

Record Mirror

Largest selling colour pop weekly newspaper
 No. 207 Week ending February 27, 1965
 Every Thursday 6d. Registered at the G.P.O. as a newspaper



THE SHADOWS — page 14



John, George, Ringo and Paul receive gold discs for sale of more than three million records in Japan. With them in the picture is E.M.I. chairman Sir Joseph Lockwood.

hits from
Cliff Richard
 and
The Shadows

COLUMBIA SCX3522
 (STEREO LP)
 33SX1676
 (MONO LP)
 TA-33SX1676
 (MONO TAPE)



Cliff Richard The minute you're gone
 COLUMBIA DB7496 OUT NEXT WEEK

singles **The Shadows** Mary Anne
 COLUMBIA DB7476



COLUMBIA RECORDS

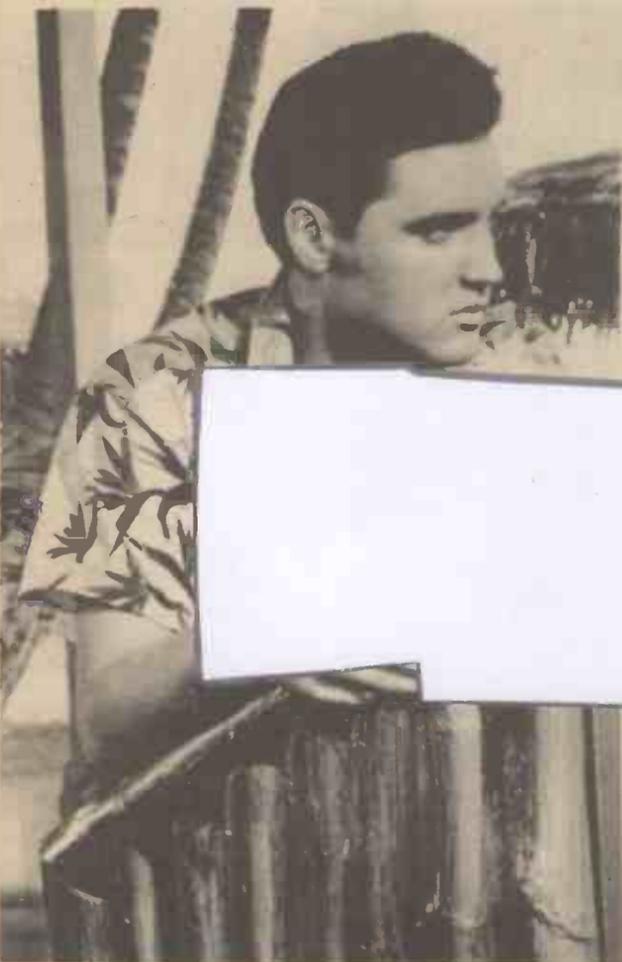
YOUR PAGE

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

These are the real class artistes

says an RM reader

IF the "youngsters" haven't listened to Torme, Peggy Lee, etc., it is certainly not through lack of opportunity. Britain's dee-jays are constantly playing these out-dated records. In any case, remember that these artistes need clever and R men almost as much as beat groups and without a quality band or orchestra behind them on stage they are unhappy as a beat-group (one-hit wonder variety) without gimmicks. By your correspondent's own artists, Chuck Berry, Little Richard, Presley would all qualify—even with a they can still hold an audience. Anytra could sing?—K. M. Don, 14 Comely 4.



ELVIS PRESLEY in a scene from the film "Blue Hawaii".

Record Mirror

EVERY THURSDAY

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



ANDREW OLDHAM—his sleeve notes caused the controversy (RM Pic)

THOSE 'SO BAD' SLEEVE NOTES

by PETER JONES

REMEMBER we asked you what your views were on sleeve notes on LP's? You responded. Like by the sack-full. So here is a selection of some of the more pungent comments. Record companies please note.

Peter Knipe, of Adel, Leeds 16: The majority of this literature can only be described as twaddle. The notes which fill up the cardboard on Roy Orbison albums are written in a strange metaphorical way by some boob with a ridiculous name and the same thing is said over and over again.

Or, from Ian Anderson, of Wel- link, Kent: Songwriter Boudleaux Bryant's LP notes for Roy Orbison LP's are brilliant. He's not trying to kid people that he is highly intelligent like some other writers. He is.

James Price, of Glasgow, W.2, writes: There are some good covers, but generally the record companies don't care. For instance, the description of two of Ben. E. King's EP's are the same as the description of his "Don't Play That Song" LP. This is ridiculous. Also they don't seem to try for a picture if the artiste is an American star. Clarence Henry, Arthur Alexander etc., are instances. The companies are too lazy. Or the same pictures are used over and over again. Let's have better covers and a little imagination. What's wrong with action shots on the front? But I think British companies are more advanced than the Americans.

Says A. Russell, of Port Talbot, Glamorgan, acidly! Covers with just the front and back covers filled with photos are useless. What we want is information about the songs, such as when a group member plays an instrument not usually played by him. I praise

Tony Barrow, the Beatles' sleeve-note writer, for being way ahead of the others.

"A.C.W.", of Manchester, complains that the Wayne Fontana sleeve is all about Wayne but not about the Mindbenders. "A good LP but not a word about the group."

Says Terence Davey, of 2nd Signal Regt., BFPO 22: "A person buying an LP doesn't need to be told a singer or group is great. I'd like to see more facts such as when the disc was made, the session men used, instruments played, or anything else relevant."

K. N. Kenmuir, of Donaghadee, County Down, says: "I want to know more about the artiste on sleeve notes... not how to steal the money to pay for it (a reference to Andrew Oldham's Stone notes, which started it all off). I found the information on the EP "Dusty" more interesting than the rows of dots, giant printing and list of EP and LP releases by Dionne Warwick on the sleeve of the EP "Don't Make Me Over."

Still on the Oldham kick, Naomi Copeland, of London, S.W.8, says: "I suggest the reader who found the Rolling Stone notes a load of drivel should read a book by Anthony Burgess called 'A Clockwork Orange,' which is, I'm positive, the source of Andrew Oldham's inspiration to write such notes. Maybe then he might appreciate the so-called 'drivel.'"

There we are, then. Chapter One of what might well become a Sleeve-Note Saga.

SHOWBANDS

RECENT criticism about the Irish show-bands angered me because it was so obviously unformed. Anyone who had seen a live performance by a showband wouldn't refer to their discs as "three-chord wonders of the 1958 rock era. The bands do numerous different types of song besides C and W and rock. As for saying that the members of the bands look aged and have no sex-appeal... again it's wrong. From the screams of girls at every show-band performance I've attended, it's obviously wrong. The Irish bands are just the shot-in-the-arm the group saturated English pop scene requires. — Maura Prior, 133 Watford Road, Kings Norton, Birmingham.

DIG DONOVAN

PLEASE stop criticising Donovan. He is clever and original and writes most of his own songs. He is also making folk music as popular as the Stones made R and B when they first started. He may sound very much like Bob Dylan, but he can't help this and he's a pleasant change from all the stereotyped groups on television at the moment. Anyway, here's one Dylan fan who is also a fan of Donovan. — Cathy Mann, 6 Driftwood Avenue, St. Albans, Herts.

R & B POLL

ANY plans for another R and B poll in the Record Mirror this year? Last year's one showed that genuine R and B was appreciated on quite a large scale. Maybe after a year of hallyho from groups and artistes claiming to play the music but not even knowing where to start, people might have got the true-blues artistes on an even bigger scale. — Owen White, Adarre, High Street St. Margarets-at-Cliffe, Kent.

James Craig: Most definitely there'll be a poll. O.K.?

ILLOGICAL

IT seems illogical to me that the Animals should go to all the trouble of having an album recorded at New York's Apollo Theatre, since this theatre only has significance for R and B fans... and R and B fans don't buy the Animals' records. — Bob Nessling, 21 Cranbrook Road, Bexleyheath, Kent.

CHART RUBBISH

HAVE lyrics completely lost their importance in a successful song? Seems now that song-writers merely take the first few colloquialisms which enter their heads and shove them blithely into a melody with no discrimination whatsoever. I've never heard such inane rubbish as "Tired of Waiting For You" and "Terry." Let's have lyrics with a bit of meaning and substance to them. — Barbara J. Hill, Ventnor, 9 Blacklow Brow, Huyton, Liverpool.

...could laughing when his eyes for him enough, he could see that Dusty Springfield is as entitled as anyone else to state her opinion. During the conversation on "Top Gear" in which she called Connie Francis a "machine" she also went on to say that she liked her. No doubt she is well aware of her record sales but I find it somewhat hard to believe that Connie Francis has been recording for 14 years. Dusty was only ten when she was "playing a twisted copper pan" etc. R. J. Leigh seems no great loss to Dusty as a fan — she has many thousands of really staunch ones. — J. Bignell, 38 Alaneda Road, Purbrook, Hants.

James Craig: Ump-teen readers have leapt to the defence of La Dusty. In fairness, reader Leigh has written me again and admits he got the "wrong end of the stick" about the "Top Gear" interview and says he heard only Tony Hall's summing-up comments about the "machine" bit. Apologies, then, from him.

TAMLA WAY

TONY HALL asks how much a way of life is Tamla-Motown over here. If he wants to find out, he should join the Tamla-Motown Appreciation Society which is streets ahead of any other fan-club in the country and is not only a way of life but the firmest and strongest link between R and B fans. Tamla may not have broken through in the way we'd like, but then neither have American records in general. What breakthrough there has been in this respect is proportionately more Motown's than anyone else. — Mick Page, 66 Poverest Road, St. Mary Cray, Orpington, Kent.

TWINKLE COPY

IS Mark Dinning Twinkle's favourite singer? It would seem so as she copied his "Teen Angel" idea for "Terry" and now has a direct crib of his follow-up "A Star Is Born" for her follow-up "Golden Lights." No, Twinkle doesn't shine bright in my opinion. — Alan Headley, 167 Mansfield Drive, South Shields, County Durham.

DAVE & FANS

SO Dave Clark thinks a lot of his fans, does he? That's a laugh. He said that the least a star can do is see the fans and sign the books and so on. Last year in April, in Manchester, I waited four hours for Dave. A coach pulled up, out stepped Dave and a second later he was inside the theatre. August last year, I waited two hours outside a Blackpool theatre. A van pulled up by the three of us waiting. Before you could say "how's your uncle?" Dave was in the theatre and the doors were shut. — "Pop Fan," 7 Worsfold Street, Moston, Manchester 10.

THE CHEETAHS SOLDIER BOY

PHILIPS

Sole Representation:

The Regan Agency

31, WOODBOURNE ROAD, EDGBASTON. BIRMINGHAM 17. Phone: 021 BEA 4189.

SHOCK

KEEN Stones' fan that I am, I was thrilled to see, and bought, one of their EP's imported from France, which included one of their greatest songs, "Tell Me." Imagine my shock when I found that the climax, totalling almost one minute, had been completely missed out. Surely we fans have had a raw deal over this. Perhaps Andrew Oldham would care to explain. — D. H. Lelvers, 8 Abbott Street, Hexthorpe, Doncaster.

James Craig: We suggest that if you had purchased the English version instead of a disc intended for a foreign market you would be well satisfied.

POOR GENE

AFTER reading the letter about the probability of Jet Harris becoming a "fallen idol," I think this will happen to another former great star — Gene Vincent. What's happened to him? Has he gone into meditation somewhere in the past eight months or so? To put him back in the charts, I suggest Capitol ought to release "Say Mama" again, backed with "Five Feet Of Lovin'," two of the best tracks he has ever made. Changing the subject, congrats to Chris Blackwell and Guy Stevens for enabling us lovers of old U.S. discs to buy good collection gems by means of that wonderful, vibrant label, Sue. — Ernie Brownling, Hilldrop Farm, Station Road, Otford, Sevenoaks, Kent.

TWO CHART-SMASHERS FROM THE U.S.

THE 'IN' CROWD

Dobie Gray

HL 9953

THE BIRDS AND THE BEES

Jewel Akens

HLN 9954



London Records division of The Decca Record Company Ltd
Decca House, Albert Embankment, London SE 1



look 3 L.P.s and only 6' down

Balance 6/- weekly, or 4/- down and weekly for 2 L.P.s

Beatles, Stones, Elvis, Kinks, etc., etc., — any of your favourite L.P.s

Simply send down payment with a list of the L.P. titles and numbers, plus 2 or 3 alternatives. State your age (under 16 not supplied) Print your full christian names, surname and home address, and post to —

G. A. RECORD SALES

Department 919, 42-44 Great Cambridge Road, London, N.17

Roy—sad romances & songs



ROY ORBISON is currently wowing 'em in his latest tour here—and although he's a frequent visitor to our shores his popularity certainly doesn't seem to diminish. (RM Pic)

ROY ORBISON had just done one of his "little hedge-hopping" trips—in fact, he'd just arrived from Australia! A lean-looking Orbison this time; sipping a non-fattening drink and positively delighted that he'd lost two stones in weight since his last visit. And that fantastic hair-style towered round his head, looking like every single hair had been individually barbered.

Said Roy: "Boy, I just love Britain. I get a real, down-to-earth kick every time I land at the airport. You see, I have this kind of 'feeling' for British folk, specially the artistes. I suppose it all started happening for me around the same time it went mad for the Beatles.

"Remember last time we met? I promised I'd tell you about why so many of my songs are sad. Well... it's been a long time, but here goes. My songs are sad songs. I write 'em with Bill Dees, who plays organ and piano with my group. They're sad songs because love is a sad business.

ROMANCES

"Gee, I had a whole lot of sad romances before I got married. I realised that most affairs don't end happily. I write at night, mostly—then if I still like what I've got on paper in the morning well, it's kept in. You look around; you realise pretty fast that love is often doomed to failure. Isn't that so? O.K., so some of my songs DO have a happy ending. Well, I guess that goes to prove I wasn't an all-time loser in love!

"Anyway, I think the fans like to be aware of the dangers of falling in love. They like to know that a singer had the same troubles. Anyway, I can assure you that I draw on my own experiences a great deal when it comes to writing songs.

"Say, I've got a new kick. Motor-cycling. Just get on the old machine and tear off into the night. Sure, I used to have a speed boat and that was a big spare-time hobby of mine. But I kinda traded it in and got this motor-cycle. It's great.

"Got a new member of the touring party with me this time. It's my dad—they call him Orbie Lee. He used to be out on the oil fields back home as a drilling supervisor. Well, he retired from that but felt he'd get a bit bored with life unless he did something. So he's a tour mapaker for me. No, he doesn't try to lay down the law for me. I guess you'd

candid comment by Peter Jones

call him more a friend than a father.

"I'm still honestly surprised that so much has happened for me in such a short time. See, I'm really all against the usual sort of image. I mean, I'm 28 now. There's no athletic performance from me on stage. I just sing. Sure, I know I baffle lots of the people I work with. I hear 'em saying 'He's got no sort of act'. But you don't have to jump around to get a message in a song across.

"I've felt like throwing in the whole business, you know. You get a sort of black spot. For months—not so long ago, I'd cheerfully have gone into some other business. But once you've been a singer, I guess you find it terribly hard to give up. So back would come Orbison. Looking for that really big break.

"I was scared of hitting it really big, though. That's the odd thing, I had a feeling that just so long as I could get by, just get by, in the business I'd be happy. I saw all the big stars, going up and coming down, and it kinda scared me. Now I've got acclimatised. I enjoy the status much more. I like the life—the travelling—though one day I'd like to give much more time to my wife and the two boys.

ARTISTIC

"Over this song-writing scene: I believe that you should sit down and get on with the job. You can't be too artistic, or doubtful, about it. You are a professional, so you should work hard at it. You can't just 'not feel like working', as some folk will have it."

"I've never met an American artiste who gets such rave ratings from British stars as Roy receives all the time. And the reason is simple. He can give a really big lesson to pretty well everybody in the art of just standing there in the spotlight and letting his voice do the rest.

And his new, stimed-down shape hasn't effected the vibrancy of that voice one little bit.



THE MOODY BLUES
DECCA
F 12095



DO NOT MENTHOLO
TOO ON WITHOUT
YOU

Unpack and play your



Ekosonic
TRANSISTOR

The most compact and versatile transistorised organ for the group.

Easily connected to your existing amplification equipment.

- * Full size keyboard 61 notes 5 octaves
- * 10 voices
- * Variable speed vibrato
- * 4' 8' & 16' couplers
- * Separate volume controls for 1st, 2nd, 3rd & 4th/5th Octaves
- * Detachable swell pedal

219 gns
SEE YOUR DEALER

Rose-Morris
SPONSORED INSTRUMENTS



TWINKLE
GOLDEN LIGHTS

DECCA

F 12076



THE SOUTHBEATS

ONLY few days to go to the finals of the "All Britain Beat '65" contest at Wimbledon Palais, South London — but there was a whole lot of excitement at the dance-hall last week-end when a special contest was held to decide which of the groups placed third in the four-semi-finals should appear in the final.

Six groups competed; more than 2,000 fans attended. And winners were the Southbeats, from Bognor Regis, who pulled over 600 votes. But second, with 540 votes, were the Minute Men, from Fulham, London. Since voting was so close, both these groups will go into the Grand Final, which will now have eleven contestants; not ten as originally planned.

Judges for the Grand Final are announced this week and are top Decca A and R man Dick Rowe; Bill Phillips, music publisher and top man at Keith Prowse Music; Chris Roberts, from Burns' musical instrument manufacturers; Vicki Wiekham, of "Ready Steady Go," and RM's Peter Jones.

And there'll be a special picture-with-words coverage of the final in next week's Record Mirror. Don't miss it!

STOP PRESS: Owing to the overwhelming response and the very high standard of the contestants Decca Records have decided to offer a recording contract to the fourth group in the finals as well as the three winners.

Drifters GB tour first dates set

THE Drifters fly in on March 23 to begin a series of appearances throughout the country. These include a charity show at London Palladium and spots on "Lucky Stars" and "Ready Steady Go."

The American group are coming for Philip Solomons and make first appearance at London Lyceum on March 24.

Other dates set so far include Granada TV's "Scene At 6.30" (25), Rediffusion's "Ready Steady Go" and London Palladium concert (26), Warrington Parr Hall (29) and Altrincham Stafford Hall (30).

