

# Record Mirror

Largest selling colour pop weekly newspaper  
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 Every Thursday 6d. Registered at the G.P.O. as a newspaper

## HOW THE BEATLES SPEND AN EVENING

IT was a typical quiet evening at London's Savoy Hotel. Quiet that is until the Beatles turned up to see Bob Dylan. They all trooped down to the restaurant and ordered Porridge and Pea Sandwiches.

They got them. Then one of the boys spotted Owls Legs on the menu. They ordered them as a

### Norman Jopling talks to PAUL McCARTNEY

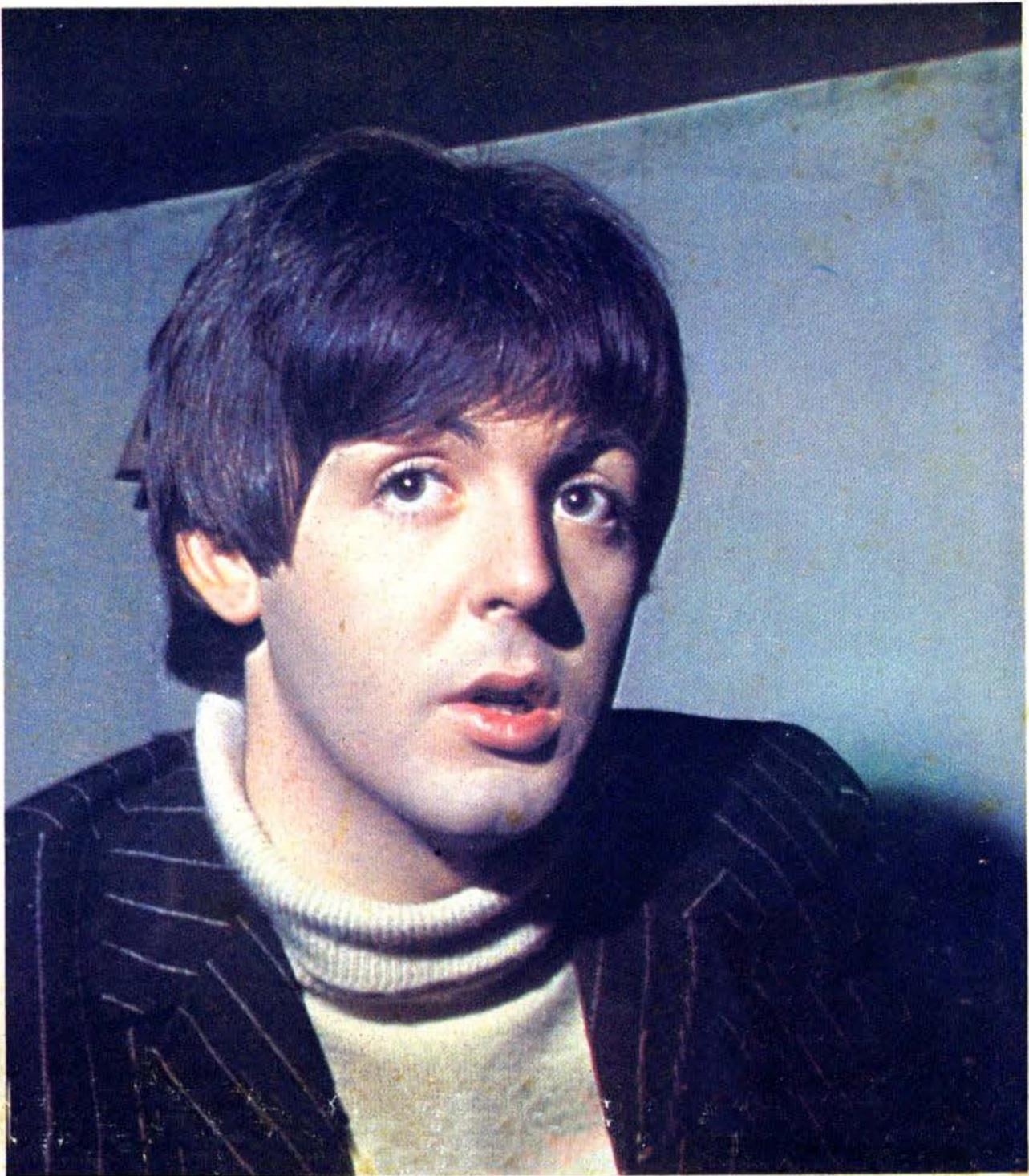


development of theirs to entertain themselves are film projectors.

joke. It didn't take too long before the Owls Legs were actually served, piping hot, to the group.

"But we wouldn't have known if they hadn't been Owls Legs" said Paul.

An evening out for the Beatles is something of a rarity nowadays. The boys are leading almost entirely self-contained lives and the latest



PAUL McCARTNEY — a shot taken at Twickenham during the last stages of filming "Help." By Feri Sukas.

"We've all bought 16m.m. film projectors with sound and everything," explained Paul. "And we hire loads of films—it's surprising but you can get some of the really latest top films. For instance I've got "Topkapi" and "Tom Jones". And we hire some of Elvis's films too . . . I like them in the same way that I like "Double Your Money."

### JOHN'S HOUSE—LIKE A CINEMA

"The projectors cost a lot of money, about two hundred quid I think. But they're worthwhile to us at least, because we don't get a chance to get out and see these films. John is the really keen one. He has it all organised, showing two films a night now. It's just like a cinema round his place. We all sit there eyes glued to the screen. And he doesn't start showing them until late, well, after television has finished and none of us get to bed until fantastically late hours.

"We all sit bleary-eyed in front of the screen making signs with our hands on the screen—little animals and all that . . .

"So far we haven't got a copy of "Hard Day's Night". Not that it bothers me. I didn't like the film anyway. Seriously, I mean that. The original novelty of seeing yourself on screen wears off. You know, like home movies of yourself at the seaside. The good thing is that at least you can come out with anecdotes every ten seconds about what happened behind the scenes."

Paul talked about the Beatles next film "Help". "I like this one better. It has been great filming it. But all the residents of the Bahamas hated us. Really. They're so rich there and they were so rude to us that we just didn't

care. We all rented Triumph Spitfires and drove them around the island. They didn't like that either.

"But there are some good scenes from the film. There are shots of us in a disused quarry, using it as a race track. We found it when we were waiting for the technicians. We were screeching around it like mad. Well, they filmed it slyly and put it in the film. Just like that.

"There are no speeded up shots, like in "A Hard Day's Night", but there are some other visual gimmicks. Like standing on a rock in the middle of the ocean playing our instruments. And the next shot with us up to our necks in water, still playing. And one of Ringo, lying on his stomach on the beach swimming in the sand."

### PAUL DIDN'T LIKE "TICKET"

Then Paul started to sing the Beatles next disc "Help" to us, taking the part of all the voices, and even the backing. He maintains it's much better than "Ticket To Ride".

"Can't say I liked 'Ticket' much," he stated. "But this new one is—in my opinion—good. I hope I don't sound big-headed. But I like it—it's certainly the fastest record we've made and it's very different. It's a bit like the middle eight in "It Won't Be Long" . . .

"I think that John and I are writing different sort of songs to what we were a couple of years back. I can't say whether they're better or worse but they're certainly different. And that is O.K. by us because we wouldn't want to stand still, to stagnate musically."

Somehow I can't imagine the Beatles ever doing that . . .

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### Latest singles

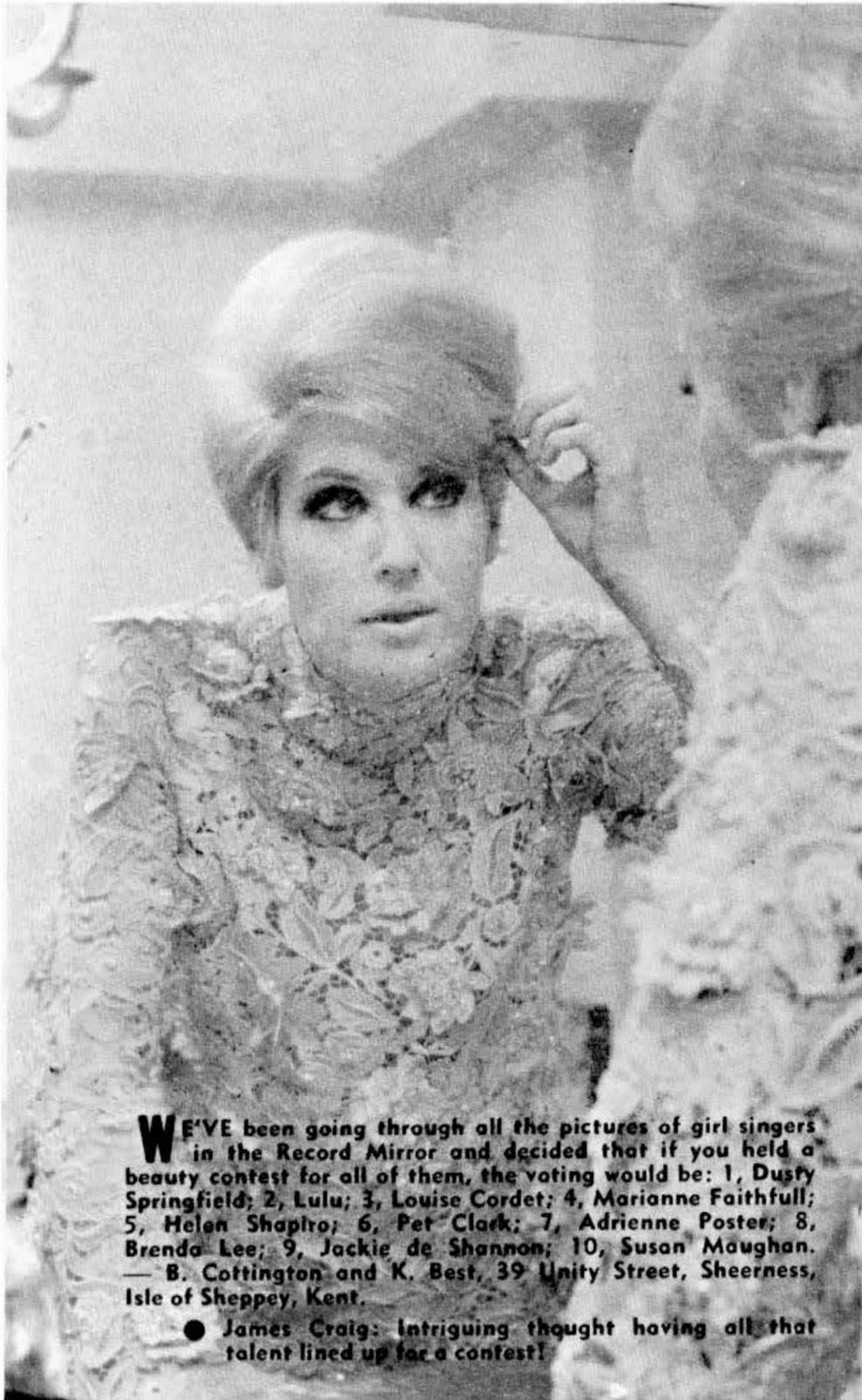
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# YOUR PAGE ...want to let off steam? Any questions about the scene? Then just drop a line to JAMES CRAIG, LETTERS EDITOR.



**WE'VE** been going through all the pictures of girl singers in the Record Mirror and decided that if you held a beauty contest for all of them, the voting would be: 1, Dusty Springfield; 2, Lulu; 3, Louise Cordet; 4, Marianne Faithfull; 5, Helen Shapiro; 6, Pet Clark; 7, Adrienne Poster; 8, Brenda Lee; 9, Jackie de Shannon; 10, Susan Maughan. — B. Cottingham and K. Best, 39 Unity Street, Sheerness, Isle of Sheppey, Kent.

● James Craig: Intriguing thought having all that talent lined up for a contest!

## BRIGHTER LABELS PLEASE?

**ANYONE** collecting discs five years ago must notice how dull the labels of singles have become today. EMI are the chief offenders, I'd say, with the uniform black with silver lettering. Not long ago, they could be easily identified. . . . HMV was light blue, Capitol mauve, Columbia green, Parlophone red. The American labels I have are colourful, bright and imaginative. — Barry Kingston, Coxdown House, Swife Lane, Broad Oak, Heathfield Sussex.

## BEATLE KNOCKERS

**RE** THOSE letter-writing Beatlenockers. I object to their evident ignorance. They might not have appreciated Beatle music but thousands do and should be left to enjoy it. I'm sick and tired of people knocking the Beatles. How can people believe that Beatle fans don't listen to other records? How on earth do you think the Beatles became popular? We compared them with other groups otherwise we'd never have known that we preferred them. — C. Martin, 6 Houseman Road, Barnes, London, S.W.13.

● James Craig: Which about sums up the views of dozens of other Beatle fans.

## HARD DEAL ON U-S

**A** LOT of controversy about American refusal to admit little-known British artists. I don't agree with this "ban" but I think that British discs get a much fairer deal in the States than American records do here. In the States, our discs must get a lot of airplay from the deejays. Here, only the occasional few U.S. hits catch on like "Raz Doll," "Keep Searchin'" and "King of the Road" but rest are ignored and this gets through to the public. The telly-programmes are especially guilty. . . . "TYLS" used to feature three new U.S. records but have cut it out. — Sylvia Nyman, 73 Ilfracombe Gardens, Chadwell Heath, Romford, Essex.

## PATHETIC FREDDIE

**I** CAN'T believe that Freddie and the Dreamers think they're some sort of comedy act. Times when I've seen them. Freddie jumps up and down and bellows out with a loud girl-like laugh. I think it's pathetic. Other groups like the Barron Knights and the Rockin' Berries also seem to think they are comedians. They should leave it out. You'd have to go back to the days of rock 'n' roll to find a group with the necessary talent. I mean the Coasters. Their fans get a good laugh when they hear "cover" versions of things like "Poison Ivy," "Searchin'" and "Little Egypt." — John Cowan, 10 Orsett Mews, Bayswater, London, W.2.

## THE JONES BOY

**YOU** can keep Frank Sinatra, Buddy Greco, Andy Williams and even Tony Bennett. For my money, THIS guy's the greatest SINGING talent to emerge in years. He's got so much personality in his voice it's just not true. His phrasing outclasses any other class singer in the business. His name . . . Jack Jones. — M. E. Storey, 440 Harewood Street, Bradford Moor, Bradford, 3.

## PROBLEM

**WHY** is it that when American instrumental groups hit the top a few years back, and wanted to come to Britain, they couldn't through Musicians Union rules — a British group had to go to America in exchange for American groups. When the British vocal groups hit the American scene hardly anything was said. Does this mean that if groups like the Ventures, Routers, String-a-Longs and so on began to sing on their records they'd be allowed over here? — Eric Knight, 12 South Villas, New Bosham, near Chichester, Sussex.

● James Craig: A very ticklish problem, this. But there IS a difference between a "variety" group and a "musical-instrumental" group.

# Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.  
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## THUMBS DOWN

**D**ECLINING sales in pop singles? I don't buy as many discs now as I used to. Reason is the declining quality of songs, specially lyrically. All we get now are sad songs which tell the listener that "A" is about to leave "B" or has already left. This kind of song was rare five years ago, but now seven out of ten have the same plot to them. The Beach Boys are good because Brian Wilson thinks of an original plan before he writes a song. Nowadays most composers just don't bother to think of something original so we get the same old story. — Keith Edwards, 40 Keith Road, West Hartlepool, County Durham.

## CASH IN

**N**OW that Dylan has finally been recognised in this country, let's hope he doesn't go too commercial. His latest single rather indicates a move in this direction. But now it's time to push Johnny Cash into the limelight. He's already had great material released in this country but no luck, chart-wise. He's proved his talent with great versions of Dylan's "It Ain't Me Babe" and "Don't Think Twice." But for sheer greatness you can't beat his version of "Mama You Been On My Mind," another Dylan number. — Stuart N. Fox, 59 Park Avenue, Palmers Green, London, N.13.

## FABGEARWHACK!

**W**OWEE! I'm knocked out etc. after just hearing that rave new release from fabbie Bobby-boy Dylan. Heck, what a fantabulous new folk disc is "Submarine Seaside Blues." It just reeks (with authenticity, of course). I never realised that Bobby-boy had such a great folk talent. If he keeps on like this, I wouldn't be surprised to see him in the Folk Music Hall of Fame along with other great folk stars like Jerry Lee Lewis, Chuck Berry and Bill Haley. — Rockin' Rick Colebourn, 4 Kirkstone Road, Priory Road, Hull, Yorkshire.

## CLASSICAL COVERS

**O**H, pack in the arguments about "cover" versions. Why can't you consider the fact that great musicians such as Schubert, Mozart, Brahms, Beethoven and Verdi have all, many times over, had their compositions recorded by different orchestras, pianists and violinists. After all, the more artists recording a song, the more money its writer gets. — Rupert Palmer, Gibbs House, Ardingly College, Haywards Heath, Sussex.

● James Craig: Not TOO sure whether royalties will REALLY help the composers you mention. . . . But I see what you mean.

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## POP SNOBS

**O**N a recent "Juke Box Jury", Tony Bennett said that the beat on the Everly's newie "That'll Be The Day" was too heavy for his personal taste, but still thought it would be a hit. He later said he wished the top ten was made up of artistes like Sinatra and Ted Heath etc. It seems to me that if these artistes stopped being pop snobs and recorded material with more beat for the primarily youthful disc-buying public, they might find themselves back in the charts. — Ian Anderson, 79 Wrotham Road, Welling, Kent.

● James Craig: Surely Mr. Bennett is entitled to his opinion . . . and he did say the Everlys would make the charts. Anyway, I can assure our reader that Mr. Bennett can make more out of a week's cabaret than he could out of a chart-happy disc.

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# HOLLIES AMERICAN MEMORIES



THE HOLLIES are set for yet another tour of the States soon. (Pic by John Dove, courtesy EMI Records).

by **RICHARD GREEN**

ALAN CLARKE made a dive for the Editor's phone, Eric Haydock rummaged through a pile of newspapers, Graham Nash examined a record, Tony Hicks looked at a load of pictures and Bobby Elliott stared out of the window. Not the best way, you might think, of conducting an interview. But when the Hollies are around, it's no use talking to them all at once because they've all got such individual opinions.

Like Graham who wanted to hear "Tommy" by Rep-erata and the Delrons.

"Brings back memories, this," he declared. "I heard it all the time in New York."

"Hey, what's all this? We're supposed to be doing an interview. Who wants to hear records?" protested Tony.

"What was America like?" I asked hopefully.

"A load of crap!" yelled Tony. "I hated it."

"Great. Better than Eng-land," replied Graham.

Tony was annoyed at the price of things. Food is ex-pensive and people in the street call you Beatles if your hair is a bit long, he complained.

At the New York Para-mount, the Hollies had to play five shows a day, start-ing at 10 a.m. and not finishing until 11.30 p.m.

"Nobody from the record

company met us at the air-port," Bobby told me. "We were met by the Animals' road manager, Tappy. We missed the first three shows because of the bad arrange-ments. We had to go straight from the airport to the theatre."

Tony talked about the fans out there.

"You walk along the street and look round and there's six of them following you," he began. "Then you look again and there's twelve. The next time there's forty."

"They talk to you and you find a hand in your pocket. They try to take your shoe laces and cuff links and everything."

Graham went on: "Little girls write their names and number down and ask you to call them that night. They're only nippers."

Eric was quick to point out that I owed him a quid over the result of the Cup Final. He felt I deserved it because I'd won the same amount from Graham the previous year.

Then he wanted to bet that they'd get more people in than a Mick McManus/Steve Logan wrestling event

near their venue that eve-ning!

Graham found a Bobby Bland EP and played it while Bobby said he'd seen people like Cannonball Ad-derley and Gene Krupa in Greenwich Village.

"You just walk into a bar, have a drink and they're playing almost behind the bar," he said. "It costs hard-ly anything to see them."

"Greenwich Village is like Chelsea with beatniks and

people like that. It's all jazz and folk."

"It's a great feeling to be in America and see the place," said Bobby, who had since arrived. "Everything British is the thing."

One puzzling factor comes from the whole thing, though.

"We were delayed at Lon-don airport for three days, staying at the Aerial Hotel because we couldn't get per-mits," Graham stated. "The Americans said we weren't

known well enough in Eng-land, let alone America!"

Unfortunately, I don't know the address to which angry Hollies fans should send their complaints.

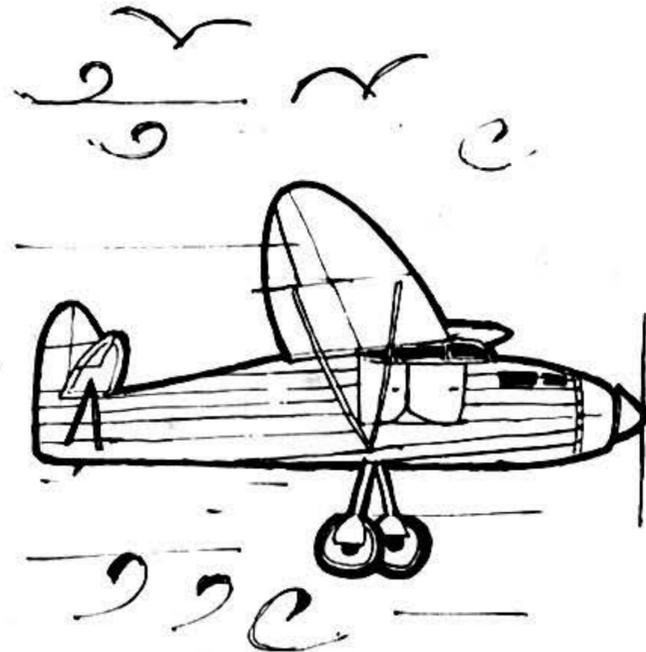
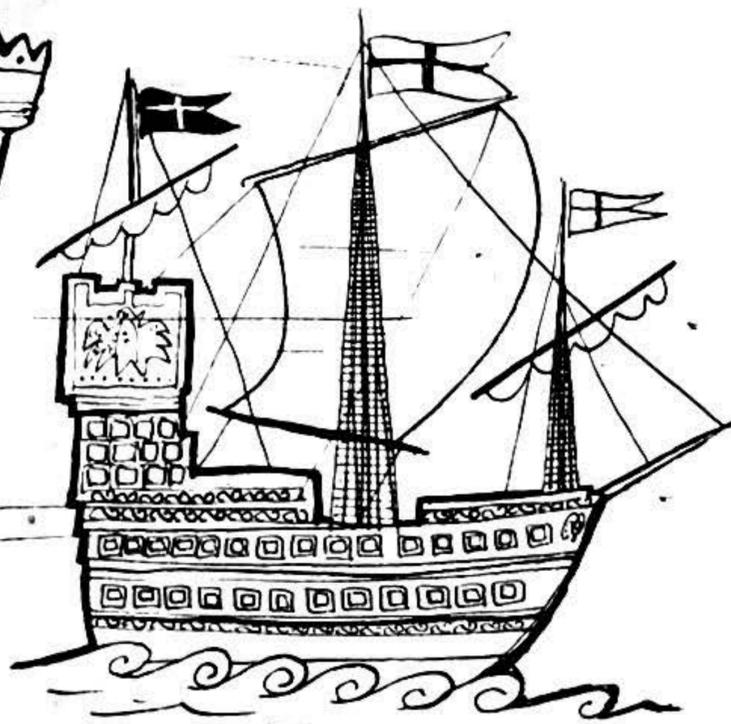
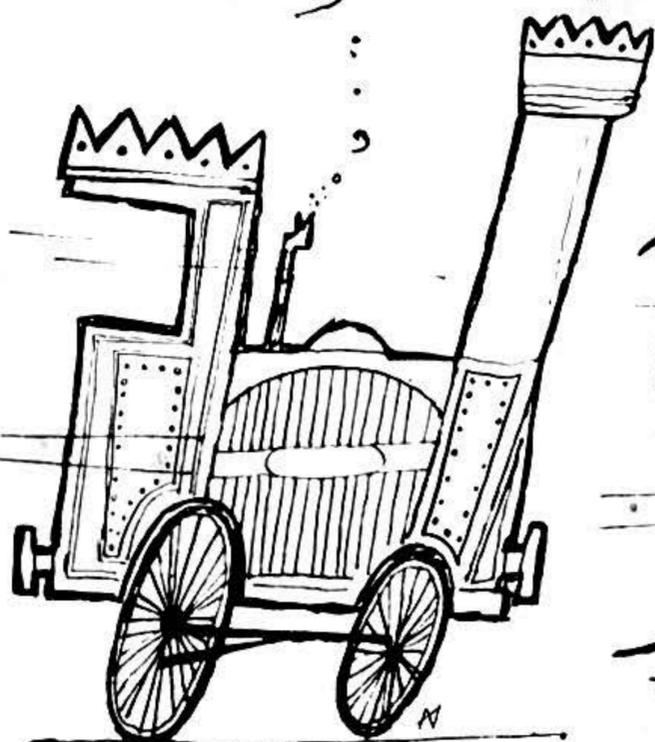
**3** WEEKS TO CHARLES DICKENS

The Sound of Summer



**BILLY J. KRAMER** en route for the top via

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# Frank DOESN'T find success in new film!

**F**RANK IFIELD, currently making his film debut in "Up Jumped A Swagman" at MGM's Boreham Wood Studios, has fourteen songs dotted through the story-line . . . some old, some specially written. Film is best described, in fact, as a comedy with music—it's directed by Christopher Miles, brother of Sarah . . . and director of the Shadow's shortie "Rhythm 'n' Greens."

Story? Starts off just like Frank's own real-life story — a young Australian singer who leaves home and decides to seek fame and fortune in London. Except that, in the film, he does NOT find any success at all . . . just meets up with a very strange crowd of show business characters. Frank has two leading ladies: Annette Andre, Sydney-born, blonde and petite; and model girl Suzy Kendall, who is also making her screen debut. And the film is in Techniscope and Technicolor. Others taking part include Richard Wattis and Ronald Radd. Reports a spokesman: "Frank Ifield is taking to acting like a kangaroo takes to hopping."



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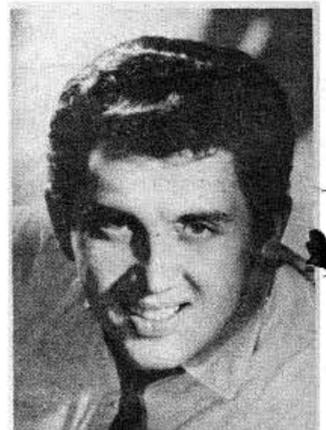
**T**HE six members of UNIT FOUR PLUS TWO seen at their reception last week at Decca. The occasion was in honour of their new disc release "(You've) Never Been In Love Like This Before", and during the reception, the EVERLY BROTHERS came to see the boys. (RM pic)

# GUYS, GALS & GROUPS

**E**VERY year there's a get-together for members of the Variety Artistes Federation to talk about and discuss music, particularly the pop variety. Here are some exclusive RM pics of some of the many stars and personalities present.



Two of the zaniest gents on the scene seen together with one quieter musician. Of course it's **KEN DODD** (left), **TED HEATH** (centre) and **JIMMY SAVILE** (right).



**F**IRST time I'd heard of Ray Coussins was during a tube train chat with Paul Cave, manager of Frankie Vaughan. He explained how Ray, Glasgow-born, had been working in South Africa and met up with a familiar-looking girl who'd suggested he tried his luck in America. The familiar-looking "bird" turned out to be Connie Francis, which struck me as being a good news-point for an introductory story when Ray made his first disc here. And, point made, Ray (23) now has his first one out: "I Keep Forgetting," on Mercury.

Ray did go to America. He played the Rat Fink Room, then at jazz clubs with musicians like Benny Powell and Frank Wess. And in Las Vegas . . . at the World's Fair, too. Building a very good reputation for himself—he's really a singer who also plays a little piano on stage, so you can't do any sort of comparison with, say, Buddy Greco.

So why did Ray return to Britain? Says he: "It's nice being accepted in other countries, but you soon get homesick. After all, the most important thing is to make the grade in your own home territory. I could still be travelling . . . but I want to do the best I can here. I'm hoping the record will be at least a start."

Ray grinned. "I remember I used to go round telling everybody that what I wanted to be was an all-round professional entertainer. Well, of course, that saying became a real joke in the business. It's still my ambition, but I just can't think of another way of putting it."

Try Ray's debut disc. It's good. And if you get a chance to get along and see him working "Live" . . . try that, too. He's a skilled and "all-round" entertainer! P.J.



**JIMMY YOUNG** talks seriously to **PET CLARK**. And you can bet he's talking shop!



**SANDIE SHAW** in a 'houghtful mood taking it easy.



Three of Britain's top band and orchestra leaders seen together. Left to right—**VICTOR SILVESTER**, **JOE LOSS** and **TED HEATH**.



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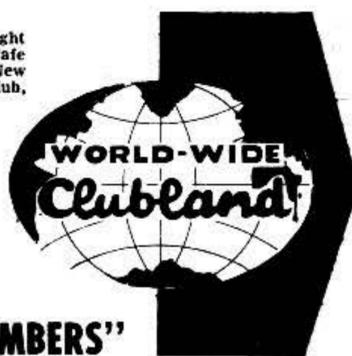
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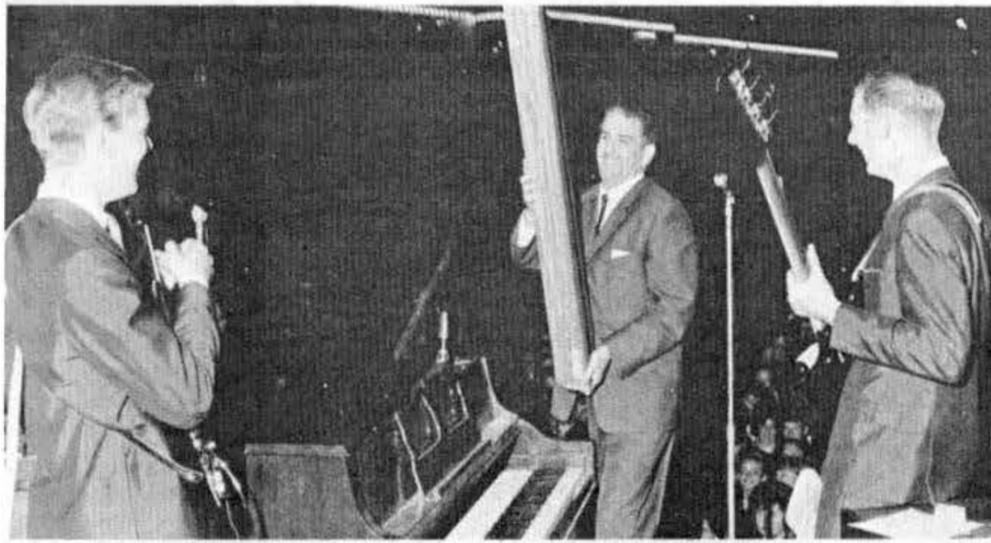
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Top Radio Luxembourg dee jay BARRY ALLDIS is seen here during his concert in Norway. Barry is a fine pianist and this pic was taken at Stavanger before an audience of eleven thousand. Just before Barry's piano act with the Dizzie Tunes, a local pop group, Barry had some difficulty opening the lid of the piano. He was left standing with a piece of the instrument in his hand! Barry will be returning to Norway in September.

