

# Record Mirror

Largest selling colour pop weekly newspaper 6d.  
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THE SPENCER DAVIS GROUP (RM Pic.)

**INSIDE: COLOUR OF  
HOLLIES & SEEKERS**  
scott walker's fight  
with mick jagger  
(see page seven)





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

## 'JUKE BOX JURY GETS THE WRONG IDEA AGAIN'



THE BACHELORS—a reader springs to their defence (RM Pic)

### 'Stop knocking the Bachelors'

WHY do people insist on knocking the Bachelors. Surely they are the most harmonious and least presumptuous group on the scene today. They broke all records at Great Yarmouth in the summer and have just finished another record-breaker at Bristol. Granted they dress up old numbers to suit their individual style, but they don't call them new songs by putting new words to past hits as has recently been done by Len Barry ("1-2-3" and "Like A Baby" and now Unit Four ("Concrete And Clay" and "Baby Never Say Goodbye"). Maybe one day the Bachelors will hit back at the knockers — and I'd like to be around then.—Margaret Stone, 3 Kitchener Road, Ipswich.

says an RM reader . . . . .

A RECENT "Jury" panel seem to have the wrong idea about what is a "cover version". Without giving any conclusive argument, they dismissed two or three quite good releases on the grounds they were covers, therefore not hit-worthy. Surely a cover is a record made by a second artist at the same time as the original to compete with the original for sales. On this basis, "The Entertainer" by the News, can't be a cover. It was released 18 months after Tony Clarke's original and doesn't compete with it on sales. It's surely a "revival", if it has to be pigeon-holed at all. I'm not comparing The News with the Stones, but the Stones' first three or four records were all revivals of other hits. For sheer exploitation by means of successful covers, the Jury should have remembered artists like Cilla and Sandie who first succeeded with out-and-out covers. I think these "Jury" panellists should do more homework—they're supposed to be informed and entertaining. Too often they're neither.—Patrick Burston, 356 Trysull Road, Wolverhampton, Staffs.

### BAD FLIPS

ABOUT dearer records. I think the standard of 'B' sides should be better. After all, we're paying 3s 7½d a side for a record. The 'B' sides are often shocking. The flip of the Mindbenders, for instance, is far too short and rubbish. The other side of Sandie's latest is dead boring, repeats itself. I can think of only seven stars who give me my full 7s. 3d worth. — Bill Fury, Cliff Richard, Heinz, the Shads, Cornados, Honeybombs and Glenda Collins. — T. Russey, 86 Marquis Road, London, N.W.1.

### LIKE A SCHOOLBOY . . .

HEARING Len Barry's version of that beautiful song "Somewhere", I thought he sounded like a thirteen-year-old schoolboy whose voice is still breaking. I hope he will think carefully before recording anything similar. Singers like Scott Walker and P. P. Proby can give him an hour's start and still beat him to the finish without any effort. — Ann Birmingham, 2A Pembroke Road, Kirkdale, Liverpool 20.

### KINKY FOR DAVE

YOU asked which top ten artists we'd most like to meet. Here's mine: 1, Dave Davies; 2, David Russell Gordon Davies; 3, Dave, Ray's brother; 4, the youngest Kink; 5, the Kink with the longest hair; 6, the lead guitarist of the Kinks; 7, the Kink who wears the kinkiest clothes; 8, the Kink who wants to be the lord of the Manor; 9, the Kink who wears the kinkiest boots; 10, the sexiest lead guitarist of all groups.—D. Davies, — Maureen, 65 Frensam Drive, Putney Vale, London, S.W.15.

### VINCENT TOPS

TEN best numbers by Gene Vincent, based on a poll we've just conducted: 1, Be-Bop-A-Lula; 2, Say Mama; 3, Over The Rainbow; 4, Rocky Road Blues; 5, Unchained Melody; 7, Wear My Ring; 8, Weeping Willow; 9, I'm Goin' Home; 10, Love Of A Man — Harry Dodds, ("Secretary Gene Vincent Fan Club"), 9 Lumsden Terrace, Catechate, Stanley, Co. Durham.

### GOOD OLD DAYS

MENTION the Crawdaddy Club, Crofton, and the good old days will spring to mind. When the then unknown Yardbirds used to play, causing near riots with their wild-style R and B. After they left, the pace was sometimes picked up by Gary Farr and the T-Tones, whose rhythm guitarist fainted during a performance to a packed audience. Many a time the groups were told to quieten down. The club eventually closed as a result of leaving memories of a Sonny Boy Williamson popping in for a visit and choosing the Yardbirds to back him on an LP. These were the days. — Douglas Eaves, 176 Burlington Road, Thornton Heath, Surrey.

## BRI-NYLON GOES WITH HARRY FENTON



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## Record Mirror

EVERY THURSDAY

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PAUL JONES—it's been many months since the Manfreds last single, but EMI are releasing one in a couple of weeks (RM Pic).

ON December 4, 1965, "If You Gotta Go, Go Now" made its last appearance in the RM charts after twelve weeks. That was almost four months ago. Since then there has been no single from Manfred Mann. Fortunately, "No Living Without You Loving" has cemented itself in the EP chart and helped to keep the name of Manfred Mann alive — record-wise. The group's LP didn't exactly take the nation by storm. So when Paul Jones and I met in Soho the other day, I tackled him about their lack of single releases and he told me: "Obviously it's a good thing to have a single out, but we haven't yet reached the stage where it's affecting our pulling power. When we were ago, we played at a club and got over two thousand. When we were there two weeks ago, we only got two hundred less in our last single was issued about four months ago. Okay, nearer six months if you like. But we still haven't got to the stage where a hit record makes any difference to the clubs. Sure we're approaching that stage, but very quiet."

## I hated singing our hits' says Paul

Paul was very cagey about the group's next single. He revealed that it was about a prostitute and that it was "pretty" and "nice" but wouldn't actually name it. "We've not to have a single out," he admitted, "but I'm not satisfied with this one. We've done five that we thought were okay, but John Burgess, our a-and-r man, didn't think they were good enough to put out. I don't agree, but we leave decisions to him. "I've only been happy with one record, that was 'Without You' which was on a 'B' side. Things like 'Doo Wah Diddy' I hated singing, they just weren't my kind of music." Now that the amiable Mike Vickers has departed the group apparently for good and the outfit has taken on a small brass section, it occurred to me that jazz may be playing a larger part in the proceedings of late. "No, that's not true," Paul said. "We're no more jazzy now than we were at the time of '3-4-2-1'. Putting brass in doesn't make a group jazzy. I don't think we've progressed, either. I still enjoy singing the simple songs. It's wrong to say that because a group had added brass or some jazz, they're better than they were before. There are good jazz groups and good rock and roll groups, no one can say which is better. It's really just a matter of taste." That point settled, I asked Paul if there was any chance of Mike Vickers rejoining Manfred Mann. "I don't think so really," Paul replied. "He's earned more money in the past four months doing his film music than he'd earn taking a fifth share from us. He's been asked to do three more and after that they'll probably ask him to do some more, so I can't see him coming back now. His replacement has fitted in perfectly and has contributed a lot, so we haven't been left with a gap anywhere." I wished Paul good luck with the new single, whatever it turns out to be, and remarked that at least they'd earn a few bob extra with the TV plugs. "No, you don't earn anything doing things like that," Paul said quickly. "We're doing okay in the clubs."

RICHARD GREEN

### SPEAK NOW!

I'VE read your paper for a long time. My interest belongs every week to your "readers' club" column. I would like to chance a tape on which I've spoken to that partner and that he will talk on it and send it back to me. I rather this way of corresponding is called "tape-letter service". May I interest a reader who would be interested? — Willi Faber, 5 Kohl-Zollstock, Honninger Weg 396, Germany.

### TRY HARDER

WHAT does Dave Clark want in return for nothing? He has neglected the British fans for too long. He brings out a record, and then leaves the country. If he keeps this up much longer, he won't have more than a handful of fans. Plug your records, Dave. Try doing a big tour — you've never even been to Scotland in your two-and-a-half years in the business. — George Wallace, 110 Glenfinnan Road, Wyndford Estate, Glasgow.

### GOOD TIMING?

WHY don't all record companies include on the disc label the running time, the date on which it was recorded and also where the recording took place? I'm sure such a measure would not cause much inconvergence and it would certainly be appreciated by most record fans. — Roger Haywood, 29 Moor Park Villas, Headingley, Leeds 6.

### COCHRAN DISC

APRIL 17 is the sixth anniversary of Eddie Cochran's untimely death — he was highly rated among the few really great rock 'n' roll artists. Like Buddy Holly he was a pioneer on the rock 'n' roll scene. A Liberty record released nothing at all by Eddie last year, wouldn't it be something if Gene Vincent's "Fan Club" — "Three Stars" tribute to Buddy, Ritchie Valens and Big Bopper, which isn't backed by "Foxy Paradise" — the old Holly and Crickets' number. And please Liberty — don't close the Eddie Cochran file while such good material exists. — Keith P. Ryan, 25 Vaughan Gardens, Ilford, Essex.

### STILL TOGETHER

I KNOW the Liverpool Sound is over. But apart from the Beatles, Gerry and the Pacemakers are the only group still left with the original members. Others which have got in the charts have new members. — Searchers, Swinging Blue Jeans, Merseybeats, Fourmost, Mojos, Dakotas. — B. A. Poshman, 34 Edley Grove, Whitley, Melksham, Wilts.

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It's a long time since we published a photograph of Rick Nelson. Here he is with his wife Kris at a reception in New York. On Rick's left is popular American folk-composer-singer Phil Ochs, and Peter Asher on his right. It's been a long time since Rick's had any hits but he sold millions of records several years ago with such songs as "Poor Little Fool", "It's Late" and "Hello Mary Lou."

Watch  
THIS  
space..



Roy Orbison seen with his old friend and song-writing partner Bill Dees. The pair wrote Roy's new single "Twinkle Toes" as well as many of his other hits.



Here's the new line-up of the Swinging Blue Jeans since Ralph Ellis left. Front left to right — Terry Sylvester, Ray Ennis, Norman Kuhlke. Rear — Les Braid. Terry, the new member, was formerly with the Escorts.

An off-the-cuff shot of John Walker seen with his wife snatching a few morsels to eat between appointments. But why is she giving him that look?



THE WHO in action at RSG (RM Pic).

