

Record Mirror

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Bacharach song heads Cliff E.P.

CLIFF RICHARD, as his new single "Twelfth of Never" comes out, is sunning himself this week on holiday in Portugal—a holiday which was started then interrupted when he nipped over to America to record some new titles specially written for him by Burt Bacharach.

Incidentally, Cliff was one of the earliest "boosters" of B.B. About two-and-a-half years ago, when Burt's material was hailed as "great but not pop-commercial," Cliff admired his work. And it was Burt who wrote "It's Wonderful To Be Young," the theme of Cliff's movie "The Young Ones," when the title was switched in America to avoid confusion with "The Wild Ones."

Cliff's sessions in the States included three Bacharach numbers. And, of course, "It's Wonderful To Be Young," is now out as the title song of an E.P. here.

About his new single, a Top Fifty-tipped certainty, Cliff said: "It's a song that has always appealed to me. We don't go into the studios specially to DO a single, we just collect together a lot of titles and get them all in the can. Incidentally, the flip 'I'm Afraid To Go Home' is an old Brian Hyland — we picked it a long time ago when we were in Australia."

FURNITURE

Cliff has bought a house in Portugal — and is over there now finding the right furniture for it. Other householders: Frank Ifield and Shadow Bruce Welch.

But he comes back to a great deal of work. He has to have meetings with the Shadows over "Aladdin," the London Palladium-booked pantomime which has a score penned by the Shads. Then there are rehearsals for the tour of one-nighters, starting on October 19. Normally Cliff does only one National tour each year, but this year's "outing" was in-

errupted by delays on the "Wonderful Life" movie.

The pantomime will take him through to March and then comes a tour of the Far East, involving New Zealand and Australia.

Incidentally, "Twelfth of Never" had an early tele-spot on last week's "Ready, Steady, Go" and was well-received by fans . . . and by host Keith Fordyce. Yet the disc gets right away from the standard "group sound" of today.

IN ACTION

Said Cliff: "Though I'm enjoying a bit of sun in Portugal, I'm still looking forward to being back in action. I always enjoy touring and meeting up with fans. Trouble is that, these days, I just don't get enough time for it."

But he did add he thought they had got some very good material "in the can" during his trip to America.

by **PETER
JONES**



CLIFF RICHARD: Surely the most consistent of British stars over the years.



PETER AND GORDON

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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.

'Come off it Peter'

says an RM reader

BEFORE Peter Jay tries to convince us that his disc of "Where Did Our Love Go" was not a bare-faced cover, he should get his facts right. Far from not being in the Top Hundred at the time of his visit to America, the Supremes' disc history is as follows: disc released week of July 4. Within only seven days it was at No. 77 and then rose to 38 the next week and then to 18. It then went to numbers five, three and two and reigned two weeks at number one. Peter should remember that all remarks about R and B are carefully checked by those of us who take it seriously and are fed up with second-rate covers. Especially when the imitators and plagiarists adopt a sour-grapes attitude. I verified the facts with the Tamla-Motown Appreciation Society.—Gloria Marcantonio, 15 Meadowview Road, West Ewell, Surrey.

Record Mirror

EVERY THURSDAY

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EDITORIAL

Turntable Knights

BACK to Britain covered in glory come those all conquering sons of Liverpool the Beatles.

They've wowed 'em in Los Angeles, captivated 'em in San Francisco, Toronto has seen and been won, in fact the whole North American Continent is theirs for the asking.

While they were away it was revealed in business circles that they have earned many millions of dollars for Britain. In these days of wide trade gaps and balance of payments problems their achievement is of National importance.

Mr. Epstein and his boys have become a national asset and an important one at that.

The motor industry, which probably does more for exports than any other section of British trade, has its successes recognised by the Government in tangible form.

The head of the Morris Motor concern became Lord Nuffield, Mr. Lyons of Jaguar became Sir William and there is also Lord Rootes.

Record Mirror suggests that our Government recognise the Beatles' achievements for Britain in significant manner by making them Knights of the Realm. Sir Ringo Starr, Sir John Lennon, Sir George Harrison and Sir Paul McCartney have done more for Britain's overseas relations and exports than all our politicians and so-called experts.

How about it, Sir Alec?



THE SUPREMES: Three girls, who found a song—and are now in the middle of a controversy, involving Peter Jay.