## FANS FOLK BOOK

ALL folk enthusiasts, whether genuine lovers or bandwagon-jumpers, will be interested in a book entitled "Folk Music Accompaniment For Guitar" published by Southern Music.

Written by Ivor Mairants and Steve Benbow, it contains all sorts of musical information including a number of folk songs.

## Marianne dates

Marianne Faithfull rounds off her May dates with shows at Manchester Princess and Domino (28) and Birmingham Plaza (29). Her June dates include Peterborough Palais (12), Birmingham Cedar (14), Cambridge Queen's College (15), York University (17) and Oxford Keeble College (19).

## CONNIE HERE

Connie Francis begins a short visit to this country on May 20. She will be promoting her MGM release "My Child." The singer is set for Rediffusion's "Ready Steady Goes Live" (May 21), ATV's "Eamonn Andrews Show" (23), Rediffusion's "Five O'Clock Club" and BBC-Light's "Pop Inn" (25) and ABC's "Lucky Stars" (29).

# HOLLYWOOD INTERNATIONAL TALENT SCOUTS

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# PROTEST FROM U-S SENATOR AT BAN

A CALIFORNIAN Senator is to protest to the U.S. Government about the recent spate of banning of British artistes in that country. This comes as a direct result of the incident involving Georgie Fame. The talent buyer for "Shindig," Richard Howard, contacted Senator George Murphy and put the case to him.

## Next Weeks Releases

ELVIS PRESLEY turns to religion for his next single. RCA releases his U.S. hit "Crying In The Chapel" here on May 21. Out the same day is a quick follow-up by the Kinks on Pye. Titles "Set Me Free." It was written by Ray Davies. The Hollies' next single is "I'm Alive" (Parlophone) and the Who have a Pete Townsend-Roger Daltrey composition "Anytime Anyhow Anywhere" on Decca. Bo Diddley claims "Somebody Beat Me" (Chess) and the Tornados are topical with "Early Bird" (Columbia). The Beach Boys plead "Help Me Rhonda" (Capitol) and on Decca, Andrew Oldham's discovery Vashli bows in with a Jagger-Richard song "Some Things Just Stick In Your Mind."

Jodi Miller's U.S. hit, a parody of Roger Miller's "King Of The Road," "Queen Of The House" is out on Capitol and Jacqueline Moore sings the same thing on Decca. The Baytown Singers (Decca) try for chart honours with Bob Dylan's "Walking Down The Line" and on Atlantic Esther Phillips sings Lennon and McCartney's "And I Love Him."

Other May 21 releases include: Fontana — Peter Anaghan's "No More Love," the Spencer Davis Group's "Strong Love" and the Islanders' "It Ain't Me Babe." Pye — The Uglys' "Wake Up My Mind" and John E. Play's "When I'm Gone."

Pye International — Chuck Jackson and Maxine Brown's "Something You've Got" and Doble Gray's "Go Go." Piccadilly — The Hellions' "Tomorrow Never Comes." Colpix — Vince Edwards' "No Not Much."

Columbia — Phil Ryan's "Gypsy Woman," Steve Brett's "Sad Lonely And Blue," Fay Fisher's "Our Love," Little Frankie's "Make-A-Love," the Three Quarters' "The Pleasure Girls," James Tamlin's "Yes I Have," the Executives' "It's Been So Long" and Johnny Bev's "You Pass Me By." Parlophone — Louis Rich's "Everybody But Me."

MGM — The Royalties' "Poor Boy." Stateside — Jimmy Gilmer's "Thunder And Lightning," the Fireballs' "Baby What's Wrong" and Marie Knight's "Cry Me A River." HMV — The Harbour Lites' "Come Back Silly Girl." Decca — Peter Cook and Dudley Moore's "Good-bye," the Hillside's "Please Be My Love" and Muldoon's "I'm Left Without You."

London — Jewel Aikens' "Georgie Porxie." Vocalion — Duke Ratt-ray's "Women, Gamblin' And Alcohol" and Jim Nesbil's "Tiger In My Tank." Coral — Danny Harrison's "Speak Of The Devil." Dot — Carolyn Hester's "Playboys And Playgirls."

## TOM MAY TOUR U.S.

Tom Jones is being negotiated for a tour of America. The period under consideration is from June 14 for two or three weeks.

The singer flies to the U.S. on June 8 to appear on the "Ed Sullivan Show" and is due to finish his stint five days later.

On June 6, he appears at Bournemouth Winter Gardens, and at Scarborough the following day.

The Applejacks, the Checkmates, Marion Angel and David Jacobs appear in a charity concert in aid of the Songwriters Guild of Great Britain on Sunday (May 16).

Georgie was refused entry on the grounds that he is "not of sufficient excellence" and not well enough known. He was recently voted top new male singer by American disc jockeys.

"Senator Murphy and some associates are protesting on the grounds that the American Immigration authorities are setting themselves up as judges of talent, which they are not qualified to do," the RM was told.

Georgie's trip to Scandinavia, however, is still on. He leaves on May 27 and opens the next day with the Blue Flames at Stockholm Tivoli.

Then he visits Furuvik Sparken (29), Stockholm Gröna Lunds (June 1-3) and Gothenburg Liseburg (4-7). He returns to England on June 8 and plays his first date here at Soho Flamingo (9).

Prior to his departure, George plays London Picalle (May 16), Leeds Silver Blades (17), Manchester Silver Blades (19), Wembley Starlite (21), Windsor Ricky Tick (22), Southall Community Centre (23) and Liverpool Silver Blades (24).

On May 18, he records BBC-Light's "Beat Show" for transmission two days later.

## WHO TO PARIS

The Who fly to Paris at the end of the month to spend four days appearing in concerts and on TV and radio.

The group will appear on one of the Continent's top radio shows "Musicarama." It is a live concert which is also broadcast. Some TV programmes are scheduled.

In addition, the Who will make a number of personal appearances to promote their first French EP, due for June release.

Their British TV and radio performances include Southern T.V.'s "Three Go Round" (May 19), Rediffusion's "Ready Steady Goes Live" (21) and ABC's "Lucky Stars" and BBC-Light's "Saturday Club" (29).

After returning from Paris, they appear at Stoke Trentham Gardens (June 4), Stamford Hill Laola (5), Aylesbury Jazz Club (8), Hincley (11), Nelson Imperial (13), Stockport Manor Lounge (13), High Wycombe Town Hall (15), Stevenage Bowes Lyon House (17) and Morecambe Floral Hall (18).

## June release for P and G

PETER AND GORDON were recording their next single this week. The title is not finally decided, but the tentative release date is June 11.

On May 20, the pair will attend a Freedom From Hunger lunch at Pinner in Middlesex. They guest on BBC-Light's "Saturday Club" on May 29.

They are set for a tour of Scotland from June 2-7. Venues are at present being set. On May 15, they play Castleford Pier, then visiting West Bromwich Adelphi (17), Erdington Carlton (21), Peterborough Palais (22) and Loughborough Town Hall (29).

## New look 'Gadzooks' SATURDAY STARS

A NEWLOOK "Gadzooks" with residencies for Marianne Faithfull and Lulu and the Luvvers. Out go all the groups and in comes comedy and up-to-the-minute routines.

Producer Barry Langford told the RM that the new series would begin on BBC-2 on May 31. Its new title is "Gadzooks It's The In Crowd."

"I'm going off this idea of just putting on one pop song after another," said Barry. "I think there's more talent among the youngsters than ever before, it just needs bringing up properly."

Marianne will sing; only folk, backed by John Mark and John Redborn, and Lulu will dance as well as sing. The Beat Girls, Alan David, the Three Bells and Peter Cook remain as residents.

Six girls called the Cuddle Pups will be introduced. Any old numbers that are used will be brought up to date by top arrangers.

"A 1970 show with up-to-the-minute ideas. There will be nothing dated on the show at all," he added.

## Burke Promos

A Bob Dylan composition will be featured on one side of Solomon Burke's next single. The "A" side has not yet been decided, Tony Hall told the RM.

Burke arrives here on June 14 for a short promotional visit.

He is set for BBC-2's "Gadzooks" (June 14), TWV's "Discs A Gogo" (16), Granada's "Scene At 6.30" (17), Rediffusion's "Ready Steady Goes Live" (18), BBC-Light's "Saturday Club" and "Top Gear" (19) and Radio Luxembourg's "Ready Steady Radio" (20).

Negotiations are also under way for BBC-Light's "Easy Beat" (19) and ABC's "Lucky Stars" (26).

## FOUR TOPS FOR TV

The Four Tops, the latest Tamla Motown artistes to visit this country, arrive on May 18. They will be here for a week of promotional TV and radio dates.

They have just finished a highly successful run at Brooklyn Fox with Martha and the Vandellas and Gerry and the Pacemakers.

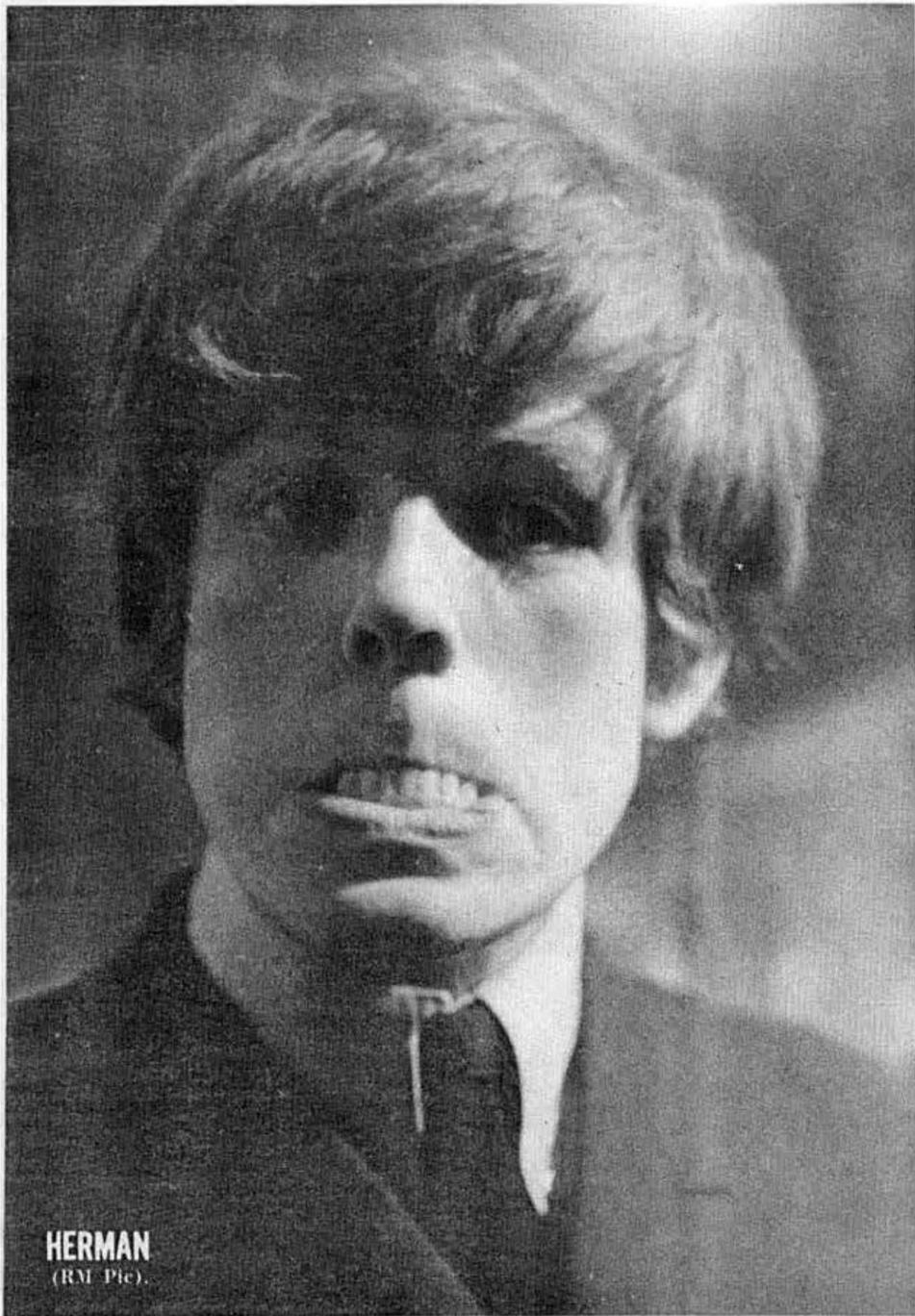
Many of the Four Tops' appearances will be pre-recorded. Their actual appearances are on Granada's "Scene At 6.30" (May 20), Rediffusion's "Ready Steady Goes Live" (21), BBC-Light's "Top Gear" (22), BBC-2's "Gadzooks" (24), Radio Luxembourg's "Friday Spectacular" (28) and ABC's "Lucky Stars" (29).

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HERMAN  
(RM Pic)

# Herman tells of those dangerous U-S presents

**T**RUE to form, the good old English rain was lashing the windows of the RM office when Herman phoned me from Kentucky. And what he said didn't help much.

"It's 85 degrees here and it's only 4.30 in the morning. We've just been swimming in the pool. It's only five yards from my door," he revealed.

Having inflicted his own brand of mental torture on me, Herman told me how his mammoth one-nighter tour had been going over the past couple of weeks.

"It's fabulous," he enthused. "We played top billing over the Stones on Saturday in Philadelphia. There were 15,000 people there. Andrew Oldham arranged that they went on after us, but we arranged that there was a 45-minute break between our acts.

"I don't think the Stones liked it!"

The audiences, it appears, are a lot older in America and are liable to stand on their seats and dance the Monkey if they enjoy a fast number.

## FANTASTIC LITTLE ANTHONY

"It's like the old days of Jerry Lee Lewis at the Odeon," was the way Herman described it. "Every night, we get presents of cakes and things, but Dick Clark won't let us eat them because one bloke got poisoned once."