# 'THEY

*used to think we were purists when we smashed guitars. But we were more commercial then than we are now' (Keith Moon)*

**GUITARS** smashing into amplifiers, Keith Moon almost having fits at the back of the stage and Pete Townshend doing balancing acts at the front. These were the gimmicks that first brought the Who to the attention of Mods the country over. But that was a couple of years ago now and in that time things have changed a lot.

"You can go and see any group using feedback and knocking things about today," said John Entwistle in the group's "Top Of The Pops" dressing room. "We laid the foundation for any group like that to play at the Marquee."

"I think the Action were better when they played with us. People go to the Marquee because it's the place to go, then they nip into the Ship for a drink. Half the time they don't care who's on."

Keith Moon, looking very pasty-faced with a thick layer of make-up clinging to him, took up the theme. He said: "They used to think we were purist when we smashed guitars and things. They wanted to be purists, so they came to see us. In fact, we were far more commercial then than we are now."

Birdman himself — better known perhaps as Pete Townshend — came in and began washing. From behind a wall of soap suds, he told me that he was writing numbers for a new LP.

"How much have I written? Nothing yet," he stated. "We'll do a few more instrumentals."

John said that though the album would consist largely of Pete Townshend numbers, a couple associated with the Everly Brothers and maybe two Moon-Entwistle things would find their way on to it.

"We hope," Keith laughed. "It's good for the money, anyway."

Keith is a big Beach Boy fan and it's largely due to his fanaticism that "Barbara Ann" is now included in the Who's repertoire.

"We do it as a joke. We're serious when we do it, but we don't play it seriously," said John rather paradoxically. "They want to hear 'Heatwave' and when we do 'Barbara Ann' halfway through, they go 'HU?' We still do 'Heatwave', but a shorter version, then we go straight into 'Dancing In The Street'. We've stuck some Dion stuff in as well. 'Runaround Sue' and things like that."

The guitar smashing exploits drifted off a few months ago, although feedback had been retained.

"We've expanded the vocal thing," Keith explained. "We concentrate much more on that nowadays."

Pete stopped playing his acoustic guitar long enough to announce: "Me foot's gurgling. Protesting about the socks I've been wearing for three weeks."

Roger hadn't had a lot to say, but suddenly in one burst he declared that: he didn't think much of James Brown on "Ready Steady Go"; Slim Harpo's new record was to his liking; Mel Torme could sing better than Frank Sinatra and John Lee Hooker was the heaviest handed guitarist he'd ever heard.

Thank Heavens some people take longer to say things than that, or I'd probably finish up in a group.

RICHARD GREEN

## 'Eddie's son digs Beatles not C&W!'



PETER MURRAY seen with EDDY ARNOLD.

**EDDY** Arnold—we know all about him. The soft-singing country and ballad singer with a deep brown voice and old country guitar and the straight and sincere style of selling lyrics. Hit-maker with "Make The World Go Away" and total sales of umpteen million all over the world.

But talk to his wife, Mrs. Sally Arnold, and you find out about another member of the family who doesn't dig the country stuff — their seventeen-year-old-son, Dickie, who plays ELECTRIC guitar and sings Beate songs. If you can sense a faint whiff of parental disdain, then you are quite right.

Says Dickie's mum: "He plays with a group of friends at school and they all come round to our place to try out numbers in the rehearsal room. Eddy has built underneath the house. They make an awful noise, but AWFUL—their policy seems to be

that the louder they play the better it is."

Mrs. Arnold laughed, but there was a slight hint of disapproval as she spoke. She said:

"We're obviously disappointed that Dickie didn't take up country music. I'd have liked him to play country guitar like Eddy—it's much nicer than all that electrified guitar. But I suppose it's what all the kids like nowadays."

When it was suggested that Eddy should take a Beatles' LP back with him as a present for Dickie, he said: "I can't do that—he's got all of them already."

As far as Eddy is concerned, his official view is that he doesn't mind too much if Dickie decides to concentrate on musical spoons for his career.

"He didn't use to be musically minded, you know. Then all the boys at High School started taking up beat music. My daughter Jo Ann did show signs of being musical a year or so ago when she and I sang a song about a zebra, called 'The Horse In The Striped Pyjamas', which is a heck of a name for a song."

But the Arnolds are clearly a close-knit family unit and always try to

spend their spare time at home. Until his recent trip to Britain, Eddy Arnold hadn't left the States in the 21 years he's been recording.

"I didn't like to leave my family," he said, "when they were just growing up."

And when he did finally leave London to go back home he was hopelessly homesick. His wife Sally travelled back ahead of him. Said Eddy: "We never travel together because of the kids."

So I looked puzzled and he explained: "It's a rather gruesome thought, but if one of us gets killed it doesn't leave the kids entirely alone."

And Eddy also said: "I think I set on better with my boy Dickie than anyone else. He really is the greatest. I want him to come to Britain with me next time I'm over, for there's so much for young people over here. All the clubs and the organisations. I know he'll love it and I think you'd all like him too."

But there was no doubting the fact that Eddy would have liked his favourite person, his son, to have followed in dad's footsteps, rather than concentrated on high-volume songs by Lennon and McCartney.

PETER JONES

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**photos**

**1964 FABULOUS WANTED**,— 7 Malpas Avenue, Prenton, Birkenhead.

**public notices**

**I Peter Wood and Walter Barry** Gratton Flood intend to apply to the Gateshead and North Shields Borough Councils for a licence to open an employment agency for Theatrical Artists at 15, Woodbine Street, Gateshead, S. 15, 56, Billy Mill Avenue, North Shields.

**The price for classified advertisements is 9d. per word pre-paid for all sections.**

**Advertisements should be submitted by Thursday of the week preceding publication.** All advertisements are subject to approval by the publishers.

**ROY BREAKS FOOT IN SCRAMBLE.**

**A COUPLE** of spots of trouble have hit the Orbison-Walker Brothers tour.

On Saturday, motor bike owner and enthusiast Roy Orbison was invited to do a lap of honour with some winners at the Hawkstone Park scramble.

Roy borrowed a machine—but fell off into a sandpit. He picked himself up and went on to finish the lap. That night he did two shows at Derby. Afterwards he confided to his publicist that he feared a broken bone. A specialist examined Roy's injured foot and confirmed that he had indeed broken a bone. The foot is now in plaster and Roy is sitting on stage for all his concerts.

On Monday the tour's girl singer Lulu, was stricken with laryngitis and told not to sing for three days. Young singer Perpetual Langley took over Lulu's spot, accompanied by The Untamed.

**COVAY HERE**

American singer and songwriter Don Covay will be appearing on T.W.W.'s "Now!" next week. Also on the bill will be British singer/songwriter Chris Andrews who will feature his latest single "Something On My Mind". Don Covay's backing group on the programme will be the League of Gentlemen. Don has written many American R & B hits including "The Tony Time", "Mercy, Mercy", "The Continental Walk" and "Letter Pull of Tears". The show will be compered by Michael Palin, Cynthia Pettitrew and Bill Davis on Friday April 1st at 6.30.

**MATT TO HOLLYWOOD**

Matt Monro—now signed with Capitol in America—goes to Hollywood for 18 days from April 20 to record an LP of two singles. After a tour in USA he heads for Australia before returning to Britain in August. In September he does a stint in cabaret at the Savoy Hotel, London. October finds him back in USA for a fortnight at Lake Tahoe.



No, it isn't S/Sgt. Barry Sadler. It's ZOOT MONEY dressed up to promote his new disc "Let's Run For Cover" on Columbia.

**Ilya disc next week**

**HERE—at last—it comes.** The avuncular David McCallum (Britain's most popular television export) has his first record released, on Capitol, next week. The title: "Communication".

Also out next week (on Decca) is a double-A-sided disc from those great tellycoms Peter Cook and Dudley Moore. "Isn't She A Sweetie?" and "Bo Dudley". Other April 7 releases include—

**PYE:** Petula Clark: "A Sign Of Times"; The Apes: "Just How Wrong You Can Be"; John Summers: "A Magic Moment"; The Alan Brown Set: "Baby Don't Push Me".

**PICCADILLY:** Keith Powell: "Victory"; Billie Davis: "Heart And Soul".

**SONNY BOY Williamson:** "Bring It On Home".

**PYE INTERNATIONAL:** The Kinsmen: "Little Latin Lope Le"; FONTANA: Johnny Carr: "Then So Do I"; The Wimple Winc: "What's Been Done"; Mort Schuman: "Cry A Little".

**PHILIPS:** The Harry Roberts Sound: "Honey Badger"; The Flamings: "The Boogaloo Party".

**COLUMBIA:** Beryl Marsden: "Ain't She Got a Steady"; "Everybody Has To Cry"; Carole Deane: "Dancing In Your Eyes"; Sanny Williams: "Don't Just Stand There"; Boyz: "It's Meeting Time".

**MGM:** Brendon Bowyer: "The City"; Johnny Kidd: "It's Got To Be You".

**LIBERTY:** Bill Oddie: "I Can't Get Through"; Gulliver's People: "Splendour In Your Eyes"; Lewis Rich: "I Don't Want To Hear It Any More".

**LIBERTY:** The Crickets: "April Avenue".

**MGM:** Robie Porter: "Here In My Arms"; The MGM Singing Strings: "Lara's Theme From Dr. Zhivago".

**STATESIDE:** Johnny Thunder: "My Prayer"; Mitch Ryder: "Little Latin Lope Le"; Eddie Rambeau: "I'm The Sky".

**DECCA:** The Limines: "Carla Lee"; The Roving Kind: "Lies A Million".

**RCA:** Kelly: "Be My Man"; "The London"; The Americano: "She Blew A Good Thing"; Carole King: "A Road To No Where"; The Knickerbockers: "One Track Mind".

Two rush releases—on London—here: "The Americano" (Twink Toes), and on RCA there's a double "A" from Elva: "Frankie and Johnny" and "Please Don't Stop Loving Me".

**Fantoni film**

Harry Fantoni, the complete singer with the shoulder-length hair, has finished work on his first film, Just Like A Woman. It will be premiered in early June and later that month he starts work on his second film, a thriller.

Meanwhile, Harry has got so tired of being made to think about British politics that he has flown to Brussels to escape election fever. He returns this Friday morning.

**Dana's present**

Dana Gillespie, 17 on Wednesday March 30, was given a \$120 acoustic guitar by her radiologist father. Her mother is giving her driving lessons—and if Dana passes her test first time she's been promised a Mini.