BEST DISC

WE'VE been asking hundreds of teenagers what they think is the best record ever made. Here's the top ten: 1, Twist and Shout, Beatles, 277; 2, House Of The Rising Sun, Animals, 121; 3, Anyone Who Had A Heart, Cilla, 106; 4, Rock Around The Clock, Bill Haley, 79; 5, Just Don't Know What To Do With Myself, Dusty, 74; 6, Not Fade Away, Stones, 69; 7, Wonderful Land, Shadows, 63; 8, She Loves You, Beatles, 45; 9, It's Over, Orbison, 39; 10, Teenager In Love, Marty Wilde, 37.—Keith, James, Stephen, Liverpool, Lancs.

James Craig: Thanks for the info.

YOUNGEST

YOU stated that the youngest group was the Juniors. My 11-year-old daughter Petra, ten-year-old son David, seven-year-old daughter Wendy — and their friends Brian Hodgkinson (11) and William Gough (11)—work as the Spaceagers Group. They include two guitars, maracas, vocal. They're not professional but spend all their time rehearsing numbers and attempting to compose others—giving shows freely for pensioners and other social functions but they realise the going is tough.—Councillor Harry J. Luxton, 7 Walker Terrace, Gateshead, 8.

Comments James Craig: We'll be looking forward to their first disc, Councillor.

RECORDS BROKEN

THERE is positively no doubt in my mind that Tony Hall is the best disc-jockey in this country. He knows the business, has a great voice, a fine sense of humour—and he's got the right matey approach. Southern viewers have been able to see him compering "Discwhizz" down in this part of the world on TV—but apart from that he has only one other half-hour radio spot. Yet he has been highly placed in recent polls. Here is a rare talent in the disc-jockery field. More, much more, of him please.—V. Pittam, 2 Sandringham Road, Petersfield, Hants.

MAKE UP YOUR MIND

DOES Marianne Faithfull know what she wants? A few weeks back on "Ready Steady Go," she stated she hoped making a pop record would help her with an acting career. Then I read she was withdrawn from a new play so she can concentrate on her pop career. Personally, I think she should stick to acting.—"Poppy," Leamington Spa, Warks.

Says James Craig: PLEASE, everybody, remember to give names and full addresses on letters for this page.

BETTER DEAL

SURELY country music fans deserve a better deal. Out of "Billboard's" Top 50 country singles only two are issued here and then only because they were pop hits too—"Dang Me," "Invisible Tears." The album scene is slightly better—four out of the Top Twenty. With country music a growing market in this country, this lack of releases is a dreadful state of affairs. Not everyone wants a constant diet of pop and R and B (phony and authentic).—John Hall, 10, Norham Road, Ashington, Northumberland.

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ANIMALS' BAD LUCK

by DAVID GRIFFITHS



THE ANIMALS: Newcastle group, number one hitmakers in America, who talked to David Griffiths about their plans, their worries and their success.

AFTER a fortnight of triumph in America (where, as a result of their chart-topping success, they rank second only to The Beatles), The Animals flew back to England — and disaster. "The worst day of our lives," was Chas Chandler's description.

It happened last Wednesday. The boys flew from London Airport to Manchester to take part in a charity concert. The plane was about 15 feet off the Manchester tarmac, coming in to land, when it suddenly shot up in the air, then hit an air pocket and dropped back down almost to ground level.

BUS RIDE

"Nobody told us why, but we weren't allowed to land—something to do with the weather, I think," said Chas. "So we had to fly on to Glasgow. Glasgow! That meant a 9½ hours bus ride to get us to Manchester.

"We got to the theatre at half-past ten, just in time to go on stage, apologise for being too late to play, and explain what happened to us. Then we nipped off to catch the last plane from Manchester to get us back to London.

"We just made it, but our troubles weren't over. We got to London Airport about 12.15. The keys for our car should have been left at Reception—along with a message telling us where to find it. No keys, no message. So we had to go searching round all the numerous car parks. It was three o'clock before we found our car!" Alan Price added: "Thursday wasn't exactly an easy day, either. We were recording an appearance

in BBC's Beat Room. The electricians must have got their wires crossed because as soon as I started to play the organ a great puff of smoke came out of it and it went dead. Ronnie Jones of The Night-timers kindly offered to lend me his Hammond but it hasn't the same sound as my Vox and, if we'd used it, we wouldn't have sounded like The Animals. But we rang Vox and they delivered a new

organ to the studio, just in time for the recording."