Sharing the bill with Herman's Hermits are Freddie Cannon, Bobby Vee, the Hondells, the Ikettes and Brenda Holloway. But it was another group that Herman raved about.

"Hey have you seen Little Anthony and the Imperials?" he asked. "They're fantastic. Little Anthony sings and the others do the splits, lean over backwards and everything. We'd never seen anything like it."

When Herman played in Oklahoma City, the group found themselves being transported by helicopter. They landed on a roof in a fair-ground and performed up there. Trouble was, it was about the only cold night they've had.

Then in Dallas, they were presented with the keys of the city by the Mayor. The ceremony took place on the high street where

## Richard Green talks to HERMAN from Kentucky

President Kennedy was assassinated. But the only shots when Herman was there were from the cameras.

I wondered if Herman's Hermits had to change their act for American audiences.

"You put more into it," Herman replied. "After travelling six hundred miles a day in a coach or on a plane, you're shattered, but they expect a lot more because they only get once chance to see you, then you're gone."

Herman said that all the U.S. radio stations have their own charts "just like good old Radio London" and his "Mrs. Brown You've Got A Lovely Daughter" is top on just about every one.

"All the stations play English records all the time. There's the Moody Blues, the Seekers, Unit Four Plus Two, the Yardbirds and all of them," he went on. "It's great out here for British groups."

The group recently received a gold album and gold singles for "I'm Into Something Good," "Can't You Hear My Heartbeat", "Silhouettes" and "Mrs. Brown". Not bad, eh?

"We've had no nights off in two weeks so far," Herman revealed. "But we've got a week off after the recording. I want to go to the clubs in New York that the Stones and the Animals talk about."

Herman will be Stateside for about another four weeks, then it's back home to the rain-lashed streets of Liverpool where he now lives.

But he'll be one up on the other residents.

"We're all buying white suits so that we can flash our sunbans," he laughed.

**3** WEEKS TO  
**CHARLES DICKENS**

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# MARIANNE FAITHFULL

## THIS LITTLE BIRD



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# Peter Jones talks to the SEEKERS

IT was on May 23, 1964, that the folksey Australian quartet the Seekers set sail from "down under" to "up top" . . . London. Just for a ten-week holiday to see the world. No flags and bunting for their farewell . . . just a little hope in their own minds that they'd pick up a few engagements to earn pocket-money.

It will be May 23, 1965, when they fly back to Melbourne. Two gigantic hits to their credit, a stack of highly-paid work, excellent prospects, as they say. And there most certainly WILL be flags and bunting to greet them in Australia at the start of a ten-day top-of-the-bill tour.

## NARROW MINDED

Fantastic success story? Dead right. . . .

And here's brown-eyed Judith Durham Seeker, brushing back her dark brown hair, telling you about it. "Changed? Us? No, I don't think so — not inside the group. I mean, it's all been so quick. But we do have to cater more for audiences. Looking back, I realise I was very narrow-minded about the songs I liked singing. It had to be traditional stuff.

"When you become public property, as it were, you have to cater for wider tastes. I think Tom Springfield's songs did the trick. They changed my mind. But



THE SEEKERS—"We tended to remind people of the old Springfields" they say.

# SEEKERS BACK HOME IN TRIUMPH

generally we haven't changed. I guess I DO spend a lot more time on my appearance, but that's all.

"You see, it really was to have been just a holiday — a big adventure for a few weeks. Anyway, I was dying

to see my sister in London . . . she'd been over about a year. All Australian kids are travel mad, you know. Start saving up for a world trip while they're still at school.

"Anyway, we got these

bookings out in the country so we got over part of our travel bug. The ironical thing is that we've never had the time to visit the Continent . . . which was the main point of making the trip in the first place. When our manager, Eddie Jarrett, said he felt, through foresight, that things could happen for us, we decided to stay. This coming-up trip will be our first back home in that year.

no blaze of lights for us . . . so whether we succeeded or failed it wouldn't much have mattered. It's O.K. now because news has got back about how we've done in Britain.

NOT call her "Judy!") added that the hope was that the Seekers would be able to include all sorts of folk material on their shows.

Obviously knocked at the prospects of meeting her old friends with the success-story going so strongly, Judith said: "I think we'll all appreciate Australia more having been in other parts of the world. Then we'll be back in Britain in mid-June . . . going to be pretty busy, too."

## CATCHY

"Folk boom? Oh dear, I don't really think there will be a boom. Reason for us making it, in part, was that we tended to remind people of the old Springfields. And people loved the song. Folk material for the charts has got to be catchy enough — and have enough beat to dance to. If there was going to be a boom, you'd have to have every kind of folk in the charts.

"Much of the traditional material is too dull. It's just a series of endless verses. But I think, for a while, people will be more interested in bright folk music than in beat. Anyway, a lot of the beat groups are looking through folk music books, looking for the prettiest songs to adapt."

And Judith (kindly do

## FOOTBALL

Fellow-Seekers Bruce, Athol and Keith are similarly excited. Funny thing for them: Recently they've been introduced to English football via trips to watch Chelsea at Stamford Bridge . . . where Seeker records have regularly been featured as pre-match entertainment. And Chelsea will still be touring Australia when the Seekers get home. Bet they'll be hearing "I'll Never Find Another You" before the matches there too.

## PUT US OFF

"The beat scene put us off at first, I must admit. It's funny really. You're back in Australia and you get all starry-eyed about coming over to England and making a success of it. Then you get here and you realise what a tremendous number of show-business personalities there are here, all at the same time. You feel lost.

"It's been said that Australian audiences tend to resent stars who go elsewhere to find fame — sort of desert their own country. Well, it's sometimes true. But as I've said, there was

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<b>YOU REALLY DIDN'T MEAN IT</b> Janie Marden	F 12155 <b>DECCA</b>

**TWIN**

# THE RETURN OF ROCK



**S**UDDENLY, ROCK 'N' ROLL isn't a dirty phrase any more.

Everyone who used to associate it with studded belts and jeans, stolen hubcaps and greasy hair has vanished.

The slate has been wiped clean, the piper has been paid and it all looks like happening again. Except in an incredibly topsy-turvy change of position. For now rock emerges as the puritanical father, not the rebellious son. Popular tastes in R & B, blues, and even folk emerged eventually as an offshoot of interest in rock.

## NO JEERS

Now, all the nostalgic up-and-above-nineteen-year-olds can brush the dust off their London 45's and play them again, confident that no one will laugh, jeer, or deride. And what is even more important these same people are paying solid money to see the great rock stars when they appear here, and paying to buy the rock classics they missed, now issued on the Sue and London ('Memories Are Made Of Hits') labels.

In America, rock has always been in vogue, in the sense that musical fashions don't rise and fall in the manner they do here. But once a certain type of music is 'out,' it takes a great deal to bring it back. Now, rock is back, not as the biggest thing — far from it — but as a distinct musical form.

## ALBUMS

Spearheading the revival at the moment is Larry Williams. He is among the country's top 'live' album sellers with his album on Sue, which Larry recorded at London's Marquee Club, singing a selection of rock standards. It's one of the most exciting albums issued for a long, long while.

And on Decca Larry has yet another album issued. This one is recorded in the studio, and with the exceptions of "Slow Down" ("Bless those Beatles for recording that," says Larry), almost all the tracks are originals.

The Decca album is interesting, to say the least. It's titled "The Larry Williams Show" and contains a number of originals written by Larry's guitarist, one Johnny 'Guitar' Watson. The Larry



LITTLE RICHARD—a wild shot of him on stage here last year.



CARL PERKINS

by Norman Jopling

Williams - penned numbers have such typical rock titles as "Louisiana Hannah" and "Hootchy Koo." They all have a reasonably strong sound provided by a new Guildford group called the Stormsville Shakers. But more important, they show off Larry Williams in a new light. They show him as an individual stylist, and not merely a copy of Little Richard. Rock fans should listen closely to this.

## NO 'SOUL'

Other stars such as Jerry Lee Lewis, Little Richard, Bill Haley, the Everlys and Carl Perkins have all toured here successfully. Under the guise of R & B, a lot more rock stars such as Bo Diddley,

Screaming Jay Hawkins and Chuck Berry have been here. And a lot more are to come.

The great thing about rock is that it's so uncomplicated. You don't necessarily need 'soul,' as you do with R & B Or 'authenticity' as you do for folk. Just excitement, and noise. You don't have to be coloured, or white. Or British or American. After all some great rock discs have been produced by white British singers. Like Cliff's "Move It," Johnny Kidd's "Please Don't Touch" and "Shakin' All Over" and the instrumental "Hoots Mon" from Lord Rockingham XI.

It's a tragedy that some of the greatest exponents of rock can't come to Britain.

Both Presley and Domino seem to have built-in phobias about this land of hope and glory, and Buddy Holly and Eddie Cochran were tragically killed before maximum appreciation of them could be established.

## BRITISH

Current British exponents such as Screamin' Lord Sutch and Kingsize Taylor prove that our talent is as strong as ever. Even the Beatles — perhaps the hardest group of all to classify musically — come nearer to rock than any other style.

And now that the way has been paved for the return of the music which can make you lose all your inhibitions there is a slight chance that some near-forgotten talent could invade your record players once more. . . .



PHILIPS

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# THE EVERLYS AND THOSE ANTI-POP PEOPLE

I was sitting in the hotel lobby reading some holiday travel brochures when Don Everly joined me. "Hey — where's that?" he exclaimed. "Corsica? Sure like to go there."

The Everly Brothers must have visited most of the world's glamorous playgrounds so I asked where he'd enjoyed most.

"I think Honolulu — fabulous climate. But in the last couple of years, since Hawaii has become a U.S. state, it's become more commercialised and therefore expensive. But we enjoy most places we visit, we've got the routine of travelling down to a fine art. Sometimes, though, we get a little road weary, like when I left England in the middle of a tour two years ago and flew back home.

"It was a wise decision as it turned out. I had a full nervous breakdown and spent a year in and out of hospital. Did me a lot of good and the letters from well-wishing fans were a great help.

"I really don't worry about such a thing happening again. Once you have a complete breakdown, as I did, you build up an immunity to such trouble. I used to overwork, worry a lot and take the whole business too seriously. Not any more. I can honestly say I've never felt better in my life.

"Of course, the break was a set-back to our pop career . . ."

## SESSIONS

Phil joined us at this point and commented: "Yes, we did a few recording sessions during that period but nothing quite worked out as it should. It's a funny thing but when a record's RIGHT it has a certain intangible something and we can usually feel it as soon as we've done it. We can sing a number over and over and suddenly one 'take' is the one we want. And it doesn't have to be perfect. Sometimes the best versions are those with mistakes, like our recording of "Dream" on which I sang a bit of wrong harmony. I always tell Donald that's what made it a hit!"

Despite the fact that the Everlys have been wandering about the globe performing for six years they have absolutely no desire to give up show business, sit back and enjoy their money.

Said Don: "There's too much pleasure to be had from entertaining people. And there's always something new going on. We've been delighted by the advent of English groups onto the American scene. There was quite a lull at the time and they've brought new excitement into the business."

## UNPLEASANT

Added Phil: "Yeah, and The Beatles, in particular, seem to have done us all a favour. In the States we used to go into television studios and the directors and technicians used to be positively offensive about pop music. They'd make it clear we were there on sufferance and they'd get rid of us as soon as they could. You know — they were often unpleasant. Elvis above all, had to take an awful lot of rudeness and he — like the rest of us — had to be unfailingly courteous to these people. All that has changed quite a bit since The Beatles became so big. Being English, and quick-witted, they just wouldn't stand for being patronised or sneered at. They gave back as good — or better — than they got. The result is that pop music

## by David Griffiths

has become more 'respectable' and the older people in the industry are not as offensive as they used to be."

Don continued the theme: "It really is fantastic how adults have put down pop music, relating it to juvenile delinquency and all that. It's like they want to blame anything for their kids' bad behaviour except themselves. And they pick on such silly things! They give their children cars and spending money, let them do what they like — and then suddenly complain if the kids start wearing long hair! Maybe it's because the neighbours can see long hair and what really bothers parents is what the neighbours are thinking!"

The Everly Brothers were lucky with their parents. "They were in show business, in country music," said Phil, "and they taught us. We started singing on radio with them at an early age. They've never criticised, only helped us."

## OWN TASTES

Said Don: "In 20 years time we're not going to be so silly as to go around saying that young people are turning into monsters. We believe, like our parents, that it is up to us to provide our young with the best education possible and from then on it's up to them to choose their own tastes."

According to the brothers they have no fear of not being able to keep up with new trends in pop. Don sees it all as a matter of cycles, with the trends rotating. Phil says he has never been able to figure out any cycle but welcomes whatever changes come along.

One change they've just made: The Everly Brothers have completed their first British recording session — one number composed by Tony Hatch (the a & r man) and one number they wrote themselves.

"We had a week at home recently," Phil said, "and we spent every night working on ideas for songs. It was an unusually productive week, thank goodness. It gets harder and harder to find good material because so many of today's song writers seem able to perform their own songs."

"Anyway, we really enjoyed working with Tony. So many a & r men are guessing but he knows what he's doing. We're well pleased with results."



THE EVERLY BROTHERS here in Britain (R.M. pic by Bill Williams).

## Animal change-full story

by RICHARD GREEN

WHILE Alan Price was relaxing at home in Newcastle, Dave Rowberry, the man who is taking his place with the Animals, was working hard rehearsing with the group in a London club.

I met 24 year-old Dave in the London Tavern, Holland Park. He already has the regulation Animal non-hair-cut and takes his music but very seriously.

Gerry Mulligan was blowing "My Funny Valentine" on the juke box as Dave told me: "I like him. I'm a great modern jazz man. I played with the Ronnie Scott organisation for a time when he opened a lot of clubs round about."

"I've got no worries about joining the Animals," he said confidently. "I think I can contribute a lot to the group."

Dave met Eric when he went to Newcastle University. He thought the jazz scene

would be non-existent there and he could get on with his studies. Then he met Mr. Burdon and was back where he started.

"When Alan didn't come to Sweden, we knew he wouldn't be coming back," Chas stated. "Eric suggested we ask Dave to take his place and we agreed. He'd played with Eric and John in Newcastle, so we knew he was okay."

## Japan

Alan phoned from Newcastle and said: "I can't take any more travelling. I just had to leave at that time. There was Japan and everything coming up and I couldn't face it."

"A lot of people thought it was a big show, that I was trying to prove something, but it wasn't like that at all. It's worse than rough when you don't like flying."

"I haven't done a thing since I've been home, it's great. I've been playing tennis and scrabble and watching TV."

Of his future, Alan commented: "I'll get some work somehow. I'll help on recordings and things like that. I don't know how I stand at the moment. I don't know if I'm going to get money from them or anything. I've still got a contract with Animals Ltd."

And of Dave, Alan told me: "He's a great guy, he's a friend of mine. He knows his stuff inside out, there's no love with me out."

For Alan's sake, let's hope things work out okay. And let's wish Dave the best of luck with the Animals.



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



JIM REEVES—one of the pictures to be taken of the late country and western star before his tragic death some nine months ago.