Then they play Nelson Imperial (April 2), Leyton Baths and Hanwell Community Centre (3), Manchester Oasis (10) and London Pikalle and Wembley Starlite (11).

NEW MOST PRODUCTION

A new Manchester group, The Measles, make their disc debut with an old Johnny Otis number "Casting My Spell On You." Released by Columbia on April 2, it is a Mickie Most production.

Margaret presents award to Beatles

THE Beatles will collect another Carl Allen Award this year as the best group. Brian Epstein will receive the trophy on their behalf.

Stones — mixed reception

"MARVELOUS." — "It makes you want to dance." — "Terrible." — "Sounds like a long warm up for something that's going to happen."

Four opinions (from a switch-board operator, a secretary, an office boy and a journalist) on one hearing of the Rolling Stones' latest single "The Last Time" which is out on Decca tomorrow (Friday).

Obviously a hit but apart from a bit of raving at the end, it's nothing much. A jangling guitar repeats a phrase all the way through with the double-tracked voice of Mick sounding miles away.

Mick told the RM: "We finished the recording session at five in the morning at RCA studios in Hollywood. Keith and I wrote it on holiday and we recorded it on the way to Australia."

It hasn't been performed publicly yet. The first time will be at Edmonton Regal on Monday night.

DUSTY SEASON

Dusty Springfield will be in her first-ever summer season this year at Bournemouth Winter Gardens. The show opens on June 7 and runs for six weeks.

At the time of going to press, it was not known who would be appearing on the bill with Dusty.

CHECKMATE RELEASE

The Original Checkmates, who begin a tour with the Rolling Stones on March 5, have their first record for almost a year released on March 26.

Titled "Around" it was written by their pianist Alan Hawkshaw. They perform it on "Ready Steady Go" on the day of release.

Caroline Sound

The Moody Blues, the Yardbirds, Ronnie Jones, Barry St. John, the Mark Leaman Five and Jimmy James and the Vagabonds appear in "Radio Caroline's Sounds of '65" at Croydon Fairfield Hall on March 5.

GB SONG FESTIVAL

"BETTER than the San Remo event." That is what the Musical Publishers Association hope to make the British Song Festival which they are about to launch.

British artistes, composers and groups are being invited to compete annually for the "Golden Manuscript" award.

The first festival is being held this year at Brighton Dome. The heats will be on May 24 and 25 and the finals on May 26. There will be eight songs in each heat.

Rediffusion are networking half an hour of each heat and an hour of the finals at peak time — 9.30 p.m.

A spokesman for the MPA told RM: "This is the first time we have participated in anything of this nature. All the major record companies are giving their support."

"Three of the country's top groups have said they will be competing already, but we are not giving any names at the moment."

An orchestra conducted by Bob Miller will be assembled to back solo singers at the festival.

Mann Film

Manfred Mann's manager, Ken Pitt, flew to America on Sunday to negotiate a film deal with United Artists.

Ken hopes to be able to interest the company in financing and distributing a film which would begin two months' shooting in mid-August.

The script involves a comedy version of a modern Robin Hood story.

The Manfreds begin 13 weeks of Sunday concerts at Blackpool South Pier in June. This should coincide with the release of their next LP, part of which is being recorded during four sessions in the next two weeks.



ACNE, BOILS, PIMPLES



If so get together NOW with fast working MASCOFIL. A 30-day treatment of MASCOFIL is guaranteed to clear up existing skin troubles and prevent them returning. MASCOFIL gets to the source of the trouble—within the system!

Just 2 tiny pills a day—what could be simpler? No more sticky creams or ointments, unpleasant squeezing or unsightly plasters—but most important of all—

NO MORE EMBARRASSMENT. Mr. F. P. of Norwich writes: "... after only one supply of MASCOFIL, the spots have all gone. It's lovely to go out and mix with people again. I must write and tell you what a wonderful discovery you have made. For a descriptive leaflet and a 30-day treatment just send 8/6 (post free) to: CROWN DRUG CO. (Manufacturing Chemists Est. 1908) (Dept. RM/27/2), Blackburn Lancs.

Other pop people who will have their awards presented by Princess Margaret at London's Empire Ballroom on March 8 are Cilla Black (best vocal record—"You're My World"), Shadows (best instrumental record—"Flingie Bunt"), Kenny Ball (best trad jazz band) and Joe Loss (best dance band leader).

The Shadows, Kenny Ball and Joe Loss will be playing at the event. But for the Shads it will be a quick dash from the Palladium to Leicester Square after their panto performance.



THE lady d-j who dresses in kinky black things, Deanna Shendery, has a shot at the charts with her Decca single "Comin' Home Baby." Will she emulate Mel Tormé's success?

SHANNON TOUR DATES

All the dates have now been arranged for the Del Shannon tour which also stars Wayne Fontana and the Mindbenders, the Shangri-Las and Herman's Hermits.

The package, which is being presented by Kennedy Street Enterprises, Peter Walsh and Tito Burns, opens at Sheffield City Hall on February 27.

Also on the bill are Just Four Men, the Soul Savages, Paul Dean and Jerry Stevens.

After Sheffield, the tour plays Liverpool Empire (28), Birmingham Town Hall (March 1), Wolverhampton Gaumont (2), Manchester Odeon (3), Aberdeen Capitol (5), Dundee Caird Hall (6), Newcastle City Hall (7), Northampton ABC (9) and Salisbury Odeon (10).

Then it moves to Dover ABC (11), Lewisham Odeon (12), Colchester Odeon (13), Hammersmith Commodore (14), Aldershot ABC (16), Taunton Gaumont (17), Worcester Gaumont (18), Leeds Odeon (19), Bolton Odeon (20), Hanley Gaumont (21) and Glasgow Odeon (22).

Dusty and Searchers' package tour

Dusty Springfield, Searchers, Tony Jackson and the Vibrations, Zombies and American star Bobby Vee begin a British package tour at Stockton Odeon on March 25.

Then the tour plays Newcastle City Hall (26), Doncaster Gaumont (27), Liverpool Empire (28), Worcester Gaumont (April 1), Birmingham Town Hall (2), Bradford Gaumont (3) and Bristol Colston (4).

Then it visits Colchester Odeon (7), Salisbury Odeon (8), Taunton Odeon (9) and Cardiff Sophia Gardens (10).

Manfred dates

March dates for Manfred Mann include BBC-2's "Gadzooks, It's All Happening" (1), radio show in Paris (2), Leicester Granby Hall (5), East Grinstead White Hall (6), Bromley Court Hotel (7), Sheffield City Hall (8), Wallington Public Hall (9), Bristol Corn Exchange and Bristol Bridge (10) and Soho Marquee (15).

Berry Disc

Dave Berry's next single is a cover of Bobby Goldsboro's U.S. hit "Little Things." It is issued by Decca on March 12.

To promote the disc, Dave will be appearing on Granada's "Scene At 6.30" (March 3), BBC Light's "Pop Inn" (16), Rediffusion's "Ready Steady Go" (19), ABC's "Lucky Stars" (27), TWW's "Discs A Gogo" (30) and BBC Light's "Top Gear" and "Saturday Club" at the end of the month.

CHARITY SHOW

Many of Britain's top stars — among them Dave Berry, the Searchers, the Pretty Things and Kenny Ball — will be appearing in two shows in aid of the Stars Organisation for Spastics at Wembley Empire Pool on March 21.

Disc jockeys Don Moss, Keith Fordyce, Alan Freeman and David Jacobs will introduce the acts.

Also appearing are Kenny Lynch, Elkie Brooks, Four Pennies, Long John Baldry, Them, Billy J. Kramer and the Dakotas, Tommy Quickly, Fourmost, Lulu and the Lovers, Merseybeats, P. J. Proby and the Zombies.

Orbison — many encores

SO high is the esteem in which Roy Orbison's fans hold him that they made him do an encore of "Runnin' Scared" and "Goodnight" at Slough Adelphi.

Excitement almost reached fever pitch for the man who just stands there, plays a guitar and sings. "Only The Lonely," "Crying," "Sweet Dream Baby," "Only With You," "In Dreams," "I Got A Woman," "It's Over" and "Oh Pretty Woman" left no doubt as to Roy's immense talent and appeal.

What a fine group the Rockin' Berries is. "He's In Town" and "What In The World" got great

cheers and the funny "Transistor Radio" nearly brought the house down.

They scored heavily with "Too Much Monkey Business," "What-cha Gonna Do 'Bout It," "Don't Think Twice" and "Funny How Love Can Be."

Cliff Bennett and the Rebel Rousers proved that they're one of the greatest groups in their class with a succession of good numbers, the raving "I Can't Stand It" being the highlight. But Marianne Faithfull didn't come across all that well because her folk songs weren't known enough.

BOND STREET ENTERTAINMENTS LTD.

96, New Bond Street, W.1.

MAYfair 3445-6

ARE NOW SOLELY REPRESENTING

FRANKY YOUNG AND THE YOUNGSTERS

THE KONRADS

THE SNOBS

All Enquiries: MALCOLM FELD

BOBBY RIO AND THE REVELLES

Personal Manager: BARRY MANNING

In association BURTON BROWN, The Grade Organisation (Agents)

Top U-S star refuses to sing live!

New discs from Elvis, Cliff and Dave Clark

ELVIS PRESLEY gets in on the new dance craze with his next single (March 5) entitled "Do The Clam". The song, on RCA, is from his film "Girl Happy".

On the same day, there are new records from Them, Cliff Richard, Dave Clark, the Yardbirds, Matt Monro and Kweley Smith.

Them revive Lulu's "Here Comes The Night" (Decca) and Cliff Richard sings "The Minute You're Gone" on Columbia. Dave Clark whoops it up with "Reeling and Rocking" and the Yardbirds harmonise on "For Your Love" (both Columbia).

Matt Monro is "Without You" (Parlophone) and Keely Smith complains "You're Breaking My Heart" (Reprise).

Other releases include Lorne Gibson's "Red Roses For A Blue Lady" (Decca), Sarah Vaughan's "I Got Rhythm" (Columbia), Julie London's "Send For Me" (Liberty) and Timi Yuro's "You Can Have Him" (Mercury).

The Ivy League wrote "What More Do You Want" which the Exceptions sing (Decca) and on Columbia, Monty Babson has "I've Often Wondered."

Beatles US tour

The Beatles begin their next American tour on August 15. They will be in the U.S. until the end of the month.

A NEMS spokesman told RM that the only venue set so far is Hollywood Bowl which would be played towards the end of the visit. The group is likely to film an "Ed Sullivan Show" segment when they arrive for screening at a later date.

According to an American magazine report, the Beatles are asking between 50,000 and 100,000 dollars per date.

JOHNNY RIVERS pulled out of Monday's edition of "Gadzooks. It's All Happening when he learned that he would not be able to mime to his record.

Rivers' drummer and guitarist were refused work permits, but producer Barry Langford secured the services of Jimmy Page and the Hoochie Coochie Men's drummer to back the singer.

"It's rather like asking Paul to perform without the other Beatles," said Mike Sloman, head of Liberty Records. "In three hours you just can't learn the feel of what you are going to do.

"The contract was signed without my knowledge, or that of Rivers or his manager."

But Barry Langford told RM: "I got the two best musicians in the country to back him, there is no reason why he couldn't do the show live.

"The only miming I will stand for is when you have a great big beautiful backing that you can't afford to lose."

The Moody Blues took over Rivers' spot at the last moment and the producer paid tribute to their drummer, for appearing although he was unwell. He described the musician as a true performer.

NEW PROBY TOUR

P. J. Proby's next British tour is now lined up. He will headline a bill including the Fourmost, Sandra Barry and the Art Woods.

The tour begins at Halifax Victoria Hall on April 1, then plays Hanley Victoria Hall (2), Preston Public Hall (3), Norwich St. Andrew's Hall (4), Leeds Town Hall (5), Sunderland Empire (6) and Blackburn King George's Hall (7).

Then it visits Watford Town Hall (9), Manchester Belle Vue (10), Birmingham Hippodrome (11 and 12), Portsmouth Guildhall (13), Hull Cecil (14), Glasgow Kelvin Hall (15) and Edinburgh Usher Hall (16).

APPOINTMENT

THE RECORD MIRROR is pleased to announce that as from this week, pop journalist Richard Green has joined their staff in charge of news. He will also be writing features.

DONOVAN DISC

Folk singer Donovan has his first record released by Pye on March 12. An original position, it was produced by Terry Kennedy and Peter Eden for Iver Records.

Most of the tracks for Donovan's first LP have been cut and the album is due in April.

The singer is on Redifusion's "Ready Steady Go" tomorrow (Friday) and February 26 and on BBC Light's "Saturday Club" on February 27.



BABBITY BLUE works in a London solicitors' office but says she would much rather be singing than poring over books like this all day. If "Don't Make Me" is anything to go by, she could get her full-time wish.

Ray's singing makes this film worthwhile

THIRTEEN great songs from "the genius" Ray Charles far outweigh all the sloppy overplayed sentimentality in "Ballad In Blue".

Corn is piled high as we watch Ray befriend a little blind boy, discover the talent of the mother's man friend, and arrange for an eye operation which may save the youngster's sight.

It's all a bit of a yawn, but then, of course, we have Ray's playing and singing, his band and the Raelletts.

"Let The Good Times Roll," "Hit The Road Jack," "Lucky Old

★★★★★★★★★★★★

Sun," "Unchain My Heart," "Hallelujah I Love Her So," "Don't Tell Me Your Troubles," "I Got A Woman," "Careless Love," "Busted," "Talking About You," "Light Out Of Darkness" and "What'd I Say" are the songs which are well worth the entrance money.

Is Marianne kidding?

IS MARIANNE FAITHFULL kidding? A lot of people have been asking that question since she had a hit with "As Tears Go By", starting doing a very folksy stage act, then followed up with "Come And Stay With Me".

All Marianne's songs have a folksy flavour. On tour, she uses only a guitar as her backing and sings little-known ballads in a petal-soft voice.

But she insists that she is not a folk singer, though she loves that form of music. If she must be labelled, she points out, then she will be called a pop singer.

"I use a guitar on stage because I can't afford the group I really want," Marianne explained. Then added definitely: "But I will one day."

Marianne would like her backing group to consist of harpsichord, 12-string guitar, bass, drums, one other acoustic guitar and some other form of percussion.

"I love percussion," she exclaimed and flopped sideways on to the bed where she began petting her magnificent Dalmatian, Sarah Bingley.

On the subject of the songs she has chosen for her act, Marianne told me: "I am not trying to convert people to folk music. It was difficult to choose songs that they would know."

"I do 'Come And Stay With Me' and 'Portland Bay' which they should know. I wanted my folk LP to be released before the tour. Then they would have known the songs and had their favourites."

"How I want that LP to be released." And she smiled a very sweet

by RICHARD GREEN

smile, gazing at the record player on the floor.

An LP with a great big heart shape cut out from the cover was on the bed, Marianne picked it up and put the record on the player. It was a Gene Pitney album.

Every now and then, Marianne would stop what she was saying and listen to the words of a song.

After two hit records, successful tours and the capitulation of several thousand male hearts in her favour, Marianne could not be blamed for feeling supremely confident about her career.

But she is not.

"I have a sort of insecurity. I'm always worried about what's going to happen next. I can't be sure that things are going to go on. I think 'That's it, that's the end of things,'" Marianne whispered from behind a veil of hair.

She seems to rely upon her insecurity as something into which she can withdraw and, paradoxically, feel secure therein. Without her insecurity, things would be a great deal worse. I had the impression.

Although Marianne became a pop singer by chance and a whim of Andrew Oldham, she now feels that pop singing is for her. She



MARIANNE FAITHFULL

would like, however, to be able to succeed elsewhere.

"I would like to have been a journalist," she said. "A drama critic. I could see it all."

The LP finished and Marianne put it back in its sleeve. Her mother came in and sat in a rocking chair close by. Sarah Bingley pushed her muzzle into Marianne's side and settled down.

Insecure or not, Marianne seems to have things pretty well under control. No, I don't think she is kidding.

The Newest, The Latest — Hard-To-Find

FREE COLOR PHOTOS

OF YOUR FAVORITE STARS

SPECIAL OFFER TO READERS OF "THE RECORD MIRROR"

Super Sensational... The Very Best HOLLYWOOD AND THE CONTINENT has to offer. Start your collection now!!!!

<p>COLOUR</p> <p>THE BEATLES KAKIA ANALYTI PAT BOONE BRIGITTE BARDOT HORST BUCHHOLTZ CLAUDIA CARDINALE PET CLARK RICHARD CHAMBERLAIN GEORGE CHAKARIS SANDRA DEE BOBBY DARIN MYLENE DEMONGEOT JAMES DARREN ALAIN DELON JANE FONDA ADAM FAITH FABIAN CONNIE FRANCIS JAMES GARNER BRIAN HYLAND ROCK HUDSON GEORGE HARRISON JILL ST. JOHN JOHN LENNON SOPHIA LOREN</p>	<p>GINA LOLLO</p> <p>JAYNE MANSFIELD PAUL MCCARTNEY DIANE MCBAIN FRANCE NUYES RICKY NELSON KIM NOVAK ELVIS PRESLEY PAULA PRENTISS SUZANNE PLESHETTE ANTHONY PERKINS CLIFF RICHARD JUNE RITCHIE HELEN SHAPIRO ORIGINAL SHADOWS ELKE SOMMER RINGO STARR HELGA SOMMERFIELD CONNIE STEVENS ANNETTE STROYBERG ROMY SCHNEIDER ELIZABETH TAYLOR FRANKIE VAUGHAN ALIKI VOUYOUKLAKI NATALIE WOOD JOHN WAYNE</p>	<p>BLACK AND WHITE</p> <p>ANIMALS APPLEJACKS THE BACHELORS BARRON-KNIGHTS THE BEATLES DAVE BERRY BLUE JEANS THE CARTWRIGHTS RICHARD CHAMBERLAIN DAVE CLARK DAVE CLARK FIVE ADAM FAITH BILLY FURY GEORGE HARRISON THE HOLLIES BUDDY HOLLY HONEYCOMBS FRANK IFIELD DAVID JANSSEN (The Fugitive) BRENDA LEE</p>	<p>JOHN LENNON</p> <p>HAYLEY MILLS MERSEYBEATS ROGER MOORE MANFRED MANN SUSAN MAUGHAN PAUL MCCARTNEY MIGIL FIVE NASHVILLE TEENS ROY ORBISON GENE PITNEY ELVIS PRESLEY CLIFF RICHARD ROLLING STONES JIM REEVES PERNELL ROBERTS THE NEW SHADOWS THE SEARCHERS HELEN SHAPIRO DUSTY SPRINGFIELD RINGO STARR BOBBY VEE ZOMBIES</p>
---	---	---	--

HURRY!!!!
Take advantage of this wonderful offer NOW!!!!

