", I remember Phil conducting a stubborn running 'verbal' battle with director Rollo Gambie (who couldn't believe he was really true!). And sent up rotten a certain very un-hip British girl singer.

Despite this quite unpredictable behaviour pattern, Phil is, in fact, a remarkably intelligent man. His knowledge of American history and politics is extraordinary. His intellect is of that rare quality that is intuitive. Not just learned from books. And above all, his quite remarkable knowledge of records and the recording business. And his shrewd business sense.

Seventy five per cent of the time, I dug Phil Spector very much indeed. The rest of the time, I could cheerfully have banged his head against the wall.

But I've seldom known anyone make such an impact on people's lives in so short a time.

WHAT do you think is the biggest mistake you've ever made?

I've done so many things that people said were a mistake! I was originally a draughtsman and had a very good job, and I packed it in and everybody said that was a mistake. Then I got a job in a business-transfer agency as an office boy and within a year became assistant to the boss, because it was a small firm just starting up. And the boss ended up with a farm and a Rolls Royce and bought a car for me and I was what everybody considered a big success. Then I packed it all in to get a job as a film extra, and everybody said I was mad. So then I was just an ordinary extra, playing at nights with a group. Then the group came off and now I'm my own boss. I think it's luck, because I believe in luck in life. There are so many good musicians about that never get the chance.

It's just that we've been very, very lucky. I think luck plays a very big part in life. Can you cook? I haven't cooked for ages. I wouldn't want to poison anybody! But I suppose yes, I can, because I was a Boy Scout. Which is a great experience because it teaches you to look after yourself. I used to go camping regularly even after I left the scouts, and—yes, I can cook. I wouldn't like anybody else to eat it, but I could.

Would you like to see commercial radio in Britain? In the early days I would have said yes, because I think it's a very good thing. I think Radio Caroline is excellent, and provided we

## 'The Heart of Dave Clark' continued from last week

just have the BBC and Caroline, that's fine. But there's a limit. If there're going to set up dozens of commercial stations. I think that's wrong. In America, they've got so many commercial stations I think they're going to kill record sales. Over here we certainly should have pop music 24 hours of the day, but too many stations playing it would kill it.

What has been your most frightening experience? Funnily enough, when we had that plane crash in the States it wasn't very frightening. In fact, we had two very near escapes. One was at San Francisco when we were taking off for Las Vegas and the plane collided on the runway and tore off a wing. And the other was when we took off in a



DAVE CLARK keeping himself fit, by doing a few press-ups.

snowstorm and one engine conked out. So we had to make an emergency landing at Tallahassee about

500 miles off our route and just as we were landing another engine went. And it was only a two-engine plane! But, you know, it doesn't worry me really because, as I said, I believe that if you're going to go you're going to go. One of the worst experiences we've had was in Long Beach, California, when we were trapped in our car for an hour with 15,000 fans around us. We dared not open the windows because they'd have climbed inside so it was only because we had air conditioning that we didn't suffocate in that heat. It was a brand-new Cadillac, but even so the roof started caving in as they stood and jumped on it, threatening to crush us. Eventually we had to sit with our feet up in the air holding up the roof. Then we got a bill for repairs to the tune of \$2,500. That was the most frightening thing of all, the sight of that bill!

You say you can't read music: how do you set about composing? Yes, it's funny: all the boys in the group are excellent readers. I'm the most unmusical one of the group, I suppose! I'm the most unmusical one in my family, in fact, because my brother can play piano and when I began to learn I was terrible. But it's just that I seem to have an ear for sound. I know the sounds I want to achieve. I produce my own records going purely on the sound I like, and I seem to be able to get other people to understand what I want.

Do the pop-world moguls really understand the fans and what they want?

I wouldn't say so. Because most of them, at any rate the managers, are in it for one thing only, and that's money. I'm enormously lucky in my own manager because we discuss everything together; he asks my opinion and I ask his and we always get together over de-

isions. But you'll find most managers are only interested in putting a group on the road and getting as much money out of it as possible. And if that group has any kind of a record, they'll kill the group by saturating them with work. Even after the record's gone cold, instead of playing it cool and sending them abroad or cutting down on appearances, they'll still drain them by putting them out in any kind of place just to get as much money as possible while they last. Instead of planning, I mean, our next year is already planned, and even if we never have another hit record we've got a very good year ahead. I think the perfect example of anybody who's been well handled is Cliff Richard, especially when you consider he's been going for six years. He hits it off whether he's got a record or not he's progressed all the time. He's tremendously polished. He's still the top artist in Britain, I don't care what anybody says.

What do you think of fox-hunting? Fox-hunting? I've never been fox-hunting. But I'm a great lover of animals; I've got my pet boxer dog, Spike; I don't believe in cruelty. And I think it's very cruel if they're going to set up a fox so that the hounds can rip it to pieces. But there again it's nothing to do with me. I suppose it's tradition... but... well, my personal views on it are that I don't like any savagery at all.

What do you think of cricket? To be quite frank, it bores me. I prefer football any day.

Would you settle in America? No. Not at all. I've been all over the world—Europe and the States—and much as you're enjoying yourself, it's nice to come home. There's no place like England in the world.



The Tony Hall Column

## JIM REEVES

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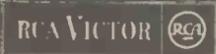
- THE INTERNATIONAL JIM REEVES S SF 7577 M RD 7577 12" stereo or mono Dynagroove LP

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## NEW TAMLA LABEL SOON

The Supremes, Miracles, Martha and the Vandellas, Marvin Gaye and Stevie Wonder will have all their records released on the new Tamla Motown label here from March 19.

EMI launches the new label to coincide with the Tamla tour which opens the following day at Finsbury Park Astoria.

There will be singles by all the artists in the show and LPs from the Supremes, Miracles, Gaye, Martha and ex-Motown songstress Mary Wells. An album of 16 Motown hits will be issued, plus EPs from various artists.

A special Radio Luxembourg programme will be started for the label.

## ANIMALS ABROAD

The Animals visit Spain, France, the Caribbean and Scandinavia during the next two months. They are also set for one of their rare appearances in London's West End.

Next Wednesday (24), they play at Soho Flamingo where they are frequently among the audience.

They fly to Madrid on March 1 for one day to do a TV show and on March 16 appear at Paris Olympia. On April 12 they begin a four-day holiday in the Caribbean prior to playing dates at San Domingo, Puerto Rico and Kingston. They return to England and appear at Basildon Locarno (23), Rawthenthal (24) and Birmingham (25).

Then their seven-day concert tour of Scandinavia begins in Stockholm (29). The next day they are in Furvik, then Helsinki (April 1), Gottenburg (2), Oslo (3) and Copenhagen (5).