# JIM'S NEW ALBUM —ONE OF HIS BEST

JIM REEVES—"The Jim Reeves Way"—Make The World Go Away; In The Misty Moonlight; You'll Never Know; There's That Smile Again; Bolandse Nootjelle; It Hurts So Much; I Can't Stop Loving You; A Nickel Piece Of Candy; Where Do I Go To Throw A Picture Away; Maureen; Ek Verlang Na Jou; Somewhere Along The Line (RCA Victor RD 7694).

ANOTHER magnificent album from Jim. There's no deterioration in quality here—perhaps this is even better than his last couple of albums. Soft, caressing voice, smooth silky backings and that certain Jim Reeves magic that has made him into one of the best selling singers in the world. Especially good are "Make The World Go Away" and "You'll Never Know". Two tracks here were first issued in South Africa and are recorded in Afrikaans.

★★★★

BRIAN POOLE AND THE TREMELOES—"It's About Time"—Time Is On My Side; Someone, Someone; You Can't Sit Down; I Could Make You Love Me; Rag Doll; After Awhile; Chills; Times Have Changed; Hands Off; The Uncle Willie; Michael Row The Boat Ashore; What Do You Want With My Baby; Song Of A Broken Heart; Heard It All Before; Well Who's That (Decca LK 4685).

THERE'S just about everything on here. Pop, beat, R & B, folk. And it's all well performed. The fifteen tracks are an exceptionally good selection and all are well recorded and carefully performed. Really, this is an excellent album and should make a lot more people dig Brian Poole and the Tremeles. Good sleeve notes, and altogether one of the best pop albums this month.

★★★★

THE RONETTES—"The Fabulous Ronettes"—(Walking) In The Rain; Do I Love You; So Young; (The Best Part Of) Breakin' Up; I Wonder; What'd I Say; Be My Baby; You Baby; Baby, I Love You; How Does It Feel; When I Saw You; Chapel Of Love (London HA-U 8212).

FIVE of the six Ronettes single top sides are contained here. The rest are all Phil Spector orientated tracks, with that muzzy, throbbing backing sound, and the shrill girlie voices going all out to be heard. Yet there's a certain delicacy and subtlety here that none of Phil's imitators have managed to reproduce. Consequently this album is an important beat collection, and luckily those off-beat instrumental flips aren't included.

★★★★

THE WILBURN BROTHERS—"Country Gold" (Brunswick LAT 8907).

COUNTRY and western music with a zing. Some meaty folk tunes here, dressed up in a semi-commercial fashion by the two stylish vocalists. A lot more country material seems to be issued now, and the standard will remain high with discs like this.

★★★

DJANGO REINHARDT & STEPHANE GRAPPELLE—"Parisian Swing" (Ace Of Clubs ACL 1189).

THE extrovert, genius gypsy master of the guitar and a set of inimitable standards, all recorded before 1939. His best is here, re-issues of '78's which have now probably been worn out. An album which will more than likely never be deleted.

★★★★

VARIOUS ARTISTES—"50 Minutes 24 Seconds Of Recorded Dynamite"—Pop-Eye—Huey Smith; Doctor Brown—Buster Brown; Gee Baby—Joe & Ann; Messed Around—Lee Dorsey; Cheating Baby—Wilbert Harrison; It Must Be Jelly—Frankie Ford; Every Beat Of My Heart—Pips; Hard Grind—Wild Jimmy Spurrill; Just A Dream—Jimmy Clanton; Such A Mess—Lloyd Price; Alimony—Frankie Ford; Room In Your Heart—Pips; Mercy Mercy—Gene & Al; When I Meet My Baby—Lee Dorsey; Believe Me Darling—June Bateman; Madison Shuffle—Buster Brown; Goodbye Kansas City—Wilbert Harrison; For Cryin' Out Loud—Huey Piano Smith; Jack, That Cat Was (Sean)—Dr. Horse; You Little Baby Face Thing—Joe Tex (Sue ILP 920).

NO less than twenty tracks on this. It could well be subtitled "Rock 'n' Soul" as all the sides are vibrant exciting examples of off-beat American music. Wild stuff and although this isn't aimed at fans of British music, it will gladden the heart of many old rockers and fans of a sound which doesn't die. All sorts of rock on this.

★★★★



BRIAN POOLE has a fine new album out here this month. He's seen here with beauty queen Iris Styles.

JONATHAN AND DARLENE EDWARDS—"Sing Along"—RCA Victor 7698.

DARLENE is actually Jo Stafford — and it's no surprise to learn that Jonathan is her husband, Paul Weston. They take a dozen highly familiar songs and proceed to send them up something rotten. It's full of dropped beats, mis-cues, ludicrous changes of style and appallingly sung notes. It also happens to be very funny indeed — though it's, for sure, an acquired taste.

★★★

ROGER MILLER—"Songs I Have Written"—You Don't Want My Love; Footprints In The Snow; Every Which-A-Way; When Two Worlds Collide; Swiss Maid; Sorry Willie; Hey Little Star; Trouble On The Turnpike; I Know Who It Is; Lock Stock & Teardrops (RCA Camden CDN 5121).

THESE numbers were all recorded back in 1960, and they aren't all that different from the material he's hitting with now. The recording quality is excellent and that hard-hitting, aggressive country sound is here. "Swiss Maid" is the original of an old Del Shannon hit, but altogether this album is surprisingly good. Especially at the price.

★★★★

DELLA REESE—"Moody"—The Good Life; Then You'll Know; Don't Worry About Me; The End Of A Love Affair; Guess I'll Hang My Tears Out To Dry; All By Myself; More Than This I Cannot Give; My Silent Love; I Should Care; Little Girl Blue; Can't We Talk It Over; Have A Good Time (RCA Victor RD 7695).

WELL, it should have been a sad 'n' dreary collection—all those tragic titles. But Della has some surprises. She gets her moodiness across to a solidly created beat and with spasms of gospel feeling. Glenn Osser and the orchestra lift her to near heavenly heights. Try her on "End Of A Love Affair" for lyrical appreciation; or on "All By Myself" for a new way to look at an old song. And certainly "Can't We Talk It Over" lives again.

★★★★

ELVIS PRESLEY—"Girl Happy"—Girl Happy; Spring Fever; Fort Lauderdale Chamber Of Commerce; Startin' Tonight; Wolf Call; Do Not Disturb; Cross My Heart And Hope To Die; The Meanest Girl In Town; Do The Clam; Puppet On A String; I've Got To Find My Baby; You'll Be Gone (RCA-Victor RD 7714).

EL'S albums are all entertaining. This one is more than most. The track selection is especially good and all the songs are well performed and produced. Some frantic, some ballad but all are worthy of single status. His voice is good too, and this album should do well, better in fact than some of his recently.

★★★★

BOB NEWHART—"The Windmills Are Weakening"—Edison's Most Famous Invention; King Kong; Upset Stomach Commercial; Returning The Gift; Superman and the Dry Cleaner; Buying A House; Ben Franklin In Analysis (Warner Brothers WM 8173).

JUST when folk were saying that Bob was running out of ideas, he comes up with this lot of tightly-written, fast-paced, monologues. A sample: Superman loses his suit at the dry cleaners. And King Kong is really cut down to size. Great comedy.

★★★★

PETER, PAUL AND MARY—"A Song Will Rise"—When The Ship Comes In; Jimmy Whalen; Come And Go With Me; Gilgarry Mountain; Ballad Of Spring Hill; Motherless Child; Wasn't That A Time; Monday Morning; The Cuckoo; San Francisco Bay Blues; Talkin' Candy Bar Blues; For Lovin' Me (Warner Bros. WM 8172).

PERHAPS the smoothest folk team around, the influences which have shaped them are many and varied. Perhaps they sound a little more commercial than before, but this particular brand of pop-folk doesn't seem to be gaining the popularity of Dylan or Donovan. But there's a good selection here and the recordings are well produced. Naturally it'll sell well, and deserves to because this album has obviously had a lot of care put into it.

★★★★

VARIOUS ARTISTES—"Conversation With The Blues" (Decca LK 4664).

DOCUMENTARY of field recordings by Paul Oliver, say the sleeve notes. Certainly these tracks are some of the most interesting blues to be issued here for many a month. Mostly recorded in 1960, they represent a way of life completely alien to us, yet one which many white people feel a great deal for. Talkin', singing and playing blues, with incredible variation. Twenty one different artistes here.

★★★★

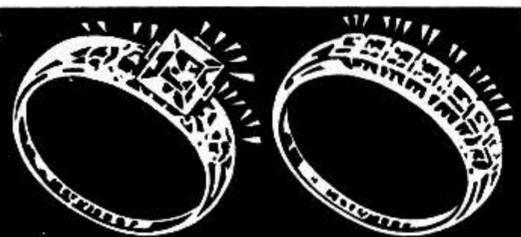
JACK JONES—"Songs Of Love"—Dear Heart; You're Sensational; Love Is Here To Stay; I'll Get By; You'd Better Love Me; All The Things You Are; Emily; Thank Heaven For Little Girls; I'm Glad There Is You; When She Makes Music; Something's Gotta Give; You're My Girl (London 8222).

STILL highly touted as a big-name prospect in Britain, Mr. Jones slides easily into best romantic mood for this one. Three musical directors coax the best mood from the dozen show-and-film standards but Jack is hard put to find anything startlingly new in treatment. By no means his best album, it'll still help his career. "I'll Get By", surprisingly, a stand-out track.

★★★★

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David Retchford, 21, Fifteen Balls Hotel, West St., Penryn, Cornwall. Stars — Jim Reeves, Roy Orbison, Brenda Lee, Cliff Richard. Hobby and interests — Pen pals and collecting Beatles records.



Martin J. Schram, 23, Nieuwendammerdijk 159, Amsterdam, Holland. Stars — Mariame Faithfull, Stones, Searchers, Dave Clark Five, Cilla Black. Hobby and interests — Photography, drawing, painting, movies, records.

# READER'S CLUB



Ann-Katrin Pears, 14, Grådavägen 10 (Dalarna), Borlänge (Sweden). Stars — Stones, Beatles, Heinz, Cliff Bennett, Drifters, Johnny Rivers. Hobby and interests — Painting, records (pop), I want to have English pen-friends, both boys and girls.



Jennifer Brazier, 141, 3, Lynton Court, Bowes Road, Palmers Green, London, N.13. Stars — Stones, Georgie Fame, Animals, Proby, Pitney, Gerry and Pms., Pretty Things. Hobby and interests — Discs, dancing, clothes, riding, writing long letters, writing poetry.



Joey Crewe, 17, 6, Hollies Drive, Bayston Hill, Shrewsbury, Salop. Stars — T-Bones, In Crowd, Stones, Andy Oldham Orchestra, The Wolf. Hobby and interests — Hitch-hiking parties, painting, black mod clothes.



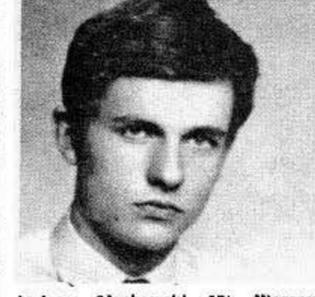
Elvor Nilsson, 15, Skalgatan 10, Aseda, Sweden. Stars — Rolling Stones. Hobby and interests — Clothes, jazzy, rhythm and blues and poems.



Terry Williams, 17, 34, Granville Road, Wood Green, London, N.22. Stars — Dionne Warwick, Stones, Bo Diddley. Hobby and interests — American hit parade, girls, smoking, girls, drinking, water, girls - girls.



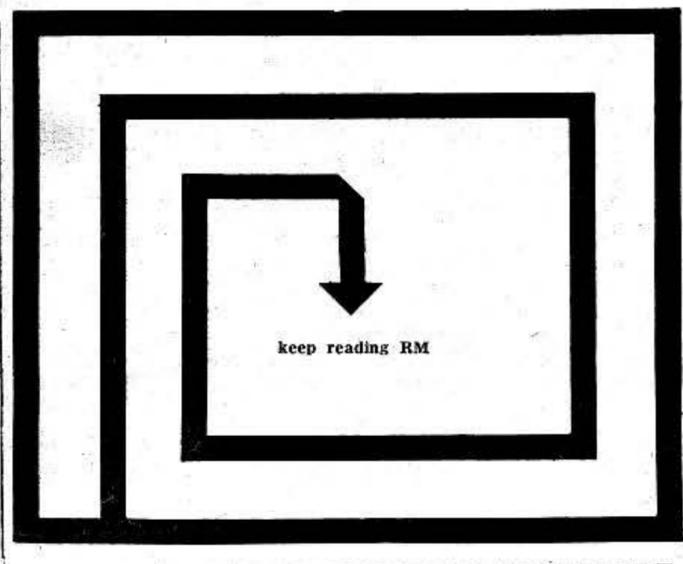
Judy Gibbs, 171, 42a, Glasshouse Lane, Countess Weir, Exeter, Devon. Stars — Rolling Stones, Pretty Things, Manfred Mann, Donovan. Hobby and interests — The Guild (local group), breeding turtles.



Andrew Olechowski, 171, Warsaw, Krak Przedm 20/22 m20, Poland. Stars — Elvis, Del Shannon, Beatles, Jerry Lee and Stones. Hobby and interests — I'm one of two chairmans of Polish biggest fan club, "Rhythm."



Linda Barnes, 13, 44, Watson Ave., East Ham, London E.6. Stars — Beatles, Stones, Animals, Donovan, Manfred Mann, Sandie, Cilla, Dusty. Hobby and interests — Collects rings, pics., and boys, designing clothes, R.M.



## A Look At The U.S. Charts

**FAST** rising U.S. hits include—"You Were Only Foolin'"—Vic Damone; "Something You Got"—Chuck Jackson and Maxine Brown; "Hush Hush Sweet Charlotte"—Patti Page; "I Can't Help Myself"—Four Tops; "The Climb"—Kingsmen; "Mr. Tambourine Man"—Byrds; "I've Been Loving You Too Long"—Otis Redding; "Love Is A Five Letter Word"—James Phelps.

New U.S. releases include "Bring It On Home To Me"—Animals; "(He's Gonna Be) Fine, Fine, Fine"—Ikettes; "Break Up"—Del Shannon; "The Price Of Love"—Evelyn Brothers; "Politician's Dog"—Billy Edd Wheeler; "Swinging Creeper"—Ventures; "Teach Me Tiger"—April Stevens; "Branded"—Link Wray; "Hurt Is All You Gave Me"—Ike and Tina Turner; "One Of These Days"—Carl Perkins; "A Thrill A Moment"—Kim Weston; "Someone"—Ernie K. Doe. N.J.

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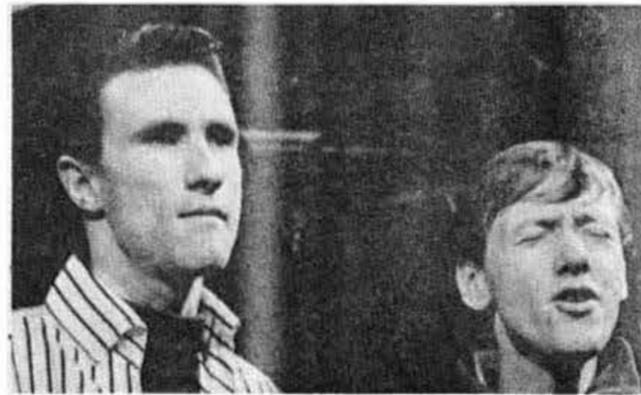
BILLY J. KRAMER



THE EVERLY BROTHERS (RM Pic).