**RUSS FOR 'LAUGHS'**

Russ Conway is the latest star to be added to the cast of "London Laughs", the all-comedy revue to be presented by Bernard Delbont and Friday May 6th. Other stars from the cast include Harry Secombe, Jimmy Thorpe, Hilda, Freddie Frinton and Anita Harris.

**LINCOLN CITY SIGN BIG POP NAMES FOR FESTIVAL**

ELEVEN of Britain's top Hit Parade groups, plus disc-jockeys Jimmy Savile and Keith Fordyce, have been signed in one big swoop by Lincoln City, The Fourth Division club do not anticipate using their men to get them off the foot of the league.

Instead, Lincoln are going into the pop business, their Sincil Bank pitch, with full approval from the Football League, is being given over for a mammoth "1963 Top Pop Festival" on Whit Monday.

Lincoln, who suffer from a big bank overdraft, are looking to the pop business to ease some of their financial troubles. The beat show—an eight-hour affair said to be the most ambitious ever held outside London—is being sponsored by a local newspaper on Lincoln City's behalf.

Ironically, a "gate" of 15,000 plus screaming teenagers are expected to turn out for the big show which features The Who, Simon & Garfunkel, Kinks, Barron Knights, George Forme, Crispian St. Peters, Yardbirds, Koolhaas, Lord Sutch, Ivy League, and a forward line which reads Dave Dee, Dozy, Beaky, Mick and Tich. Lincoln's present home gates are struggling to make the 2,000 mark.

**Fans pick new disc**

Last week Unit 4 Plus 2 recorded five titles but were unable to select the best ones for their next single. Mike Mansfield, Southern Television producer, was in the recording studios at the boys' invitation because Mansfield is featuring the group in a forthcoming TV series, A Tale of Two Rivers and he suggested they let the audience at this week's recording of Southern TV's panel game Pop The Question pick their favourite titles.

Thus, at the Congress Theatre, Eastbourne, on Tuesday, the audience were issued with ballot cards and duly voted.

**TORME RUSH RELEASE**

CBS are rush releasing Mel Torme's recording of "The Power of Love" to compete with the version by the Everly Brothers that was voted a hit on Saturday's Juke Box Jury.

**HOLLIES IN US**

This week The Hollies are opening attraction at a new night club, owned by disc jockey Murray K, on Long Island, New York. It's all part of The Hollies' third American tour which lasts throughout April.

In May the group go to Bremen for their German TV debut. And on May 28 they're off on a two week tour of Sweden.

**Nina and Frederick in concert**

Nina and Frederick have been booked for Easter concerts at Bournemouth (Good Friday, Winter Gardens), Croydon April 9, Fairfield Hall, Eastbourne (April 10, Congress Theatre), Brighton (April 11, Dome).

**Pirate for Midlands**

Yet another "pirate" radio station goes on the air, starting All Fools Day. It is Radio 270, broadcasting from a former Dutch trawler off Scarborough and aimed at Midland listeners. The emphasis is on the Top 40 records of special appeal to teenagers (there's a half hour devoted to the Rolling Stones scheduled for Saturday April 2) but there will also be shows for older listeners on motor racing, gardening and fortune telling.

**SPENCER FOR PARIS**

The Spencer Davis Group are spending part of April in Paris. They fly over on April 25 for two TV shows and appearances at the Top Ten Club (27th). The Bus Palladium (28th) and Locomotif (30th).

They keep on running in May on the 2nd and 3rd they're in Saarbrücken, Germany, for a TV show.

**Harold Davison signing**

The London group Episode Six have a five-year contract with the Harold Davison agency. Dick Katz is now their personal manager. The group feature a girl organist and singer, Sheila Carter Dimmock.

Episode Six's bass guitarist has signed a songwriting contract with Les Reed's publishing company Donna Music. Les—who has just signed as an exclusive artist with Decca (a contract that leaves him free to be musical director for other artists on other labels) will shortly MD an Episode Six recording session for Pye.





Regine and Sabine Seiler, ages 16, 2004 Lübeck-Siems, Borstelalweg 10, Germany. Stars — Rolling Stones, Donovan, Bob Dylan, Sonny and Cher, Elvis, Hobby and Interests—Dancing, records and stamps and pen-friends.

# READERS' CLUB



Paul Hawkins, 18, 24030967, Sic. P. Hawkins, O. Troop, 1 Sqdn, 9 Sig. Regt. B.F.P.O. 52, Stars—Beatles, Stones, Sonny and Cher, Kinks, Poets, Hobby and Interests—Records, cycling, photography, girls.



Dave Sturgeon, 18, 18 Manor Way Ruislip, Middlesex. Stars — Searchers, Beatles, Buddy Holly and The Shadows, Hobby and Interests — Motor cycles, horror films.



Barbara Johnston, 16, 7 Worsfold Street, Moston, Manchester, 10, Stars — The Dave Clark Five, Hobby and Interests—Writing, horses, clothes.



Maureen E. Lawton, 23, 13 Russett Close, Chelsfield, Orgington, Kent. Stars—Stones, Elvis, Pinesy, Dusty, Animals, Lulu, Hobby and Interests—R & B, scooters, sport, collecting records and pictures.



Elaine Taylor, 17, 157 Fishwick Parades, Preston, Lancs. Stars—Elvis, P. J. Proby, Searchers, Beatles, Animals, Them, Apple Jacks, Manfred Mann, Bobby and Interests—Dancing, buying records, latest films, listening to Radio Luxembourg.



Alan Hall, 17, 52 Majorhornbrook Road, Mt. Pleasant, Christchurch 8, N.Z. Stars — Graham Bond Org. Them, Things, Poets, Stones, Sect, Otis Redding, Hobby and Interests—R & B, folk, records, writing to people, judo and karate, James Dean.



Slavek Szafrański, Lodz 14, ul. Studzienna 11, Poland. Stars—Kinks, Animals, Rockin' Ber., Dylan, Donovan, Springfield, Shaw, Byrds, Hobby and Interests—Gramophone, play and magazine, pop music, photos.



A. Tamasi, 20, NAFTW, Technical Group, PMB 2104, Kaduna, Nigeria. Stars—Cliff, Stones, Billy Fury, Shadows, Dave Clark Five, Elvis, Hobby and Interests—Pen-pal, correspondence, stamps, like receiving and writing letters.

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# IT MAY BE THE END OF BERNARD WEBB BUT PETER AND GORDON SURVIVE TO MAKE OFF-BEAT DESTRUCTIVE POP FILMS . . .

**BERNARD Webb is dead. Long live Bernard Webb.** I'll explain:

He is, or was, the mythical art student living in Paris who wrote the song "Woman" for Peter and Gordon. In truth, he was invented by Peter Asher and Paul McCartney. The idea was that Paul was curious to see how well a song written by him and John Lennon would do if it didn't have their name on it.

## NO REASON

"There was no particular reason behind this," Peter told me. "We've often been asked if we're going to record another Lennon and McCartney song and we've always said yes, of course, if a suitable one turns up. We'd had a hard time finding a good number and then Paul offered us 'Woman'. No, Paul certainly didn't feel that every song he and John wrote would be an automatic hit. They've had failures. He just wanted another name on 'Woman.' So we thought up Bernard Webb. Only one reviewer, to his great credit, suspected anything. That was Bunny Lewis who said Webb was the greatest discovery since Lennon-McCartney and said he was prepared to stake his reputation on the belief that Webb was Lennon and McCartney. I'm sure nobody had told him. Our deception was not discovered until Judith Simons checked with the Performing Right Society, who collect composers' royalties, and her story was run on the front page of the Daily Express. We think with all due respect to Dick James, that he made an enormous error publishing 'Woman' on Northern Songs, very much a Beatles song company."

## SUSPICIONS

Gordon Waller chipped in: "But don't think that the discovery will necessarily kill off Bernard Webb. I've heard lots of smart people say that someone else is writing the Beatles songs for them. This will only increase their suspicions. They'll welcome 'Bernard Webb' as proof!"

It's possible, then, that Mr. Webb may find his niche in history in a



PETER & GORDON—their latest hit complicates the already fast-growing volume of Beatle-penned hits (RM Pic).

similar way to Sir Francis Bacon, contemporary of another bard of 400 years ago.

Peter and Gordon have just tried a new venture which, they hope, will be the first of many — and which may become an increasing trend in pop.

They've made a film to promote their record. It's for showing on television programmes abroad, local equivalents of Top Of The Pops and Thank Your Lucky Stars. "We made it in a day, quite inexpensively," said Peter. "We don't care for miming so we have made no attempt to relate the

images to the song. It is just an entertaining, we hope, film for screening while our disc is played."

"Yes, it was great fun to make," added Gordon. "We found an old house, down by the docks, that was being demolished. So we smashed glass and broke up bits of old furniture. We hope they enjoy it in the countries it's meant for — Australia, Philippines, Hong Kong and Japan. If so, we'll make more offbeat movies."

Certainly this one sounds like a smash hit.

DAVID GRIFFITHS

# Who should top bill? Roy—or Walker Bros?

IT'S been billed as "the big fight", this Walker Brothers-Roy Orbison tour . . . or should it be Roy Orbison-Walker Brothers? Should, people asked, Roy Orbison actually top a touring bill over the current number ones, Messrs. Scott, John and Gary? Opening night performances at Finsbury Park Astoria in North London had packed audiences performing a massed split-chord, personality act. Like this: The Walkers dominated everything on the grounds of hysteria, creation, wildness, noise, screaming, drama. They closed the first half, having been roared for through everybody else's act. More specifically, Scott was roared for. Gary came on first, did his solo vocal job with casual shimmying movements, retired behind the drums. Scott and John, bathed in separate spotlights, built a fiercely fearsome act, provoking the screams — then standing matily, eyeing the mass of outstretched hands, waving banners, jack-in-the-box mass jumps from seats. A cleverly produced, intelligently worked bit of showmanship . . . built round that wonderful voice of Scott. "Sun Ain't Gonna Shine" caused the biggest eruption, each hand-fluttering movement building a screaming crescendo. An experience of emotion rather than actual vocal achievement, this.