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# Domino may tour here

FATS DOMINO and his orchestra are likely to make their first-ever British visit in early May, promoter Don Arden revealed this week.

Don said: "He is coming here for me in early May and will definitely be appearing in London, Manchester, Liverpool, Glasgow and Birmingham.

"He will be here a week then goes to the Continent for two weeks. Depending on how bookings go for the first week here, I may bring him back again."

An exchange is at present being arranged. It is understood that offers have been made for America for the return of the Nashville Teens who appeared there at Christmas.

It is not yet certain whether Domino will head a package tour or play with his orchestra alone.

Jerry Lee Lewis is likely to return to Britain later this year. He told Don Arden he wants to come back in the autumn.

"He's now rising high in the States again, so he's not short of work. It will be a question of when he can come," Don explained.

## FURY TOUR

Billy Fury is to undertake his first British concert tour for 18 months next month. He opens the lengthy itinerary at Romford A.B.C. on March 2. The tour will play until March 21 when it will break off until April 24. After Romford, the tour goes to Dublin

Adelphi (4), Belfast ABC (5), Blackpool ABC (7), Chesterfield ABC (9), Chester ABC (10), Wigan ABC (11), Manchester Ardwick ABC (12), Wakefield ABC (13), Cleethorpes Ritz (14), Lincoln ABC (17) and Cambridge Regal (18).

Then it plays Bexleyheath ABC (19), Ipswich ABC (20), Leicester De Montfort Hall (21), Gloucester Regal (April 24), Northampton ABC (25), Plymouth ABC (27), Exeter Savoy (28), Southampton ABC (29), Croydon ABC (30), Dover ABC (May 1), Harrow ABC (2), Kingston Upon Hull ABC (4), Stockton Globe (5), Carlisle ABC (6), Norwich Theatre Royal (8) and Bristol Colston Hall (9).

## All the big new discs

NEW singles from the Moody Blues, the Nashville Teens and the Searchers highlight the record releases next Friday (February 26). The Moody Blues hope to emulate their recent chart-topping success with "I Can't Go On Without You" (Decca).

The Nashville Teens try for a hat-trick with their Decca record "Find My Way Back Home" while the Searchers' next is "Goodbye My Love" (Pye).

Other releases that week include Susan Maughan's "You Can Never Get Away From Me" (Philips), the Spinners' "I've Been On The Road" (Fontana), Ruby Murray's "Softly Softly" (Columbia) and Ronnie and the Daytonas' "Bucket T" (Stateside).

On Liberty, the Ventures play "Diamond Head" and the T-Bones ask for "One More Chance" (Columbia). Disc jockey Deanna Shenderey debuts with Mel Torme's "Comin' Home Baby" (Decca) and Burl Ives sings "Call My Name" (Brunswick).

Kenny Ball comes up with "Later Quarter" (Pye Jazz) and U.S. record producer Jack Nitzsche has "Night Walker" (Reprise). Polydor issue Bert Kaempfert's current U.S. hit "Red Roses For A Blue Lady."

And finally, from those "Leader Of The Pack" girls, the Shangri-Las, comes their current U.S. hit "Give Him A Great Big Kiss" (Red Bird).

## Nat King Cole

Nat King Cole died in America on Monday following a relapse after a lung operation for cancer.



THEMSELVES

BIG drama at the last semi-final of the "All Britain Beat '65" contest at Wimbledon Palais, South London, at the weekend. The winning group was clear enough—Themselfs, from Isleworth, Middlesex, with 646 votes... a fine percentage of support from a packed audience of some 2,700.

Clear enough—yes! But only one other group was supposed to go through to the grand finals on February 28 at Wimbledon Palais. When it came to the voting, two groups, the Sidekicks from Edgware, and the Rojeens from Margate, had only two points between them. There was a recount.

This time there was only one point between them. And another recount. The third recount put the voting back to a two-point difference. So a casting vote was given to the organisers. And they decided it was so close that BOTH groups should go through to the finals. So Themselfs, the Rojeens and the Sidekicks will be there on the great, starry, finals night.

Next week, Sunday Night at the Wimbledon Palais features a contest to find the best of the groups placed third in the semi-finals—one will go through to the final. And if you want tickets for the final in advance, write either to the Wimbledon Palais, or to Stuart Weller Promotions, 3 Old Pye Street, London, S.W.1.

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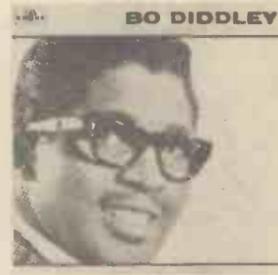


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# JIMMY PAGE

... is the greatest guitarist in Europe. He is the greatest harmonica player in Europe. Jimmy Page is a phenomenon.

At 19 he has already played guitar as a sessions musician for The Kinks, Cliff Richard, Dave Berry, P. J. Proby, Brenda Lee and Jackie de Shannon.

It was at one of her recording sessions that Jimmy first met Jackie de Shannon and she has constantly encouraged and helped his career so far. Jackie persuaded him to make his own record after hearing him doodling with his guitar in a studio. She has written songs with him too.

No stranger to the recording studio, Jimmy Page recently went in to make his first disc himself. The result is...

# "SHE JUST SATISFIES"

FONTANA TF 533

# THE THINGS HIT BACK!



ONE accusation that can't be levelled against the Pretty Things is that they're dull. In fact this wild-sounding, and equally wild-looking group are one of the most interesting beat groups on the scene.

Their views on their own appearance, considered bizarre by some, great by others, are interesting and logical. Said lead singer Phil May: "The fact is that most people who really stare at us in the street and make rude remarks are the same people who just dress in absolutely anything, and have their hair cut in any old style — usually S.B. & S. They're just gawking ignorant plebs. It doesn't worry us at all. But what would worry us would be if people who do take care of their appearance start looking at us and making remarks. Then we'd know something was wrong.

"I think that if we hadn't had success we'd still be dressing and wearing our hair in the same way. Because as we're from Art Schools, we'd spend all our grant money on clothes, and not be able to afford a haircut. It'd be even longer then!

"Mind you there's not much in the way of gawking in London. Everyone's used to it by now. But when we go up to Manchester or somewhere . . . well, we usually get followed by big crowds of Beatniks.

There's been a slight change though in the style of music the Things are playing. Admittedly it's still their wild uninhibited form of R & B, but things are changing. The boys are becoming more and more drawn towards a folksy kick. And although it's not likely any pure folk music will materialise on their L.P. "The Pretty Things" to be issued next month, their fans can expect some interesting new developments.

## ORIGINAL

Favourite artistes of the group are the Beach Boys, Bobby Bland, Marvin Gaye, Dionne Warwick, The Animals, and, of course, The Beatles.