DON'T DELAY—SEND TODAY. How to get your FREE PHOTOS. 1. Print the names of your Favourite Stars from the list above on a sheet of paper. 2. Enclose 1/- for EACH PHOTO you list. (To cover Mailing and handling costs). 3. If you order 5 photos you may choose TWO others FREE. Also all customers will receive the following:
1. FREE COLOUR CATALOGUE. 2. FREE DETAILS OF HOW TO GET PHOTOS FROM HOLLYWOOD. 3. SMASHING LIST OF STAR ADDRESSES. 4. EXCITING DETAILS OF OVER 3,000 PHOTOS THAT CAN BE OBTAINED FROM US. MANY OF THEM ARE AUTOGRAPHED, TOO.

Send at once to:— CAROL SUE PHOTOS, Dept. (RM2), 770 Leeds Road, Shaw Cross, Dewsbury, Yorkshire.

ROY ORBISON

GOODNIGHT

HLU 9951

London Records division of
The Decca Record Company Limited Decca House
Albert Embankment London SE1

100 CLUB

100 OXFORD ST., W.1
7.30 to 11 p.m.
SAT. 7.30 to 11.30 p.m.

Thursday, February 25th

ART WOODS
Friday, February 26th

MIKE DANIELS
Big Band
Saturday, February 27th

TERRY LIGHTFOOT
The Country Strings
Sunday, February 28th

COLIN KINGWELL'S
JAZZ BANDITS
The Freewheelers

Monday, March 1st
Monday Night Folk & Blues Session

GERRY LOUGHRAN
THE HICKORY NUTS
THE TANNERS

Members 4/- Guests 5/-

Tuesday, March 2nd

BO STREET
RUNNERS
Isiah's Prophets

Wednesday, March 3rd
The Legendary New Orleans Clarinetist

GEORGE LEWIS
with
KID MARTYN
John Chiltons
Quartet

Members 6/- Guests 7/6

Thursday, March 4th

GRAHAM BOND
Full details of the Club from the Secretary, 100 Club, 8 Gt. Chapel St., W.1. (GER 0337).

FRIDAY SE OF MARCH
BY VAREBIPDS - OUT
"FOR YOUR LOVE"
FRIDAY 26TH FEB.
BY THE T-BONES - OUT
"ONE MORE CHANCE"
(A FRIDAY) AT 6.45 AND 9.00
FAIRFIELD HALL - 5TH FLOOR
CROYDON MARCH 5TH

A FEW CAROLINE DTS
* AND TO GET THEM IN THE NIGHTMERS *
* BARRY ST. JOHN & RONNIE *
* MARK LEEMAN & *
* MR. BIPDS *
* BIPDS *
* THE MOODY *
* INGOS *
* AND HOW SATURDAY *
* T-BONES *
* WEDNESDAY THIS YOU *
* AND CROYDON ON *
* ON FRIDAY *
* AUGER *
* AT RICHMOND SUNDAY *
* MR. BIPDS *
* UPSIDE DOWN AGAIN I SEE *
* OL. R.M. PRINTED *
D-DAY FOR
DONOVAN
MARCH 12th

FLAMINGO & ALL NIGHTER CLUBS

33-37 Wardour St., London, W.1. Gerrard 1549. Guests welcome. Tony Harris & Rik Gunnell present.

Thursday (25th) 7.30 - 11.30 p.m.
ALEXIS KORNER'S
BLUES INCORPORATED

Friday (26th) 7.30 - 11.30 p.m.
TONY COLTON

Friday All Night Session 12 - 5 a.m.
TONY COLTON
CIRIS FARLOWE

Saturday (27th) 7.30 - 11.30 p.m.
STORMSVILLE SHAKERS
DAVE DAVANI

Saturday All Night Session 12 - 6 a.m.
JOHN MAYALL
CHRIS FARLOWE

Sunday Afternoon Session 3 - 6 p.m.
SHEVELLS

Sunday Evening Session 7 - 11 p.m.
ERROL DIXON BAND

Wednesday (3rd) 7.30 - 11.30 p.m.
THE NIGHTMERS

Thursday (4th)
TEMPORARILY CLOSED

MARQUEE

Thursday, Feb. 25th (7.30-11.00)

"AN EVENING WITH THE BLUES"

BUDDY GUY
LONG JOHN BALDRY
CHRIS BARBER
ROD STEWART

Members 7/6 Non-members 10/-
Friday, Feb. 26th (7.30-11.00)

THE T-BONES

At 8.15 Radio Luxembourg recording of "Ready, Steady, Radio"

Saturday, Feb. 27th (7.30-11.00)

MODERN JAZZ

Sunday, Feb. 28th (8.15)

"JAZZ 625"
(B.B.C.2 T.V.)

Monday, March 1st (7.30-11.00)

SPENCER DAVIS
GROUP

MARK LEEMAN FIVE

Tuesday, March 2nd (7.30-11.00)

THE WHO
-LONDON 1965
THE BOYS

Wednesday, March 3rd (7.30-11.00)

"RENT PARTY"
FOLK MUSIC AND TRADITIONAL JAZZ

In the Shops NOW!

THE BEST OF ELMORE JAMES

JUST MY BLUES FINE LITTLE MOMMA
THE SKY'S CRYING SHAKO YOUR
MONEYMAKER ANNO LEE
I'M WORRIED STRANDED BLUES
ROLLING AND TURNING LOOK ON
YONDER WALL - HAPPY HOME
BOBBY'S ROCK HELD MY BOBBY LAST
NIGHT DONE SOMEBODY WRONG
make my dreams come true

SUE LP 918 - THE BEST OF ELMORE JAMES

29/11d.

CLASSIFIED ADVERTISEMENTS

records for sale

SUE RECORDS APPRECIATION SOCIETY. England's hippest and only authentic R & B Label. From James Brown to Homesick James. Monthly newsletters, blogs, and plx of artists, records and advance release sheets mailed direct. Send 5s. for membership to: 108 Cambridge Road, London, N.W.6. 1155

FREE. New 1965 catalogue, listing over 250 best selling LP's and EP's. Write for your copy today. - OSTLE'S Record Service, 2b Out-gang, Aspatria, Cumberland.

pen friends

PENFRIENDS at home and abroad, send S.a.e. for free details. - European Friendship Society, Burnley, 504

UNDER 21? Penpals anywhere, S.a.e. for free details. - Teenage Club, Falcon House, Burnley. 503

MARY BLAIR BUREAU. Introductions everywhere. Details free. - 43/52 Ship Street, Brighton. 523

TEENS / TWENTIES. Penfriends. Home/abroad, M.F.C. 9 The Harbour, Farnhill, Kelkley, Yorkshire.

TEENAGERS. Exclting Pen/Personal Friends everywhere. - Jean's Bureau, 15 Queen Street, Exeter, 1012

GET WITH IT. Happy Circle introductions end loneliness everywhere. Brochure free. - F. F. A., 87 The Terrace, Torquay, Devon. 1119

U.S.A. PEN PALS. Stacks in this month's issue "Pop-Shop" is obtainable all newsgagents, or 1s. 3d. direct from "Pop-Shop" (RM) Heanor, Derbyshire. 1151

PEN PALS FROM 100 COUNTRIES would like to correspond with you. - Details and 500 photos free. - Correspondence Club Hermes, Box 17/11, Germany. 1203

EXCITING penfriends, opposite sex, all ages from 15 years. England/Abroad. World Friendship Enterprises, 74 Amhurst Park, London N.16. Details, stamped addressed envelope. 1209

CHARLIE CHESTER CLUB. Servicemen aged 18/22 wanted urgently as penpals. Josie Veen, not at 49 Tunley Road, Tooting, London, S.E. 17.

"BARRY'S KLAN." World-wide penfriends: 2s. 6d. 10 Oghtham Common, Sevenoaks, Kent.

fan clubs

ROLLING STONES' FAN CLUB. S.a.e., Annabelle Smith, Radnor House, 93-97 Regent Street, London, W.1. 850

THE SWINGING BLUE JEANS' FAN CLUB. S.a.e. Jim Ireland, Mardi - Graz Club (NRM), Mount Pleasant, Liverpool, 3. 527

THE ESCORTS' FAN CLUB. S.a.e. Jim Ireland, Mardi-Gras, Mount Pleasant, Liverpool 3. 525

KENNY BALL APPRECIATION SOCIETY. - S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1. 824

THE ANIMALS' OFFICIAL FAN CLUB. S.a.e. Mayfair House, 101 Dean Street, W.1. 581

MANFRED MANN FAN CLUB. Mann-Fans, 35 Curzon Street, London, W.1. 961

GEORGIE FAME fan club. Secretary, 47 Gerrard St., W.1. 1029

THE OFFICIAL Nashville Teens' fan club. S.a.e. Dawn, 240a Battersea Bridge Rd., London, S.W.11. 1030

MOST BLUESWAILING YARD-BIRDS' F.C. S.a.e to 18 Carlisle Street, W.1. 1094

"We've got our MOJO working." Join MOJOS' FAN CLUB. P.O. Box 51, William Road, London, N.W.1. For instant MOJO MAGIC. 1079

CONNIE FRANCIS INTERNATIONAL FAN CLUB. S.a.e. Mary Brockman, 97, Millham Road, Bishops Cleeve, Cheltenham.

records wanted

RECORDS BOUGHT, 45s, EPs, LPs. - Fowler, 264 Vauxhall Bridge Road, S.W.1. (Callers only.) 829

RECORDS BOUGHT, LP's 12s, 6d., EP's 4s. 6d., Singles 1s. 6d.-2s. Good condition. Send details: The Pop Parlour, 4 Skinner Street, Gillingham, Kent. 1047

DEAD MONEY! Your old records could fetch 11's! THAT DELETED RECORD you want, could still be obtainable. Buy "Pop-Shop" Monthly, 1s., obtainable all newsgagents, or 1s. 3d. from "Pop-shop." (RM) Heanor, Derbyshire. 1152

songwriting

LYRICS WANTED by Music Publishing House - 11, St. Alban's Avenue, London, W.4. 876

SONGWRITERS. Your words set to music. Post lyrics for expert professional opinion and advice. - Songwriters Services, 38 Dryden Chambers, 119 Oxford Street, London W.1.

MUSIC WRITTEN to lyrics. Moderate fee. Service includes exploitation. Melrose, 6 Hillside Gardens, Northwood Hills, Middx.

COMPOSING / ARRANGING services. 8 Melford Avenue, Barkink. RIP 4299.

tuition

QUICK METHOD: Rhythm Guitar - 2s 9d., Lead - 5s. 11d., Bass - 3s. 6d., Chord construction - 3s. 3d., Travis's, 13 Barlings Avenue, Scunthorpe. 958

POP SINGERS! Train for success with the Encore School of Singing. All fully trained pupils are assured of professional work. For voice test Tel. BAR 3447. 1182

announcements

BLUSHING, SHYNESS, Nerves, quickly overcome by my famous 40-year-old remedy. Write now to Henry Rivers (R.M.2), 2 St. Mary's Street, Huntingdon, Hunts. 1156

TV SCRIPTWRITING can earn you £500 for a single script. Postal tuition by Britain's Top Scriptwriters. Details from Room 26, TV Writers' School, 53 Fleet Street, E.C.4. (FLE 7159). 1157

BEAT, BLUES AND BALLADS. Groups, instrumentalists, vocalists. Your chance to win guitars and equipment costing over £300. Trophies and Columbia recording audition with Norrie Paramor. British B.M.G. Federation's 28th Annual Festival, St. Pancras Town Hall, May 22. Thirty contests. Entry forms (s.a.e.) from organiser, Bertie Owen, 88/92, Rochester Row, S.W.1.

recording

THE NORTHS COMPLETE RECORDING SERVICE. Professional quality, high fidelity recording of groups and soloists, on tape or demo-disc in our large or small studios. Phone CHE 3220 or write for details: DISTAGRAPH RECORDINGS, 7 Crumpsall Lane, Manchester 8.

situations vacant

MANAGER / MANAGERESS for Record Shop. Shepherds Bush area. Excellent wage. Fully experienced. Phone TER 4959. After 7 p.m. 'phone HENDON 0165.

VACANCIES EXIST in the Bands of the Welsh Brigade for Brass and Reed players. Age limits - Boy entrants 15 1/2 - 17, men 17 1/2 - 25. Musical experience not essential. Apply Bandmaster, Welsh Brigade Depot, Crickhowell, Brecs.

articles for sale

DENNIS 22-SEATER BUS, ex-LCC, M.O.T. tested. In 100 per cent condition. £295. Suitable for Pop Groups. Telephone NEWCROSS 9238 or after 7 p.m. BRIXTON 9595.

PIANO, 2 GUITARS, DRUMS, ETC. complete with full amplifying equipment, only used for 3 months since new. Telephone Billericay 3214.



Derek Jones, 17, 155, Scott Hall Road, Leeds, 7, Yorks. Stars - Rolling Stones, Beatles, P. J. Proby. Hobbies and interests - Record collecting, reading, musical mags., specially R.M.



Inger Pilly, 15, Planferingsuagen 40c, Halsingborg, Sweden. Stars - Rolling Stones, Beatles, Dave Clark Five, Kinks, The Mods. Hobbies and interests - Dancing, table-tennis, English pen friends.

READER'S CLUB



Henk T. van Raay, 24, Hendrikstraat 3b, Veghel (N-B) Holland. Stars - Jerry Lee Lewis (the one and only). Hobbies and interests - Collecting Jerry Lee Lewis records and pictures.



Dennis Arnold, 21, c/o No. 1 Coy, 2nd Battalion Coldstream Guards, B.F.P.O. 69. Stars - Roy Orbison, Kinks, P. J. Proby, Bachelors. Hobby and interests - Girls, cars, photography, writing.



Desmond Le Mercler, 17, 91, Hampden Lane, Colombo 6, Ceylon. Stars - Elvis Presley, Hank Marvin, Bruce Welch. Hobbies and interests - Collecting pin up's of the Shadows, information about the Shadows.



John Rosen, 15, 5, Copgrove Road, Leeds, 8. Stars - Ray Charles, Marvin Gaye, Roy Orbison, Jim Reeves, Chuck Berry, Dave Berry. Hobbies and interests - Playing Rugby, and soccer, supporting Leeds United, pop music.



Marian Pritchard, 14, Station House, Griffiths Crossing, Caernarvon, North Wales. Stars - Stones, Animals, Heinz, Dion, Fabian, Them, Poets, Pretty Things. Hobbies and interests - Motor-cycles, boys, rockers, swimming, riding.



Pamela Phillips, 171, Lynwood, Robeston Wathen, Narberth, Pembrokeshire. Stars - Beatles, Bachelors, Gene Pitney, Righteous Bros., Del Shannon. Hobbies and interests - Pen pal, learning to drive, knitting, Radio Caroline, would like to hear from boy same age.



Judith P. Johns, 20, "The Laurels," Bath Road, Box, Wlts. Stars - Cliff Richard, The Gonks, Beatles. Hobbies and interests - Reading, collecting scrap book on The Gonks, learning to drive!



Shelagh Laws, 16, 3 Florence Terrace, St. John's Rd., Lowestoft, Suffolk. Stars - Rolling Stones, Kinks, Manfred Mann, Richard Anthony. Hobby and interests - Records, dancing, photography.

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

Readers Club Coupon
NAME _____ AGE _____
ADDRESS _____
STARS _____
HOBBY & INTERESTS _____
Please send this form together with your new photograph (which we are afraid cannot be returned) to: Record Mirror Readers' Club, 116 Shaftesbury Avenue, London, W.1.

NEXT WEEK IN RECORD MIRROR
RADIO LUXEMBOURG
4-PAGE COLOUR SUPPLEMENT
Record Mirror takes a party of stars to Radio Luxembourg, to find out what goes on
YOU'LL [redacted] ment on during a fab week [redacted] tion Of the Stars when you [redacted] k's Record Mirror

GENE-WORLD TRAVELLER

ALEXANDER THE GREAT had ideas about conquering the whole world... the whole world knows he didn't succeed. End of historical reference. Point at issue here is that Gene Pitney also has ideas about conquering the world—and he's already well on the way to succeeding! Vocally, that is.

by Peter Jones

When Gene first collided with Britain, I remember him wandering round a press reception virtually unrecognized. A pity, 'cos the reception was actually in HIS honour. Now he's established here as a frequent visitor, a theatre-packer and a tremendously successful disc-maker.

I talked to Gene a few days ago, elbows propping a London bar. He said: "Don't talk to me about images, or trends. I'm not interested. I'm me... well, TWO me's. I sound one way on records and another when I'm just being myself. I just wanna be a performer and wanna write the best songs I can and sing 'em in the best way I can."

MEET FANS

"Remember when I had hits in America and was nowhere anywhere else in the world? I figured the way to get bigger was to get on my feet and go meet the fans in Britain, on the Continent, down in Australia. Why should they care about me if I didn't seem to care about them?—that's the way I figured. So I travelled. Now I guess I'm travelling around more than most people in the pop business."

He is also singing in Italian, German, French—and understanding what he's singing about having spent so much time in those countries. He indicated that he felt he could cope with Japanese too should our oriental mates be interested.

He's recorded Jimmy Radcliffe, among others. He's been fully involved with what he calls "The Stone-Rollers." Says Gene: "But like a lot of others in this business, I owe a lot to Burt Bacharach from way back. I used to sing mostly his material. And working

GENE PITNEY — one of America's hottest exports to this country, he's currently scoring heavily with his new single "I Must Be Seeing Things".

with him on sessions gave me what I guess is a classical sort of approach to pop music. Like my arrangements often feature a little bit of the long-hair themes. I dig listening to classical music, you know—lots of the fans seem to think I'm some sort of traitor to the pop cause.

"But there are already too many limits set on pop music. It should be wild, free—adaptable. That's why I get angry with all this image bit. You just don't have to be one thing... and only one thing."