And there was Roy. Just standing there, moving barely a muscle, clutching his guitar, letting his voice do the work. A moving voice, his. It soars and floats liltily. He went through his familiar run of hits — and this previously explosive audience listened. You could hear every guitar chord. Every syllable. The screaming had to stop: Roy's work was rewarded by a succession of steadily growing cheers. It was hard work for this quiet man of pop. He felt



THE WALKER BROTHERS—their performance was an experience of emotion, says RM's Peter Jones (RM Pic).

the strain. But his artistry won 'em over, apart from the dozen or so who'd been carried out limp and exhausted by nurses and ambulance men during the furore of the Walkers' onslaught.

Must mention little Lulu, who stuck mostly to her up-tempo belters and registered strongly as a tremendously improved performer. Movements good, approach good — and that tough voice now has moments of greater subtlety.

Rest of the bill? Kim D., small and dark, real name Vivienne Ann Davison, known as Britain's Nancy Wilson struck me (forcibly) more like a Timi Yuro. And there were the Marionettes, the Quotations, and Ray Cameron, a comper who pressed on regardless, pop-name dropping for the screams — what a tough job for a patter man!

So who won the "big fight"? Both the Walkers and Roy won in a sense, though their battles were proved quite different.

PETER JONES



# 'We can always come back'



**BRUCE** Woodley, of the Seekers, doesn't like all the pigeon-holing that goes on in British music but, seeing as how he'd been asked in what category came the Seekers, he made the effort. "All I can say is that we are a commercial singing group and we sing folk songs — but contemporary songs as opposed to topical ones. Topicality can date."

Fine. But the Seekers are also something else. They've had three number ones on the trot and are trying for the fourth with "Some Day, One Day". If they do it, it'll be a fantastic triumph. If they don't?...

Said Bruce: "Trouble is that people take too much notice of the mathematical side of pop music. They go mad about the charts. If this record only goes to number twenty, it won't affect us. We won't be failures over night, despite what some people will read into it. How can I put it? — we've reached the state we wanted over money and we're not likely to lose that because one, maybe two, records don't hit the top spot. We can always come back. It's a pity so much reliance is placed purely on the charts." Anyway, "Some Day, One Day" is by Paul Simons and Bruce is

## 'IF WE DON'T HIT THE TOP, WE CAN ALWAYS COME BACK'—BRUCE

currently writing songs with the American folk star. "We've done three so far — two written here in Britain, the other when I went over to America. Neither of us are what you'd call prolific writers. We take time. All this business about sitting down and knocking out a song in ten minutes flat — it's not for us."

"I'd written some songs some nine months before meeting Paul, whom I admire very much. I'd had pretty good receptions on them, but it was Paul who persuaded me that it was a side of the business I ought to concentrate on. Now I spend most of my time looking for song ideas."

"About Paul and his partner Art Garfunkel, did you know they had a big rock 'n' roll hit in America a long time ago? Now it's folk. Paul, previously, wrote just by himself. And he draws on personal experiences — like 'Home-ward Bound', where it's all about travelling like a mad-man from place to place. We've got to do an LP soon and that song may be on it. Incidentally, it's... oh, months since our last album and yet it's still in the charts."

"There's something here for a lot of other groups. I was talking to Dave Clark the other day. Now he's very big in the sixties — that's where his money is. So he told me he'd got about forty titles in the can. It's important, having this backlog that doesn't date. You get a call from the States — 'We want an LP THIS week' — so you just pull out a dozen songs from the already recorded stock-pile."

Bruce was off to give a demonstration disc of a Simon-Woodley song, "Cloudy", to Val Doonican — to see if he liked it. But he

paused to say: "The ridiculous thing is the material those Beatles keep producing. Judy Collins is one of the top folk singers in the States, but she sings a number from 'Rubber Soul' and it seems tailor-made for her scene. And Judith Durham does 'Yesterday' with us on stage, just an acoustic guitar backing, and it suits our idiom just great. That's song-writing!"

He also paused to say: Finding material is genuinely the big problem. Everybody thinks they can write songs for a particular group. Well, it doesn't work out. Especially as we have a girl in the group. Tom Springfield and Paul Simon are right for us. Irrespective of our latest, how it does, it was right for us to record at this time. We've tried to vary our numbers. We've got something more hip than 'Carnival is Over', but where do we go next? But you just can't keep on for ever, bang-bang, right at the top."

Incidentally, the Seekers all split their jobs. Keith is responsible for getting arrangements done and getting them to the theatre on time. Athol is the general spokesman-cum-leader, the one who does the "chat" on stage. Judith is what they call the spearhead of the group — the lead singer etc. And Bruce himself, says: "Background that's me. I prefer accompanying on guitar — I'm no great shakes as a singer. But I also concentrate on the material for the group."

Bruce had to gallop off. But it'd be quite staggering if this NON-hysterical group actually got four number one hits in a row. Staggering... but I'm betting on it happening.

PETER JONES

THE SEEKERS—"People take too much notice of the charts," says Bruce. "If this record only goes to number twenty it won't affect us." (RM picture by Dezo Hoffman.)

### PINKERTON'S 'ASSORT' COLOURS

Don't stop loving me baby

F 12377

### JIMMY WILSON

See that girl F 12372

### FRANKIE and JOHNNY

(I'm) never gonna leave you

F 22376

### STEVIE KIMBLE

Some things take a little time

F 12378

### THE LONDONAIRS

Dearest Emma F 12379

DECCA

## JUST R

45 RF

### ELVIS PRESLEY

Frankie & Johnny

RCA 1509

### BARRY MCGUIRE

Walking my Cat named Dog

RCA 1508

RCA VICTOR

THE DECCA RECORD COMPANY LIMITED





THE WALKER BROTHERS (RM Pic)

**MENTION** Mick Jagger to most people and they'll give you some comment, but mention him to Scott Walker and he replies: "Jagger is not worthy of my opinion. And you can print that."

That's what happened when I asked Scott why he thought Mick had attacked the Walkers in a musical paper recently.

"Scott was sitting in the Scotch and Jagger was above him," John told me. "Jagger started throwing cigarette butts at Scott, so Scott picked up an ashtray and flung it at him. Jagger says we're always getting publicity off other groups. I don't know what he means."

Their record didn't make number one in all the charts, ours did. He's got nothing to be clever about. All our records except the first one have sold over two hundred and fifty thousand copies."

Scott wasn't saying much. Just sitting there looking very tired. I asked him if he had any ideas on which new group was going to make it big this year, but it seems he doesn't have a very high opinion of the new batch.

"Groups have that 'x' quality," he replied after a moment's thought. "I can't see any at the moment. I haven't seen any new groups that don't look like five long-haired stabs playing guitars."

Would any new groups consisting of five long-haired guitarists kindly note that you cannot write to Scott Walker at our address. Send your outbursts somewhere else please.

So I turned to John for his opinion on the forthcoming chart scene. He, however, has a bit of a down on a certain

American country and western gentleman.

"Eddy Arnold could still make number one. It hurts me to say that," he stated.

"It hurts me to think about it, but it's true," Scott added. "He's a Ken Dodd again. The Yardbirds—I can't see them getting to number one. With all the publicity and build up they've had, they should be a lot bigger than they are now. They're a bit like the Hollies, people say 'yeah, they're a good group' and leave it at that."

"The Hollies should be number one, they're so good."

Back came John with: "The Kinks are coming on strong again. They really went out, now they're coming back. With songs, not as a group."

Someone asked Scott how he was feeling about the tour with Roy Orbison (this was before it kicked off last Friday) and he murmured: "What tour? Oh, yea, that. Hmm, Roy Head's okay."

Gary Leeds, the self-admitted star in his own right, sat wallowing in self pity for his bad cold. He did look a bit rough and he obviously wasn't well.

This last was judged by the fact that he'd managed to stay silent for so long. Anyone who knows Gary will bear that one out.

"Hey, Green, my car'll be here soon. It's a Marcos, it leaves E types in the dust," he suddenly said. "I saved a year for it. Yeah."

Then he lapsed back into total silence. Scott appeared to be asleep and John was tinkering with a camera. End of interview.

RICHARD GREEN

# HERE'S HOW HERMAN IS SOLD IN AMERICA . . .

**HERMAN** is, of course, a smash hit in America. They find him "something different". And if you'd like to know exactly what is so different, here's "an historical and factual account" of what his American publicist, Connie de Nave, thinks of him. . . .

"Loose in a world he never made but seems to have inherited somewhere along the way, Peter Blair Denis Bernard Noone, has torn apart the American pop music field as no one has since the Beatles hauled all that loot back to England. He has a group which, for some obscure reason, is called the Hermits and it has done a remarkable job of reviving the musical hall songs which were popular fifty years ago. The songs are now part of the contemporary scene . . . and have never sounded so nostalgic and charming.

## VAUDEVILLE

The temper of the times being what it is, they will be put under the category of rock and roll, but they are more in the nature of a vaudeville act . . . marvelous corn and all . . . which the British have been nourishing secretly all these years.

"Peter (Herman) is a song and dance man. He is vaudeville and the two-day. Stage front on the vast stage with its attendant pandemonium, he is spotlighted as he dances, sings, jigs, claps his hands, waves to the audiences, improvises and gets them to sing with



THE MANY FACES OF HERMAN

HERMAN—this is an American press hand-out photograph as supplied by his publicist Connie de Nave.

him. He is a young Stanley Holloway . . . yet as appealing as a lonely little boy singing to himself. But the indelible impression is of the face that somehow looks like a collage of all the things that go to make a little boy's face. Ed Sullivan said that colour TV was invented for him . . . the yellow hair which is worn in the current fashion but not too long, the sea-blue eyes that have the intimacy of clever people and, above all, the wide grin which keeps the eyes from being adult. He has the presence of actor and is one. He played in 'Coronation Street', a British marathon soap opera which is a favourite show. He is not a teenager who plunks a guitar and gyrates with ersatz eroticism . . . he is The Entertainer.

"Herman is a Yorkshire

pudding of a lad who has a way with him. He was voted, by the British Clothing Manufacturers, as one of the ten best-dressed men. His clothes have no affectation but represent the best of the mods style. He is amazingly old-fashioned in his appearance. Standing, leaning against a lamp-post, he looks like a tinsypte.

## MUSIC HALL

"He began as an actor and somehow or other got involved in the music hall. He will always be an actor no matter what he does. He has that special grace that makes him the boy next door, the younger brother, the class-room cut-up, the older woman's foolish crush, the teacher's secret favour-

ite, the teenager's latest riot. He's Puck, mixing up the magic dust in the enchanted forest."