As it was, Chas had to play on a borrowed bass because he'd left his in New York. "I knew we were going back there in just a few days," he told me behind the scenes at Ready Steady Go. "I just couldn't make up my mind whether or not I should hump my Epiphone over here. It was so easy just to leave it at the hotel

with our manager Mike Jeffries. By the time I'd decided to bring it with me, it was also time to leave—in our usual frantic rush. I got to the airport and then realised I'd forgotten it! Hope Mike is looking after it all right. Funny thing, but my Epiphone has attracted a lot of attention in the States. Although it is American-made, none of the American groups seems to have heard of it—they all use Fender."

"How did they enjoy New York?" "We didn't get much time to enjoy ourselves," said Eric Burdon. "The first four days were spent meeting the press, doing interview after interview. Then we were working in Times Square, at the Paramount, mobbed all the time, unable to go out, hemmed in by the police—whom by the way, were remarkably decent blokes and they didn't take it out on us for all the extra work the screaming fans were causing them—and only going out for more publicity work, such as signing LPs in stores. I had a positive mania to get to the States and I never thought I'd hear myself saying it but after a few days there I was so worn out I admitted I'd be glad to get back to England for a rest."

MONEY CRAZED

"Yes," confirmed Chas. "We do have a better pace of life in this country. Of course, we've only seen New York so far, and that's not typical of America. But I was amazed at how money-crazed they are. Everybody says 'You're doing well aren't you—making lots of money!' Frankly, we're not that interested in money. All we've ever wanted to do is make a good living playing our kind of music. We're going back to an extended tour. All the time they keep trying to increase the length of it. We're not so keen. We want to work about a month, at most, then take a holiday."

"One thing about America that's knocked us out is their fantastic generosity and hospitality," said Alan. "We're constantly offered houses to stay in—and LPs are showered on us all the time. We've come back with hundreds of records. I'd say a good 40 each. Songwriters come in and say they've heard we like—say—Fats Domino, so they give us some of his LPs. Fan-club secretaries bring them in. Amazing kindness!" John Steele added: "And the

Americans' pride in their country is quite unbelievable. Stop somebody in the street to ask directions and he's bound to recognise the accent, ask if you've just arrived, and say he hopes you like your visit to America."

Now The Animals are back in America, touring. They'll be away some weeks, making hordes of new friends. Which is going to give writers' cramp to Hilton Valentine. "I try to reply to all fan mail personally," he told me. "We're getting a frightening quantity.

often with presents. One girl sent a beautiful stuffed toy animal, a giraffe actually. I'm spending most of the time during our week back in England replying to letters."

The Animals were supposed to be having a few days rest but, in addition to the above-mentioned appearances at the charity show, The Beat Room, and Ready Steady Go they also fitted in a visit to last Saturday's Juke Box Jury and recorded spots for Thank Your Lucky Stars and Top Of The Pops. Some rest!

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Q: WHY BEAT INSTRUMENTAL ?

A: All other pop papers and magazines cater mainly for the fans. This one's for the guys (and gals) who play the music !

Q: You mean it's only about instruments ?

A: Certainly not. Instruments are an important part of it, of course, but there are also loads of unusual features revealing things like the playing secrets of Paul McCartney, Keith Richard, etc. Hank Marvin has a column of his own, too.

Q: In other words, it's going to feature everything that interests guitarists, drummers, organists, harmonica players and even maraca-shakers ?

A: Exactly — Plus lots of other interesting items, for example, there's a competition in No. 18 to win one of George Harrison's guitars.

BEAT INSTRUMENTAL 244, EDGWARE ROAD, LONDON, W.2.

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PROBY PART II

'I thought I was too old to be an idol'

LAST week, we started a probing interview with the talkative, controversial P. J. Proby, in which RM's David Griffiths asked the American star about his attitude to the pop business. We continue with P. J. referring back to his first TV appearance in Britain — the sensationally successful "Around The Beatles" production by Jack Good.

"Thanks to that TV show I became a star overnight in this country — and, you know, I wasn't even sure I'd be able to come here. Two years ago I got an a & r job with Columbia Records and I was going to come to England to record groups. I had a contract and I had somebody to vouch for me that I wouldn't run into debt here. But I couldn't get a work permit. I wanted to become an a & r man because I thought I was getting too old — at 23 — to be a teenage idol. Now, at 25, I've become a star. It's shocked and delighted me. I thought there was no point in lying about my age, or the fact that I've been married, because in five years time I shall be 30 and by then people would see how old I was — so why lie? Anyway, the fans obviously haven't minded my age, in fact it's been an advantage. I get a lot of fan-mail from kids telling me their problems, things they couldn't tell their parents. They probably feel their parents don't understand them, so they write to me. I guess they expect me to be more mature because I'm a little older and was married for five years."