"I've learned a lot about recording. Talk to me when I'm cutting a disc and I'll be downright rude to you, most likely. That's because I know discs are important to me and I don't want anything to interfere. See, I'll pick my own material. Could be one of my own songs—or it could be someone else's, like 'I Must Be Seeing Things.' But I do the selecting, then if anything goes wrong I'm the guy to blame. Equally, I like getting the credit if it goes well."

"So I'd not be true to myself if I said I didn't like any of my records. They wouldn't have been released at all if I didn't like 'em. Yeah, all this DOES make me seem over-serious, I guess. But when work's involved, I AM serious. Time to relax, have a ball, is when it's all over..."

Considering that Gene cracked open the world market only a couple of years ago, there's a staggering amount of material of his on the scene. Ten LP's, that's 120 tracks—all those singles—all those songs for other artists. He may be small, but he whips up one big storm.

But the best of it is that he's built up such goodwill inside the business. He's liked AND admired. Maybe that's largely due to his total lack of "image" or "gimmickry."

And the presence of something called "talent."

THE SINGER, NOT THE SONG!

TURN on the radio, and the odds are that you'll hear a song called "Long After Tonight Is All Over" by a gent named Jimmy Radcliffe. Now, everyone's seen Jimmy on the television, and everyone knows that in fact he's a back-room boy turned singer. That he is Gene Pitney's recording manager, that Jimmy's demo of a Bacharach-David song for Gene was issued as a single from Jimmy.

However everyone seems much more interested in the song, than Jimmy. In fact Mr. Jimmy Radcliffe is one of the most interesting blokes on the scene today. Apart from being Gene's recording manager he is also his close friend.

When Jimmy heard of the decision at Musicor records to issue his demo as a release, he was literally amazed. But also he was pretty adaptable. So in no time promotion dates were lined up in Britain and a huge plug schedule was carried through which put this class artiste with this class song into our charts.

"I just don't know what to say" said Jimmy when he was told that he had made the British top fifty. "I'm completely stunned."

DETAILS

Here are a few details on the man who is Gene Pitney's recording manager, and whose discs are produced, strangely enough by Gene Pitney.

REAL NAME: James Radcliffe.
BIRTHDATE: November 18, 1938.
BIRTHPLACE: New York City.
PARENTS NAMES: Jefferson and Carrie.

BROTHERS & SISTERS: None.
EDUCATION: Boy's High School, New York University.

PERSONAL POINTS: 5' 10", 200 pounds, Brown Eyes, Black Hair.
AGE ENTERED SHOW BIZ: 13.
MUSICAL EDUCATION: Guitar, Piano, Bass and Vibes.

FIRST PUBLIC APPEARANCE: Police Athletic League Talent Contest.

T.V. DEBUT: Armed Forces Network in Germany in 1957.

PRESENT LABEL: Musicor Records.

RECORDING MANAGER: Gene Pitney.

HOBBIES: Cooking, Song Writing, Carpentry, Sketching.

SPORTS: Baseball, Football, Swimming, Cycling.

FAVOURITE SINGERS: Ray Charles, Frank Sinatra, Ella and Pitney.

FAVOURITE ACTORS: Brock Peters, Gregory Peck, Peter Us-



JIMMY RADCLIFFE

tinov, Jean Seeburg, Shirley McLaine.

FAVOURITE FOODS: Indian, Polynesian, Japanese, Italian.

FAVOURITE DRINK: Scotch on the Rocks.

FAVOURITE CLOTHES: Suits and None.

FAVOURITE BANDS: Stan Kenton, Lloyd Price, Tito Rodriguez, Dave Brubeck, MJQ.

FAVOURITE COMPOSERS: Bacharach/David, Bach, Saint Saens, Bartok.

FAVOURITE GROUPS: Supremes, The Drifters, The Ron-

ettes, Ruby and the Romantics.
TASTES IN MUSIC: Covering the whole spectrum of sounds from the Classics to Country and Western.
PERSONAL AMBITION: To be happy and secure.
PROFESSIONAL AMBITION: To become a big international star.

TWO GREAT DISCS !!

YOUR HURTIN' KINDA LOVE
DUSTY SPRINGFIELD
PHILIPS BF 1396 Song Copies 2/6d.

PSYCHOLOGICALLY UNSOUND
THE PINK PEOPLE
PHILIPS BF 1355

WOODSIDE MUSIC LTD.
5 DENMARK STREET, LONDON, W.C.2.
Telephone: TEM 4741/2

THE GREAT WINNING SONG OF THE BBC TV 'SONG FOR EUROPE' CONTEST

KATHY KIRBY
I BELONG

F 12087



A GREAT NEW DISC FROM
THE MONGRELS
MY LOVE FOR YOU

F 12086



THE B



one left besides me. In the old days I can remember, recording the sides, pressing them, and dumping a coupl'a thousand in the back of the car and driving over to Detroit and selling them myself to the record dealers."

Leonard talked about the sound on his label. "Today they all talk about sound. Detroit, Nashville, Liverpool... even the Chess sound. Well, sure we have a terrific studio here, and

Sensations, Dave "Baby" Cortez, Jan Bradley, and Billy Stewart. Then came the big British R and B revival. For the first time there was a British interest in other Chess artistes, apart from Chuck Berry, who had scored in '58 with three hits.

Although Chuck spear-headed the revival with such great single hits as "Nadine," "Go-Go-Go," "Memphis," "No Particular Place To Go," "Run Rudolph Run" and

duced in the Chicago studio. Billy is a close friend of Tamla chief Berry Gordy, and he worked with Berry for some five years, during the time of Jackie Wilson's huge hits such as "Reet Petite," "Lonely Teardrops" and "To Be Loved."

"I think the chief difference between making pop and R and B records, is what's called 'soul'." Billy said. "I can make pop records, but it's a good deal harder making real R and B. Of course we have to aim at the commercial market, and I'm often afraid that I might lose the blues touch if I lean over too far. I have done sometimes. There's not much trouble in finding material for established Chess stars such as Chuck or Bo. But we also keep a look out for songs for the others. "There is a Chess sound, of course. But basically, R and B is very different from pop. I don't mean pop records which are really commercial R and B. The markets for the two types of discs are really different in the States. That's why the British invasion only harmed American pop artistes."

That then is the brief story of Chess, one of the most popular and most commercial of all the American labels. Certainly, a label which merits the fanatical devotion of the fans who have done enough to merit their own separate label for Chess.

RICK WAYNE
SAY YOU'RE GONNA BE MY OWN
on
Oriole CB306

JUST RELEASED

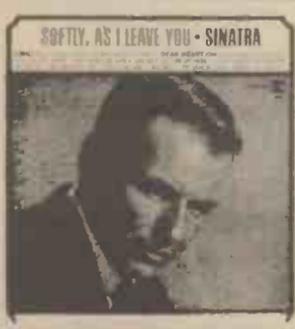
- BLUE TURNS TO GREY** The Mighty Avengers F 12085 **DECCA**
- HAVE YOU LOOKED INTO YOUR HEART** Peter Gordeno F 12088 **DECCA**
- THE NASHVILLE TEENS** Find my way back home F 12089 **DECCA**
- COMIN' HOME BABY** Deanna Shendery F 12090 **DECCA**
- OH MY LOVE** The Art Woods F 12091 **DECCA**
- AL HIRT** Fancy pants RCA 1442 **RCA VICTOR**
- BURL IVES** Call my name 05930 **Brunswick**



SAMMY DAVIS Jr R 6144
WHEN THE FEELING HITS YOU



DEAN MARTIN R 6146
DEAN MARTIN HITS AGAIN



FRANK SINATRA
SOFTLY AS I LEAVE YOU
R 1013 R9 1013 (Stereo)

GREAT NEW L.P.'S FROM:

reprise



KEELY SMITH R 6132
THE INTIMATE KEELY SMITH



TRINI LOPEZ THE FOLK ALBUM R 6147

N . . .



● ABOVE—Chuck Berry. A fine colour shot of the singer who is easily the most popular artiste on the Chess label in Britain.

● TOP LEFT—Marshall Chess (right) with Pye chief Louis Benjamin, seen together at the Chess reception last week. Marshall is in Britain with producer Billy Davis and some Chess stars to launch the British Chess label, and then the group will go on to Paris and Germany.

● CENTRE LEFT—Johnny Nash. Johnny has been on the scene for some years and has built up a strong reputation as a swinging adult performer. He has recorded for several other labels but Chess executives hope this will be his most successful!

● BELOW LEFT—George 'Buddy' Guy was born in Louisiana in 1936. His family, surprisingly enough was non musical, but Buddy picked up guitar playing from a travelling musician. Buddy's eight piece group is one of the best blues bands in the States and is used for backing many other Chess artistes. His new single is "Let Me Love You Baby", and Buddy will be touring Britain to promote it.

● FAR LEFT—the delectable Miss Jackie Ross. Jackie started off as a gospel singer, and at the age of sixteen became interested in rock 'n' roll. Her first big hit was with "Selfish One" and her latest is the dance disc "Jerk & Twine."

ALAN HAVEN IMAGE

TF 542



VICTOR BROX and ANNETTE REIS
I'VE GOT THE WORLD IN A JUG

TF 536



I DON'T WANT TO GO ON
With you
MOODY BLUES
DECCA
F 12095

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

Sandie dispels those doubts



SANDIE SHAW tries her hand at directing some traffic in Paris during her recent visit there (RM Pic)

SANDIE SHAW: "Sandie": Everybody Loves A Lover; Gotta See My Baby Every Day; Love Letters; Stop Feeling Sorry For Yourself; Always; Don't Be That Way; It's In His Kiss; Downtown; You Won't Forget Me; Lemon Tree; Baby I Need Your Loving; Talk About Love (Pye NPL 18110).

RUBBISH. ANY doubts about the so-sure Miss Shaw's ability to stay at the top can be instantly dispelled by a hearken to this set. This is where her range and artistry shines through. This is where her intuitive originality fair glitters... as on "Downtown," particularly—most people would think Pet Clark had said the last word on this number. "Lemon Tree" is fine. Some nice originals from Chris Andrews; and some uniformly punchy arrangements from Kenny Woodman. Miss Shaw switches mood with warmth and style Miss Shaw is here to stay. ★ ★ ★ ★

ELMORE JAMES

THE BEST OF: Dust My Blues; Fine Little Mama; The Sky Is Crying; Shake Your Moneymaker; Anna Lee; I'm Worried; Stranger Blues; Rollin' and Tumblin'; Look On Yonder Wall; Happy Home; Bobby's Rock; Held My Baby Last Night; Done Somebody Wrong; Make My Dreams Come True (Sue ILP 918).

THE late Elmore James was one of the most original sounding of all the purer bluessters. This LP is a crashing, vibrant example of his work, with some very loud and effective guitar work, and some strangely contemporary blue shouting from Elmore. A good commercial blues LP, and a fine example of a type of blues which is slightly different from the accepted variety. Of course, there are several of Elmore's big chart hits here including "Dust My Blues," "The Sky Is Crying" and "Rolling".

★ ★ ★ ★

SAM COOKE

AT THE COPA: The Best Things In Life Are Free; Bill Bailey; Nobody Knows When You're Down and Out; Frankie and Johnny; Medley—Try A Little Tenderness/Sentimental Reasons/You Send Me; If I Had A Hammer; When I Fall In Love; Twistin' The Night Away; This Little Light Of Mine; Blowin' In The Wind; Tennessee Waltz (RCA Victor RD 7674).

THIS is the first LP release since the tragic and untimely death of Sam a few months ago. Just how tragic is illustrated by the superb way in which he can handle a song 'live'—his vocal work is as good or better than on studio produced work. A good selection of mainly adult material, with a few of his hits including "Twistin' The Night Away." A worthwhile LP this — it was a pity nobody bothered to alter the cover notes though since Sam's death.

★ ★ ★ ★ ★

RITCHIE VALENS

HIS GREATEST HITS: Donna; La Bamba; Come On Let's Go; We Belong Together; Bluebirds Over The Mountain; In A Turkish Town; Stay Beside Me; Cry, Cry, Cry; Hurry Up; Rockin' All Night; From Beyond; Malaguena (London HA 8196).

THE late Ritchie Valens, and a collection of songs which he made famous including "Donna," which was successfully covered here by Marty Wilde. Some good rockin' tracks here, but the whole album is somewhat dated. Obviously, Ritchie was a considerable talent, and this is demonstrated in the way he can handle a rock song, a ballad, or a latin tinged affair. But we can't see this album having mass appeal though.

★ ★ ★

ELLA FITZGERALD

JEROME KERN SONGBOOK: Let's Begin; A Fine Romance; All The Things You Are; I'll Be Hard To Handle; You Couldn't Be Cuter; She Didn't Say Yes; I'm Old Fashioned; Remind Me; The Way You Look Tonight; Yesterdays; Can't Help Loving Dat Man; Why Was I Born (Verve VLP 9080).

ELLA at it again — she's cut more than 250 titles in her "Songbook" series. And with Nelson Riddle on the arrangements too, on this set. "All The Things You Are" remains one of the greatest ballads written and Ella's perkiness on "Couldn't Be Cuter" is superlative singing. Not much more to say, for this is (of course) ultra - professional all round.

★ ★ ★ ★ ★

BUDDY GRECO

ON STAGE: She Loves Me; Baubles, Bangles and Beads; Take A Little Walk; Get Me To The Church on Time; Zip-A-Dee Doo Dah; The Best Man; The Best Is Yet To Come; It's Such A Happy Day; Dreamy; Nobody Knows You; I Can't Get Started; The Rules Of The Road (Columbia 1667).

SOME of these have come up as singles, of course — and the others are of a fair standard, though not adding up to Buddy's best. He's best on the up-tempo swingers but there are the inevitable flaws on a 'live' recording. "Can't Get Started" is one of the better sample tastes.

★ ★ ★

JIMMY WITHERSPOON

SOME OF MY BEST FRIENDS ARE THE BLUES (Stateside SL 10114).

SOME softer-than-usual stylings from Jimmy who does tend to verge into the jazz field we feel; interesting, especially his rendering of "Who's Sorry Now".

★ ★ ★

JULIE ROGERS

THE SOUND OF JULIE: Friendly Persuasion; Love Letters; Too Close For Comfort; Young And Foolish; We'll Be Together Again; How Soon; I'll Be Around; Something's Gotta Give; Where Walks My True Love; But Not For Me; In The Blue Of The Evening; A House Is Not A Home. (Mercury 20048).

JOHNNY Arthey backings for "The Wedding" lass. That particular song may have been a bit hackneyed, but Julie's band experience shows through deliciously on these generally first-rate songs. Doubters will be interested in the fine way she swings on the up-tempo sections. Try "But Not For Me" for confirmation. A very nice "Where Walks My True Love," too.

★ ★ ★ ★

JOHN LEE HOOKER

BURNING HELL: Burning Hell; Graveyard Blues; Baby Please Don't Go; Jackson, Tennessee; You Live Your Life & I'll Live Mine; Smokestack Lightnin'; How Can You Do It; I Don't Want No Woman If Her Ain't No Longer Than Mine; I Rolled & Turned & Cried The Whole Night Long; Blues For My Baby; Key To The Highway; Natchez Fire (Riverside RLP 008).

PROBABLY worse than burning hell would be to have this LP played all day to you. Just about as dull and uninteresting as is humanly possible, every song sounds exactly the same and the performances are dull and uninspired too. If there's some deep subtlety lying well hidden here, I wouldn't fancy playing this another time to find out.

★

PETE SEEGER

I CAN SEE A NEW DAY: This Land Is Your Land; Oh What A Beautiful City; Healing River; Follow The Drinkin' Gourd; Viva La Quince Brigada; Oh Louisiana; The Bells of Rhymney; Go Down Old Hannah; How Can I Keep From Singing; Mrs. McGrath; Mrs. Clara Sullivan's Letter; Johnny Give Me; I Come and Stand At Every Door; I Can See A New Day (CBS BPG 62462).

SOME racially significant, socially outspoken, items from a gov'nor figure in the folk scene — and some very full and worthwhile sleeve-notes explaining away the less obvious. There's humour, too, jauntiness — and some uncanny prophecies. Good, clear and simple, most of the time. It must sell very well.

★ ★ ★ ★ ★

BARBARA MCNAIR

THE LIVIN' END: I've Got Your Number; The Wang Wang Blues; I Feel A Song Coming On; When The Sun Comes Out; When In Rome; What Are You Afraid Of; Secret Love; Don't Rain On My Parade; Little Things Mean A Lot; So Long, Dearie (Warner Brothers WB 8165).

WELL, maybe she's not quite the livin' end, but she's better than most. A swingingly deep voice, offset beautifully by the orchestral touches of Ralph Carmichael. "I've Got Your Number" is sensationally exciting and brassy, but there's an overall standard of inventiveness. Welcome, Miss McNair. Like to hear more of you.

★ ★ ★ ★

CATERINA VALENTE

VALENTE AND VIOLINS: Love Letters; It Might As Well Be Spring; This Is All I Ask; Ebb Tide; What Now My Love; Somewhere; I Believe; All The Things You Are; Day By Day; The Riddle Song; My Colouring Book (Decca 4646).

VERSATILE Valente with violins, in fact. Nicely aided by Roland Shaw on the arrangements, the multi-lingual lady does a knockout "Colouring Book" and even manages to find something new for "Ebb Tide". Not the most brilliant selection, maybe, but sung stylishly and with enormous professionalism. "I Believe" gets a new lease of life.

★ ★ ★

CHARLIE MINGUS. TONIGHT AT NOON: Tonight At Noon; Invisible Lady; Old Blues For Walk's Torin; Peggy's Blue Skylight; Passions Of A Woman Loved (Atlantic ATL 5019).

tackles piano, too, with consummate skill and "feel". Maybe "Passions..." is the track which shows off the best the inbred originality of Charlie's Jazz technique and ideas.

★ ★ ★ ★

JACK JONES

WHERE LOVE HAS GONE: Where Love Has Gone; Willow Weep For Me; I Never Entered My Mind; Here's That Rainy Day;

Lush Life; To Love and Be Loved; People; Every Time We Say Good-bye; What's New; The Lorelei; Guess I'll Hang My Tears Out To Dry; By Myself (London 8209).