As a matter of factual interest, Herman's Hermits now have three albums out in the States, nine singles, two films—"Where the Boys Meet the Girls" and "Hold On (There's No Place Like Space)". And his telly credits include the tops: "Ed Sullivan Show, host on 'Hullabaloo', Shindig, Where The Action Is, The Danny Kaye Show, Hollywood A Go Go, CBS Special For Sgt. Shriver, Al Hart Show, Merv Griffin Show.

Interesting to know what Herman would personally make of this character assessment. But there's no doubt he's being boosted to the very highest stardom in the States.

PETER JONES.

# RELEASED!

IM RECORDS

## ROY HEAD and The Traits

My babe  
V-P 9269

## THE CHALLENGERS

Walk with me  
V-N 9270



## ROY ORBISON

Twinkle toes  
HLU 10034



## DON MURRAY & The Gaylords

Little altar boy MD 1034

## PENNY & The Skyrockets

Noreen bawn MD 1035



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



# Everything's pretty about Marianne's L.P.

**MARIANNE FAITHFULL: "North Country Maid"** — Green Are Your Eyes; Scarborough Fair; Cockleshells; The Last Thing On My Mind; The First Time I Ever Saw Your Face; Sally Free and Easy; Sunny Goodge Street; How Should I Know Your True Love; She Moved Thru' The Fair; North Country Maid; Lullaby; Wild Mountain Thyme (Decca LK 4778).

**A VERY folksy LP** from Marianne with a very pretty picture of her on the cover. The actual sound she makes is pleasant and rather distinctive and the backings blend well with her stilled but somewhat charming way of singing. Of course there isn't anything revolutionary about this record and it won't become an authentic collectors' item, but for the many devotees of the new wave of folk music this is a treat. Best tracks are "Scarborough Fair", which is reminiscent of Dylan's "Girl From the North Country", "Sally Free and Easy" and "North Country Maid".

**JANE MORGAN "In My Style"** (Columbia SX 6010).

**MISS MORGAN** hasn't made the singles charts for quite some time now, but her market is obviously more for LP's. Her smooth yet powerful voice goes well with such songs as "Downtown", "My Colouring Book" and "Old Cape Cod". Not quite in-crowd music but good listening.

**HANK THOMPSON "Luckiest Heartache in Town"** (Capitol T 2342).

**COUNTRY** and Western star Hank is a shade far subtler than most of his companions. Certainly his music is more mellow but the authentic country feel isn't lacking a bit. Also there's a great deal of sympathy with the lyrics here, especially in the less corny songs such as "Then I'll Start Believing In You" and "Total Strangers".

**THE LETTERMEN "The Hit Sounds of The Lettermen"** (Capitol T 2359).

**A NUMBER** of today's hit songs, including "Downtown", "Dear Heart" and "You've Lost That Lovin' Feeling". But somehow, that soft magic that the Lettermen used to generate is missing on this album. It's nice and pleasant but not like they were.

**PERRY COMO "The Scene Changes"** (RCA Victor RD 7733).

**PERRY** has always sounded smooth and good, but he excels himself on this set, recorded in Nashville. His very good treatment of "Dream On Little Dreamer" is included here and he also comes up with versions of "Funny How Time Slips Away" and "I Really Don't Want To Know" which are good. The instrumentalists behind Perry are all a part of the Nashville scene and although you could never call Perry a C & W singer he does capture some of the Jim Reeves deep-voiced atmosphere.

**THE KINGSTON TRIO "Something Else"** — Parchment Farm; Early Morning Rain; Where Are You Going Little Boy; Interchangeable Love; Last Thing On My Mind; Go Tell Roger; Red River Shore; Verandah of Milliam August; They Are Gone; Long Time Blues; Dancing Distance; Runaway Song (Brunswick LAT 8628).

**A MIXTURE** of folk, C & W and occasional rock all blend into the Kingston Trio who take a dozen songs and mould them into that familiar sound which has been around since the days of "Tom Dooley". They do the Peter, Paul and Mary song "Early Morning Rain" with the kind of sultry softness which it deserves, and altogether there's a great deal of spice and variety here.

**FERRANTE AND TEICHER "Only The Best"** (United Artists ULP 1113).

**WE'RE** told that Ferrante and Teicher have a new release every ninety days, which sounds a lot until you realise that that's only every three months. These two top pianists have that complicated, sugary style with sweeping strings which bring great joy to mums, dads and various other members of the Nostalgia Set who will lap this up.

**JULIE ANDREWS: "Broadway's Fair"** — CBS BFG 62018.

**ACCOMPANIED** by the Henry Rene orchestra, Julie meanders through some of the top musical stage shows — like "Finian's Rainbow", "Bitter Sweet", "Paint Your Wagon", "West Side Story". A sweet soprano voice, with a wealth of theatrical background, and gently persuasive strings. There's warmth, wit and supreme control. A top star.

**LENA HORNE: "Feelin' Good"** — United Artists ULP 1114.

**MISS HORNE** apparently always feels good. Hearing her way through eleven of the best here — notably "I Wanna Be Around", "Willow Weep For Me", "Softly As I Leave You", "Girl From Ipanema". Studiously arranged conducted by Ray Ellis.

**STEVE LAWRENCE: "The Steve Lawrence Show"** — CBS BFG 6244.

**MR LAWRENCE** deserves to be up there with Messrs Bennett, Sinatra, Cole, Williams, because he has the same smoothness, the same dramatic way with class lyrics, and the same reverence for every single word. The arrangements here are by several top names, principally Don Costa, and there's something of the act-in-talent in the way they're sung. Marvellous late-night listening.

**VINCE HILL: "Have You Met...?"** — Have You Met Miss Jones; Little Girl Blue; My One and Only Love; Poor Butterfly; Glad To Be Unhappy; I Hear A Rhapsody; Like Someone in Love; Sophisticated Lady; Stella By Starlight; I'm Glad There Is You; A World Without You; Getting To Know You (Columbia 6018).

**IF** you figure that Vince is just a sing-along star, getta load of this Ace musician, moulded into small groups under arrangers like Tony Osborne, Johnny Pearson, Johnny Scott, back him here on swinging, sophisticated, stylish, sentimental songs. Vince could be put squarely in the "class" category — which means Bennett and Williams. This is fine material, tremendously musicianly.

**BING CROSBY: "Sings The Great Country Hits"** — Oh Lonesome Me; Heartaches by the Number; Four Walls; Crazy Arms; Bouquet of Roses; Wabash Cannon Ball; Wolverton Mountain; Hello Walls; A Little Bitty Tear; Jealous Heart; Still; Sunflower (Capitol T 2346).

**GREAT** man to pay the great tribute to top stars of the country field — stars like Tex Ritter, Don Gibson, Eddy Arnold, Faron Young, Bill Anderson and the rest. Old fiddle somehow brings new freshness to some time-honoured favourites. American traditions are here demonstrated.

**WOODY HERMAN: "Woody's Winners"** — CBS BFG 62419.

**YET** from Herman — he always comes up with a brand-new herd of incredibly sound musicians. It swines like crazy, with Bill Chase's trumpet specially noted. Brisk, brash, breezy, swining like mad, this is Woodrow's stings at top level. There's a new "North West Passage", "Funny Valentine", "Greasy Sack Blues", "Red Roses". Really, it swines ridiculously effectively. And Herman's clarinet loves, not one whit of excessiveness.

**P. J. PROBY: "In Town"** — What Kind of Fool Am I; To Make a Big Man Cry; No Other Love; Walk Hand In Hand; People; It Ain't Necessarily So; Some Enchanted Evening; Come Back To Me; We Kiss in A Shadow; If I Ruled The World; Maria; I Could Write A Book — Liberty LIBY 1291.

**MOSTLY** show tunes, and P. J. is in mucky vocal mood. True, the arrangements fit like so many well-turned gloves, but this album shows once and for all that he is a very considerable talent — and on almost any kind of number. He switches his mood with keen sense of drama. "Hand In Hand" for instance, is a heart-tugger. There's joy, almost, in "If I Ruled The World". "Maria" you'll know. "No Other Love" is a stand-out. Arranger credits: Johnnie Spence, Norman Smith, Johnny Scott. Les Reed. Mr Proby's stature increases month by month.

**OSCAR PETERSON TRIO: "Swing The Great Standards"** — VLP 8114.

**SIXTEEN** tracks here for Oscar Peterson, Brown (bass), Thigpen (drums). Recorded in Chicago in mid-summer, 1959, the standards selected include the predictable ones, "Lady Is A Tramp", "Blue Moon", "Feel A Song Comin' On", "Story Weather", "Puenacious Duo".

# FANTASTIC NEW ALBUM

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12" stereo or mono LP record

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Decca House, Albert Embankment, London SE1





bill Harry



THE Cockney Pride, olde world London in the heart of the West End, huge pub with all the nostalgia of Victoriana and waiters in bowler hats, waitresses in ankle length skirts. This was the setting when HERMAN'S HERMITS set out to enjoy themselves in London last week.

Between mouthfuls of delicious turkey and pickled onions, Herman mentioned his forthcoming television spectacular. "We've got a tour of the States starting in July. It's mostly one-night stands for about six or eight weeks — and we're doing the Ed Sullivan Show. While we're there, HANNA-BARBARA are going to travel around with us. They're the people who produce shows like "Yogi Bear" and they're making a special television spectacular with us.

"When we come back we work on an album and three weeks after that we'll probably start a new film and then tour Britain."

Incidentally, LEK LECKENBY and KEITH HOPEWOOD are particularly enthusiastic re the album because they're writing several of the tracks on it. For four days this week THE FOUR PENNIES have been solidly rehearsing from morning to evening. Reason is, they are developing an entirely new act now that one of the original founder-members FRITZ FRYER has rejoined them away from the Pennies for exactly 365 days and — in the meantime — he formed his own Folk unit FRITZ, MIKE & MO. DAVE GRAHAM, who has been with The Pennies for the past 12 months is forming his own outfit.

Scottish reception

Chatted with TONY CRANE and BILLY KINLEY (THE MERSEYS) on their return from Scotland. They'd been up there for a couple of weeks and recorded titles for their forthcoming disc last week. "We couldn't get over the reception in Scotland," said Tony before telling me that the inclusion of a second drummer in the group KENNY MUNIYE, ex-member of THE ANZAKS ("Liverpool, of course") gave their backing team that extra magic and joy sound.