ROGER MILLER



THE RIGHTEOUS BROTHERS (RM Pic).

BILLY J. KRAMER AND THE DAKOTAS: Trains and Poots and Planes; That's The Way I Feel (Parlophone R 5285). The Bacharach-David song... one of the best yet from the team. Billy J. gives full effect to the lyrics, despite being double-tracked and there's a gentleness about it all that is highly effective. Strings boost the Dakota sound. Well all be humming this one - and Billy J. will be restored to high chart position. "Will" - not "might". Flip is much pacier, more urgent. Good coupling.

TOP FIFTY TIP

RICHARD ANTHONY: I'm Crying In The Rain; I Don't Know What To Do (Columbia DB 7569).

ANOTHER highly professional performance on the Everly Brothers' one. In fact, Mr. Anthony is double-tracked so he manages to sound very much like the American boys. Arrangement isn't all that different, either. He's best, though, on the one-voice passage mid-way. Lots of charm. A good song. Flip is faster and has a compelling beat with plenty of determined song-selling all the way. Nicely arranged. Not a huge hit, but a chart-er for sure.

TOP FIFTY TIP

THE EVERLY BROTHERS: The Price of Love; It Only Costs A Dime (Warner Brothers WB 161). Solid beat, harmonica... but the harmonica maybe sounds out of place. It's not really top-class Everly material, not really in their style... but it should still do well enough to make the grade. Rather a repetitive sort of melody line, with little variation... but all the time that beat. A split vote gets it a Fifty T.p. Flip is rather more like the boys' norm, a nice little song with a full-blooded backing.

TOP FIFTY TIP

ROGER MILLER: You Don't Want My Love; Every Which-A Way (RCA Victor 1454). This one comes from five years ago but we feel that Roger's current status could see it into the charts. It's a curious Country-type number with falsetto scat singing mid-way and a fairly original approach to the lyrics. Not really typical of what he's doing now, but has novelty value. Funny guitar break. Flip is sort of hoe-down material, all blatantly country-style. Very odd.

TOP FIFTY TIP

THE RIGHTEOUS BROTHERS: Something's Got A Hold On Me; Night Owl (Pye International 25394). A slow pounder from the Brothers—the old Etta James number. Slower tempo than usual, with all the typical Righteous harmonic explosions. They fairly wait, all the time that deliberate beat goes on. It's a good, inventive performance and certainly wild enough to make the charts. And anyway, it's a darned good song. Owl noises, hot-like, starts the flip—and again it races and raves along nicely. Exciting.

TOP FIFTY TIP

JOHNNY KIDD AND THE PIRATES: Shakin' All Over; Gotta Travel On (HMV Pop 1424).

RE-MAKE of Johnny's old and big hit... might not do tremendously well, but should make the charts O.K. Orkan now in the backing, piping furiously. Johnny's performance is first-rate—and our James Crowl tells us we get plenty letters supporting the Kidd chap. Nice solid beat. Good instrumentally, too. Flip is the traditional number which comes up pretty bright and new. Rather a good flip side, in fact.

TOP FIFTY TIP

THE SHANGRI LAS: Out In The Streets; The Boy (Red Bird 10 025). Oohing sounds and rather a lilting bit, but eventually the girls sing out, good and clear. A slight hymnal quality - if you forget the back beat. Might do well but unlikely to be a sure smash. Bit lacking in continuity.

DODIE WEST: In The Deep Of The Night; Rovin' Boy (Pye Piccadilly 35239). Dodie sings perhaps better than before, but the number seems too involved in the opening bars to make immediate impact. Once the chorus starts properly, it goes well. A semi-classical arrangement in parts.

BABBITY BLUE: Don't Hurt Me; Question (Decca F 12149). Mid-tempo song, not quite so strong as her last one. Light, breathy, little voice which somehow gets a lot of quiet emotion going. Tinkling sort of production. Might make it; might not. But it's good.

TRINI LOPEZ: Sad Tomorrows; I've Lost My Love For You (Reprise 20328). Trini is big-balled form and mood. Sung with a whole heap of class... a mournful song and mournful performance. Prefer him on the uptempo beaters, but this is still a stylish showing. Nice arrangement.

FORCE FIVE: Yeah, I'm Wat'ing; I Don't Want To See You Again (United Artists UP 1089). Group sound with a lively edge to it. Song builds well enough, with chugging guitar sounds and an incisive percussive sound. Lead voice is rather effective and unusual. But it could easily get lost.

PHILIPPA LEWIS: Just Like In The Movies; Get Along Without You (Decca F 12152). Good piano intro and weird backing effects. And a rather curious vocal, too. Philippa hovers and throbs through the lower register on what seems an impromptu piece of writing. But it grows on you.

JACKIE DE SHANNON: What The World Needs Now Is Love; It's Love Baby (24 hours a Day) (Liberty 10202). Miss De Shannon sings Bacharach and David this time. Simple piano backing and a typically marvellous song. A trifle way-out in some ways for chart acceptance but Jackie has rarely sung better. We honestly wish this all the best. Great.

THE MOCKINGBIRDS: I Can Feel We're Parting; The Flight Of The Mockingbird (Columbia DB7565). A gentle finger-clicking and folk-tinged item, made substantial by the woo-ing, waa-ing backing sounds. All very simple. Nicely-tempoed. It builds, too.

LEE FRANCIS: Ciao; If He Wants Me (Decca F 12148). Say it "Chao". Soft-voiced new girl, on a Mike Leander production. In tune, very breathy, with shang-a-dang percussive backing. Song is slightly reminiscent of a Twinkle song early on. Livenes up mid-way.

THE MISSION BELLES: Sincerely; When A Girl Really Loves You (Decca F 12154). Not a bad song at all and the girls get a good harmonic sound going after a slightly corny old opening. Mid-tempo and tinkly in overall sound. This one could grow well, sales-wise. Solo vocal mid-way touch of the Kay Starrs.

STEVE SPEARHENSON SHOW-BAND: He's A Stranger; Pencil and Paper (Decca F 12150). A better-than-average showband performance with a somewhat delectable girl voice taking the lead. Jerky backing, with organ usually dominant. That girl should have label credit.

THE ROULETTES: I Hope He Breaks Your Heart; Find Out The Truth (Parlophone R5278). The old Neil Sedaka item, given a thoroughly polished treatment by Adam's backing outfit. Full-harmonies in lead and the song itself is worthy of attention. Nicely, but jerkily, tempoed. And well-played. An outsider for chart success.

THE SPINNERS: Sweet Thing; How Can (Tamla Motown TMG 514). Rather a messy opening, though with the usual dominant beat. Delayed vocal start, then it moves briskly and enthusiastically. Good lead voice on a pacy, blues-tinged ballad. Not bad lyrics. But not the best Tamla.

CONNIE FRANCIS: My Child; No One Ever Sends Me Roses (MGM 1271). A Lewis-Black song for the erstwhile hit-maker and Connie, with heavenly choir, does a first-class job. It's a ballad rather on the Vera Lynn lines, but good 'n' modern. Nice song and well sung, but probably not for the charts... despite Connie's coming vast.

MARY WELLS: Never, Never Leave Me; Why Don't You Let Yourself Go (Stateside SS 415). Big orchestral backing starts it off, with a chattering brass section - then Mary moans marvelously through a finely build-up ballad. It's right in the commercial idiom, with a rather involved construction that soon grows on one. A very, very good production and performance.

DORRIS HENDERSON: The Leaves Are Green; The Hangman (Columbia DB 7567). New name to us and a song of high content but rather too complex for immediate acceptance. Rather haunting in performance, with a curiously disjointed backing. It's certainly different. Very.

COLETTE AND THE BANDITS: A Ladies' Man; Lost Love (Stateside SS 416). Something VERY familiar about this song. Anyway, it's a heavy-handed guitar intro before the girls' vocal hammers away in front. Good beat. But not notably different.

REPARATA AND THE DEL-RONS: Tommy; Mama Don't Allow It (Stateside SS 414). Trouble here is that Twinkle already has a stab at this. In fact, one is rather a better all-round production but we can't tip it because of the British opposition. Easy to remember song, treated here in harmony, with a compulsive sort of melody line. Nice arrangement.

ANDY WILLIAMS: ... And Roses And Roses; My Carousel (CBS 201762). Shuffle bossa-nova rhythm with plenty percussion and an up-tempoed performance from Andy. It's split into two different tempos... and Andy is at his creamy-voiced best. A very fine record.

THE 3 DEGREES: Gee Baby (I'm Sorry); Do What You're Supposed To Do (Stateside SS 413). Gathered girls from the States, saying "goodbye" in their most tactful manner. Fair enough performance, all woosy and sentimental, but not catchy enough to click. We feel.

JERRY MARTIN: Won't Be A Lonely Summer After All; My Heart Fell (Columbia DB 7564). Jerry co-write this top side. Rather a drawly little ballad at easy tempo. Voice is O.K. but it's not a particularly original sort of melody line. Tends to drag a bit.

THE MARVELS 5: Bye Bye Baby Bunting; In Front Of Her House (HMV Pop 1423). The Des Champ Seven as well on this one. Honky sax-led nursery-rhyme sort of song. Good fat sound with a danceable beat. And there's plenty happening on this repetitive little item. Rather a bluesy lead voice.

THE CHIPMUNKS: Supercalifragilisticexpialidocious; Do-Re-Mi As-expected version of the unpronounceable song from "Mary Poppins". All electronically odd, taken at a breakneck speed. Obviously one for the kiddiewinks.

NEW FACES: So Small; Blue Mist (Pye 15842). Group named after a Record Mirror feature! Smooth folksy approach, a softly pleasant song with the girl-voice coming through well. Well balanced, this and a hand-clapping touch to it. Sounds like an "answer" disc to "Walk Tall". Probably commercial, this.

THE HIPSTER IMAGE: Can't Let Her Go; Make Her Mine (Decca F 12137). And so these way-out names go on. This is a fairly routine vocal group performance on a rather jerkily presented number, with guitar backing. Doesn't have immediate impact, but has a grow-on-you appeal. Sounds a bit folksy in a way.

JOHNNY FLYNN: Who Knows; Afraid To Go (Decca F 12141). Semi-country approach here, with a gentle, but persistent, sort of song. Simple backing and a vibrant quality to Johnny's voice. Interesting; guitar sounds all the way.

GALE GARNETT: I'll Cry Alone; Where Do You Go To Go Away (RCA Victor 1451). Orkan introduction, then it blends into the backing as deep-voiced Gale hammers through a rather sensitive but ponderous ballad. Good singing, but in no way's commercial. Not in this country, anyway.

THE JOHN SCHROEDER ORCH: The Fugitive; Don't Break The Heart Of Kimble (Pye Piccadilly 35240). Big, atmospheric, hurry-along rhythm, version of the telly-theme. Roaring brass. French horn basis. Sounds very good. A sort of rippling belter and very well arranged.

MARTIN RAYNOR AND THE SECRETS: Candy To Me; You're A Wonderful One (Columbia DB 7563). Organ-boosted backing and girlie group chattering behind Martin's bluesy sort of voice. Sort is of a compulsive rhythm. But it may not be different enough.

VALERIE MITCHELL: Bitter Tears; Forbidden (HMV Pop 1422). A Don Charles production - a blonde charmer of a new girl as the singer. A mid-tempo ballad with delicate backing touches. Voice is clear enough, though slightly lacking in fire. A sing-along chorus.

TONY MILES: Not Long To Live; Don't You Look For Love (Columbia DB 7555). Interesting newcomer - good story behind h.m. Story-line "death" of a boy-and-girl out in a car. Sad, almost sepulchral. Voice has a good "feel". Vocal choir a bit sickly.

JOE TURNER: Midnight Cannonball; Baby I Still Want You (Atlantic 4026). Great, authentic, heart-bursting, blues shouter, with a jiggling backing. Lyrically listenable; more, of course, for the specialist market. Puts some of the newer boys to shame. What a big voice!

H. B. BARNUM: The Record (Baby I Love You); I'm A Man (Capitol CL 15391). Boy is far from home, sends a disc to his girl. Rather a talking performance, though he waits it up later on. The girlie choir puts across the sentimentality. Out-of-the-rut, but maybe of limitable appeal.

RONNIE DOVE: One Kiss For Old Time's Sake; Bluebird (State SS 412). This is a very big hit in the States - a Country-styled load of sentimentality. Strings work behind Ronnie's light and hovering voice. A ballad of fair charm. But probably not for British tastes.

GINNY ARNELL: Just Like A Boy; Portrait Of A Fool (MGM 1270). Trumpet lead and then Ginny's high-pitched, slightly tinny, yet urgent, voice takes over. Not a bad little beat-ballad with above-average lyrics. Ginny is expressive; the backing lively.

THE HIT PACK: Never Say No To Your Baby; Let's Dance (Tamla Motown TMG 513). New to the Tamla scene, this has the usual busy-busy backing but a new approach to the vocal side. Bluesily presented, with a wailing lead voice and rather complex harmonics. Nice number and ponderously beaty. Should do rather well.

JANIE MARDEN: You Really Didn't Mean It; Only The One You Love (Decca F 12155). Perky presented little song for the so-talented so-lovely blonde. Clever title back-chanted phrase lifts this one and when Janie sings out later on it's as good as anything any girl has done recently. Nicely arranged. Never know... it could get through.

RONNIE JONES: Anyone Who Knows What Love Is; Nobody But You (Decca F 12146). This chap is good, has a good following. Slow, tortuous, this with piano and simpler choral group before the arrival of the Jones boy. Lots of "feel" to it, almost Gospel-like approach. Maybe a bit too ponderous for the charts, but we liked it.

# SUE!

## IRMA THOMAS

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SOLOMON BURKE

WHO'S "in" with RM readers? I asked on April 17. Since then the mail's come pouring in.

The names that most of you mentioned? Solomon Burke, Otis Redding, Irma Thomas, The Tams, Joe Tex, Gene Chandler, Maxine Brown, Booker T., Chuck Jackson, Arthur Alexander, Ike and Tina Turner . . . and umpteen others.

● Says B. J. Biggs of Swindon: "I've been collecting R and B discs since 1960. I can remember everyone thinking me crackers buying Gene Chandler, The Isley Brothers and Phil Upchurch when they were buying

Craig Douglas. It looks as though I've got the last laugh now. Names to watch in '65? Try O. V. Wright, Otis Redding, Billy Stewart, Otis Leavill, Joe Tex and, of course, James Brown. The best R and B label here? Sue Records."

● Says Andy Sharpe of Southgate: "The real 'In Crowd' don't give a damn who is 'in' and who isn't. I like James Brown. But never considered him 'in.' Much too specialised for mass appreciation . . . When good 'soul' music is declared 'in,' everybody's going to start saying they've dug it for years. When, in fact, most had never heard of it before."