Why do you think you made such a big impact on Around The Beatles?

"I think it helped to be an unknown American, someone fresh. I had nothing to lose, I didn't care if people thought I was ridiculous. So I had the nerve to come on in jeans and wearing a bow in my hair. I thought I was going straight back to America after the show."

"As it was, after 12 years in show business I became an overnight star. So this career started off on too high a level to be able to drop down. If you can do it without having to start lower down — well, good luck. But I couldn't make money at £250 or £300 a night. I bought a new sound, using an 11-man group on stage and paying top money for the best — trumpeters from the Heath and Dankworth Orchestras. Every ballroom I worked I played to packed houses. If capacity was 3,000 they squeeze in another thousand like sardines and they'd tell me I was playing to capacity — 3,000. But I knew they were getting more like 4,000. Only once did I play to a small house and that was because the fans didn't think I'd turn up. I went on and played to 300 just like I would to 3,000."

"But I still owe money to musicians as a result of that tour. I knew my price should be more like £800. But I don't ask that now. I work on percentage and this brings me even more. I have difficulty trusting people three feet away from me, so I have a guy on the door with a clicker checking the admission figures. That way I know



P. J. PROBY: Second instalment of a fact-digging interview in which he talks of his surprise at his sudden stardom.

I'm not being cheated.

"I got this house" — a mews cottage in London's fashionable Belgravia — "from the royalties on 'Hold Me' Decca weren't going to release 'Together' because of the lawsuit by Liberty Records, released here on EMI. They claim that Decca can't release my records. Well, I signed an indemnity which means that Decca couldn't lose no matter how the lawsuit works out. But they still didn't want to release 'Together.' So I waved an airline ticket at them and said I'd go straight back to the States if they didn't put it out."

What other future plans?

"I've done an EP for release in the near future. Probably when 'Together' gets to number three or four they'll shoot it out. And, although all this legal stuff has put us way behind on recording dates, I'm working day and night on an album of Christmas songs which has to be ready for release in Novem-

ber. And I've completed a first album — we'll probably call it 'Hold Me' although that number won't be on it. Charles Blackwell and I have a good arrangement with Decca — we can use whatever musicians we want."

"I'm also discussing — with Jack Good, who's coming over here in a few days — possibilities of our doing a rock version of Othello. We did it in the States. It has songs by Lieber and Stoller, who wrote many of Elvis's hits. I play Iago. We'd like to get Cassius Clay to play Othello — I reckon that big ham would love it."

How are you enjoying life in England?

"Very much. It suits me — except that I don't like all this sun. When I got here there was plenty of rain, then the sun came out and has hardly stopped shining. But I love sitting out in the rain. I have a taste for the dramatic and enjoy rainstorms, high winds, thunder, lightning and hurricanes. I'm not a realist!"



ELVIS PRESLEY: Talks about this-and-that and reveals some interesting new facts about himself.

'I SING SONGS I LIKE'

says Elvis Presley

ELVIS PRESLEY doesn't exactly show enthusiasm for Press conferences. His personal views on life generally don't therefore, get much headline space. But he does HAVE views, believe it or not . . . and obviously, coming from this "gub'nor" figure, they're interesting.

You can learn a lot more about him from a sparkling feature story in a picture-packed new book*. Care to delve for a few minutes?

BED

His first instrument: Dad bought me a guitar and I used to take it to bed with me to make sure nothing would happen to it. It was just an old beat up guitar. First song I learned was "Old Shep."

His first appearance: In a church. I was a tot in my dad's arms and decided to run up the aisle and join the folks there. My folk had to wait till the choir finished before they could get me back.

His songs: You'll never catch me singing a song I really don't like. I only sing

songs that I feel real deep. I'd say "Now Or Never" is my top favourite.

Girls: I've never fallen completely in love. I've met many nice girls but some turn out to be other than they seem. I don't like liars or phonies.

by PETER JONES

Dislikes on girls: I love girls, I like and respect them. But I don't like to see girls who smoke too much and who smoke in an untidylike way. It's up to them if they want to smoke, but it looks so much better when they do it gracefully. I also hate to see girls snapping and chewing gum.

Happiness: There are times when I'm really lonely. I don't go out unless it is to a movie—then I go in after the picture starts. It's confining, but I'm used to it. I read a lot — books on philosophy. I'm trying to find the whys and wherefores of a happy life.