What about the inevitable comparison of their act with THE WALKERS?

"Once, when Tony and I did some duet vocal harmony on a television show we were asked to play guitars," said Billy. "They're better than the WALKER BROTHERS," announced manager KIT LAMBERT. "If people want to compare them — SO WHAT! The Walkers are boring — Liverpool can produce a lot better than jaded West Coast groups who come to Britain. They're great guys and I like them enormously as people — but The Merseys are so much younger. The Walkers are so terribly old. When I saw them on stage they were so terribly old and false."

The Merseys seemed a bit worried by what had been said, so I continued with: "Why shorten the name to Merseys, why not get a completely new name?"

"Because though the name Mersey Beat seems to be dead there's a lot of excellent water flowing down that river," said Kit.

"We're appearing with THE WHO for 7 days over a two week period starting April 14th," said Billy, "and this'll be the second time we've come on a short tour with them. We get on great — they're like Liverpool fellas with London accents. They're all right, they're not big time like all these other London groups — they're a good laugh. They're original, which is the important thing. We're trying to be original, that's why we're working so hard on the act."

And The Merseys DO rehearse hard — from 8 o'clock in the mornings on many an occasion.

One of the many Mersey outfits to settle in London recently is MR. LEE & CO. featuring the combination of two groups and BILL CARRUTHERS (vocals), MIKE GRANON (tenor sax), ALAN CHESTERS (bass), DAVE WISE (lead) and NIGEL WHINYATES (drums). Although they're original, which is the important thing they've decided on a disc release — they're currently looking for a manager and agent.

Vocalist STEVE LEE is now fronting THE FAIRIES. His next disc is released on April 7th and it's an American number entitled "Everybody Has To Cry".

Big in Belgium

It's rumored that THE REALM may disband and that FRANK TOWNSEND, who recently joined THE ESCORTS, may leave the group.

THE SILKIE may be building up a large following in Belgium. They were recently featured on a big Folk and Blues Festival sponsored by the Belgium Government — and last week they were over there for four days.

A group who attracted a great deal of attention during their last Merseyside appearance — Preston outfit THE M.B.Q. (Modern Beat Quartet).

DERRY WILKIE is now part of an 11-piece band. With them he recorded his first disc in five years when he was in the studio last Wednesday. The band is the combination of two groups and they are called THIS AND THAT. They have three main vocalists, one of whom is female singer CLEO.

Liverpudlian J&K and THE WALKER who records THE FORTUNES and THE BACHELORS is raving about 17 years old burn haird TRULY SMITH.

Comedian JOHNNY HACKETT has been booked for a Summer season at the Central Pier, Blackpool, with WINIFRED ATWELL. He is host, compere on a series of six television shows entitled "Club Night".

THE PEDDLERS currently appearing at "Annie's Room" for a season. Among the many artists who have dropped in to see their act — TIMI YURO and THE MINDRENDERS.

WAYNE BICKERTON and TONY WADDINGTON OF THE PETE BEST COMBO have penned over four dozen original compositions. MAL EVANS, one of THE BEATLES' road managers, wants to start a Road Managers' Union.

The latest Liverpool artists to make a mark in the charts are THE CRYIN' SHAMES with "Please Stay" — how many other potential hitmakers are there on Merseyside? To name one or two: MARK PETERS, a handsome vocalist who could be a serious rival to CLIFF RICHARD handled right. He has a good singing voice, a good visual act and a prolific songwriter. THE HILL SIDERS, a Country and Western group who could make a commercial breakthrough for this kind of music. THE PETE BEST COMBO a quintet who have developed considerably due to several months in the States last year. Former BEATLE Pete had tuition from two Tama-Motown drummers.

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

Follow-up from Pinkertons, and first-time tips for the Lovin' Spoonful and the Shadows of Knight. Also big name discs from El, Roy, & Connie Solo Beach Boy ballad, and a cover version of "Dog" by Barry McGuire.



BRIAN WILSON (RM Pic)



BARRY MCGUIRE (RM Pic)

SHADOW OF KNIGHT: Gloria Dark (Atlantic AT 4083) already very much part of the programming of them, and written by an Morrison, this dramatic rant-up, already familiar, but done so well by the American group. It will take a while over again. Nice guitar phrases, with a particularly strident and forceful lead voice. Watch this one. TOP FIFTY TIP

PINKERTONS (Merryl) COL: Oldest Kind of Love (Capitol C 15428). Solo job by a Beach Boy, with a dramatic but quiet opening, then a load of high pitched vocalizing. It's not marvellous — far from it — but it has plaintive quality which should add to the Boy's overall popularity. Bonoes and strings and multi-tracking and a lot of gimmicks at slow tempo—expected with B. Wilson as producer. TOP FIFTY TIP

BRIAN WILSON: Caroline, No: Summertime (New York Capitol C 15428). Solo job by a Beach Boy, with a dramatic but quiet opening, then a load of high pitched vocalizing. It's not marvellous — far from it — but it has plaintive quality which should add to the Boy's overall popularity. Bonoes and strings and multi-tracking and a lot of gimmicks at slow tempo—expected with B. Wilson as producer. TOP FIFTY TIP

BARRY MCGUIRE: Walking My Cat Named Doris; I'd Have To Be Outa My Mind (RCA Victor 1588). Version of the Norma Tanega composition, but not so sensitive as Norma's version... a hit in the States. However, Barry draws it out with his usual rhapsies and it has definite commercial appeal. With Lou Adler production which has tremendous impact. Flip is a suitable P. F. Sloan number. TOP FIFTY TIP

rapid reviews

ANTOINETTE turns up with a most attractive British version of the classics-based "Lullaby of Love" (Piccadilly 38210), singing with enough clarity and charm to make the grade. Election ties with "Make Your Mark Little Man" (Planet PLE 111) a cleverly novelty value. GEORGE GATES' version of "Flowers On The Wall" (Dot 266) is orchestral and brass and shows off the melody. And GARRY BLAKE, from Britain, swinks his band style through "L-O-E" (Out Now" (Columbia DB 7885). In a more special field, you can't hit down a two sider from the PHIL YETI/CHURCH COMBO (Sue W14063), raucous instrumental. THE NEW COLONY SINGERS (Decca F 12379), a slow song but routine performance.

That hot, commercially. "Walk With Me" by the CHALLENGERS (Vocalion VN 9270) is rather a derivative vocal group job at mid-tempo from the States. THE MASTER SINGERS actually chant the hints from "The Highway Code" (Mercury R 8429), a vocal road safety campaign. Utterly predictable is "Winnie The Pooh" by the FORESTERS (Columbia DB 7882) — from the new DISNEY movie "How Can I Tell Her" ask the FORESTERS (Polydor BM 56057), a rather wistful ballad. JIMMY WILSON sings extremely well on "See That Girl" (Decca F 12372), demonstrating vocal agility and range. LONDON AND THE BRIDGES (CBS 20256) are actually American, but sound British on "It Just Ain't Right". THE LONDONAIS are British and "I'm Gonna Miss You" (Decca F 12379), is a beaty but "suarish" vocal group item. BOBBIE EMBER, a new girl tackles in teenage style "Who Can't You Bring Me Home" (Polydor BM 56062), a more-than-useful ballad.

THE LOVIN' SPOONFUL: Daydream; Night Out Blues (Dy: Int. 25343). Nice languid tempo for this one. Such in a most easy-going style by a stylish lead voice, and with simple guitar backing through the first chorus. Starts building, with whistling and piano, and is so catchy is a daydream tempo that it must do well. This one a break. TOP FIFTY TIP

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Those perky CHANTELLES sing well on "I Think Of You" (Parlophone R 5431), but the song isn't a hit.

STEVE ALDO: Everybody Has To Cry; You're Absolutely Right (Parlophone R 5432). A fine disc, with a thoroughly full and American sound. "Everybody Has To Cry" is a beautiful ballad, but the song isn't a hit.

CONNIE FRANCIS: Love Is Me, Love Is You; I'd Like You Break My Heart All Over Again (MGM 1355). A very crisp job from Connie and this Tony Hatch was previously a 'B' side on one of her discs. Now there's British competition, but Connie still stands out for sheer stylishness. A good arrangement, also by Tony Hatch. Nice sentimental flip, too. TOP FIFTY TIP

ROY ORBISON: Twinkle Toes; Where Is Tomorrow (London HLA 10634). Orbison does, with Roy in a much fiercer mood than usual. There's the hand clapping tempo, the shouts and yells in the background, and the sense of Orbie having a real old vocal wall. Good commercial song, with an atmosphere of control over the general performance. Roy manages some of his stratospheric bits. Flip is emotional and slower. TOP FIFTY TIP

PAUL REVERE and THE RAIDERS: Kicks; Shake It Up (CBS 20220). Feat. Mark Laney, this is probably the best yet from the American group. It swings, has a strong beat and moves most commercially. A teen song of warnings. TOP FIFTY TIP

THE TOKENS: I Hear Trumpets Blow; I Would See Me Dancing With You (Fontana TF 683). Trumpeing vocal sounds on a disc that could easily make the charts. Fine lyrics and a swollen overall sound. The "Lion Sleeps Tonight" boys in good nick. TOP FIFTY TIP

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KATH DENVER: Maria; I'll Never Forget To Remember (Mercury MF 904). High pitched, soft-sounding, jodelled treatment by the fiery-voiced one — a song beloved of straight tent. TOP FIFTY TIP

ROY ORBISON: Twinkle Toes; Where Is Tomorrow (London HLA 10634). Orbison does, with Roy in a much fiercer mood than usual. There's the hand clapping tempo, the shouts and yells in the background, and the sense of Orbie having a real old vocal wall. Good commercial song, with an atmosphere of control over the general performance. Roy manages some of his stratospheric bits. Flip is emotional and slower. TOP FIFTY TIP

Advertisement for 'a look AT THE U.S. CHARTS' featuring a list of rising hits and artists like The Beatles, The Beach Boys, and The Shadows.



The  
Tony Hall  
Column



# UNUSUAL THINGS ARE HAPPENING



BOB LIND (RM Pic)

THESE are comparatively unpredictable days as far as the charts are concerned. In America as well as here at home. Almost anything can happen and break through and shatter all the golden rules. For example: the unbelievable "Ballad of the Green Berets". It's becoming increasingly difficult to spotlight—much less forecast—trends.