● Says Stephen Prime of Hertford: "Many of these 'in' people who say they like Dylan, Motown, etc. don't even know what the artistes are singing about. It was the same with the R & B rave. To be 'in,' everyone had to say they dug R & B. Yet many couldn't tell it from Pinky and Perky. It's the same with folk. All mods rush out to buy Dylan, and call themselves 'folk fanatics.' Yet half of them have only heard of Dylan, Donovan and The Seekers

● Says S. M. Peal of Llandudno: "I quite honestly do not know — or want to know — what an 'In Crowd' is. If they are a bunch of idiots who play the rubbish now released under the Tamla-Motown set-up and pretend to rave about it because they think it's the 'mod' thing to do . . . I hope I never meet any of them."

● Says Martin Barnfather of Wrexham: "How about 'Miss Soul' — Tina Turner? And Ike Turner's band? It's even groovier than James Brown's Famous Flames. Their Warners 'live' LP is great. (Agreed! TH).

● Says D. J. Ward of Forest Hill: "I'll make a friendly bet with you that James Brown will NOT be the next big thing. And I reckon I'll be on the winning side" (I think you misunderstand me, Mr. Ward. I can't see James Brown in the Top Ten either—TH).

● Says Vivienne Thumpston of Ickenham: "James Brown takes some beating. But I do dig Don Covay. As for female singers, give me Irma Thomas. 'Anyone Who Knows What Love Is (Will Understand)' and 'Time Is On My Side' were fantastic. Maxine Brown could also become bigger, although the real 'In Crowd' already know all about her."

● Says Bill Obey of Northampton: "Glad to see you taking the initiative. But I think you're flogging a dead horse . . . I'm an American and remember the original R and B records. The only time most British kids get to hear this music is when the songs are 'revived' by your many beat groups. By then these songs have lost their charm . . . Some of the pirate ships should have three hours a day of nothing but original R & B hits . . . The next R & B great? Otis Redding, of course. He can't miss!"

● Says Christopher Scott of Barnet: "If The Soul Sisters had enough airplay, they could easily have a hit. And everybody seems to like Charlie and Inez Foxx. But they have never had a hit. When these artistes become popular (as one day they must), then is the time to find others to take their place. But not until then."

These have been just a few (regrettably condensed) quotes from just a few of your letters. I found them all immensely interesting. I'll do my best to reply to each of you individually. But this will take time. So, please, be patient!



The Tony Hall Column



BILLY J. gets an enthusiastic reception in a record shop (RM Pic).

# BILLY'S TWO TRACK MIND

by PETER JONES

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THERE are two songs currently running through the casually-barbered head of Billy J. Kramer. One, of course, is his new single "Trains And Boats And Planes." The other, which crops up just as frequently I found runs something like: "Eee Aye Addio, Liverpool's Won The Cup."

A fanatical shouter for the Liverpool soccer team is Billy. Actually, he himself only played for his local church team as a lad, but he learned the game in umpteen "our street against your street" kickabouts. Let's be fair, Billy has plenty to shout about where Liverpool football is concerned.

Anyway, he called round to chat about his new record — it's the Bacharach-David composition and was recorded in such a hurry that Billy even now isn't too sure of the words.

Said Billy: "My recording manager George Martin had dozens of songs for me to try. But this one had a special place on his desk. He left it to the last, then played it with a huge smile all over his face. He just wanted my say-so that it was obviously the best of the bunch."

"What about that marvellous header of Liverpool's Ian St. John which won the Cup for us?"

"What happened at the session was that we worked over the parts for me and the Dakotas. It took me ages to get the words right. Then the strings were added afterwards. I've heard the Burt Bacharach choral version but I think even though I'm double-tracked on the vocal you can get the words better from mine."

"You know, one of the Liverpool players, Willie Stephenson, offered me a ticket to see them play in the European Cup in Milan — I'd have gone, to, if I hadn't been recording."

"Yeah, I know my last record didn't do much. I suppose, really, I wasn't all that keen on it. Of course, it's worrying. But you can't bite off all your fingernails all the time — I just had to make sure the next one was a lot better. Certainly I'm knocked out with this Bacharach number. You've got to be very established not to worry about where a record gets in the charts. Still, I'm hoping."

"Have you ever heard such a fanatical football crowd as those Liverpool supporters? I reckon they're the best in the world. Must be worth a goal start."

"What would be an ideal life for me would be to work for six months and then spend the rest of the time travelling abroad, or looking for new material to record. I love travelling — you'll never get me saying it's boring and a drag. But one thing I've noticed. Once you have a few hits, there's no change in the audience reaction if one

★ ★ ★ ★ ★

fails to make it. I've had marvellous receptions recently—in fact, two seventy-quid microphones went for a Burton in one riot the other day.

"Trouble with Southern crowds is that they don't really understand a good football match. That Cup Final . . . it really was a very good game of football. I mean, tactically."

"Yes, I'm still interested in making films. But the important thing is not to rush into it. I know Brian Epstein has seen several scripts written for me specially, but they haven't been right. I don't think there's any point in me taking drama lessons, or anything—I'd soon know if I was any good or not when I got in front of the cameras. But some of those pop-music films . . . well, they can only do the artiste a whole lot of harm. Obviously, I'd have to start off playing somebody more or less like ME."

"I think I'll have to have a little bet right now on Liverpool! winning the Cup and the League NEXT season."

"This summer will be interesting. For the first time, I'm in a straight variety show — on the North Pier, Blackpool. Along with blokes like Ted Hockridge. This'll be marvellous experience. It'll teach me what I have to do, to change, to get across to family audiences. It'll be like a challenge."

"But for real atmosphere, you'd have to go a long way to beat Anfield—you know, where Liverpool Football Club play. Get up there on Spion Kop and you really know you're in a crowd."

Billy J. remembered he was due back for a business conference. The song he selected to sing as he wandered off was "Trains and Boats and Planes."

But he DID take a kick at an imaginary football as he left.

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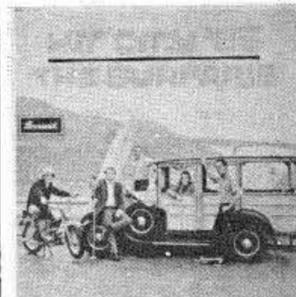


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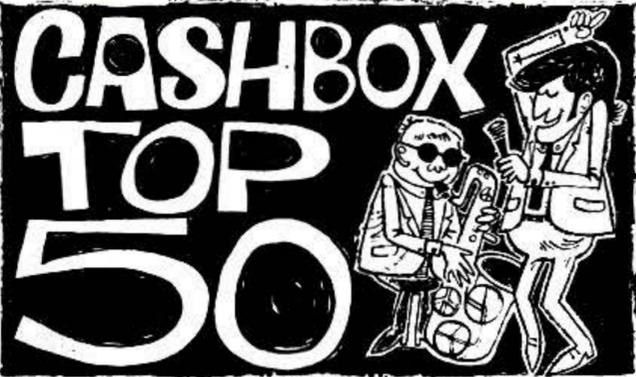


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# RECORD MIRROR CHARTS PAGE



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- |  |   |
|--|---|
| 1 MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER*<br>1 (5) Herman's Hermits (MGM) | 26 I DO LOVE YOU*<br>25 (6) Billy Stewart (Chess)                         |
| 2 TICKET TO RIDE*<br>2 (4) Beatles (Capitol)                               | 27 SHE'S ABOUT A MOVER*<br>31 (5) Sir Douglas Quintette (Tribe)           |
| 3 COUNT ME IN*<br>4 (6) Gary Lewis (Liberty)                               | 28 THE ENTERTAINER<br>28 (5) Tony Clarke (Chess)                          |
| 4 I'LL NEVER FIND ANOTHER YOU*<br>6 (6) Seekers (Capitol)                  | 29 QUEEN OF THE HOUSE<br>39 (3) Jody Miller (Capitol)                     |
| 5 SILHOUETTES*<br>8 (6) Herman's Hermits (MGM)                             | 30 TIRED OF WAITING FOR YOU*<br>12 (9) Kinks (Reprise)                    |
| 6 I KNOW A PLACE*<br>3 (8) Petula Clark (Warner Bros)                      | 31 DO THE FREDDIE<br>45 (2) Freddie and the Dreamers (Mercury)            |
| 7 GAME OF LOVE*<br>5 (8) Wayne Fontana and the Mindbenders (Fontana)       | 32 THE LAST TIME*<br>14 (8) Rolling Stones (London)                       |
| 8 HELP ME RHONDA<br>20 (3) Beach Boys (Capitol)                            | 33 ENGINE, ENGINE No. 9<br>(-) (1) Roger Miller (Smash)                   |
| 9 CAST YOUR FATE TO THE WINDS*<br>11 (7) Sounds Orchestral (Parkway)       | 34 GO NOW*<br>13 (8) Moody Blues (London)                                 |
| 10 WOOLY BULLY*<br>17 (4) Sam the Sham & the Pharaohs (MGM)                | 35 YOU WERE MADE FOR ME*<br>49 (2) Freddie and the Dreamers (Power)       |
| 11 I'LL BE DOGGONE*<br>11 (6) Marvin Gaye (Tamla)                          | 36 DREAM ON LITTLE DREAMER*<br>40 (2) Perry Como (RCA Victor)             |
| 12 JUST ONCE IN MY LIFE<br>15 (5) Righteous Brothers (Philips)             | 37 AND ROSES, AND ROSES*<br>34 (4) Andy Williams (Columbia)               |
| 13 BACK IN MY ARMS AGAIN<br>26 (2) Supremes (Motown)                       | 38 IT'S GROWING*<br>19 (5) The Temptations (Gordy)                        |
| 14 BABY THE RAIN MUST FALL*<br>16 (5) Glen Yarbrough (RCA)                 | 39 NOTHING CAN STOP ME*<br>48 (2) Gene Chandler (Constellation)           |
| 15 I'M TELLING YOU NOW*<br>7 (8) Freddie and the Dreamers (Tower)          | 40 LET'S DO THE FREDDIE*<br>43 (2) Chubby Checker (Parkway)               |
| 16 CRYING IN THE CHAPEL<br>27 (2) Elvis Presley (RCA Victor)               | 41 SHOTGUN*<br>37 (12) Jr. Walker and the All Stars (Soul)                |
| 17 REELIN' AND ROCKIN'*<br>23 (3) Dave Clark Five (Epic)                   | 42 THREE O'CLOCK IN THE MORNING<br>(-) (1) Bert Kaempfert (Decca)         |
| 18 OOO BABY BABY*<br>18 (6) Miracles (Tamla)                               | 43 CONCRETE AND CLAY*<br>(-) (1) Unit 4 Plus 2 (Eddie Rambeau (Parrot)    |
| 19 IT'S NOT UNUSUAL*<br>21 (4) Tom Jones (Parrot)                          | 44 THE CLAPPING SONG*<br>32 (8) Shirley Ellis (Congress)                  |
| 20 WE'RE GONNA MAKE IT<br>22 (6) Little Milton (Checker)                   | 45 IT'S GOT THE WHOLE WORLD SHAKIN'*<br>36 (4) Sam Cooke (RCA)            |
| 21 IKO IKO*<br>29 (3) Dixie Cups (Red Bird)                                | 46 WOMAN'S GOT SOUL<br>33 (10) The Impressions (ABC)                      |
| 22 IT'S GONNA BE ALRIGHT*<br>24 (4) Gerry and the Pacemakers (Laurie)      | 47 L-O-N-E-L-Y<br>(-) (1) Bobby Vinton (Epic)                             |
| 23 TRUE LOVE WAYS*<br>30 (3) Peter & Gordon (Capitol)                      | 48 STOP IN THE NAME OF LOVE*<br>35 (12) Supremes (Motown)                 |
| 24 ONE KISS FOR OLD TIMES SAKE*<br>9 (7) Ronnie Dove (Diamond)             | 49 LAND OF 1,000 DANCES*<br>44 (9) Cannibal and the Headhunters (Rampart) |
| 25 JUST A LITTLE*<br>38 (2) Beau Brummells (Autumn)                        | 50 SHAKIN' ALL OVER<br>(-) (1) Guess Who (Scepter)                        |

\* An asterisk denotes record released in Britain.

## TOP TWENTY 5 YEARS AGO

- |   |   |
|---|---|
| 1 CATHY'S CLOWN<br>(1) Everly Brothers                                | 11 STANDING ON THE CORNER<br>(12) The King Brothers |
| 2 SOMEONE ELSE'S BABY<br>(2) Adam Faith                               | 12 HEART OF A TEENAGE GIRL<br>(16) Craig Douglas    |
| 3 DO YOU MIND?<br>(3) Anthony Newley                                  | 13 TEASE ME<br>(17) Keith Kelly                     |
| 4 SHAZAM<br>(4) Duane Eddy  | 14 STUCK ON YOU<br>(8) Elvis Presley                |
| 5 CRADLE OF LOVE<br>(9) Johnny Preston                                | 15 MAMA/ROBOT MAN<br>(-) Connie Francis             |
| 6 HANDY MAN<br>(5) Jimmy Jones  | 16 BEATNIK FLY<br>(15) Johnny and The Hurricanes    |
| 7 FALL IN LOVE WITH YOU/WILLIE AND THE HAND JIVE<br>(5) Cliff Richard | 17 HELL HAVE TO GO<br>(19) Jim Reeves               |
| 8 SWEET NOTHIN'S<br>(7) Brenda Lee                                    | 18 THEME FROM A SUMMER PLACE<br>(16) Percy Faith    |
| 9 THREE STEPS TO HEAVEN<br>(11) Eddie Cochran                         | 19 MY OLD MAN'S A DUSTMAN<br>(14) Lonnie Donegan    |
| 10 FOOTSTEPS<br>(13) Steve Lawrence                                   | 20 SIXTEEN REASONS<br>(-) Connie Stevens            |

## BRITAIN'S TOP EPs

- |   |  |
|---|--|
| 1 BEATLES FOR SALE<br>(1) The Beatles (Parlophone)            | 11 SUPREMES HITS<br>(12) The Supremes (Tamla Motown)             |
| 2 GREEN SHADES OF VAL DOONICAN<br>(2) Val Doonican (Decca)    | 12 A HARD DAY'S NIGHT<br>(14) The Beatles (Parlophone)           |
| 3 FIVE BY FIVE<br>(3) The Rolling Stones (Decca)              | 13 STAGE SHOW HITS<br>(17) Roy Orbison (London)                  |
| 4 BUMBLE BEE<br>(18) The Searchers (Pye)                      | 14 DUSTY IN NEW YORK<br>(13) Dusty Springfield (Philips)         |
| 5 TOM JONES ON STAGE<br>(5) Tom Jones (Decca)                 | 15 BLOWING IN THE WIND<br>(15) Peter, Paul & Mary (Warner Bros.) |
| 6 KINKSIZE HITS<br>(6) The Kinks (Pye)                        | 16 SILVER DAGGER<br>(11) Joan Baez (Fontana)                     |
| 7 THE ANIMALS IS HERE<br>(4) Animals (Columbia)               | 17 THE PRETTY THINGS<br>(10) Pretty Things (Fontana)             |
| 8 THEM<br>(7) Them (Decca)                                    | 18 DON'T THINK TWICE, IT'S ALL RIGHT<br>(20) Joan Baez (Fontana) |
| 9 PETER, PAUL & MARY<br>(8) Peter, Paul & Mary (Warner Bros.) | 19 GAME OF LOVE<br>(-) Wayne Fontana (Fontana)                   |
| 10 BACHELORS HITS<br>(9) The Bachelors (Decca)                | 20 RHYTHM & BLUES<br>(19) Georgie Fame (Columbia)                |