Fame: I don't have the freedom to go and just walk around. But I've never tried to use disguises to get about

—I don't go for that. I stick pretty much to myself.

Popularity: Frankly I think I've lost some of my fans, though I have gained new ones through my films. Of course it bothers me losing fans . . . maybe I shouldn't take it personally but I can't help it.

Clothes: Ill-fitting clothes really bug me. It drives me nuts. If even a shirt cuff is a sixteenth of an inch too tight, I feel it and can't get it off my mind. Not long ago, I went through my closets and what I saw just plain shocked me. I could hardly believe that I had actually worn some of the gaudy shirts and sports jackets. I threw out the lot. The jewelled ties, heavily-patterned sports shirts, metallic jackets. I insist on having empty pockets. Pockets loaded with keys, wallets or cards look sloppy and bulky.

GOLD

Jewellery: A little goes a long way. Used to have two rings, a watch, a gold chain bracelet, cuff links. I looked like an advertisement for a jewellery store.

Television: I have a feeling I'll do a dramatic role on T.V., to prove to myself I can do it. I like watching professional football games best of all. And the late-night movies. I know the dialogue in some of those Cary Grant movies.

Pop music: Rock 'n' roll—heck, that's not dead. It's changed, though. Getting better all the time. The backgrounds have improved and the engineers have learned to record better than ever an art form that was new and foreign to them.

Marriage: I'd never marry a girl who wants to change me. She has to accept me the way I am . . . not just me but my entire way of life. I see my friends getting married, see their babies and children starting to grow up . . . and it gives me a twinge to think that I haven't been so lucky to achieve that yet. Someday there'll be a wonderful girl, a happy marriage and, maybe a dozen kids for me. That's all I could ask for!

There's a stack more on Elvis in this revealing feature. And a whole host of top stars featured through the 150 pages of the Radio Luxembourg Official Book Of Record Stars (Number Three), introduced by Cliff Richard and edited by Jack Fishman. The Beatles, Billy Fury, Shads, Billy J., Gerry, Stones—Brian Mathew asks "are you a good critic?," plus a competition. A high-value publication.

* Note: "Radio Luxembourg Book of Record Stars," published by John Hill Productions, Radio Luxembourg, Souvenir Press, price 12s. 6d.

When the girls take over, you've made it.



CLIFF BENNETT: Newest Brian Epstein group signing talks about boy fans . . . and girl fans.

HERE'S a little-known fact about fan-fever over male stars: the first surge of excitement that heralds an arrival in the big time usually comes from boy fans. They are the ones who do the listening, spread the word about a new talent, and tell their girl-friends. Then the girls take over. It happened that way with Elvis, with The Beatles and with The Animals.

So — which group is currently getting most acclaim from the boy connoisseurs of the beat scene?

MOBBING

Cliff Bennett and the Rebel Rousers. Increasingly over the last few months the Rousers have been drawing crowds of hard-listening young men round the bandstands. Whether or not Cliff's sound — and personality — will shortly start electrifying hoards of girl-fans remains to be seen. But a few days ago, playing his first Ready Steady Go, Cliff received his first "serious" mobbing by girls. It happened outside Television House, London.

And the group is getting just about every major plug with the new record, "One Way Love" (Parlophone). They've done RSG and Thank Your Lucky Stars and they're coming up on The Beat Room (Sept. 21) and Saturday Club (October 5).

"We've not stopped working since we signed with Brian Epstein," Cliff told me.

Most of the top groups have been raving about the Rebel Rousers for several years. This is the seventh record, they've been professionals for four years, and were hard-working semi-pros for two years before that. They've always done well but

never been spectacularly successful — largely because their uncompromising addiction to the solid big beat style has not been particularly "commercial." Up to now, that is.

"Ever since I was 17 years old I have been listening to records by such guys as Jerry Lee Lewis, Sammy Turner and Ray Charles," he said. "I love the big band sounds. My aim is to enlarge our present group so that we can use arrangements by Quincy Jones, Shorty Rogers, and guys like that. As it is, we adapt big band sounds to our two saxes."

Cliff would dearly like to be so successful that he can add trumpets and trombones to the line-up — "though I'm darned if I know where I'd find the right musicians on those instruments, men who can play as well as our tenors Maurice Groves and Sid Phillips. Sid also plays baritone and also saxes and is a terrific busker."

LITTLE EXTRA

All the Rebel Rousers are keen on playing things that are worth listening to as well as dancing to. "We feel that if we put a little extra into our numbers, and make them as varied as possible, we'll last longer than some of the more limited groups. That's why we're always learning and experimenting."