THEY'RE surely working overtime to establish Jack in this country. The break-through could be near now that the dee-jays are touting his gently-swinging talents. This set includes standards previously tackled by more established names and Jack brings a distinctive touch to 'em, all. Billy Strayhorn's "Lush Life" is fine; "Willow Weep For Me" is marvellous.

★ ★ ★

DAVY GRAHAM

FOLK, BLUES AND BEYOND: Leavin' Blues; Cocaine; Sally Free and Easy; Black Is The Colour; Rock Me Baby; Seven Gypsies; Ballad of Sad Young Men; Skillet; Ain't Nobody's Business What I Do; Maajun; Can't Keep From Crying; Don't Think Twice; My Babe; Goin' Down Slow (Decca EK 4649).

A WIERDLY-MIXED personality, this chap Graham. He's basically folk, setting a finely original guitar against his voice, but there is blues there too — and jazz. The songs come from all over the world. More for the specialist collector, this, for Davy is an authentic folk talent.

★ ★ ★

ODETTA

SINGS OF MANY THINGS: Troubled Katy Cruel; Anatheia; Sun's Comin' Up; Boy; Looky Yonder; Froggy Went A-Courtin; Wayfarin' Stranger; Four Mary's Paths Of Victory; Sea Lion Woman; Deportee (RCA Victor 7673).

MANY things, indeed. The amusing "Froggy Went A-Courtin" gets a most UN-Josh White like workover and "Wayfarin' Stranger" could have been produced especially for the fiery-tongued Odetta. Basically, a tough set, but full of triumph — and rage.

★ ★ ★

THE GREAT
VOCALION
LABEL PRESENTS

CAST YOUR FATE TO THE WIND
Vince Guaraldi Trio V 2424

GOLDFINGER
Billy Strange V-N 9231

THE JAMES BOND THEME
Billy Strange V-N 9228

YIELD NOT TO TEMPTATION
Bobby Bland V-P 9232

MY MOTHER-IN-LAW
Ernie K-Doe V-P 9233

vocalion

Vogue Records Ltd
113-115 Fulham Road
London SW 3

DIETRICH IN
LONDON
12" L.P.

NPL 18113



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



FRANCOISE HARDY

FRANCOISE HARDY

Je Veux Qu'il Revienne; Tu N'as Qu'un Mot A Dire; Tu Ne Dis Rien; Et Meme; Pourtant Tu M'Aimes; Pars; Je N'attends Plus Personne; La Nuit Est Sur La Ville; Pas Gentille; Dans Le Monde Entier; Nous Etions Amies; Mon Amie La Rose (Disques Vogue VRL 3000).

THIS must be the best album that Françoise has had issued here. A great variety of beat and ballad, and some familiar tunes with a new set of French lyrics ("Only You Can Do It," "Bad Boy,") as well as her current hit "Et Meme." That magic subtlety comes over tremendously and the delicate vocal tones must appeal to just about every ear. A marvellous album that can be played over and over again. And there's also a fold-sleeve a la Beatles with plenty of pix of Françoise.

★★★★★

PETULA CLARK

Les James Dean; Toix Qui M'as Fait Pleurer; Oublie Oublie Tout; Sally; J'ai Pas Le Temps; Un D'ought De Champagne; O O Sheriff; La Frontiere; Partir; Il Nous Faut; Il A; Il N'y A Qu'une Femme; Puisque Tu Pars (Disques Vogue VRL 3001).

THE second in the series from this new Pye label of French material is from our own Petula Clark, always a popular favourite in France. Part of Pet's appeal in France is supposedly her English accent, but this won't appeal over here obviously. A pleasant selection of songs, including French versions of such familiar tunes as "Nobody I Know" and "Can't Get Over The Bossa Nova." Plenty of beat, a lot of ballad material and a nice little album.

★★★

ALAN HAVEN

"LENNON AND MCCARTNEY:" From Me To You; I Wanna Be Your Man; Can't Buy Me Love; Bad To Me; And I Love Her; All My Loving; If I Fell; She Loves You; World Without Love; I Want To Hold Your Hand; This Boy; A Hard Day's Night (Fontana TL 5253).

EVERYBODY wants to get in on the act. Alan's talkative organ technique, here boosted by some sensationally driving drumming from Tony Crombie, does a marvellous job on Beatle material. Alan feels the John-Paul combination has a strong jazz feel and he pulls it out, good and strong. Fluent, pacy, free-swinging.

★★★

QUINCY JONES

"GOLDEN BOY:" Theme From Golden Boy; The Witching Hour; Seaweed; Golden Boy; Django; Soul Serenade; Theme From "Golden Boy;" A Hard Day's Night; The Sidewinder; The Midnight Sun Will Never Set (Mercury 20047).

THIS is, simply, a showcase for the versatile talents of Mr. Jones. Two versions of the stage hit "Golden Boy," for instance, one liltily with strings, the other the brashness of brassiness. A huge line-up with great work from Freddie Hubbard's trumpet in parts and other fine things from Eddie Lockjaw Davis on tenor. Also to hear: Don Elliott on vocal and bass marimba on "Seaweed."

★★★

SOME PLEASANT SURPRISES FROM THE BERRIES

THE ROCKIN' BERRIES: "In Town": He's In Town; Let's Try Again; Iche Liebe Dich; You Don't Know What You Do; Brother Bill; Without Your Love; All Of Me; Crazy Country Hop; All I Want Is My Baby; Lonely Avenue; Shades Of Blue; Follow Me; Ain't That Lovin' You Baby; Funny How Love Can Be (Pye Piccadilly 38013).

YES, these "berry" good Berries manage to come up with even more surprises. Like "Without Your Love" and "Follow Me" have full string accompaniments. Like Clive Lea sings "Ich Liebe Dich" in German. Plus the more normal Berries' things, like pungent guitar and falsetto rave-ups (or should it be "raves-up"?). Lead voice mostly is Geoff, who really does have a wide range of activity, vocally. Just for once, a group's versatility really does come through on an album. ★ ★ ★ ★

SARAH VAUGHAN

"VIVA VAUGHAN:" Boy From Ipanema; Fascinating Rhythm; Night Song; Mr. Lucky; Fever; Shiny Stockings; Avalon; Tea For Two; Quiet Nights; Stompin' At The Savoy; Moment Of Truth; Jive Samba (Mercury 20046).

SWINGING along with Frank Foster arrangements, Sassy is pretty well at her best. And the selection of numbers is very good indeed. She does a marvellous "Boy From Ipanema" much more punch and meat to her version. Fantastic control, this Sarah. "Shiny Stockings" is good, so is "Stompin'." But it's hard to find fault here.

★★★★★

SISTER ROSETTA THARPE

"GOSPEL TRAIN:" Jericho; When They Ring The Golden Bell; Two Little Fishers; Beams Of Heaven; Can't No Grave Hold My Body Down; Up Above My Head; I Shall Know Him; Fly Away; How About You; Precious Memories (Mercury 20043).

AND still it pours out—soulful Gospel music. This, of course, features the gov'nor figure among girl gospelists—you really should make a point of hearing her "Up Above My Head." The slower ones are O.K., naturally, but the fearsome firesome numbers are best. Sales will build for this one.

★★★★★

DIZZY GILLESPIE

"CONCERT:" The Champ; Tin Tin Daco; They Can't Take That Away From Me; Good Bait; The Bluest Blues; Birks Works; On The Sunny Side Of The Street; Swing Low Sweet Cadillac; Mon Homme; Oo-Shoo-Be-Do-Be; School Days (Vogue 3003).

FROM way back in 1953, this in-concert set shows off the way Dizzy barnstormed Paris and the whole Continent. It's after the disbanding of his big outfit and this collection features Bill Graham on baritone; Wade Legge; piano; Lou Hackney, bass; Al Jones, drums—and sometime singer Joe Carroll. Not the best of Gillespie, but interesting enough.

★★★★★

BARBRA STREISAND

"PEOPLE:" Absent Minded Me; When In Rome; Fine And Dandy; Supper Time; Will He Like Me; How Does The Wine Taste; I'm All Smiles; Autumn; My Lord And Master; Love Is A Bore; Don't Like Goodbyes; People (CBS BPG 62464).

YES, a top-rated LP—but that rating throws out a hint to those who like a theatrical-type voice doing incredible things to off-beat songs (mostly). Barbra's zany personality is the keynote of the success—she's up to all the tricks of the vocal trade. The more pop-conscious fans will probably wonder what it's all about.

★★★★★

SONNY ROLLINS

"NOW'S THE TIMES:" Now's The Time; Blue 'n' Boogie; I Remember Clifford; Fifty-Second Street Theme; St Thomas; Round Midnight; Afternoon in Paris; Four (RCA 7670).

FANS who saw Sonny in London at Ronnie Scott's are still marvelling at his style and technique. The title number here is the old Charlie Parker opus. It's fine, marvellously expressive tenor. "I Remember Clifford," tribute to Sonny's old workmate Clifford Brown, is another good example of his controlled way-outness. Thad Jones turns up on cornet in "Fifty Second Street Theme."

★★★★★

CLASSIC TENORS

The Man I Love; Sweet Lorraine; Get Happy; Crazy Rhythm; How Deep Is The Ocean; Voodie; Hello Babe Linger Awhile; I Got Rhythm; I'm Fer It Too; Hawkins' Barrel House; Stumpy (Stateside 10117).

COLEMAN Hawkins and Lester Young vie for honours on separately recorded tracks. Interesting to listen to for the differences in style. "Get Happy," by Coleman, is a knock-out for inventive improvisation and his ballad-style items are warmly effective. Lester's work, specially on "I Got Rhythm," is startling evidence of the freedom of thought he brings to bear.

★★★★★

JOE HARRIOTT QUINTET

"HIGH SPIRITS:" Home Sweet Heaven; If I Gave You; Go Into Your Trance; You'd Better Love Me; I Know Your Heart; Was She Prettier Than I; Forever And A Day; Something Tells Me (Columbia 1692).

THE Noel Coward "Blithe Spirits," adapted as a musical as "High Spirits"—and themes by Hugh Martin now shown to be eminently adaptable to jazz forms. That it works so well is astonishing. Good, light-hearted music, with Joe Harriott's alto coming through at its punchiest. Some delicious moments from Shake Keane on trumpet and flugel horn.

★★★★★

BIG JOE WILLIAMS

TOUGH TIMES: Sloppy Drunk Blues; Yo Yo Blues; President Roosevelt; 44 Blues; Greystone Blues; I Want My Crown; Mean Steppfather; Brother James; Shake Your Boogie; Vitamin A Blues; She Left Me a Mule To Ride; So Glad (Fontana 688 800 ZL).

THERE has been a considerable revival of interest in Joe since his blues tours in this country. Earthy, and gutsy, but with a certain light-hearted quality that marks Joe from many more mournful bluesters. A varied selection too, with interesting lyrics.

★★★★★



THE ROCKIN' BERRIES—a very good new album debut.

PETE SEEGER

"FOLK SONGS:" T.B. Blues; Dollar Ain't A Dollar Any More; Careless Love; Banks Of Marble; Coyote; Red River Valley; Freight Train; Old Maid's Song; Jimmy Crack Corn; John Henry; Oh What A Beautiful City; This Train (Capitol W 2172).

A COLLECTION of mood-switching by the folk star. More hackneyed items, "Freight Train" for instance, along with bright soul-stirrers like "John Henry" and poignant pieces like "T.B. Blues." And "Old Maid's Song" has a fine instrumental passage. It's free-thinking singing, lyrically—and persistently, consistently, entertaining. Will sell well.

★★★★★

COUNT BASIE

"BASIE LAND:" Basie Land; Big Brother; Count Me In; Wanderlust; Instant Blues; Rabble Rouser; Sassy; Gymnastics; Yuriko; Doodle-oodle (Verve VLY 9082).

SLEEVE notes suggest a dictionary reference to "Basie" (Basie), adj. Rousing, vibrant, forceful, swinging, spectacular magnanimous, etc. About right. Plenty of room for soloists on this set—all written by Billy Byers, who also arranged the tracks. Frank Foster's tenor is a stand-out, there's spasms of Frank Wess's flute—and a whole heap of Al Aarons on trumpet. High-class. And exciting.

★★★★★

STAN GETZ

Move; Night And Day; Strike Up The Band; I Only Have Eyes For You; Pennies From Heaven; Yesterday; Thou Swell; Prelude To A Kiss; Gone With The Wind; The Song Is You; I'm Getting Sentimental Over You (Columbia 1686).

JUST a rhythm section most of the way for the fine tenorist—the recordings actually date back to 1950-51 and show, mainly, how far ahead of his time Stan used to be. Well-worn numbers, mostly, with the style of 18-year-old pianist (well, he was when this disc was cut) Benji Hallberg shining through on some tracks. An intriguing enough set.

★★★★★

GENE PITNEY

I'm Gonna Be Strong; Walk; I Love You More Today; Who Needs It; Follow The Sun; Lips Are Redder On You; It Hurts To Be In Love; The Last Two People On Earth; That Girl Belongs To Yesterday; E Se Domani; Hawaii; I'm Gonna Find Myself A Girl (Stateside 10120).

MR. Pitney simply improves with each outing. His vocal artistry, originally based on something of a gimmick is now complete. He's soulful, in a white sort of way, versatile—and has a nice sense of originality. This set are numbers he didn't write, but it's a well-balanced collection. The Italian "E Se Domani," now "If Tomorrow," is good, so is "Follow The Sun"—plus, of course the more familiar pieces.

★★★★★



TOM JONES
IT'S NOT UNUSUAL F 12062



THE ZOMBIES
TELL HER NO F 12072

DECCA

The Decca Record Company Limited
Decca House, Albert Embankment
London SE1

No. 8 in the U.S.A. CHARTS!

KING OF THE ROAD

recorded by **ROGER MILLER** on PHILIPS BF 1397

Burlington Music Co. Ltd., 9 Albert Embankment, S.E.1. Sole Selling Agent—Southern Music, 8 Denmark St., W.C.2.

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

EXTENDED PLAY

BILLY J. KRAMER & THE DAKOTAS—PLAY THE STATES—Sugar Babe; Twilight Time; Tennessee Waltz; Irresistible You (Parlophone GEP 8928). Four live tracks—certainly a change from the usual Kramer. A pleasant one, and a good EP.

GERRY & THE PACEMAKERS—IN CALIFORNIA—Skeenie Lizzie; My Baby; Away From You; What'd I Say (Columbia SEG 8388). More 'live' NEMS with some guts and drive to show everyone that Gerry can do this type of thing. Interesting but probably not a tremendous seller.

HARRY LEWIS & TOMMY WILLS—Night Stroll; Tuffer Than Tuff It's Hard; Aw Shucks (Range JRE 7006). More R & B from the new label—raunchy instrumental and vocal blues, good for parties.

CONY CARVER & FREEMAN ERVIN—Please Change Your Mind; Lost Heart; Out Of My Mind; Lover's Party (Range JRE 7005). Good stuff for the authentic—but commercial consumption is out.

THE CAST — GIVE A DOG A BONE—Wonderful Wonderful World; I Dream Of Ice Cream; What Is A Man Without A Dog; Somewhere; Please, Thank You & Sorry; I Like London; Nothing To Wear (Westminster Productions WPI). We DO get some strange records. From the show comes this lively and well performed little set which will be a good souvenir for anyone who saw the show.

TIM WHITSETT & STICKS HERMAN—Sweet Jelly; Mash-Vie; Give Me Your Love; Lonely Feeling (Range JRE 7002). More powerful and compelling earthy music—not terribly original but it does grow on you.

ADAM FAITH—Message To Martha; Don't You Know; I Could Fall In Love With You; Come Closer (Parlophone GEP 8930). Adam's on the crest of a wave at the moment—this should help him too.

REX ZARIO, GABE DEAN & JIMMY DRY—New Greenback Dollar; Blues Stay Away From Me; Where Should I Go; I'm Just A Stand-In (Range JRE 7004). Pleasant C & W—should be enjoyed by the few.

THE IMPERIAL BAND, DIXIE SIC & THE LORDS—Casey Jones; Bouncing Around; Liten Rag; There's Yes Yes In Your Eyes (Range JRE 7003). Traditional jazz, bouncy and vibrant, and quite exciting.

JIMMY STRICKLAND, JIM CRISS & BOB STRACK—Funny Feelin'; Date With The Blues; Lonehess Valley; Ramblin' Eyes; Gamblin' Heart (Range JRE 7001). More C & W from the first in series of 5/11d EP's from this new company. Worth a spin if you're a fan of C & W, R & B or trad.

CLIFF RICHARD—WHY DON'T THEY UNDERSTAND; Where The Four Winds Blow; The Twelfth Of Never; I'm Afraid To Go Home (Columbia SEG 8384). Four pleasant ballads from Cliff—title track is the old George Hamilton hit, while his recent "Never" noise-maker is included here.

FRANK IFIELD—FUNNY HOW TIME SLIPS AWAY; Daybreak; Don't Make Me Laugh; Without You (Columbia SEG 8385). Marvellous for the Mums—pity no-one ever heard the original by Jimmy Elledge though.



PETULA CLARK



THE NASHVILLE TEENS



CLIFF RICHARD

AN OBVIOUS HIT FOR CLIFF

PETULA CLARK: I Know A Place; Jack and John (Pye 7N 15772).

FROM the lass who's riding at the crest of a wave comes this fast "Downtown" styled beat ballad, with some particularly effective piano, and a sound that builds and builds throughout. Effective and well performed with a certain compulsive something about it. Similar enough to her last hit, but certainly no second rate copy. Not as commercial though. Flip is a slower number with a folksy ballad flavour about it. Pretty song, and very appealing.

TOP FIFTY TIP.

LIZA AND THE JET SET Dancing Yet; How Can I Know (Parlophone R 5248).

ONE of the most off-beat "sets" in the business. Here, Liza takes lead vocal, along with sounds like a hundred singers and musicians going on in the background. But the performance; the song, the treatment, is highly commercial and we reckon it could hit the base regions of the charts. Liza is some chick, we'll have you know. Flip is slower, more meaningful, but doesn't have quite the same impact.

TOP FIFTY TIP.

THE NASHVILLE TEENS Find My Way Back Home; Devil-In-Law (Decca F 12089).