Some of the original tracks

by **NORMAN JOPLING**

on the new LP include their new single "Honey I Need," "Unknown Blues," "13 Chester Street," and "Big City."

Something which gets the Things rather annoyed is the mention of the beat boom slump. And their reasons for thinking this is untrue are pretty good.

"It's all a plot!" said Phil. "By the managers who haven't got any big groups, and the Press who are fed up that the beat boom has been going so long. After all, they didn't mind writing about it when it was starting. But they find it a drag now, so they all want to finish it. Anyway there are more group discs in the charts than ever before.

"It's not that groups are out. It's that certain kinds of groups are out — and they're being replaced by other kinds of groups. Groups, as groups won't go out. Just certain kinds of groups.

"And it'd be very hard for one kind of group to change into another kind. I mean, you couldn't do it if you thought that the new type of group and music were coming in, so you'd better get on the bandwagon. You could only do it properly if you really felt you should change, and you wanted to for the sake of the music.

"And the main reason why groups won't go out is that the kids love them. To them, the groups are their representatives. Before, the kids had to make do with their parents' type of music, like Frankie Vaughan. Now they have a music of their own, and it's kept in the forefront of everything."

Certainly the Things seem to be in the forefront at the moment — they'll keep there if they continue to make discs like "Honey I Need."

The Pretty Things—  
after all, what's in a name! (RM pic.)

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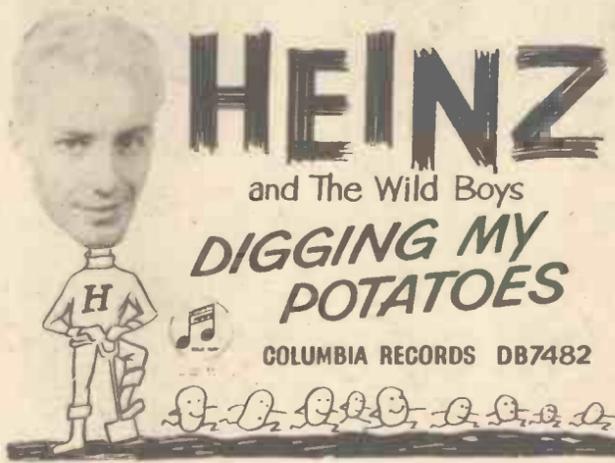
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# PROBY—THE VERDICT

WELL, it just HAD to happen! James Craig's story on P. J. Proby's stage presentation brought an avalanche of mail from readers. Since then, of course, P. J. has appeared in a boiler-suit to avoid further headlines of wrath . . . but it's still worthwhile to put both sides of fans' reactions to those stormy shows.

There's J. Sarrup, of East Ham, London E.6: "So Proby has most of the public screaming for his blood due to trouser-splitting incidents. It's unfairly one-sided against him. Sex appeal is exhibited by girl artistes with tight, low-necked dresses and the reactions are favourable. Eartha Kitt is hailed as a great artiste—but she sings suggestive lyrics and plays the part. This hypocritical view of a public who watch dancing girls with enjoyment but but decry a male singer showing patches of white tights on stage is highly farcical. I think Proby's a great showman."

In comes Ian Veal, of Eltham, London, S.E.9: "The mention of the name Proby makes me feel ill. When he first came over here for the Beatles show, it was a laugh which has now turned into a sick joke. I'm not narrow minded, but I think his show is disgusting. If he can't think up any other way of getting publicity, he should catch the next plane back to America . . ."

And there's a poem from Liz Sacks, who is 16, from Willesden, London, N.W.6, which is very amusing but difficult to print—it ends: "Let R.I.P. on your grave be writ, for you ripped your trousers till they split."

From Jackie Deenor, of Bromley, Kent, a plea: "Please stop printing the bad side of Jim Proby. Let me tell you that there is nothing bad about his act. I saw his show at Croydon and let me tell you it's up to the people who pay to see him to judge . . . and no-one else. If you want to print something worthwhile, put the good side." I must say that the Record Mirror HAS given over pages to P.J. in which he has given exactly his side of his problems and worries . . .

Asks Elma Schena, of Worthing, Sussex: "I've read all the reports and though the reporters say Proby's act is obscene, the audience loved him and certainly didn't object. After all, he admits his is a sexy act but obviously he wouldn't include anything to offend his thousands of fans. If this had been done by a British artiste, it would have been simply called 'A new gimmick.' Carry on, P.J."

J. M. Bordass, of Bradford, Yorkshire, weighs in with: "Proby has never been given a fair chance by the promoters of making himself a career. Mick Jagger goes through similar movements, as you describe from Proby—On TV, too. As for the trousers, have you ever seen Freddie and the Dreamers? In 'Short Shorts,' Freddie goes round and takes off the trousers of the whole group—and dances a trouserless jig. No, Proby is a star—he knows it and so do we fans."

Says Patricia Drake, of Enfield, Middlesex: "In November, 1964, I read about Proby having trouble with his pants and it was said he'll make darned sure he's not caught with his pants down again. Well, it's a pity he didn't do a better job of taking care of his clothes. Other performers don't resort to this cheap kind of entertainment."

Five "angry young men" from Blackpool opined that P.J. should be deported because his act on TV and stage has a "morally bad influence." And three more—"L. and L.T., A.P.G., and M.T." from Heanor, Derbyshire, said: "P.J. is a disgrace. The things some people have to do to claim stardom is ridiculous. Maybe Proby needs a psychiatrist."

And so on and so on. Mr. Controversy of the pop business strikes again. Me?—you won't get a peep out of me either way!



P. J. PROBY—now clad in dressing gown and boiler suit—the new sex symbol?

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**NOTICE IS HEREBY GIVEN** that Peter Martin residing at 261 The Roundway Tottenham N.17 and carrying on business under the name of West One Productions intends to apply to the County Council of Middlesex for registration under the above act.

## EMPLOYMENT AGENCY LICENCES

I Peter Martin intend to apply to the London County Council for a licence to carry on an Employment Agency for Persons in the Entertainment Industry at Suite 73a, 62 Oxford Street, W.1. such agency to be known as West One Productions. ALL OBJECTIONS and the grounds therefor, must be submitted in writing to the Clerk of the Council The County Hall, Westminster Bridge S.E.1, within 14 days from the date of publication of this advertisement.

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John R. Barnsley, 18, 146 Lichfield Road, Stone, Staffs. Stars — The Rolling Stones and most R & B groups and Bill. Hobbies and interests — Would like very much, lots of pen-pals (gtris).