## BRITAIN'S TOP LPs

- |   |   |
|---|---|
| 1 BEATLES FOR SALE<br>(1) Beatles (Parlophone)                  | 11 GIRL HAPPY<br>(7) Elvis Presley (RCA)                                  |
| 2 THE FREEWHEELIN' BOB DYLAN<br>(2) Bob Dylan (CBS)             | 12 ANOTHER SIDE OF DYLAN<br>(8) Bob Dylan (CBS)                           |
| 3 ROLLING STONES VOL. II<br>(3) The Rolling Stones (Decca)      | 13 BOB DYLAN<br>(16) Bob Dylan (CBS)                                      |
| 4 THE TIMES THEY ARE A' CHANGIN'<br>(5) Bob Dylan (CBS)         | 14 HAVE I TOLD YOU LATELY THAT I LOVE YOU<br>(17) Jim Reeves (RCA Camden) |
| 5 MARY POPPINS<br>(6) Soundtrack (CBS)                          | 15 PRETTY THINGS<br>(13) The Pretty Things (Fontana)                      |
| 6 SOUND OF MUSIC<br>(4) Soundtrack (RCA Victor)                 | 16 CLIFF RICHARD<br>(9) Cliff Richard (Columbia)                          |
| 7 KINDA KINKS<br>(12) The Kinks (Pye)                           | 17 JOAN BAEZ IN CONCERT<br>(-) Joan Baez (Fontana)                        |
| 8 BEST OF JIM REEVES<br>(11) Jim Reeves (RCA)                   | 18 THE ANIMALS<br>(-) The Animals (Columbia)                              |
| 9 MY FAIR LADY<br>(10) Soundtrack (Philips)                     | 19 BRINGING IT ALL BACK HOME<br>(-) Bob Dylan (CBS)                       |
| 10 LUCKY 13 SHADES OF VAL DOONICAN<br>(14) Val Doonican (Decca) | 20 JOAN BAEZ No. 5<br>(-) Joan Baez (Fontana)                             |



- |   |  |
|---|--|
| 1 KING OF THE ROAD<br>2 (4) Roger Miller (Philips)                | 26 I'LL NEVER FIND ANOTHER YOU<br>22 (19) Seekers (Columbia)                   |
| 2 TICKET TO RIDE<br>1 (5) Beatles (Parlophone)                    | 27 YOU'RE BREAKING MY HEART<br>23 (9) Keesley Smith (Reprise)                  |
| 3 WORLD OF OUR OWN<br>4 (4) Seekers (Columbia)                    | 28 POOR MAN'S SON<br>(-) (1) The Rocking Berries (Piccadilly)                  |
| 4 TRUE LOVE WAYS<br>5 (6) Peter and Gordon (Columbia)             | 29 I CAN'T EXPLAIN<br>21 (13) The Who (Brunswick)                              |
| 5 WHERE ARE YOU NOW MY LOVE<br>15 (3) Jackie Trent (Pye)          | 30 THAT'LL BE THE DAY<br>35 (3) Everly Brothers (Warner Bros.)                 |
| 6 HERE COMES THE NIGHT<br>3 (8) Them (Decca)                      | 31 LOVE HER<br>33 (3) Walker Brothers (Philips)                                |
| 7 BRING IT ON HOME TO ME<br>8 (6) Animals (Columbia)              | 32 ONCE UPON A TIME<br>32 (2) Tom Jones (Decca)                                |
| 8 POP GO THE WORKERS<br>6 (8) Barron-Knights (Columbia)           | 33 LONG LIVE LOVE<br>(-) (1) Sandie Shaw (Pye)                                 |
| 9 THE MINUTE YOU'RE GONE<br>7 (10) Cliff Richard (Columbia)       | 34 A LITTLE YOU<br>26 (4) Freddie and the Dreamers (Columbia)                  |
| 10 SUBTERRANEAN HOMESICK BLUES<br>17 (3) Bob Dylan (CBS)          | 35 I'LL BE THERE<br>25 (8) Gerry and the Pacemakers (Columbia)                 |
| 11 WONDERFUL WORLD<br>14 (4) Herman's Hermits (Columbia)          | 36 IT'S NOT UNUSUAL<br>28 (14) Tom Jones (Decca)                               |
| 12 OH NO NOT MY BABY<br>11 (4) Manfred Mann (HMV)                 | 37 NOWHERE TO RUN<br>31 (7) Martha and The Vandellas (Tamla Motown)            |
| 13 THIS LITTLE BIRD<br>39 (2) Marianne Faithfull (Decca)          | 38 YOU'VE NEVER BEEN IN LOVE LIKE THIS BEFORE<br>(-) (1) Unit 4 Plus 2 (Decca) |
| 14 CATCH THE WIND<br>9 (8) Donovan (Pye)                          | 39 IKO IKO<br>(-) (1) Dixie Cups (Red Bird)                                    |
| 15 LITTLE THINGS<br>10 (8) Dave Berry (Decca)                     | 40 AT THE CLUB<br>36 (6) Drifters (Atlantic)                                   |
| 16 STOP IN THE NAME OF LOVE<br>12 (8) The Supremes (Tamla Motown) | 41 WE SHALL OVERCOME<br>46 (2) Joan Baez (Fontana)                             |
| 17 I'VE BEEN WRONG BEFORE<br>24 (3) Cilla Black (Parlophone)      | 42 EVERYBODY'S GONNA BE HAPPY<br>30 (8) The Kinks (Pye)                        |
| 18 NOT UNTIL THE NEXT TIME<br>27 (4) Jim Reeves (RCA)             | 43 IF I RULED THE WORLD<br>45 (2) Tony Bennett (CBS)                           |
| 19 CONCRETE AND CLAY<br>13 (12) Unit 4 Plus 2 (Decca)             | 44 SOMETHING BETTER BEGINNING<br>48 (3) Honeycombs (Pye)                       |
| 20 TIMES THEY ARE A'CHANGIN'<br>16 (8) Bob Dylan (CBS)            | 45 WHEN THE MORNING SUN DRIES THE DEW<br>(-) (1) The Quiet Five (Parlophone)   |
| 21 ALL OVER THE WORLD<br>20 (8) Francoise Hardy (Pye)             | 46 COME ON OVER TO MY PLACE<br>43 (3) Drifters (Atlantic)                      |
| 22 THAT'S WHY I'M CRYING<br>29 (4) Ivy League (Piccadilly)        | 47 HOW LONG HAS IT BEEN<br>49 (2) Jim Reeves (RCA)                             |
| 23 FOR YOUR LOVE<br>18 (9) The Yardbirds (Columbia)               | 48 THE BIRDS AND THE BEES<br>38 (8) Jewel Akens (London)                       |
| 24 THE LAST TIME<br>19 (11) The Rolling Stones (Decca)            | 49 COME AND STAY WITH ME<br>34 (13) Marianne Faithfull (Decca)                 |
| 25 THE CLAPPING SONG<br>40 (2) Shirley Ellis (London)             | 50 GOODBYE MY LOVE<br>41 (11) The Searchers (Pye)                              |

A blue dot denotes new entry.

### NEW SINGLES



**THE BEAU BRUMMELS**  
JUST A LITTLE  
7N 25306

**THE SHANGRI-LAS**  
OUT IN THE STREETS  
RB10-025

**ANITA HARRIS**  
"TRAINS AND BOATS AND PLANES"  
7N 15868

**DODIE WEST**  
"IN THE DEEP OF NIGHT"  
7N 35239

**MARK WYNTER**  
SOMEDAY YOU'LL WANT ME TO WANT YOU  
7N 15861

**THE CLIQUE**  
WE DIDN'T KISS, DIDN'T LOVE, BUT NOW WE DO  
7N 15853

**DICKIE ROCK & THE MIAMI**  
EVERY STEP OF THE WAY  
7N 15855

**CHUCK BERRY**  
DEAR DAD  
CRS 8012

**JESS CONRAD**  
HURT ME  
7N 15849

**LAWRENCE WELK**  
APPLES AND BANANAS  
DS 16697

**THE LANCASTRIANS**  
THERE'LL BE NO MORE GOODBYES  
7N 15846



DONOVAN seen in the RM offices (pic by Keith Hammett).

# DONOVAN REVIEWS NEW DYLAN ALBUM!

## R-M Exclusive by Richard Green

IT was all quite simple. We put Bob Dylan's new LP "Bringing It All Back Home" on a record player, sat Donovan down next to it and noted his comments.

### Subterranean Homesick Blues

"This is a gas. First time I heard it I liked it. Chuck Berry rhythms and Dylan words go well together."

### She Belongs To Me

"Yea, it's beautiful. His Buddy Holly influence comes out. Very pretty harmonica on it, it's nice."

### Maggie's Farm

"This is the . . . (Turns volume up and laughs). It's a good send-up. It's just amusing. You know, all these things he does they're just personal, you can't understand them. It's just to make one person laugh, probably Maggie. Don't like this much." (Takes it off).

### Love Minus Zero/No Limit

"He played this one to me without accompaniment, it's good (Sings along). A lot of people have said it's a bit crappy with his accompanists, but they're very sympathetic really."

### Outlaw Blues

"He could do something completely new with this. He could be termed a pop form. Can't imagine the groups doing it. But him, yes. His music now doesn't fill up too much of his day. Don't think it ever did, he was writing poetry more than songs. This John Hammond thing is festering in America."

### On The Road Again

"Him and his buddies, they're having a good session. It's just a gas for them."

### Bob Dylan's 115th Dream

"That's Al Grossman. He kept saying this in his pad. He hadn't read the words for six weeks. He just put them in front of him and read what he'd written. Apart from that, the group hadn't started with him." (Takes it off).

### Mr. Tambourine Man

"This is beautiful, this one. When I first heard this about a year and a half ago, I wrote my 'Tangerine Eyes' from it, but I didn't ever record it because I didn't want to steal it. I didn't know what the lyrics were I've sung it to him, he digs it. (Sings along). That's the best one on the LP, man. I've not heard the rest of them, but . . ."

### Gates Of Eden

"He's got a place outside New York called Bearsville. The bears come up to his window and he feeds them. He stays there and goes into town once a month and does a concert for ten thousand. That's why he gets bitchy with all these reporters, he doesn't care two figs. There's a cinema in this little town and every time he goes there, it makes the papers. They get all excited. That's

good that. That's his classical sort of stuff, where his poetry comes in. It's hard for people to dig it."

### It's Alright Ma (I'm Only Bleeding)

"He's written a lot of poems and he's just picked these few to put to songs. You've got to be a genius to understand them. To me he's just a guy that writes poems and puts a lot of feeling in them. It's hard for me to say what I think of him. I couldn't write a story on what I think of him for any paper. I like him because he shoots down a lot of people who shoot a load of crap."

### It's All Over Now Baby Pt. 1

"Yea! He played this as well. It's a great one, dig this one."

On the question of the weirdo sleeve notes, Donovan commented: "There's no reason why you should understand them. He just puts things down that mean things to him."

And what of the album in general?

"That's a good LP to play in the fallout shelter when the bomb's dropped because they'll all realise what they could have done."

★ ★ ★ ★ ★ ★ ★ ★

**BOB DYLAN** is to star in two BBC-1 spectaculars next month. Each show will last half an hour and may include guest artists. Presley's next "Crying In The Chapel" is contained on the latest Jimmie Rodgers EP. Roy Orbison may change labels. New American R & B label 'Uptown' . . . next Trini Lopez LP - 'The Love Album' . . . new Arrow label with Kathie Kay is closely connected with British Rail. Dobie Gray's next disc will be on Pye. "Mrs. Brown" top in Canada too. . . next Martha and Vandellas album "Dance Party" . . . what do the Everlys think of Decca flooding the market with their discs? U.S. Bonds "New Orleans" revived by Eddie Hodges in the States. . . Solomon Burke's next single will be a Bob Dylan song.



Anita Harris has been on three labels for her last three records. Val Doonican on "Saturday Club" on May 22. Johnny Duncan's "Last Train To San Fernando" included on Columbia album "Hits To Remember". Millie Martin to star with Michael

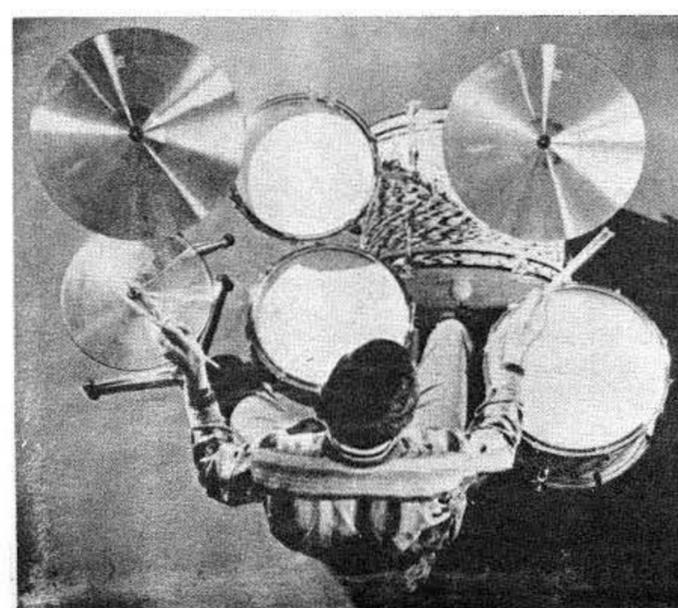
★ ★ ★ ★ ★ ★ ★ ★

Ca'ne in movie "Alfie" . . . Irma Thomas newie "Some Things You Never Get Used To" is doing big things on the Juke Boxes. . . Joe Tex big in Holland. . . Spike Jones died last week in California. . . the Ivy League, Manfred Mann, Dominic Behan, Donovan and the Vagabonds all use the Marquee's recording studio. . . Most controversial thing since Elvis' pelvis must be Who's next single. . . Boy Dylan has a Struwwe'peter hairstyle. . . Perhaps Wayne Fontana prefers sleeping to publicity. America's "Cash Box" calls for Congress to do something about ban on British artists. . . Beach Boys have sold ten million Capitol records. . . Jerry Butler recording a tribute to Nat Cole. . . Eric Clapton shown as Yardbirds

member in U.S. magazine. . . Jackle Wilson's Brunswick contract extended. . . Old Little Richard hits re-issued in Holland. . . Adam Faith must be happy about forthcoming visit by Connie Francis. . . Why does Cilla Black insist on singing a different tune from the one the pianist is playing? . . . If another person says Tony Bennett has brought class to the charts. . . Sandie Shaw and the Ladybirds in Birmingham Ophthalmic Information Council's list of ten best bespectacled women. . . Joe Loss celebrating 30 years on records. . . Bob Dylan does Dutch TV on May 29. . . Bill Haley's Comets have a single out in America. . . Chris Barber begins a working holiday aboard the P and O liner "Orinsay" cruising in the Black Sea and the Mediterranean on May 26. . .

Be in on the birth of an exciting new Star! Ask to hear

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