A FAST BEATER, this, with rather a lot of the Teens' usual formula. Good for dancing, highly professional and that ponderous, almost one-note beat going for them. Nice vocal sounds and the lyrics come through well, even if the overall approach is a bit same-y. Piano trills mid-way, the beat persists, and the vocal comes back. Should make it. Neatly-titled flip is less powerhouse in effect, but proves a good contrast.

TOP FIFTY TIP.

CLIFF RICHARD The Minute You're Gone; Just Another Guy (Columbia DB 7496).

STRAIGHT into a choral note, then it's Cliff. This Jimmy Gately number is more routine than some of the Richard biggies, but the performance is impeccable and it has an easy-to-memorise quality, on the melody line. Unusual instrumentation behind Cliff gives it a fresh-as-paint touch. Very nice... and obviously hit material. Flip is faster, more beaty with another top-class performance. But definitely not Cliff's strongest coupling in terms of some appeal.

TOP FIFTY TIP.

THE BOSTON DEXTERS: I've Got Something To Tell You; I Believe To My Soul (Columbia DB 7498). Very catchy, this hand-clapper. Group vocal has a slightly folksy sound, with plenty of zip and personality. Flip is a Ray Charles item. One to watch.

KONNY AND THE DAYTONAS: Bucket "T"; Little Rail Job (State-side SS 391). Hot-rod piece from the States... and currently getting a lot of plays on radio. Fast, interesting... just push out a few bets about how many times they sing "Bucket T." Could do well. Nice balance.

SUSAN MAUGHAN: You Can Never Get Away From Me; Don't Be Afraid (Philips BF 1399). Typically jaunty number from the newly-wed star. It's a grower, with a full-blooded orchestral backing and there's a lot of style in the vocal. Could make it; but Susie's chart fortunes are a bit unpredictable.

JIMMIE RODGERS: Strangers; Bon Soir Mademoiselle (Dot 16694). Rather a nice song, this—"My Friends Are Gonna Be..." is the full title. Very country-ish, with a sing-song quality. Perhaps if Jimmie had been able to fulfil his trip here recently it'd stand a better chance.

PAUL'S DISCIPLES—See That My Grave Is Kept Clean; Sixteen Tons (Decca F 12081). Paul who? A big piano-maddened disc, this, with voices fair roaring away on a class, though slightly muzzy, recording. It has atmosphere, all right. A slightly folksy sort of "feel."

DEKE ARLOH: If I Didn't Have A Dime; Gotta Little Girl (Columbia DB 7487). Talented song-star with a Ken Woodman backing and a very appealing little number. Vocal choir answers some phrases and Deke sings out a la-la-lah item with great charm and ability. Might click.

THE RAY MACVAY SOUND: Revenge; Raunchy (Pye 15777). Top side was written by Kink Ray Davies and recording man Larry Page. A full-blooded instrumental of considerable power. Big-band leader Ray has it all going for him: booty rhythm, organ, lots of swing. Very commendable.

AL HIRT: Fancy Pants; Sugar Lips (RCA Victor 1442). Shrieking trumpet blast and then a dance-along tempo for a trumpet solo from the bearded gent. Rather an infectious little melody.

CONNIE FRANCIS Forget-Domani; No Better Off (MGM 1265).

FROM "The Yellow Rolls Royce", this song is catchy and appealing enough to put Miss Francis back where she belongs... i.e., the charts. A string-along backing and a fair-whack of warmth in the vocal tones. She sounds less Connie-ish for the first half, then the real chorus bits come in and one feels somehow involved. Well, WE did. Watch this one. Flip is a nice slice of the Francis style, with multi-voiced backing, some double-tracking and a fair general sound.

TOP FIFTY TIP.

THE FOUR PENNIES: The Way Of Love; A Place Where No-One Goes (Philips BF 1398).

MEDIUM paced ballad starter on this, from the popular team, plus a typical clean-cut vocal sound. A change from their past efforts, and although it's a mile on the corny side there's certainly enough appeal here to make this into a hit. Flip is a slower number with bluesier flavour and some strangely hymnal vocal work. Rather folksy in parts with a dash of their last disc "Black Girl" about it.

TOP FIFTY TIP.

THE MIGHTY AVENGERS When Blue Turns To Grey; I'm Lost Without You (Decca F 12085).

A ROLLING STONE number (penned by Messrs. Richards and Jagger) and French-horn boosted backing for the Northern group. Song finds its level. Probably won't be a gigantic hit, but it deserves a place in the charts. Good guitar. Flip isn't so distinctive and tends to drag mid-way. Still, the beat is there.

TOP FIFTY TIP.

CHET ATKINS—Cloudy and Cool; Travelin' (RCA Victor 1441). Guitar-star on a John D. Loudermilk number. Rather like "Tram-bone" in parts, with a deliberate bass-y sound, plus harmonica wailing out the melody mid-way. Very effective — though possibly not commercial.

THE GOLDEN CRUSADERS — I Don't Care; That Broken Heart Is Mine (Columbia DB 7485). Guitar-twang intro, then a normal-type group vocal. Fast-moving number, with the usual vocal sounds, specially in the higher register. Trouble is it's rather a derivative sound.

SUE DENNING — Kiss Me Once Again; Goodtime Johnny (Columbia DB 7486). British term of Johnny Harris and Ray Merrell wrote this catchy little number for a catchy little voice. Rather high-pitched, slightly staccato, but a sing-along sort of piece which might garner bigish sales. Rather sweet.

CAPITOL SHOWBAND — Born To Be With You; Far Far Away (Pye 15789). The Chordettes' old hit dressed up by an Irish show band. They take it at such a different tempo that it hardly sounds like the same song. Fair beat mid-way, group vocal... plenty of zest and personality.

AU GO-GO SINGERS: San Francisco Bay Blues; Pink Potemlums (Columbia DB 7493). Track from an LP, this. It's a fairly straightforward group vocal, but cleverly arranged, with a load of zest in the styling. At least it lifts the usual standards of "all-in" singing. Fast-paced.

BURL IVES: Call My Name; My Gal Sal (Brunswick 05930). Big Daddy on a typical sort of folksy item. Words are worth a close listen and it's presented with stark simplicity. Will sell; will probably not make the charts.

THE MESSENGERS: When Did You Leave Heaven?; More Pretty Gals Than One (Columbia DB 7495). Good folksy sound—point about the sound is that the group sounds twice its actual size. Compulsive, but gentle, beater. Nicely instrumental in parts.

BARBARA RUSKIN: Halfway To Paradise; I Can't Believe In Miracles (Pye Piccadilly 35224). It's the Billy Fury number with a new girl operating slightly squeakily in parts on a first-rate number. Grown-on-you appeal and a thunderous sort of beat going. Interesting.

ALAN HAVEN: Image; Romance On The North Sea (Fontana TF 542). Star jazz organist on a bit of a builder, with (as they say) nimble fingerwork. Nicely produced disc, this—but fans of the organ will probably be getting Alan's "Beatie" album.

PETER GORDENO: Have You Looked Into Your Heart; Don't Come To Me (Decca F 12088). Singer-dancer on a pleasant enough ballad, but it just isn't different enough to make the charts in a big way. Mid-tempo, sing-along in approach; sung with a certain stylish charm.

VIKKI CARR: Forget You; Her Little Heart Went To Loveland (Liberty 55736). A nice song. Vikki is a highly talented girl, but commercially she needs something more than this. It's a builder of a ballad, but very much like a hundred other discs. Professional, though.

SUGAR 'n' DANDY: I'm Into Something Good; Crazy For You (Carnival 7024). The Herman 'n' Hermits hit given a West Indian blue-beat treatment. Good for dancing and a distinctly original treatment. Group is building popularity fast. Could click.

VICTOR BROX AND ANNETTE REIS: I've Got The World In A Jug; Wake Me And Shake Me (Fontana TF 536). Folk duo, with an all-in sound all the way. Slow blues tempo, growling notes behind a slightly dragging beat. Victor's voice is singularly expressive; well off-set by Annette's fire. Good for specialists.

DEANNA SHENDERY: Comin' Home Baby; I've Got That Feeling (Decca F 12090). A debut disc — lady involved has been building a name as commere and dee-jay. Rather a good treatment, jerkily presented, with sax sounds behind her. A sort of so-so chart prospect, though.

THE ART WOODS: Oh My Love; Big City (Decca F 12091). One of the best groups in the business, swinging determinedly through a pacy number and injecting plenty commercial appeal. It just missed a Top Fifty Tip but the treatment is good enough to score.

BUDDY GUY: Let Me Love You Baby; Ten Years Ago (Chess 8004). A good name in the blues field, and certainly one of the better releases in this scene. Wailing harmonica, good beat, lots of verve in the voice through a mid-beater of pretty good lyrics. Specialist buy.

THE VENTURES: Diamond Head; Lonely Girl (Liberty 303). Up-tempo Danny Hamilton number, with guitar dominant early on to a vibrant rhythm section. An instrumental which is O.K., but doesn't strike gold.

RAY MERRELL: Almost There; Only In A Dream (Pye 15793). Big opening, touch of delicacy, then a first-rate vocal performance. This experienced singer does an immaculate job. Given the plays, this could take-off. Big.

2 NEW HIT SINGLES

THE SEARCHERS
GOODBYE MY LOVE

7N 15794

THE SHANGRI-LAS
GIVE HIM A GREAT BIG KISS

RB 10-018

Are you lost ? ? ?

or just misguided

then buy

"Find my way back home"

THE

NASHVILLE TEENS

Sole Agents:
GALAXY ENTERTAINMENTS
62 OXFORD STREET
LONDON W.1. MUS 6447

Tempo
Publicity:
GER 1636

Personal Management:
DON ARDEN
35 CURZON STREET
W.1.

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



THE MOODY BLUES



JOHNNY KIDD



THE SEARCHERS



KATHY KIRBY

Drifter's oldie from the Moodies

THE MOODY BLUES

I Don't Want To Go On Without You; Time Is On My Side (Decca F 12095).

THE DRIFTERS' oldie, though a 'B' side for them, and it comes through fresh as the proverbial daisy for the talented "Blues". Slow, rather dramatic, vocal treatment, with solidly created piano-based backing. Has the right feel, the right atmosphere, to fairly gallop into the charts. We're a bit split about the flip—could easily have been the 'A' side, this fine Irma Thomas number. A great tune, beautifully performed. One way or the other, it'll be a hit.

TOP FIFTY TIP

BO DIDDLEY: Hey, Good Lookin'; You Ain't Bad (Chess - CRS 8000).

AS the first single from the newly formed Chess label. This should make the top fifty at least. It's a typical pounding beater with a strong Bo Diddle beat running through it. Extremely danceable, with a good set of Chuck Berry penned lyrics. Exciting, primitive, typical, and a good side. Flip is an interesting medium paced beater with good guitar work, as on side one. Subtitled "As You Claim To Be," and with some blues shouting from Bo. He's still one of the greatest.

TOP FIFTY TIP

JOHNNY KIDD

The Birds And The Bees; Don't Make The Same Mistake As I Did (HMV Pop 1397).

WE TACKLED the Jewel Akens' American hit last week and thought it was good enough for the charts. Now comes Johnny Kidd—and his chances on this catchy, blues-orientated number must be at least as strong. We hope so. Good group sound going, with plenty of fire in the lyrics. A foot-tapper, with more than average appeal. Flip is a fair-weather beat-ballad, sung well, but if it'd been the top side it probably would have got lost.

TOP FIFTY TIP

THE SEARCHERS

Goodbye My Love; Till I Met You (Pye 15794).

GENE PITNEY helped the boys trace this excellent American song. Slow-paced, with some first-rate front-line vocal touches from Chris Curtis and Mike Pender. The instrumental side seems more clear-cut than in their recent ones and it's, overall, a most appealing piece. The Searchers are spreading their wings, musically. Flip is good, too, slow and infectious. Odd point: no drums on this side. Must be a big hit.

TOP FIFTY TIP

T-BONES

Won't You Give Him (One More Chance); Hamish's Express (Columbia DB 7489).

A SOLOMON BURKE number, given a good commercial treatment here—with it's R and B tint and it's group vocal which has touches of various different groups. However, there's distinctive approaches too and a solidly played-down beat that clicks. It's a darned good release and one hopes that the lack of "big name" quality won't damage its impact. Flip harmonica's its way into a minor rave-up. Similar to Cyril Davis's "Countryline Special". Has everything going, too.

TOP FIFTY TIP

KATHY KIRBY: I Belong; I Try Not To Cry (Decca F 12087).

THIS was the winner. And it's certainly one of the best songs that we've ever entered into the contest. A fast beat ballad, with a big voiced flavour and lots of climaxes and beauty backing sounds all over the place. Rather interesting too, as all eyes will be on this. It's simply — a good song. And of course Kathy's performance doesn't let it down. Flip is a slower ballad, with a more delicate flavour and a certain amount of subtlety about it.

TOP FIFTY TIP

BARBARA KAY: That's What Angels 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 infectious jerky quality — a good debut for Barbara on her new label. A shapely veteran of many broadcasts is Babs.

ANITA HARRIS — Willingly; At Last Love (Decca F 12082). A good singer, with a touch of the Doris Days in her style. We thought "Lies" would make it for her. Maybe this'll have better luck. A wiseful, soulful sort of voice. She looks so good, too.

ALAN DAVID: Hurt; I Found Out Too Late (Decca F 12084). The old Timi Yuro bludge given a rather high-pitched version by a newcomer to the scene. Fine song, of course, and the emotional and sentiments come through well, completed with heavenly choir.

THE DRIFTERS: At The Club; Answer The Phone (Atlantic AT 4019). This is very good Drifter material, good story-line lyrics—but though it deserves to make the charts, it probably won't. Latin-tinged bluesy commercial beater.

FRENESI WATSON: If I Can Help Somebody; The Whole World In His Hands (Pye 15751). Two marvellous songs sung by an as-yet-underrated talent. She takes the top side in fairly fast tempo, singing out with a wee chuckle to a simple backing. Flip is perhaps stronger — remember Laurie London?

ALEXIS KORNER'S BLUES INC. Little Baby; Roberta (Parlophone R 5247). Unsatisfactory that Alexis pioneer of British R and B, should not be getting the hits. These two self-penned items are good examples of his bluesy, swinging approach. Nice piano behind voice, hand-clapping, on the top side. Throaty sax noises, too. Should do well.

VIC MIZZY ORCHESTRA: Theme From The Addams Family; Theme From Kentucky Jones (RCA Victor 1440). Two TV themes from the gent who wrote both. The Addams one isn't so well known here as yet—it's a regional production. But it's wierdy catchy and very easy to remember. A finger-clicking sort of item.

SHIRLEY AND JOHNNY: Only Once; Make Me An Offer (Parlophone R 5246). A Kenny Lynch-Mort Shuman number for the top side — the duo's manager, Richard Baknall, wrote the flip. Shirley and Johnny have a nice clean-cut, not too-twee, sound going. A class sort of song, too. Nice.

BRIAN DIAMOND AND THE CUTTERS: Big Bad Wolf; See If I Care (Pye 15779). Howling opening, then guitars, powerhouse beat, Brian then singing about how the little women should watch out for a Diamond-bright wolf. Good, oddity Country-ish.

THE SHEFFIELDS — Bags Groove; Plenty Of Love (Pye 15767). An unusual group opening to this one, subtitled "Skat Walking." Voices build and blend well, but it's a trifle light on commercial impact as a number. Still, it IS different. Skat singing, yet.

THE MONGRELS — My Love For You; Stewball (Decca F 12086). Rather a soft ballad, this — delicate in a sort of Freshman style. Guitar obligato and pretty fair harmonic effects. Song is very good; performance not half bad.

HOMESICK JAMES: Set A Date; Can't Afford To Do It (Sue 330). The usual formula for Homesick. Or for Elmore James for that matter. A disc for blues enthusiasts rather than the general public. Good atmosphere.

LITTLE JOHNNY TAYLOR: A Little Time Love; Somewhere Down The Line (Vocalion 9234). A big hit a couple of years back in the States for Little Johnny. Boosted guitar intro, then a blues-wail with a droning sort of sound all the way. Another specialist item, really.

CRISPAN ST. PETERS: At This Moment; You'll Forget Me, Goodbye (Decca F 12080). The new singer with the moody expression woes his way through a rather strong song. Interesting backing most of the time and the self-penned number keeps the pace going. Double tracking later. Could be a charter.

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.

NANCY SINATRA — True Love; The Answer To Everything (Reprise 20335). Frank's daughter on an old established ballad. Trouble is her voice doesn't really have a distinctive sound to it. Well enough performed, interestingly arranged. But that bit in the rut.

BOBBY GOLDSBORO — Little Things; I Can't Go On Pretending (United Artists UP 1079). Quite a hit in the States, this self-penned item. A staccato beat behind a carefully-phrased vocal. Rather a nasally sound to the voice, though there are clevernesses when the choir come in mid-way. Could click.

LITTLE FRANKIE — The Kind Of Boy You Can't Forget; I'm Not Gonna Do It (Columbia DB 7490). A distinctly "little" voice, with a very effective choral noise going on behind — both men and women. A very fine jog-along rhythm. This is the sort of thing that could easily hit the charts.

SONNY JAMES — You're The Only World I Know; Tying The Pieces Together (Capitol CL 15377). Rather lazy-voiced gent on a country-styled ballad of fair-to-middling lyric quality, though the melody line is rather like a dirge. Not really for this country.

HERB ALPERT'S TIJUANA BRASS — Mexican Corn; Surfin' Senorita (Stateside SS 389). Typical brassy sounds — thing is that Herb always seems to find the catchiest of little melodies. Not a chart entrant, but it's darned good foot-tapping music.

MUDDY WATERS: My John The Conqueror Root; Short Dress Woman (Chess 8001). Typically Muddy Blues number which is probably too far off the track to make the charts. Specialists will lap up this well-voiced number, with its atmospheric beat and steady vocal delivery. Good but limited appeal.

RICK WAYNE: Say You're Gonna Be My Own; It's A Cryin' Shame (Oriole CB 306). Two very good sides by a greatly underrated song star. Rick sinks with warmth, understanding, and he has a good instrumental arrangement going behind him. Watch this one; watch 'til sinker.

WILLIE MABON: Just Got Some; That's No Big Thing (Sue 331). What unusual lyrics! This is a follow-up to "Got To Have Some" and is bluesy, authentic, and with considerable way-out appeal. Nice dracky tempo.