Sven-Erik Bergquist, 17, Ankerveien 5, Breidablikk p.a. Tønsberg, Norway. Stars — Stones, Things Kinks, Sect, Yardbirds, Spencer Davies, Animals, all R & B stars inc. Bo, Chuck, Wolf. Hobby and interests — English football, to get the Sect's LP, and a sweater like the one of Brian Jones', to come to England this summer.

# READER'S CLUB



Sheri Snow, 18, Skidmore College, Saratoga Springs, New York, America. Stars — Beatles, Stones, Cilla Black, Zombies, Manfred, Herman's Hermits, Sandie Shaw. Hobby and interests — Art student (graphic design), adore British fashions.



Dennis David, 18, The Caravan, Belford, Silver Street, Hordle, Nr. Lymington, Hants.—Stars — Rolling Stones, Pretty Things Kinks, P. J. Proby. Hobby and interests — Dancing, Mod clothes.



Cecil Oliver Parris, 19, 5 Sutherland Ave., London, W.9. Stars—Elvis Presley, Jim Reeves, Dusty, Roy Orbison, Millie, Hobby and interests — Singing and playing Elvis records. Learning to play a guitar.



Elisabeth Af Gellerstam, 17, Slottsvagen 40, Nasby Park, Sweden. Stars — The Rolling Stones, Sonny Boy Williamson, Hobby and interests — Painting, playing everything, blues and long hair.



Cynthia Hickmott, 14, 19 Redhills Close, Exeter, Devon. Stars—Elvis Presley, Beatles, George F a m e, Cilla Black, Hobby and interests—music, dancing.



Miss Anne Kennedy, 20, 145 Ballymun Rd., Ballymun, Dublin, 9. Ireland. Stars — Elvis Presley, Roy Orbison, Brenda Lee, Cilla Black, Hobby and interest—Dancing, records, reading, movies.

Please do not worry if your photograph has not appeared yet as we have been flooded with replies and are still in the process of acknowledging them all by letter

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MARCH 12th

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



THE RONETTES (RM Pic)



GEORGIE FAME (RM Pic)

# Fame—great follow-up

**THE RONETTES:** Born To Be Together; Blues For Baby (London HLU 9952).

VERY effective, slowed-down, echo-laden lead voice before it all bursts into a typical Phil Spector sound. The Ronettes' fortune may have slumped recently but this is interesting enough to make the grade again. The tempo changes are specially strong. And some lovely vocal touches. Flip is positively laden with all those gimmicky touches and also takes time to take off. But we liked it a lot.

TOP FIFTY TIP

**THE EVERLY BROTHERS:** You're My Girl; Don't Let The Whole World Know (Warner Brothers WB 154).

A big twangy sound opens "You're My Girl", then the brothers fall into a big beat ballad — and in some mysterious way sound a little like the Beatles. Extraordinary... but commercial. There's a thumping big beat going here and it's certainly good enough to get into the charts. Perhaps their most determined effort in a long time. Flip is actually a good song, harmoniously created—but it does tend to drag after the first 16 bars.

TOP FIFTY TIP

**VIC MIZZY ORCHESTRA:** Theme From The Addams Family; Theme From Kentucky Jones (RCA Victor 1440). Two TV themes from the gent who wrote

**JEWEL AKENS:** The Birds and the Bees; Tic Tac Toe (London HLN 9954).

ANOTHER big hit in the States and catchy enough to take off here, too. It's really a sing-song sort of number, a trifle corny in lyric content, but it's a grower with a persistent sort of beauty quality. Lead voice fair hammers along, with a slightly messy backing. Definitely one to watch. Organ mid-way. Flip is another catchy-enough piece, but it's also a bit monotonous. Doesn't seem to get anywhere.

TOP FIFTY TIP

**THE BO STREET RUNNERS:** Tell Me What You're Gonna Do; And I Do Just What I Want (Columbia DB 7488).

TWO James Brown items for one of the most-improved groups in the British scene. There's a furrlly fiery lead voice, brisk sax phrases mid-way and a hectic sort of pace maintained. Again, it's a tough one to predict but could easily make the lower reaches of charts. Flip guitars into another fierce piece of singing. Comparisons will be made, but not entirely derogatory.

TOP FIFTY TIP

**GEORGIE FAME AND THE BLUE FLAMES:** In The Meantime; Telegram (Columbia DB 7494).

A thoroughly satisfactory follow-up to the chart-crashing "Yeh Yeh". It has the same sort of format, fast-paced vocal delivery, solid backing. A sort of hurry-along performance, with all the dead-right ingredients to become a huge hit. Georgie's curiously husky voice is at its most flexible and blues-orientated. Nice tenor passage mid-way. Flip is equally strong in a way, though it's not so infectiously commercial. More good backing sounds.

TOP FIFTY TIP

**DOBIE GRAY:** The "In" Crowd; Be A Man (London HL 9953).

A BIGGIE in the States, this stridently-sung number comes through in semi-Drifter style from Mister Gray. Nice, pulsating backing with a foot-tapping approach. Takes a couple of listens to register fully then it becomes very, very commercial. Obviously an outsider for the charts, but we think it'll make it given the dee-jay support. Gets pretty wild towards the end. Flip is more gentle; more relaxed; not so effective.

TOP FIFTY TIP

**THE PINK PEOPLE:** Psychologically Unsound; Cowcatcher (Phillips BF 1355). This starts calmly enough then a ravin', hollerin' voice fair goes mad. All very muzzy, wild, way-out. So way-out it has a strange fascination. Heavy beat sustained.

**THE WOMENFOLK:** Turn Around; One Man's Hands (ROA Victor 1439) Five young girls from the States—there's a debut LP just out, too. Folk served up in this way has a good, new-style sound to it. Top side is rather slow; flip could win the greater interest.

**JOHN BEST:** Young Boy Blues; Living Without Love (Decca F 12077). New boy on the scene — with a rather expressive voice, blues-tinted, but with a strink-backed arrangement. Song is a wee bit way-out, but the lyrics are excellent. A talent to watch closely.

**THE DISC:** Not Meant To Be; Come Back To Me (Columbia DB 7477). The Disc on a first disc. An interesting "mixed" vocal sound — song is slightly pedantic, but has a foot-tapping quality. Just the slightest tendency to drag a trifle.

D-DAY FOR DONOVAN MARCH 12th

**TOP SIX:** Lost That Lovin' Feeling etc.; Yeh Yeh (Top Six No. 13). Latest instalment in this big-selling sax. Half-a-dozen hits repeated, imitation-wise, by some very versatile performers. Great value-for-money — and fine 'n' dandy for a party.

**SCOTT FORREST:** This Is The Moment; Oh Maria (Columbia DB 7478). Johnny Arthey arrangement here for a new name. Top side is a Presley-slanted vocal of La Cucaracha. Fair enough — nice spirit to it.