But there are a couple of things that, to my mind, stand out at the moment. Especially in America. First, there's a sort of commercial white adaptation of (what one could call basically) the Tamlam-Motown sound. Examples? Going back a couple of months or so, there was *The Four Seasons'* "Let's Hang On", *The Newbeats'* "Run, Baby, Run" and Len Barry's "1-2-3" and "Like A Baby".

Two current releases which typify the same extension? *The Seasons'* "Working My Way Back To You" (a first-rate follow-up to "Let's Hang On"—vaguely similar, but yet completely different). And the new *Bobby Goldsboro* record, "It's Too Late". I've never really dug him before. But "Late" is a gas record of its kind. In America, I believe they're categorising this trend (if it really is one) as "pop soul". I find it most enjoyable. Perhaps there are other records RM readers can think of in the same vein that have temporarily slipped my mind?

Secondly, as I've pointed out on several previous occasions, there's definitely something very different and highly individual coming out of California. More on the intellectual side. Compared with the basic, essentially rhythmic approach in the East and down in Memphis. The Memphis school is fast becoming as completely personal as that of Detroit. Producer *Jim Stewart* is probably the leading light there.

But on the Coast, there are *The Byrds*, *The Beach Boys*, *The Lovin' Spoonful*, *Bob Lind* and *Sonny Bono*. (And, in the background, the influence of the man to whom so many owe so much, *Phil Spector*.) I mention *Sonny Bono* more as a producer and composer than a performer. His "Bang-Bang" for *Cher* is a fantastic record. Completely revolutionary. Even with shades of Hungarian *szopsy* rhythms. At his London hotel last week, *Bob Lind* played me his probable follow-up to "Butterfly". Again produced by the brilliantly creative *Jack Nietzsche*. This one utilises a woodwind quartet. From memory, it's not an almost oldie English feel. Very strange indeed.

I'm glad *The Beach Boys* have owned up about "Barbara Ann" being a joke. Though extremely commercial, musically it was very retrogressive. *Brian Wilson* and Co. have advanced so much. As every recent recording (their "Party" LP) excitedly strongly indicates. It all sounds very healthy to me. But only time will tell if these really are new trends with lasting effects.

● Talking of *The Byrds*, I received a nice letter from their publicist, *Derek Taylor*. At one time, *Derek* worked for *Brian Epstein* and *The Beatles*. He writes: "The Byrds and I want you to know that we're knocked out by the flag-waving on our behalf by the RM. And by your column in particular. Though you'd like to know it's widely-read out here in L.A. Things are going great for *The Byrds* here. And we want to come back to Britain soon. We were heartbroken that "Turn! Turn! Turn!" didn't happen there. Guess it was the wrong song at the wrong time. *George Harrison* wrote to say British record-buyers didn't realise what they were missing. Still, that's show biz!"

*Derek* enclosed *The Byrds* new single—"Eight Miles High" coupled with "Why". It's a knockout. Full of fascinating instrumental sounds, which incorporate many facets of the Indian music that *The Byrds*, *The Beatles*, *Brian Jones*, *Donovan* and *The Yardbirds* (to name but a few) are becoming so intrigued by. Also in the package was a *Paul Butterfield Blues Band* album, which is being bought by many of the groups out there. It's a strange mixture of blues, jazz and rock 'n' roll. It features some fantastic harmonica playing.

● Another Hollywood-postmarked letter this week was from ace British publicist *Andy Wickham*. He works now for *Dunhill*. Does a great job for them. Too. Andy enclosed a tremendous new *Garnet Mimms* single on *United Artists*. "Soon as I heard it, knew it was a real T. Hall special", wrote Andy. The title is "I'll Take Good Care Of You". *Jerry Ragovoy* and *Bert Berns* wrote the song. *Jerry* produced the session and *Gary Sherman* arranged and conducted. Sounds to me made-to-measure for our own *Moody Blues*.



Just back from the Continent, where they went down like the proverbial bomb in the INTERNATIONAL FOLK AND BLUES FESTIVAL, are the Settlers, whose version of the Beatles' song, "Nowhere Man", is doing well on the Pye label. Settlers *Mike Jones*, *John Fyffe* and *Cindy Kent* have been singing together for just over two years. *Mike* is leader and guitarist; *Cindy* sings and wallops tambourine; *John* plays both guitar and banjo. Originally it was just *Mike* and *John*, members of the *St. Peter's Teacher Training College* in *Birmingham*. *Cindy* became first a fan then a member of the group. They built a big following, notably for their residency at *London's Marquee Club*.

## names & faces

by  
PETER  
JONES

**Robert Henry**, a six-foot-six-inch, 26-year-old from Texas, is in a way following in the footsteps of the *Walker Brothers* and *P. J. Proby*. An American with a liking for the British way of life—and now settled in London determined to make the grade as a singer. His new single is "Walk Away Like A Winner", *Philips*, a song by *Aaron Schroeder* and *Joey "My Ship Is Coming In" Brooks*. *Bob* started off with gospel singing in local churches, was a star football player. A salesman for a while, he became rock singer *Jericho Brown* by night, working with *Trini Lopez*, *Johnny Rivers*, *Jim Proby* and *Phil Spector*. He's also been in over twenty TV westerns, being killed off in the first seven. Now he's busy with *British TV*, not having "died" even once.



Here's *Billy Joe Royal*, the "Down In The Boon-docks" man, now back in Britain promoting his new CBS single "It's A Good Time". A busy schedule—but he's finding time to pursue his off-stage hobbies of horse-riding and dancing. Vocalist, drummer, guitarist and pianist, *Billy Joe* comes from Georgia, was born in *Valdosta*, 22 years ago. He formed his own band while at school, ended up after graduation in a nightclub in *Savannah* and stayed there for two years. "Now we work all round the States," he said, "but I make a point of leaving a few weeks a year clear for that club in *Savannah*." Some say he sounds like *Gene Pitney*. *Billy Joe* says that his favourite singers are: *Ray Charles* . . . and *Gene Pitney!*



I've been watching with interest the progress of *David Essex*, because I thought he should have hit the big-time with his first release. He's got a good voice, an expressive instrument with a smoky flavour and an intuitive sense of phrasing. He also looks good, is young, and has been highly praised by some of the biggest names in show business, notably the unpredictable *Peter O'Toole*, who heard *David* singing in a London public house. Now *David* is pinning his faith in his new record, "This Little Girl Of Mine," formerly big with *Ray Charles*. Seems there are mixed feelings about it among reviewers, but I liked it a lot. It's on *Fontana* . . . see what YOU think! Footnote: *David* has been tuning up his jazz-tinged pipes by tackling operatic scores. He thinks it's strengthening his voice.

From 'trad' to Donovan it's all there GREAT... FANTASTIC the new LP by



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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 19TH NERVOUS BREAKDOWN\* 26 LISTEN PEOPLE\* 32 SPANISH FLEA\* 33 A SIGN OF THE TIMES 34 ELUSIVE BUTTERFLY\* 35 I FOUGHT THE LAW\* 36 INSIDE LOOKING OUT\* 37 FRANKIE AND JOHNNY\* 38 HUSBANDS AND WIVES\* 39 SOMEWHERE\* 40 THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP 41 THE CHEATER\* 42 THE LOVE YOU SAVE MAY BE YOUR OWN\* 43 I WANT TO GO WITH YOU\* 44 GLORIA\* 45 DEAR LOVER\* 46 SHAPES OF THINGS\* 47 THE RAINS CAME\* 48 MY BABY LOVES ME\* 49 RHAPSODY IN THE RAIN\* 50 STOP HER ON SIGHT
- 2 NOWHERE MAN\* 3 THE BALLAD OF THE GREEN BERETS\* 4 DAYDREAM\* 5 HOMEWARD BOUND\* 6 (YOU'RE MY) SOUL AND INSPIRATION\* 7 CALIFORNIA DREAMIN'\* 8 BANG BANG\* 9 634-5789\* 10 SURE, GONNA MISS HER\* 11 THESE BOOTS ARE MADE FOR WALKING\* 12 SECRET AGENT MAN 13 BABY SCRATCH MY BACK\* 14 LOVE MAKES THE WORLD GO ROUND\* 15 SHAKE ME, WAKE ME\* 16 I'M SO LONESOME I COULD CRY 17 YOU BABY\* 18 WOMAN\* 19 KICKS\* 20 TIME WON'T LET ME 21 MAGIC TOWN 22 THIS ISLE HEART OF MINE 23 GOOD LOVIN'\* 24 ONE MORE HEARTACHE\* 25 LITTLE LATIN LUPE LU
- 1 Beatles (Parlophone) 2 Million Sellers 3 Kwyyet Kinks 4 The Seekers 5 Without Your Loving 6 Diddymen 7 Three Wheels on My Wagon 8 Andy Williams' Favourites No. 1 9 Farlowe in the Midnight Hour 10 My Name Is Barbra, Two Hits Vol. 2 11 May Each Day 12 Farewell Angelina 13 A String of Tony's Hits 14 A Man and His Music 15 The Orbison Way 16 A World of Our Own 17 Help 18 Almost There 19 Fourteen Things to Think About 20 Riders in the Sky

## TOP E.P.'s

- 1 YESTERDAY 2 BEATLES 3 MILLION SELLERS 4 KWYET KINKS 5 THE SEEKERS 6 WITHOUT YOUR LOVING 7 DIDDYMEN 8 THREE WHEELS ON MY WAGON 9 ANDY WILLIAMS' FAVOURITES No. 1 10 FARLOWE IN THE MIDNIGHT HOUR 11 HITS VOL. 2 12 MAY EACH DAY 13 FAREWELL ANGELINA 14 A STRING OF TONY'S HITS 15 A MAN AND HIS MUSIC 16 THE ORBISON WAY 17 A WORLD OF OUR OWN 18 HELP 19 ALMOST THERE 20 FOURTEEN THINGS TO THINK ABOUT

## TOP L.P.'s

- 1 SOUND OF MUSIC 2 RUBBER SOUL 3 TAKE IT EASY WITH THE WALKER BROTHERS 4 BYE BYE BLUES 5 MARY POPPINS 6 OTIS BLUE 7 GOING PLACES 8 REACH BOYS' PARTY 9 THE SECOND ALBUM 10 MY NAME IS BARBRA, TWO HITS VOL. 2 11 MAY EACH DAY 12 FAREWELL ANGELINA 13 A STRING OF TONY'S HITS 14 A MAN AND HIS MUSIC 15 THE ORBISON WAY 16 A WORLD OF OUR OWN 17 HELP 18 ALMOST THERE 19 FOURTEEN THINGS TO THINK ABOUT 20 RIDERS IN THE SKY