JACKIE ROSS: Jerk And Twine; New Lover (Chess 8003). Two dances combined on this one with the exciting gal down a first-rate job. Slightly confused, of necessity, but it could sell well enough given the plays. She's got a good, but good, voice.

THE SOUL AGENTS: Don't Break It Up; Gospel Train (Pye 15768). A Howard-Blackley number for the group, which can't be bad. Bluesy, organ-dominated, plus six-beat from drums. A musicianly, but with "feel" display all round. Another one which could easily click strongly. Compulsive.

THE LANCASTRIANS: Let's Lock The Door; If You're Goin' To Leave Me (Pye 15791). Group who made it with "We'll Sing In The Sunshine" have another worthy song here. Big vocal sounds, predominant beat, overall efficiency. But also with the impression of being good 'n' relaxed. Good.

THE CLIQUE: She Ain't No Good; Time, Time, Time (Pye 15786). A fairly out-of-the-rut group performance with some nifty little vocal touches. Group sound "clique-y," in the sense that they have a togetherness sound all the way. A rather attractive sort of disc.

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. Lyrics aren't bad, as it happens... though there's a touch of the Major Lance about the side.

ADRIENNE POSTER: He Doesn't Love Me; The Way You Do The Things You Do (Decca F 12079). Bobby Graham produced this one—a song by Jimmy Duncan and Johnny Bev. Nice jog-along piece—is it produced on Supreme lines? Anyway, it's very effective with a lot of style in the song and performance. Good for Adrienne.

NANCY WILSON: Don't Come Running Back To Me; Love Has Many Faces (Capitol CL 15378). Wow-eee! What a good singer. A slightly confused song, but Nancy brings sweetness, swing and light to it. String-backed, unlike her usual style... and tremendously effective. Won't make it, but it deserves big success. Wow-eee!

JON MARK: Baby I Got A Long Way To Go; Night Comes Down (Brunswick 05829). A pacy number with hustling rhythm. Two voices take the lyrics and sell well. It's fairly compelling in treatment but unlikely to be a major commercial success here. Good beat, though.

ASTRUD GILBERTO: Funny World; Who Can I Turn To (Verve VS 525). The "Girl From Ipanema" star on a sweet little movie theme. A/I breathy and charm and sentimental. Good piano — effortless vocal.

KENNY BALL: Latin Quarter; I Shall Not Be Moved (Pye 15799). A gentle swinking top side, full of instrumental pleasures and a melody line that sticks in the mind. Flip is a marvellous number, again well played. Might make the charts.

CHARLES ALBERTINE: Lord Jim; Rue De La Paix (Colpix PX 766). Piano instrumental of the theme from "Lord Jim" — with a self-penned number for the slip. Nice souvenir music; not chartworthy, though.

THE SPINNERS: I've Been On The Road; Blue Nose (Fontana TF 543). Smooth folk performance—an Alex Campbell song. All very simple, but meaningful in a quiet way. Nice words. Sort of unobtrusive.

THE WALKER BROTHERS: Pretty Girls Everywhere; Doin' The Jerk (Phillips BF 1461). More group sounds on a somewhat jerky number, back-blasted by instrumental sounds. Pretty zestful and invested with a good enough beat to click.

THE LANGLEYS: Green Island; You Know I Love You (Fontana TF 544). Nicely blended country-styled material, with Hawaiian guitar providing off-beat sounds. A wee bit square in some respects, but tunelessly appealing for the less fanatical fans.

ROGER MILLER: King Of The Road; Atta Boy Girl (Phillips BF 3397). Story-line chorus, well-sung by the fast-building Mr. Miller. Good lyrics and some earthy philosophy most of the way. Good finker-snapping sort of approach. Nice voice.



JOHNNY RIVERS: seen in the recording studio.

Johnny Rivers tries his rhythm here

AFTER eight years in and out of show business, Johnny Rivers has finally struck gold—in USA. During the last year he's been packing them in at the Whiskey A Go Go (the first of several such clubs that have lately started in America, based on the European pattern but using live acts as well as discs) in Los Angeles and has organised his own package show which toured successfully with Chad Stuart and Jeremy Clyde, The Ventures, Ronnie

Johnny's trio, with himself on guitar and vocals, Joe Osborn on bass and Mickey Jones (who used to play with Trini Lopez) on drums, has been welded into one of the most hard-swinking outfits on the pop scene. They've done well on records in America, particularly with a couple of Chuck Berry numbers, "Memphis Tennessee" and "Maybellene". But in England? Well, Johnny's rocking message has still to reach a wide audience.

So Johnny, Mickey, Joe and their recording manager Lou Adler came to London a few days ago to spread their sound around. Johnny appeared on Ready, Steady, Go last Friday and he can be seen on Thank Your Lucky Stars on Saturday. But that has been just about the lot, this time.

CONCERTS

"No point in trying to set up any concerts at this stage, until I'm better known here," said Johnny over breakfast at his Mayfair hotel. "In any case, the two musicians have been refused work permits."

"Yeah," added Lou, "this is becoming an increasing problem. I found a Mexican group, The Iguanas, and got them booked on a New York television show. But the Immigration Department stepped in and banned them. British groups have also been stopped from appearing and now I think the British authorities are starting reprisals, as they have with Mickey and Joe."

Said Mickey: "Things certainly seem to be getting tougher. I came over here with Trini and there

by DAVID GRIFFITHS

was no trouble about a work permit then."

"Still, we were able to play at the Ad Lib club in London," pointed out Johnny. "This wasn't a job, we were just doing it for free to get ourselves known in the business in Britain. We had a lot of fun—met Ringo and Paul, saw P. J. Proby (we've known him for years) and heard Eric Burdon sing."

Now Johnny and the boys are off to Germany to make some records especially for that market (no work permit problems there), including a German version of "Midnight Special".

RELEASE

The Liberty label in Britain has just put out Johnny's original, English-language version of "Midnight Special".

"If it, or the next release, makes it big, we'll be back just as soon as we can," said Johnny. "This is my first visit to Britain and it's a great thrill for me to be really abroad for the first time. Now I'm gonna go out and buy me a pair of real English boots."

SUE

JUST GOT SOME

WILLIE MABON WI-331

LET'S STICK TOGETHER

WILBERT HARRISON WI-363

ROLL WITH ME HENRY

ETTA JAMES WI-359

SET A DATE

HOMESICK JAMES WI-330

I SING UM THE WAY I FEEL

J. B. LENOIR WI-339

ISLAND RECORDS, 108 Cambridge Road, London, NW6

D-DAY FOR DONOVAN MARCH 12th

RM's PETER JONES TALKS TO THE SHADOWS ABOUT FUTURE PLANS

The Shads and that vocal disc



DUSTY SPRINGFIELD

IN this business, it's nice to be able to combine business with pleasure which is why I always look forward to Tuesdays and Fridays. Or "Pop Inn" and "RSG", if you prefer it.

"Pop Inn" is probably the nearest the BBC has ever got to putting on an American-type deejay show. All ad-libbed and very informal. It's held at the Paris Studio in Lower Regent Street every Tuesday lunch-time. And something you might not know is that "RSG" was largely inspired by "Pop Inn".

Most weeks, something unexpected appears. For instance, the other Tuesday, quite by chance, The Springfields were reunited. Dusty was there to plug her latest single. Brother Tom was present as producer of the Seekers' number one. And Mike Hurst was on the show as co-interviewer with Keith Fordyce. So almost before they knew what was happening, producer Derek Chinnery assembled

the three of them at the mike to do the craziest 'mime' ever to "Island of Dreams". With Dusty pretending the mike was a boiled egg! It ended up with the Springs throwing spoons at the audience!

Wonder if you remember the first time Georgie Fame appeared on the programme? A very modest lad, amazed at the way "Yeh! Yeh!" had started to sell, Georgie said he'd send Keith a bottle of champagne if the record ever got to number one. Keith forgot all about it. Till a few weeks later, out of the blue, some champagne arrived. With Georgie's compliments.

I think this show has the most star-studded dressing room of all time. It's tiny. And always packed with pop-stars. At the height of the group fad, it all got a little out of hand, as you might imagine.

I remember meeting the Beatles for the first time there. At the time of "Love Me Do". They all trooped over and introduced themselves. "We're The Beatles", said Paul. "A Band!" added George. Looking back, I recall being immensely impressed by them as people. Even in those days.

Another of many historic occasions at "Pop Inn" was when Cliff met Gracie Fields. And the compliments on both sides were very sincere. Then there are the Christmas shows featuring ten of our top deejays. First as an all-star band. Then as a choir. And, last year, in a pantomime. Witty (and occasionally, risquély) written by Don Moss.

CHAOTIC

Friday afternoons at Television House are chaotic in comparison. But lots of fun. You can often gauge how groovy that particular week's RSG is going to be by the atmosphere at rehearsals. You'd think that, by now, the studio technicians and production back-room boys and girls would be pretty blasé. After all, they've seen it all. But every once in a while, an artiste's run-through will bring spontaneous applause from even the most cynical.

Take Carl Perkins for instance. The first time he came here. A mild-mannered, gentle, unhiply attired man in his thirties. The Director said "Will you try out 'Blue Suede Shoes' with the Nashville Teens?" And Carl set the studios on fire! (not literally, of course). Sugar Pie deSanto was another case in point. With her hair in curlers, she went through a dance routine that had everyone koggle-eyed.

And when The Stones are there well, needless to say, that's somethin' else! With Andrew Oldham on hand, not to mention visiting friends like American arranger Jack Nietzsche. On one of their last RSG appearances, Charlie Watts didn't turn up for rehearsals because unbeknown to all but the very "in" crowd, he'd been quietly getting married.

Tomorrow's Friday. Wonder what will happen this week?



THE SHADOWS—mixed feeling about their vocal disc from the critics (RM Pic)

SO this character sidled up and muttered quietly in my left ear-hole. A mohair-suited character, fast-talking . . . one of the pop-music scene for sure. He muttered: "Heard about the Shadows Petie, old man? Their new record is going to be a vocal disc. Suicide, Petie, old man. It'll just make 'em like any other old group . . ."

The character—can't place his name—vanished. Similar views were expressed in the next few days from other people "in the know". So what happened? The Shadows got their vocal "Mary Anne", penned by the excellent Jerry Lordan, into the charts in a big, BIG way . . . that's what happened.

Whatever happens to those newer chaps on the scene, like the Beatles, the Shadows place in pop history is now assured. From being purely a backing group, originally named the Drifters until someone pointed out there was another outfit of the same name, the Shads have gone on and on . . . expanding their interests, boosting their versatility, developing their talents.

Eyebrows were raised when they started making

hit records on their own. They remained elevated when the run of hits continued through the years. They appeared in films. They made their own off-beat comedy movie "Rhythm 'n' Greens". Mr. Marvin as "Tarzan" remains indelibly printed in my memory.

And there's this writing bit . . . Brian Bennett, drummer, was the original source of information about the up-coming pantomime "Aladdin", which has been such a huge hit at the London Palladium. "We're doing the musical score," He said. "Hope it goes well . . ."

Brian also murmured: "We're doing a musical version of 'Tom Brown's Schooldays', too." A surprise. "Well, we were over in the Canary Islands with Cliff on the film, and suddenly Hank and I remembered the book. So we got a copy sent over from London. It's just the right sort of vehicle for a musical, when you really analyse it. Of course, we've got to introduce a few girls into the storyline, or else it might fall a bit flat with all those prefects and fags around."

INVOLVED

That project is well under way. But the Shadows are now further involved on the writing scene. Just a few minor matters. Like tackling original material for a soon-to-be-made long-player. Like turning in a few numbers for the movie Cliff Richard will be making in the summer. Like scribbling down a dozen hits for their own full-length feature film, which the Shads expect will be shot mostly on the Continent, probably in France. Or adapting the stage score of "Aladdin" for a possible film version.

This is one journalistic mind which boggles at the thought of all that writing. The Shadows, presumably filling in a few minutes before breakfast-time, have also to ponder on the next single to follow "Mary Ann." Of course, they HAVE sung on records before. But it's been on the 'B' side of their usual instrumental items. Says Hank: "It was an ambition of ours to sing in close harmony on a hit single — but that's not to say we had a few doubts before 'Mary Ann' came out." What probably swung it was that it was a Lordan composition . . . he'd already presented them with huge hits like "Apache" and "Wonderful Land".

No, no matter what happens to those "newcomers" on the pop scene, it's a good bet that the Shadows will go on and on, to the annoyance of characters like the one mentioned in the opening paragraph.

And of course, they also have another advantage. The chap they're pleased to call "our solo vocalist" — Cliff Richard!



The Tony Hall Column

JIM REEVES



Singles IT HURTS SO MUCH TO SEE YOU GO RCA 1437
THERE'S A HEARTACHE FOLLOWING ME RCA 1423
I WON'T FORGET YOU RCA 1400
I LOVE YOU BECAUSE RCA 1385

EPs FROM THE HEART Vols. 1 & 2 RCX 7131 & RCX 7145 respectively. WELCOME TO MY WORLD RCX 7119

released this month THE BEST OF JIM REEVES M RD 7666 12" mono LP

LPs 12 SONGS OF CHRISTMAS M RD 7663 12" mono Dynagroove LP Mid-November release

MOONLIGHT AND ROSES S SF 7639 M RD 7639 12" stereo or mono Dynagroove LP

WE THANK THEE M RD 7637 12" mono LP

GOD BE WITH YOU M RD 7636 12" mono LP

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

GENTLEMAN JIM S SF 7541 M RD 7541 12" stereo or mono Dynagroove LP

A TOUCH OF VELVET S SF 7521 M RD 7521 12" stereo or mono LP

GOOD 'N' COUNTRY M CDN 5114 12" mono LP RCA Camden

THE COUNTRY SIDE OF JIM REEVES S SND 5100 M CDN 5100 12" stereo or mono LP RCA Camden



RCA Victor Records product of
The Decca Record Company Ltd, Decca House, Albert Embankment, London SE1

NEW LPs

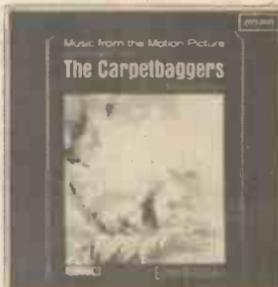
MARY POPPINS
and other favourites
The Do-re-mi Children's
Chorus featuring
Mary Martin



MAR 8211
12" mono LP



THE CARPETBAGGERS
ORIGINAL SOUNDTRACK
RECORDING



12" stereo or mono LP
SHA 8219
HAA 8219



VALENTE AND VIOLINS
Caterina Valente
with Roland Shaw
& His Orchestra



12" stereo or mono LP
SKL 4646
LK 4646



PETER DUCHIN
DISCOTHEQUE DANCE PARTY



LAT 8594
12" mono LP



YOUNG MAN'S FANCY
BOBBY GORDON

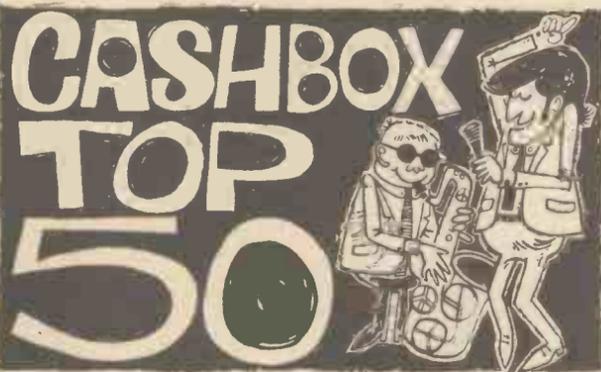


12" stereo or mono LP
STA 8595
LAT 8595



The Decca Record Company Limited
Decca House, Albert Embankment
London SE1

RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- | | |
|--|--|
| 1 THIS DIAMOND RING*
2 (6) Gary Lewis (Liberty) | 26 HURT SO BAD
37 (2) Little Anthony and The Imperials (DCP) |
| 2 MY GIRL*
4 (5) Temptations (Gordy) | 27 LITTLE THINGS*
35 (3) Bobby Goldsboro (United Artists) |
| 3 YOU'VE LOST THAT LOVIN' FEELING*
3 (9) Righteous Bros. (Philles) | 28 WHAT HAVE THEY DONE TO THE RAIN*
29 (3) The Searchers (Kapp) |
| 4 DOWNTOWN*
3 (9) Petula Clark (Warner Bros.) | 29 GOODNIGHT*
39 (2) Roy Orbison (Monument) |
| 5 EIGHT DAYS A WEEK*
48 (2) The Beatles (Capitol) | 30 IT'S ALRIGHT*
30 (4) Adam Faith (Amy) |
| 6 I GO TO PIECES*
7 (6) Peter and Gordon (Capitol) | 31 I'VE GOT A TIGER BY THE TAIL
31 (4) Buck Owens (Capitol) |
| 7 ALL DAY AND ALL OF THE NIGHT*
8 (7) The Kinks (Reprise) | 32 CAN'T YOU HEAR MY HEARTBEAT*
41 (2) Hermans Hermits (MGM) |
| 8 KING OF THE ROAD*
16 (4) Roger Miller (Smash) | 33 NO ARMS CAN EVER HOLD YOU*
27 (6) Bachelors (London) |
| 9 JOLLY GREEN GIANT*
12 (7) Kingsmen (Wand) | 34 BREAKAWAY*
40 (3) The Newbeats (Hickory) |
| 10 THE BOY FROM NEW YORK CITY*
11 (5) Ad Libs (Blue Cat) | 35 LET'S LOCK THE DOOR*
13 (6) Jay & The Americans (United Artists) |
| 11 THE NAME GAME*
5 (9) Shirley Ellis (Congress) | 36 LOVE POTION No. 9*
15 (11) Searchers (Kapp) |
| 12 TELL HER NO*
14 (6) Zombies (Parrot) | 37 COME HOME
- (1) Dave Clark Five (Epic) |
| 13 TWINE TIME*
9 (6) Alvin Cash/Crawlers (Mar-V-Lus) | 38 STOP IN THE NAME OF LOVE
- (1) Supremes (Motown) |
| 14 SHAKE*
6 (7) Sam Cooke (RCA) | 39 HOLD WHAT YOU'VE GOT*
24 (10) Joe Tex (Dial) |
| 15 BYE BYE BABY* (BABY GOODBYE)
10 (5) Four Seasons (Phillips) | 40 SHOTGUN
- (1) Jr. Walker and the All Stars (Soul) |
| 16 THE BIRDS AND THE BEES*
23 (3) Jewel Akens (Era) | 41 ASK THE LONELY
50 (2) The 4 Tops (Motown) |
| 17 RED ROSES FOR A BLUE LADY*
20 (4) Bert Kaempfert (Decca) | 42 YEH, YEH*
- (1) Georgie Fame (Imperial) |
| 18 PAPER TIGER*
19 (7) Sue Thompson (Hickory) | 43 HOW SWEET IT IS*
26 (12) Marvin Gaye (Tamla) |
| 19 LAUGH, LAUGH*
21 (5) Beau Brummels (Autumn) | 44 KEEP SEARCHIN'*
7 (12) Del Shannon (Amy) |
| 20 FERRY CROSS THE MERSEY*
28 (3) Gerry and The Pacemakers (Laurie) | 45 MIDNIGHT SPECIAL*
- (1) Johnny Rivers (Imperial) |
| 21 THE 'IN' CROWD
17 (6) Doble Gray (Charger) | 46 A CHANGE IS GONNA COME*
46 (2) Sam Cooke (RCA) |
| 22 HEART OF STONE
18 (7) Rolling Stones (London) | 47 RED ROSES FOR A BLUE LADY
- (1) Vic Danu (Dolton) |
| 23 GOLDFINGER*
36 (3) Shirley Bassey, Billy Strange, Jack LaForge, John Barry (United Artists, Regina, Crescendo, United Artists) | 48 DUSTY
49 (2) The Rag Dolls (Mala) |
| 24 LEMON TREE*
22 (5) Trini Lopez (Reprise) | 49 PEOPLE GET READY
- (1) Impressions (ABC) |
| 25 FOR LOVIN' ME*
25 (4) Peter, Paul & Mary (Warner Bros.) | 50 MY HEART WOULD KNOW
- (1) Al Martino (Capitol) |

* An asterisk denotes record released in Britain.