**BUDDY GRECO:** My Funny Valentine; Nancy (Columbia DB 7484). Buddy's reading of the Rodgers and Hart standard is... up to standard! In subdued mood, with a delicately conceived backing. Flip is the Sinatra oldie.

**BARRY McGUIRE:** So Long, Stay Well; Far Side Of The Hill (Ember 208). Leader of the New Christy Minstrels with just four of the group on a very catchy little folk ballad. Nice song and a suitably husky vocal performance.

**THE ZEPHYRS:** She's Lost You; There's Something About You (Columbia DB 7481). Group roar up a pacey beater here with a very strong beat and interesting organ passages. A sort of "everything-in" performance. Could easily take off in a big way, given the plugs.

**REY ANTON:** Wishbone; Kingsway (Parlophone R 5245). One of the more violent young men on the British scene. Tenor sax mid-way, chattering more than somewhat. Nice tempo and a relaxed approach to beat-creating. Good.

**ERIC DELANEY'S BIG BEAT SIX:** Big Noise From Winetka; Big Beat (Pye 15782). Eric on tymps and drums—a revitalised version of the old bass-drums duet. A clever, flute-laden arrangement. Very showy, of course. And probably commercial.

**TONY AND THE GRADUATES:** Kelly; Sentimental Me (King 1014). Rather a lot of versions of this number before... so this'll probably fade. Good song; softly-presented vocal. Interesting piano.

**LAURIE JAY COMBO:** A Song Called Soul; Just A Little Bit (Decca F 12083). Drummer-leader and organ-dominated backing. Vocal sounds come through efficiently, with a good attack and power.

**BARBARA KAY:** That's What Ankers Are For; What's The Good Of Loving (Pye 15774). A nice little ballad-with-a-beat from a very experienced thrush. Song has an infectiously jerky quality — a good debut for Barbara on her new label.

**PATTI LABELLE AND HER BLUE BELLS:** Danny Boy; I Believe (Cameo-Parkway P935). Two oldies given a truly different treatment. Patti's voice is small but expressive and she has a goodly range.

**JIMMY PAGE:** She Just Satisfies; Keep Moving (Fontana TF533). One of the finest guitarists in the business, now in the personal spotlight. Furious beat, with vocal touches almost vanishing in a welter of amplified backing. Right for dancing, right for listening, just right!

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D-DAY FOR DONOVAN MARCH 12th

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**T**HERE are those who refuse, steadfastly, to believe that a group called Dave Dee, Dozy, Beaky, Mick and Tich can possibly exist — and I present now a picture of them to prove that they do! Debut disc: "No Time," on Fontana — and they're handled by the same management as the Honeycombs. Here are their full names: Dave Dee (David Harman); Dozy (Trevor Davies); Beaky (John Dymond); Mick (Michael Wilson); Tich (Ian Amey). All are six-footers, near enough — except Tich. All profess a great hatred for Dozy's feet — except Dozy. All worked in jobs ranging from police cadet (Dave) to skilled labourer (Beaky) before turning fully professional. All are off-beat characters. All somehow manage to be serious when it comes to music.



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# PETER JONES'S NEW FACES



**M**IKI DALLON, 21, dark, matey, talented, has made a debut disc "Do You Call That Love?" (RCA here AND in America) which astute Steve Scholes says is: "The best sound ever to come out of Britain." O.K. praise, that... Steve was instrumental in boosting the early Elvis. Miki now is a pianist, singer, disc producer, composer. Of the latter chore he says: "I write from midnight to four a.m. every night. Then the first thing I do on getting out of bed is play it all back. If it's right, I keep it. Not all right — it's torn up." Miki has worked with most of the top group names, and recorded Shelly's fast-moving "Stairway To A Star." His own disc is fiery fine.



## AN ACE GUITARIST

**T**HOUGH he's only 19, Jimmy Page has earned the musical respect of the most hardened of session men. He truly is an ace guitarist who has worked with all the top names. He also plays harmonica, percussion — and writes songs, including eight on a recent trip to the States with Jackie de Shannon. He also likes Indian music and painting... "gives me peace of mind." Now Jimmy sings on record: "She Just Satisfies," Fontana label, out now. Jimmy's a six-footer, black-haired, gentle-mannered. A decidedly brilliant young man — just hope his disc gets the credit it deserves. He likes: Bob Dylan, James Brown and the Famous Flames.



**M**EET the Symbols — the faces may well be familiar to you because they've been around for a couple years on the beat scene. But not in their current "guise." Group now is a vocal harmony group, complete with new-look "gear" and all the movements. Their material comes from the past seven years of pop music, including stuff recorded by the Teenagers, the Platters, the Drifters, the Four Seasons, etc. Their first record as the symbols: "One Fine Girl," written by Van McCoy, recorded by Mickie Most. Incidentally, the Symbols hope also to use their instruments for separate shows. Line-up of group: leader Clive Graham, Johnny Milton, Rikki Smith and Mick Clarke.