## 5 YEARS AGO

- 1 ARE YOU SURE 2 WOODEN HEART 3 WALK RIGHT BACK/EBONY EYES 4 LAZY RIVER 5 F.B.I. 6 THEME FOR A DREAM 7 YOU'RE DRIVING ME CRAZY 8 AND THE HEAVENS CRIBED 9 WHERE THE BOYS ARE 10 EXODUS 11 WARPAINT 12 MY KIND OF GIRL 13 AFRICAN WALTZ 14 BLUE MOON 15 GEE WHIZ IT'S YOU 16 WILL YOU LOVE ME TOMORROW 17 A HUNDRED POUNDS OF CLAY 18 SAMANTHA 19 BABY SITTING BOOGIE 20 RIDERS IN THE SKY

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 THE SUN AIN'T GONNA SHINE ANYMORE 2 I CAN'T LET GO 3 SHAPES OF THINGS 4 DEDICATED FOLLOWER OF FASHION 5 ELUSIVE BUTTERFLY 6 ELUSIVE BUTTERFLY 7 SHA LA LA LA LEE 8 MAKE THE WORLD GO AWAY 9 BARBARA ANN 10 SOMEBODY HELP ME 11 HOLD TIGHT 12 SOUND OF SILENCE 13 WHAT NOW MY LOVE 14 SUBSTITUTE 15 A GROOVY KIND OF LOVE 16 BACKSTAGE 17 THESE BOOTS ARE MADE FOR WALKIN' 18 LIGHTNING STRIKES 19 BLUE TURNS TO GREY 20 SPANISH FLEA 21 SOMEDAY ONE DAY 22 I MET A GIRL 23 MAY EACH DAY 24 MY LOVE 25 STOP HER ON SIGHT
- 26 BALLAD OF THE GREEN BERETS 27 SECOND HAND ROSE 28 HEARTACHES 29 HOMEWARD BOUND 30 INSIDE LOOKING OUT 31 SUPERGIRL 32 BLUE RIVER 33 YOU WERE ON MY MIND 34 ALFIE 35 THIS GOLDEN RING 36 IFTI 37 TIJUANA TAXI 38 BANG BANG 39 I PUT A SPELL ON YOU 40 A LEGAL MATTER 41 YOU DON'T HAVE TO SAY YOU LOVE ME 42 WOMAN 43 YOU DON'T LOVE ME 44 I GOT YOU 45 PLEASE STAY 46 A MAN WITHOUT LOVE 47 UPTIGHT 48 PIED PIPER 49 634-5789 50 WORKIN' MY WAY BACK TO YOU

## BRITAIN'S TOP R & B SINGLES

- 1 634-5789 2 ONE MORE HEARTACHE 3 SHAKE ME, WAKE ME 4 I GOT YOU (I FEEL GOOD) 5 NIGHT TRAIN 6 SOOKIE, SOOKIE 7 THE PAIN GETS A LITTLE DEEPER 8 PHILLY DOG 9 SATISFACTION 10 UPTIGHT

## BRITAIN'S TOP R & B ALBUMS

- 1 FOUR TOPS SECOND ALBUM 2 OTIS BLUE 3 TEMPTATIONS 4 I GOT YOU 5 SOLID GOLD SOUL 6 THE NEW LOOK 7 CONFESSIONS: THE BLUES 8 GOING TO A GO-GO 9 BABY I'M YOURS 10 SOUL BALLADS



The Four Tops—number 15



The Hollies—number 2

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**THE CON-CHORDS**

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**LYNN HOLLAND**

NO REGRETS

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**ZAMBETAS and his BOUZOUKIA**

ANDROMEDA'S THEME (formerly "Chathikes")

BM 56 063





**N**OW that the Hollies seem to have fully recovered—chartwise at least—from their not-so-successful waxing of George Harrison's "If I Needed Someone", they must be elated at the fact that they have at last started happening in the States. It was "Look Through Any Window" that gave them their first big hit, now comes "I Can't Let Go" issued on the Imperial label over there. And that too looks like being another huge international hit for the Hollies.

**K**EN DODD to star in his first film this year... Chad Stuart has recorded "The Cruel War" with his wife Jill... next Bob Dylan single likely to be "One Of Us Must Know (Sommer Of Later)"... RM's Richard Green quoted in "The Observer" supplement as describing Who co-manager Kit Lambert as "A very loquacious young gentleman who takes great pains to pull his point across" at her age, Cathy McGowan should know better... top Australian singer Normie Rowe to be launched here... John L. Barker has signed Chico Arnez & his Cuban Brass whose next disc will be "Uncle Thrush"... new Lou Christie album in the States on his old Co & Co label includes his pre-military smashes "A Gypsy Cried" and "Two Faces Have I"... Frank Sinatra will star in movie "The Naked Runner" for his own company—it will be his first British film... Sarah Vaughan has recorded "A Lover's Concerto"... The Swimming Blue Jeans topped the Turkish charts for three weeks... and sold a total of 600 records... Shirley/Dionne Warwick fan club secretary Gloria Marcantonio taking a two-week trip to Scepter Records, New York at the end of May... next Barbara Streisand LP likely to be "Colour Me Barbara"... S/Sgt. Barry Sadler's "Green Berets" topping American country charts... Gene Clark asked to rejoin Byrds... what do Jeff Beck, Gary Leeds, Hilton Valentine and Ray Williams have in common?... Paul Revere and the Raiders third biggest pull in Georgia—after Beatles and Stones... what happened to Bill Eymann and Phil Spector at Hollywood's Canters restaurant?... Barry Fantoni drove his new Cadillac into a lamp post... If a



certain publicist bothered to read musical papers, he'd save himself a lot of time... Cher is not pregnant... Stones recorded "My Girl" and "Tracks Of My Tears" in Hollywood recently... Ay-sha seeking new backing group... Matt Monro relaxes in a Rolls Royce Silver Cloud III... Barry Fantoni writing ten songs for his first LP... what has Keith Goodwin got against Screaming Lord Sutch?... Dave Berry holidaying in Portugal... Ay-sha seeking new backing group... perhaps the Art Woods are amused by the title of their new "B" side... on Carmen Miranda LP cover, a Barry Fantoni painting... Expect a new Lou Christie single on London - American, and a new U.S. hit from Little Richard via Polydor... Billie Davis the third new commere of "Now!!!" in three months... can't blame Paul McCartney for not wanting his name on "Woman"... all praise to "Top Of The Pops" for last week's brilliant Ramsey Lewis sequence... Harry Secombe a smash hit with last week's "Pop Inn" audience... Shirelles clicking in America with a recording of their first hit "I Met Him On A Sunday"... T.T.F.N., P.J... Bob Dylan says that from now on he wants to make all his records in Nashville... great public demand brought about Irma Thomas's wildly successful return encaement at Birmingham's Penthouse Club last week

## Here's why Elvis believes 'The show MUST go on. . .'

**E**LVIS PRESLEY is just about the highest paid performer in the whole wide world of show business. An hour of E's time is worth a packet, whether you reckon it in dollars or pounds. But Elvis is also an entertainer who believes specifically in the age-old maxim: "The show MUST go on."

And the latest example of this cropped up during the filming of "Frankie and Johnny", E's latest movie. Half-way through production of the movie, director Fred De Cordova received word that his mother had passed away suddenly. He left the set for 20 minutes, returned, and worked all through the day, and through succeeding days, until the picture was finished. And that despite his grievous loss.

The cast and crew, anxious to show their sense of sympathy and co-operation, worked doubly hard to ease this terrible situation.

And Elvis sent word to producer Edward Small that he would be only too pleased to extend his contract without charge, or work over weekends or holidays, to help the situation. Just another sample of the professional Presley — a side which, alas, isn't explained half as fully as the side which is determined to knock him for his "business sense."

Further evidence is that Elvis endeared himself to movie workers by making the

largest single donation from an individual to the Motion Picture Relief Fund Inc. He kicked in 50,000 dollars for use at the Motion Picture Country Home and Motion Picture Country Hospital, thus raising the total of his contributions to the fund to over 125,000 dollars in recent years.

In the movie, which is the first time the story of the old minstrel song has been used as a film plot, Elvis really dances for the first time. Earl Barton is in charge of choreography, bringing his own dancing unit into 11 different musical numbers. "Creating dance sequences for Elvis was easy," says he. "Elvis is a natural talent."

The sets are the most ambitious yet for Elvis. They include those dance numbers, a Mississippi river showboat complete with theatre, staterooms and decks; a New Orleans mansion and grand ballroom; a gypsy encampment; and a riverside alcade, with flowing river. It opens on a New Orleans waterfront scene with the showboat tied up at dock and a parade led through the streets by Elvis, Donna and a Dixie-land marching band. "Playing a feature role in the picture is Jerome Cowan, who said that some 28 years ago he played a leading part in the stage version of "Frankie and Johnny" at the Princess Theatre, Long Island, New York, when police raided the theatre and jailed the producer and cast for what they called "a lewd and lascivious play." Said Jerome: "By today's standards, the story of that play was little more than a nursery story."

Incidentally, in the movie Elvis wears a cowboy costume for a Mardi Gras sequence — it was designed exactly like that made famous by William "Hopalong" Cassidy. Now just a quick breakdown on the



**ELVIS in a shot from the UNITED ARTISTS' pic "Frankie & Johnny".**

story of this colourful, music-laden movie: Frankie (Donna) loves Johnny (Elvis) but Johnny loves gambling, Frankie won't accompany him to the altar until he stops betting. Together they earn a living singing on a rambling showboat. Then a gypsy tells Johnny that he can change his losing streak with a new redhead who is coming into his life. Enter Nellie Bly (Nancy). Jealousy also enters.

Johnny's piano-playing mate Cully (Harry Morgan) writes a new song, "Frankie and Johnny". The two singers go to Broadway, on the crest of a success-wave. True to the prediction, Johnny does make a fortune — but Frankie angrily throws it all away. A dumb bodyguard puts a real bullet in the sun that Frankie "uses" to "kill" Johnny in the finish of the title number. But Johnny is wearing a metal lucky charm . . .

What happens next? Well, you'll have to see the movie. But it's not a tearful finale. PETER JONES

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