TOP TWENTY 5 YEARS AGO

- | | |
|--|--|
| 1 POOR ME
(2) Adam Faith | 12 BONNIE COME BACK
(9) Duane Eddy |
| 2 RUNNING BEAR
(5) Johnny Preston | 13 THEME FROM A SUMMER PLACE
(-) Percy Faith |
| 3 WHY
(1) Anthony Newley | 14 YOU GOT WHAT IT TAKES
(12) Marv Johnson |
| 4 A VOICE IN THE WILDERNESS
(3) Cliff Richard | 15 ROYAL EVENT
(14) Russ Conway |
| 5 SLOW BOAT TO CHINA
(7) Emile Ford | 16 WHO COULD BE BLUER
(17) Jerry London |
| 6 WAY DOWN YONDER
(4) Freddie Cannon | 17 HARBOUR LIGHTS
(16) The Platters |
| 7 DELAWARE
(19) Perry Como | 18 STARRY EYED
(11) Michael Holliday |
| 8 PRETTY BLUE EYES
(6) Craig Douglas | 19 CALIFORNIA HERE I COME
(-) Freddie Cannon |
| 9 BE MINE
(10) Lance Fortune | 20 HIT AND MISS
(-) John Barry Seven |
| 10 BEYOND THE SEA
(8) Bobby Darin | 21 WHAT IN THE WORLD'S COME OVER YOU
(-) Jack Scott |
| 11 SUMMER SET
(14) Acker Bilk | |

BRITAIN'S TOP EPs

- | | |
|--|---|
| 1 FIVE BY FIVE
(2) The Rolling Stones (Decca) | 11 PETER, PAUL & MARY
(8) Peter, Paul & Mary (Warner Bros.) |
| 2 KINKSIZE SESSION
(1) Kinks (Pye) | 12 RHYTHM & BLUES AT THE FLAMINGO
(17) Georgie Fame (Columbia) |
| 3 KINKSIZE HITS
(6) The Kinks (Pye) | 13 A HARD DAY'S NIGHT VOL. 2
(14) Beatles (Parlophone) |
| 4 BACHELORS HITS
(3) The Bachelors (Decca) | 14 THAT GIRL BELONGS TO YESTERDAY
(-) Gene Pitney (Stateside) |
| 5 GREEN SHADES OF VAL DOONICAN
(11) Val Doonican (Decca) | 15 OH PRETTY WOMAN
(12) Roy Orbison (London) |
| 6 THE ANIMALS IS HERE
(4) Animals (Columbia) | 16 UM! UM! UM! UM!
(15) Wayne Fontana (Fontana) |
| 7 GROOVIN' WITH MANFRED MANN
(9) Manfred Mann (HMV) | 17 LONG, TALL SALLY
(16) The Beatles (Parlophone) |
| 8 A HARD DAY'S NIGHT
(5) The Beatles (Parlophone) | 18 SONGS TO WARM THE HEART. VOL. I
(10) Jim Reeves (RCA) |
| 9 THE PRETTY THINGS
(7) Pretty Things (Fontana) | 19 R & B WITH BOOKER T
(-) Booker T and the M.G.'s (Atlantic) |
| 10 THERE'S ALWAYS SOMETHING THERE TO REMIND ME
(13) Sandie Shaw (Pye) | 20 DOWNTOWN
(20) Petula Clark (Pye) |

BRITAIN'S TOP LPs

- | | |
|--|--|
| 1 BEATLES FOR SALE
(2) Beatles (Parlophone) | 11 MARY POPPINS
(14) Soundtrack (CBS) |
| 2 ROLLING STONES VOL. II
(1) The Rolling Stones (Decca) | 12 GENE PITNEY'S BIG SIXTEEN
(16) Gene Pitney (Stateside) |
| 3 BEST OF JIM REEVES
(3) Jim Reeves (RCA) | 13 THE ANIMALS
(12) The Animals (Columbia) |
| 4 LUCKY 13 SHADES OF VAL DOONICAN
(5) Val Doonican (Decca) | 14 OH, PRETTY WOMAN
(7) Roy Orbison (London) |
| 5 KINKS
(4) Kinks (Pye) | 15 ANOTHER SIDE OF BOB DYLAN
(13) Bob Dylan (CBS) |
| 6 THE VOICE OF CHURCHILL
(10) Sir Winston Churchill (Decca) | 16 A GIRL CALLED DUSTY
(-) Dusty Springfield (Phillips) |
| 7 CILLA
(6) Cilla Black (Parlophone) | 17 I AM P. J. PROBY
(-) P. J. Proby (Liberty) |
| 8 THE BACHELORS & 16 GREAT SONGS
(8) The Bachelors (Decca) | 18 ROLLING STONES
(-) The Rolling Stones (Decca) |
| 9 A HARD DAY'S NIGHT
(11) The Beatles (Parlophone) | 19 LENNON-McCARTNEY SONGBOOK
(15) Keely Smith (Reprise) |
| 10 WEST SIDE STORY
(9) Sound Track (CBS) | 20 THE FIVE FACES OF MANFRED MANN
(-) Manfred Mann (HMV) |



NATIONAL CHART COMPILED BY THE RECORD RETAILERS

- | | |
|--|---|
| 1 I'LL NEVER FIND ANOTHER YOU
2 (8) Seekers (Columbia) | 26 I'M LOST WITHOUT YOU
20 (7) Billy Fury (Decca) |
| 2 GAME OF LOVE
5 (4) Wayne Fontana (Fontana) | 27 YEH, YEH
21 (11) Georgie Fame (Columbia) |
| 3 DON'T LET ME BE MISUNDERSTOOD
6 (4) Animals (Columbia) | 28 TERRY
22 (14) Twinkle (Decca) |
| 4 YOU'VE LOST THAT LOVIN' FEELIN'
3 (7) The Righteous Brothers (London) | 29 A WINDMILL IN OLD AMSTERDAM
30 (3) Ronnie Hilton (HMV) |
| 5 TIRED OF WAITING FOR YOU
1 (6) The Kinks (Pye) | 30 THREE BELLS
23 (9) Brian Poole & the Tremeloes (Decca) |
| 6 KEEP SEARCHIN'
7 (7) Del Shannon (Stateside) | 31 GOLDEN LIGHTS
- (1) Twinkle (Decca) |
| 7 THE SPECIAL YEARS
7 (6) Val Doonican (Decca) | 32 HONEY I NEED
- (1) The Pretty Things (Fontana) |
| 8 IT HURTS SO MUCH
11 (4) Jim Reeves (RCA) | 33 I APOLOGISE
- (1) P. J. Proby (Liberty) |
| 9 FUNNY HOW LOVE CAN BE
9 (4) Ivy League (Piccadilly) | 34 PAPER TIGER
35 (4) Sue Thompson (Hickory) |
| 10 IT'S NOT UNUSUAL
19 (3) Tom Jones (Decca) | 35 GIRL DON'T COME
31 (12) Sandie Shaw (Pye) |
| 11 I MUST BE SEEING THINGS
24 (2) Gene Pitney (Stateside) | 36 CAN'T YOU HEAR MY HEARTBEAT
- (1) Goldie and the Gingerbreads (Decca) |
| 12 YES I WILL
15 (5) The Hollies (Parlophone) | 37 WALK TALL
34 (20) Val Doonican (Decca) |
| 13 SILHOUETTES
41 (2) Herman's Hermits (Columbia) | 38 WHAT IN THE WORLD'S COME OVER YOU
28 (6) Rockin' Berries (Piccadilly) |
| 14 GOODNIGHT
17 (3) Roy Orbison (London) | 39 DANCE, DANCE, DANCE
27 (6) The Beach Boys (Capitol) |
| 15 COME AND STAY WITH ME
26 (2) Marianne Faithfull (Decca) | 40 I CAN'T EXPLAIN
35 (2) The Who (Brunswick) |
| 16 COME TOMORROW
8 (7) Manfred Mann (HMV) | 41 THE 'IN' CROWD
- (1) Doble Gray (London) |
| 17 I'LL STOP AT NOTHING
44 (2) Sandie Shaw (Pye) | 42 SOMEWHERE
29 (12) P. J. Proby (Liberty) |
| 18 GO NOW!
10 (12) Moodyblues (Decca) | 43 EVERY LITTLE BIT HURTS
- (1) Spencer Davis Group (Fontana) |
| 19 CAST YOUR FATE TO THE WINDS
12 (13) Sounds Orchestral (Piccadilly) | 44 TELL HER NO
43 (3) Zombies (Decca) |
| 20 MARY ANNE
25 (3) Shadows (Columbia) | 45 YOUR HURTIN' KIND OF LOVE
37 (2) Dusty Springfield (Phillips) |
| 21 BABY PLEASE DON'T GO
16 (8) Them (Decca) | 46 TRIBUTE TO JIM REEVES
- (9) Larry Cunningham (King) |
| 22 YOU'VE LOST THAT LOVIN' FEELIN'
13 (7) Cilla Black (Parlophone) | 47 COME SEE ABOUT ME
33 (6) The Supremes (Stateside) |
| 23 LEADER OF THE PACK
14 (7) Shangri-Las (Red Bird) | 48 CONCRETE AND CLAY
- (1) Unit 4 + 2 (Decca) |
| 24 STOP FEELING SORRY FOR YOURSELF
32 (3) Adam Faith (Parlophone) | 49 GETTIN' MIGHTY CROWDED
35 (7) Betty Everett (Fontana) |
| 25 FERRY 'CROSS THE MERSEY
18 (11) Gerry and the Pacemakers (Columbia) | 50 I FEEL FINE
- (13) The Beatles (Parlophone) |

A blue dot denotes new entry.

THE LANCASTRIANS
LET'S LOCK THE DOOR 7N 15791

BARRY MANN
TALK TO ME BABY PX 776

SONNY & CHER
BABY DON'T GO R 20309

BARBARA RUSKIN
HALFWAY TO PARADISE 7N 35224

JACK NITZSCHE
NIGHT WALKER R 20337

GREAT NEW SINGLES FROM

PICCADILLY **reprise** **colpix**

THE CLIQUE
SHE AIN'T NO GOOD 7N 15786

THE HI-FI'S
BABY'S IN BLACK 7N 15788

RAY MERRELL
ALMOST THERE 7N 15793

KENNY BALL
LATIN QUARTER 7N 15799

CEILI TIME IN DONEGAL A GREAT NEW E.P.

RICHARD FITZGERALD'S BUNDORAN CEILI BAND NEP 24212



HOW can someone called Heinz make a record about vegetables... In Curzon Street, who is the original New York Twister? Herman now lives in Liverpool not far from Cilla Black... New E-Type Jag for Tony Hicks and a Rolls for Mickie Most... Forthcoming tour should prove Rolling Stones' popularity not waning...

Kim Fowley, minus beard, say he's coming back to England... Esquire's of Glasgow seem to have cornered the market for pop stars' shirt... Screaming Jay Hawkins spent an awful lot of money watching Lord Sutch on a video juke box at Kingston Cellar Club... Is Rod Buckle the Jimmy Saville of Fleet Street?...

Tommy Roe let the Four-most top the first half of the Cilla Black tour in their home town on Sunday...

Tommy Quickly has invented a new and exciting game involving letter boxes and fans... Brian Somerville a former disc jockey/announcer in Hong Kong... What has publicist Ray Williams got against old ladies?...

Backstage police at places like Finsbury Park should realise reporters aren't always fans in disguise...

Marianne Faithful! says to watch out for blues singer Charlotte Trollope...

Rockin' Berries raving about Spencer Davis Group's "Every Little Bit Hurts"... Strange but true dept. Tommy Roe mistaken for Tommy Quickly by a Chinaman in Cambridge at midnight... In Dublin, members of the Roy Orbison tour stayed at the same hotel as Liz Taylor and Richard Burton...

Pity more managers aren't as nice as Ken Pitt... Peppi's grandfather was a bullfighter... Jimmy Clitheroe should make pop records... Kenny Lynch, David Frost, Janette Scott and RM's Peter Jones and Richard Green at Stamford Bridge on Saturday to see Chelsea's win over Spurs in the F.A. Cup... On "Juke Box Jury," one panellist was off... Tommy Roe's drummer, Bertie Higgins, has difficulty convincing people he's American with a name like that...

Publicist / manager Peter Meaden is an expert at new dance "The Twitch"... A music paper reporter actually seen taking notes at Seekers' reception! Belated thanks to the fabulous Beat Girls for Valentine Carol — anytime, girls... Joy Strings have a booking in a Soho teenage centre...

Beatles came well down a poll in an American magazine recently... Is Dave Clark looking forward to "Ready Steady Goes Live"? Sandie Shaw 18 today (Thursday). Many happies, love.

D-DAY FOR DONOVAN MARCH 12th



Ugh makers — or hit makers

WHEN the critics get hold of what is laughingly called "A Tribute Record", a resounding "UGH!" pummels the atmosphere. Tribute records are NOT popular. They are variously described as: sickly, oversentimental, rubbish, cashing-in claptrap, puerile, feeble, pathetic, appalling... and UGH-making.

The fans, however, often think otherwise. There's quite a history of UGH-makers in recent years. Mike Berry, for instance, did very nicely, thanks, with his "Tribute To Buddy Holly." And little-known (then and now) Ruby Wright, from America, did even better with her "Three Stars," wordily UGH-making—that was the disc that embraced Big Bopper, Ritchie Valens and Buddy Holly, who all perished in the same plane crash.

Larry Cunningham, from Ireland, emerged from the show-band scene in the Emerald Isle to appear briefly in the charts with his "Tribute To Jim Reeves" and he was photographed mooning over an LP cover of Gentleman Jim.

Incidentally, Larry is now off the "tribute kick"—his next one, out in March on the King label, is "I Guess I'm Crazy." Mmm...



LARRY CUNNINGHAM

CASHING IN

Now these particular discs were, of course, tributes in the strictest sense of the word. The artists receiving the tribute were no longer with us. Some said this sort of tribute was very much a matter of cashing in, particularly as they were NOT featuring well-known artists. Others said: "Isn't it nice that one singer feels strongly enough to say such good things about another?"

But now, folks, there's another type of tribute. A tribute paid to artists who are still very much alive and kicking. Like Larry Finegan's Ember opus "The Other Ringo." "Other" Ringo because, of course, Lorne Green had earlier sung about the Wild West character Johnny Ringo.

This particular record seems inoffensive enough, except that it is distinctly inaccurate, lyrically. It gives the impression that Ringo gathered round him Messrs. Lennon, McCartney and Harrison to form the Beatles. Which ain't true.



DAVY KAYE

let alone somebody who still has to make a name in the business.

Said Albert Hand: "The acceptance has been complete. Dave received a standing ovation at the inaugural meeting of the International Elvis Presley Appreciation society." Mr. Hand is of course, a gov'nor figure in the British Presley scene. He agrees that Dave has more than a touch of the Presley tones in his voice.

But the fact is that "In My Way," with that chatting-up bit early on, is highly-charged with controversy. A lot of folk will regard it as being UGH-making. However, the Record Mirror review of the disc suggested that it stood a good chance of setting into the Top Fifty.

RM's Norman Jopling says: "I honestly believe these tribute records are all sick and insincere. I really think they are cheap and unnecessary—never do the artist involved any good at all in the long run. Can't say anything else, otherwise I'd end up in the dock at a slander action."

That is, as they say, the OTHER side of the coin. Dave Kaye's recording is being specially presented to Elvis Presley... and if El thinks it's O.K. and sincere, well—perhaps there's not much point in US arguing about it.

Maybe there's a new pop game here. Like dreaming up way-out "Tribute" items. Like: "Tribute to Sue Thompson," by Carol Deene; "Tribute to Bob Dylan" by Donovan; "Tribute To The Springfields," by the Seekers; "Tribute to Mark Wynter," by Screamin' Lord Sutch.

● THE SEEKERS are perhaps an indication of the swing towards folk music that many have predicted will come. Let's hope that there'll be even more success for this sincere and talented group in the future.

A GREAT FOLLOW UP

From

LARRY CUNNINGHAM

and THE MIGHTY AVONS

with

I GUESS I'M CRAZY

c/w

I've enjoyed as much of this

KING KG 1020

A SURE FIRE HIT!

Available during March

KING RECORDS

282b Stamford Hill, London, N.16