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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- |  |  |
|--|--|
| 1 YOU'VE LOST THAT LOVIN' FEELING*<br>1 (8) Righteous Bros. (Phillys)  | 27 NO ARMS CAN EVER HOLD YOU*<br>28 (5) Bachelors (London)   |
| 2 THIS DIAMOND RING*<br>3 (5) Gary Lewis (Liberty)                     | 28 FERRY CROSS THE MERSEY*<br>43 (2) Gerry and The Pacemakers (Laurie)   |
| 3 DOWNTOWN*<br>2 (8) Petula Clark (Warner Bros.)                       | 29 WHAT HAVE THEY DONE TO THE RAIN*<br>36 (2) The Searchers (Kapp)   |
| 4 MY GIRL*<br>5 (4) Temptations (Gordy)                                | 30 IT'S ALRIGHT*<br>39 (3) Adam Faith (Amy)  |
| 5 THE NAME GAME*<br>4 (8) Shirley Ellis (Congress)                     | 31 I'VE GOT A TIGER BY THE TAIL<br>35 (3) Buck Owens (Capitol)   |
| 6 SHAKE*<br>7 (6) Sam Cooke (RCA)                                      | 32 LOOK OF LOVE*<br>21 (6) Lesley Gore (Mercury)   |
| 7 I GO TO PIECES*<br>9 (5) Peter and Gordon (Capitol)                  | 33 KEEP SEARCHIN**<br>23 (11) Del Shannon (Amy)  |
| 8 ALL DAY AND ALL OF THE NIGHT*<br>6 (6) The Kinks (Reprise)           | 34 GIVE HIM A GREAT BIG KISS<br>27 (7) Shangri-Las (Red Bird)  |
| 9 TWINE TIME*<br>11 (5) Alvin Cash/Crawlers (Mar-V-Lus)                | 35 LITTLE THINGS*<br>45 (2) Bobby Goldsboro (United Artists)   |
| 10 BYE BYE BABY* (BABY GOODBYE)<br>13 (4) Four Seasons (Phillys)       | 36 GOLDFINGER*<br>50 (2) Shirley Bassey, Billy Strange, Jack LaForge, John Barry (United Artists, Regima, Crescendo, United Artists) |
| 11 THE BOY FROM NEW YORK CITY*<br>14 (4) Ad Libs (Blue Cat)            | 37 HURT SO BAD<br>- (1) Little Anthony and The Imperials (DCP)   |
| 12 JOLLY GREEN GIANT<br>15 (6) Kingsmen (Wand)                         | 38 FANCY PANTS<br>37 (4) Al Hirt (RCA)   |
| 13 LET'S LOCK THE DOOR*<br>10 (5) Jay & The Americans (United Artists) | 39 GOODNIGHT*<br>- (1) Roy Orbison (Monument)  |
| 14 TELL HER NO*<br>17 (5) Zombies (Parrot)                             | 40 BREAKAWAY<br>48 (2) The Newbeats (Hickory)  |
| 15 LOVE POTION No. 9*<br>8 (10) Searchers (Kapp)                       | 41 CAN'T YOU HEAR MY HEARTBEAT*<br>- (1) Herman's Hermits (MGM)  |
| 16 KING OF THE ROAD<br>24 (3) Roger Miller (Smash)                     | 42 VOICE YOUR CHOICE*<br>38 (4) Radlants (Chess)   |
| 17 THE 'IN' CROWD<br>19 (5) Doble Gray (Charger)                       | 43 AT THE CLUB*<br>46 (2) The Drifters (Atlantic)  |
| 18 HEART OF STONE<br>16 (6) Rolling Stones (London)                    | 44 WHENEVER A TEENAGER CRIES*<br>44 (2) Reparata & The Delrons (World Artists)   |
| 19 PAPER TIGER*<br>20 (6) Sue Thompson (Hickory)                       | 45 WHOSE HEART ARE YOU BREAKING TONIGHT<br>42 (3) Connie Francis (MGM)   |
| 20 RED ROSES FOR A BLUE LADY<br>26 (3) Bert Kaempfert (Decca)          | 46 A CHANGE IS GONNA COME*<br>- (1) Sam Cooke (RCA)  |
| 21 LAUGH, LAUGH*<br>22 (4) Beau Brummels (Autumn)                      | 47 THANKS A LOT*<br>34 (4) Brenda Lee (Decca)  |
| 22 LEMON TREE*<br>25 (4) Trini Lopez (Reprise)                         | 48 EIGHT DAYS A WEEK*<br>- (1) The Beatles (Capitol)   |
| 23 THE BIRDS AND THE BEES*<br>30 (2) Jewel Akens (Era)                 | 49 DUSTY<br>- (1) The Rag Dolls (Mala)   |
| 24 HOLD WHAT YOU'VE GOT*<br>12 (9) Joe Tex (Dial)                      | 50 ASK THE LONELY<br>- (1) The 4 Tops (Motown)   |
| 25 FOR LOVIN' ME*<br>33 (3) Peter, Paul & Mary (Warner Bros.)          |  |
| 26 HOW SWEET IT IS*<br>18 (11) Marvin Gaye (Tamla)                     |  |

\* An asterisk denotes record released in Britain.

### TOP TWENTY 5 YEARS AGO

- |  |   |
|--|---|
| 1 WHY<br>(1) Anthony Newley                      | 12 YOU GOT WHAT IT TAKES<br>(15) Marv Johnson                       |
| 2 POOR ME<br>(3) Adam Faith                      | 13 MISTY<br>(17) Johnny Mathis                                      |
| 3 A VOICE IN THE WILDERNESS<br>(2) Cliff Richard | 14 SUMMER SET<br>(13) Acker Bilk                                    |
| 4 WAY DOWN YONDER<br>(4) Freddie Cannon          | 15 ROYAL EVENT<br>(-) Russ Conway                                   |
| 5 RUNNING BEAR<br>(8) Johnny Preston             | 16 HARBOUR LIGHTS<br>(12) The Platters                              |
| 6 PRETTY BLUE EYES<br>(5) Craig Douglas          | 17 WHO COULD BE BLUER<br>(-) Jerry London                           |
| 7 SLOW BOAT TO CHINA<br>(6) Emile Ford           | 18 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR<br>(11) Emile Ford |
| 8 BEYOND THE SEA<br>(9) Bobby Darin              | 19 DELAWARE<br>(-) Perry Como                                       |
| 9 BONNIE COME BACK<br>(16) Duane Eddy            | 20 HEARTACHES BY THE NUMBER<br>(10) Guy Mitchell                    |
| 10 BE MINE<br>(14) Lance Fortune                 |   |
| 11 STARRY EYED<br>(7) Michael Holliday           |   |

### BRITAIN'S TOP EPs

- |   |   |
|---|---|
| 1 KINKSIZE SESSION<br>(3) Kinks (Pye)                       | 11 GREEN SHADES OF VAL DOONICAN<br>(-) Val Doonican (Decca)             |
| 2 FIVE BY FIVE<br>(1) The Rolling Stones (Decca)            | 12 OH PRETTY WOMAN<br>(11) Roy Orbison (London)                         |
| 3 BACHELORS HITS<br>(4) The Bachelors (Decca)               | 13 THERE'S ALWAYS SOMETHING THERE TO REMIND ME<br>(9) Sandie Shaw (Pye) |
| 4 THE ANIMALS IS HERE<br>(5) Animals (Columbia)             | 14 A HARD DAY'S NIGHT VOL. 2<br>(10) Beatles (Parlophone)               |
| 5 A HARD DAY'S NIGHT<br>(2) The Beatles (Parlophone)        | 15 UM! UM! UM! UM!<br>(15) Wayne Fontana (Fontana)                      |
| 6 KINKSIZE HITS<br>(7) The Kinks (Pye)                      | 16 LONG, TALL SALLY<br>(19) The Beatles (Parlophone)                    |
| 7 THE PRETTY THINGS<br>(8) Pretty Things (Fontana)          | 17 RHYTHM & BLUES AT THE FLAMINGO<br>(13) Georgie Fame (Columbia)       |
| 8 PETER, PAUL & MARY<br>(12) Peter, Paul & Mary (Imperial)  | 18 THE SEARCHERS PLAY THE SYSTEM<br>(17) Searchers (Pye)                |
| 9 GROOVIN' WITH MANFRED MANN<br>(6) Manfred Mann (HMV)      | 19 BLOWING IN THE WIND<br>(18) Peter, Paul & Mary (Warner Bros.)        |
| 10 SONGS TO WARM THE HEART. VOL. I<br>(20) Jim Reeves (RCA) | 20 DOWNTOWN<br>(-) Petula Clark (Pye)                                   |

### BRITAIN'S TOP LPs

- |   |   |
|---|---|
| 1 ROLLING STONES VOL. II<br>(1) The Rolling Stones (Decca)      | 12 THE ANIMALS<br>(10) The Animals (Columbia)   |
| 2 BEATLES FOR SALE<br>(2) Beatles (Parlophone)                  | 13 ANOTHER SIDE OF BOB DYLAN<br>(18) Bob Dylan (CBS)                                    |
| 3 BEST OF JIM REEVES<br>(4) Jim Reeves (RCA)                    | 14 MARY POPPINS<br>(11) Soundtrack (CBS)  |
| 4 KINKS<br>(7) Kinks (Pye)                                      | 15 LENNON-McCARTNEY SONGBOOK<br>(12) Keely Smith (Reprise)                              |
| 5 LUCKY 13 SHADES OF VAL DOONICAN<br>(3) Val Doonican (Decca)   | 16 GENE PITNEY'S BIG SIXTEEN<br>(16) Gene Pitney (Stateside)                            |
| 6 CILLA<br>(15) Cilla Black (Parlophone)                        | 17 MY FAIR LADY<br>(-) Soundtrack (Phillys)   |
| 7 OH, PRETTY WOMAN<br>(9) Roy Orbison (London)                  | 18 WAYNE FONTANA AND THE MINDBENDERS<br>(-) Wayne Fontana and the Mindbenders (Phillys) |
| 8 THE BACHELORS & 16 GREAT SONGS<br>(6) The Bachelors (Decca)   | 19 MOONLIGHT AND ROSES<br>(19) Jim Reeves (RCA Victor)                                  |
| 9 WEST SIDE STORY<br>(8) Sound Track (CBS)                      | 20 IN CONCERT<br>(20) Peter, Paul & Mary (Warner Bros.)                                 |
| 10 THE VOICE OF CHURCHILL<br>(14) Sir Winston Churchill (Decca) |   |
| 11 A HARD DAY'S NIGHT<br>(5) The Beatles (Parlophone)           |   |

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- |  |  |
|--|--|
| 1 TIRED OF WAITING FOR YOU<br>2 (5) The Kinks (Pye)                        | 26 COME AND STAY WITH ME<br>- (1) Marianne Faithfull (Decca)                     |
| 2 I'LL NEVER FIND ANOTHER YOU<br>5 (7) Seekers (Columbia)                  | 27 DANCE, DANCE, DANCE<br>26 (5) The Beach Boys (Capitol)                        |
| 3 YOU'VE LOST THAT LOVIN' FEELIN'<br>1 (6) The Righteous Brothers (London) | 28 WHAT IN THE WORLD'S COME OVER YOU<br>23 (5) Rockin' Berries (Piccadilly)      |
| 4 KEEP SEARCHIN'<br>3 (6) Del Shannon (Stateside)                          | 29 SOMEWHERE<br>24 (11) P. J. Proby (Liberty)                                    |
| 5 GAME OF LOVE<br>14 (3) Wayne Fontana (Fontana)                           | 30 A WINDMILL IN OLD AMSTERDAM<br>40 (2) Ronnie Hilton (HMV)                     |
| 6 DON'T LET ME BE MISUNDERSTOOD<br>13 (3) Animals (Columbia)               | 31 GIRL DON'T COME<br>18 (11) Sandie Shaw (Pye)                                  |
| 7 THE SPECIAL YEARS<br>7 (5) Val Doonican (Decca)                          | 32 STOP FEELING SORRY FOR YOURSELF<br>33 (2) Adam Faith (Parlophone)             |
| 8 COME TOMORROW<br>6 (6) Manfred Mann (HMV)                                | 33 COME SEE ABOUT ME<br>27 (5) The Supremes (Stateside)                          |
| 9 FUNNY HOW LOVE CAN BE<br>19 (3) Ivy League (Piccadilly)                  | 34 WALK TALL<br>28 (19) Val Doonican (Decca)                                     |
| 10 GO NOW!<br>4 (11) Moodyblues (Decca)                                    | 35 GETTIN' MIGHTY CROWDED<br>32 (6) Betty Everett (Fontana)                      |
| 11 IT HURTS SO MUCH<br>20 (3) Jim Reeves (RCA)                             | 36 PAPER TIGER<br>37 (3) Sue Thompson (Hickory)                                  |
| 12 CAST YOUR FATE TO THE WINDS<br>8 (12) Sounds Orchestral (Piccadilly)    | 37 YOUR HURTIN' KIND OF LOVE<br>- (1) Dusty Springfield (Phillys)                |
| 13 YOU'VE LOST THAT LOVIN' FEELIN'<br>9 (6) Cilla Black (Parlophone)       | 38 I FEEL FINE<br>25 (12) The Beatles (Parlophone)                               |
| 14 LEADER OF THE PACK<br>11 (6) Shangri-Las (Red Bird)                     | 39 PROMISED LAND<br>31 (6) Chuck Berry (Pye)                                     |
| 15 YES I WILL<br>22 (4) The Hollies (Parlophone)                           | 40 DOWNTOWN<br>29 (15) Petula Clark (Pye)  |
| 16 BABY PLEASE DON'T GO<br>10 (7) Them (Decca)                             | 41 SILHOUETTES<br>- (1) Herman's Hermits (Columbia)                              |
| 17 GOODNIGHT<br>36 (2) Roy Orbison (London)                                | 42 I'LL TAKE YOU HOME<br>42 (3) Cliff Bennett and the Rebel Rousers (Parlophone) |
| 18 FERRY 'CROSS THE MERSEY<br>12 (10) Gerry and the Pacemakers (Columbia)  | 43 TELL HER NO<br>45 (2) Zombies (Decca)   |
| 19 IT'S NOT UNUSUAL<br>39 (2) Tom Jones (Decca)                            | 44 I'LL STOP AT NOTHING<br>- (1) Sandie Shaw (Pye)                               |
| 20 I'M LOST WITHOUT YOU<br>16 (6) Billy Fury (Decca)                       | 45 I CAN'T EXPLAIN<br>- (1) The Who (Brunswick)                                  |
| 21 YEH, YEH<br>15 (10) Georgie Fame (Columbia)                             | 46 I COULD EASILY FALL<br>30 (11) Cliff Richard (Columbia)                       |
| 22 TERRY<br>17 (13) Twinkle (Decca)  | 47 NO ARMS COULD EVER HOLD YOU<br>34 (12) The Bachelors (Decca)                  |
| 23 THREE BELLS<br>21 (8) Brian Poole & the Tremeloes (Decca)               | 48 DO WHAT YOU DO DO WELL<br>- (1) Ned Miller (London)                           |
| 24 I MUST BE SEEING THINGS<br>- (1) Gene Pitney (Stateside)                | 49 WHAT'CHA GONNA DO ABOUT IT<br>38 (12) Doris Troy (Atlantic)                   |
| 25 MARY ANNE<br>35 (2) Shadows (Columbia)                                  | 50 DON'T MAKE ME<br>48 (2) Babbitty Blue (Decca)                                 |

A blue dot denotes new entry.

**Petula CLARK** 7N 15772  
I Know A Place

**THE SOUL AGENTS** 7N 15768  
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**BARBARA KAY** 7N 15774  
That's What Angels Are For

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Revenge

**SISTER MARY GERTRUDE** 7N 15787  
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Big Bad Wolf

**SONNY KNOWLES & THE PACIFIC SHOWBAND** 7N 15780  
No One Will Ever Know

**AVAILABLE NOW!**

# TOM THE TIGER

**T**HE fans call him "The Tiger," because of his aggressive style of singing. In fact one management, grateful to him for filling a gap by singing non-stop for two-and-a-half hours, presented him with a tiger mascot which now goes everywhere—well, NEARLY everywhere! — with him.

by **PETER JONES**

Tom Jones is the name. A rugged six-footer from Pontypridd, South Wales. A broad-shouldered youngster who started work in the building trade... "and became interested in show business the moment I realised how heavy a hod was!"

Reports have been filtering through from ballrooms about Tom's "in-person" appearances. All good reports. And recently he's spread his wings a bit by replacing P. J. Proby on some tour dates. But back to the beginnings of this amiable character who is now resident in the charts with his "It's Not Unusual". A disc which decidedly IS unusual.

## DRUMS

Tom really started singing in the chapel, in the manner born for all good Welshmen. Then he started playing drums in workmen's clubs, along with several groups like Peter Small and the DeAvalons and Tommy Scott and the Senators.

"I wanted to sing though," says Tom. "So I thought the best way was to form my own group, the Playboys, and then instruct myself to take most of the vocals! Nothing like being your own boss

for giving yourself the right sort of breaks."

Remember the "Tom Jones" of Henry Fielding's story? He wanted to go to London. So did our real-life Tom. His chance came when he was booked for an engagement that one Mandy Rice Davis couldn't do. In the audience was Gordon Mills, founder member of the Viscounts' disc-group, songwriter, manager, Gordon, incidentally, counts among his hits: The Applejacks' "Three Little Words"; Cliff's "I'm The Lonely One" and Johnny Kidd's "I Can't Get Over You."

Gordon signed the "new Londoner" Tom. And got him his first job — at Swansea, Wales. "Ah well — that's show business" mused Tom as he belted back down the A.40.

Now Tom is backed on stage by the Squires, a Welsh group of two guitars, drums, bass. He's done most of the top TV and radio shows. He had a record out a few months ago which was well-received by the critics but didn't really get off the ground. But sheer vocal energy on stage brings its reward... and Tom now seems set for a lengthy spell in the charts.

Fellow artists dig his "coloured feel" for a song. They also wonder what sort of vitamin tablets he takes to keep going so long. In fact, he doesn't take any — he built up his energy on those building sites back home in Wales.

A few personal notes about Tom: He was born on June 7, 1942; is six feet tall; weighs 11 st. 6 lb; has brown eyes, black hair; plays guitar as well as drums; digs Jerry Lee Lewis, Brook Benton and Jack Jones; nurses an ambition to buy his father, a miner, his own coal mine; finds that his biggest bugbear is getting flat tyres on his way to engagement. Oh, yes — Tom Jones IS his real name.

**TOM JONES** — certainly one of the more colourful characters to emerge on the scene for quite a while.



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**NEW** Elvis disc — "You'll Be Gone" / "Do The Clam". Which top pop star is an expert on mud suckers? Sandie Shaw went to see Screamin' Jay Hawkins. As a prospective MP, would Adam Faith get more votes than Lord Sutch? Jackie Opel deserves a big hit with "Cry Me A River". Ringo Starr raves about Brian Auger, and he's dead right. Watch out, chaps, Eartha Kitt's back in town.

New single from Tony Newley overdue. How about "Who Can I Turn To"? As well as being a doll, Dilys Watling has talent. London badly needs a club like Liverpool's Mardi Gras. "Music Echo"? One Northern music paper doesn't know the difference between "Ready Steady Go" and "Ready Steady Herman". With two hits already, Herman couldn't be a 'one-hit merchant'.

Publicist Allan MacDougall former road manager for Freddie and the Dreamers - Searchers - Brian Poole - Roy Orbison - Bob Luman tour. Some people are raising

their eyebrows at the lyrics of Babbly Blue's "Don't Make Me". Mickie Most's receptionist, Jackie, is a big girl for her age.

Mark Wildy and Peter Grant used to call themselves "the Laurel and Hardy of Curzon Street". The original version of Herman's "Silhouettes" by the Rays should be re-issued. Beau Brummell's real name is Mike Bush watching the Who at the Marquee last week—Russ Conway, Sandie Shaw, Screaming Lord Sutch, Harry Fowler & Kenny Lynch

although Ed Moreno was first pirate DJ guest on TYLS Simon Dee of Radio Caroline compered the week before... have US Capitol roofed with new Beatles' single?

Big Juke Box hits not yet showing on charts include "Can't You Hear My Heartbeat"—Goldie & The Gingerbread; "Baby, Baby"—Julie Grant; "My Own Two Feet"—Kenny Lynch; "Hangin' Around"—Eden Kane. In US Johnny Rivers is matching each single with an LP. Vic Damone records. Matt Monro's "For Mama" only four show-band discs in Eire's top ten. Three Sam Cooke LPs in US R & B album chart. Next Dionne Warwick album — "The Sensitive

Sound Of Dionne Warwick" America's "You Know Who" group are billed as 'the boys with that great English sound'

When they next tour the States, The Beatles may only play in sports stadiums. Don Gibson suicide attempt unsuccessful. Dionne Warwick's sister Dee Dee has a newie with "Do It With All Your Heart" top disc in Germany is "Spanish Harlem" by Cliff, sung in Deutsch. Bespectacled group member over RM top fifty reminiscent of Andrew Oldham. Impressions skin new long-term contract with ABC.

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