Now it looks as though popular taste is swinging towards the kind of music that Cliff has been playing for years. No longer are fans walking away from the bandstand in disgust after asking for a Cliff Richard number and being refused! At last they're taking real interest in the Bennett beat. Not before time.

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Supremes visit here next month

THE SUPREMES, the all-girl singing trio from Detroit's Tamla-Motown stable are to visit Britain next month for just seven days. Arrangements for them to fly in on October 7, to make personal appearances on TV and radio shows, were finalised on Monday as RM went to press.

New Discs: Kathy, Orlons, Millie...

KATHY KIRBY, Ben E. King, Tommy Quickly, The Orlons, Chubby Checker, Millie, Louis Armstrong, and Christine Holmes—those are the names that will appear on new discs on October 2.

And the following week, October 9, there are new releases by Kyu Sakamoto, The Impressions, The Barron Knights with Duke D'Mond, Bobby Shafto, The Chipmunks, Martha and the Vandellas, and Johnny and the Hurricanes.

Kathy Kirby's new disc, on Decca is "Don't Walk Away." And the flip is an English version of the song made famous by the late Edith Piaf "No Regrets" (Je ne regret rien).

"No Regrets" also appears as the "B" side of a Philips disc out on October 2, by Rose Brennan. The "A" side is "You Want Me To Go Now".

The Ben E. King newie was recorded by British MD Mike Leander when he was in the States a few months ago. Title is "It's All Over," which was part-penned by Mike. The flip, on Atlantic, is "Let The Water Run Down".

Tommy Quickly's new disc, on Pye, is "The Wild Side Of Life," backed with "Forget The Other Guy".

The Orlons, on Cameo-Parkway, sing "Knock, Knock, Who's There?" and "Going Places." and Chubby Checker's newie, on the same label, is a number in the latest American craze "She Wants To Swim." Flip is "You Better Believe It Baby".

The long-awaited new discs from Millie, on Fontana, is "I Love The Way You Love" and "Bring It On Home To Me".

Louis Armstrong appears on the Mercury label with a follow-up to "Hello, Dolly," titled, "So Long, Dearie." "Pretty Little Missle" is the flip.

Christine Holmes, who once sang with The Applejacks, sings "Good-bye, Boys, Goodbye" and "Is It Love?" EMI releases the following week include Kyu Sakamoto singing "Rose, Rose, I Love You" and "Sayonara Tokyo" (HMV).

The Impressions, also on HMV, sing "You Must Believe Me" and "See The Real Me." Neither side of the Barron-Knights' follow-up to "Call Up The Groups" is a novelty-number, state EMI. Titles are "Come To The Dance," and "Choose Me Tonight," on Columbia.

"Who Wouldn't Love A Girl Like That?" asks Bobby Shafto, with "I Remember" on Parlophone.

David Seville is currently in this country to promote The Chipmunks interpretations of two great Beatles hits, "All My Loving" and "Please, Please Me" on Liberty.

Tamla-Motown artistes, Martha and the Vandellas, sing "Dancing In The Street" backed with a number that was partly written by Marvin Gaye, "There He Is," on Stateside.

Johnny and the Hurricanes, who were previously on the London label, appear on Stateside with the old Elvis hit, "Money Honey," backed with "That's All."

Here until October 13, the trio will be accompanied by Berry Gordy, Jr., boss of the Tamla-Motown label, and Mrs. Esther G. Edwards, vice-president.

As cables arrived at EMI, who release Tamla-Motown records here, and at the offices of music publisher Paul Rich, who is organising the trip from this end, Dave Godin, president of the Tamla-Motown Appreciation Society heard from Mrs. Edwards that the company is to have its own label in this country.

Godin, who recently returned from a trip to the motor-town of Detroit, where he met the heads of the company as well as many of the artistes it records, plans to lay on a reception at the airport when the party arrives, with banners and bouquets.

The Supremes are to record an L.P. of Beatles tunes.

Berry Gordy, Jr., president of the Tamla-Motown group labels, announced this in Detroit after attending a Beatles press conference in the motor-town, at which they were asked what they liked about Detroit.

"Tamla-Motown records and their artistes" was the reply.

Gordy said the album would be titled: "The Supremes Sing A Bit Of Liverpool."

Johnnie Ray for cabaret

Johnnie Ray commences a week's cabaret in Belfast next week. He then goes to Germany, followed by cabaret spots in Spain, and France.

CLIFF, DC5, BACHELORS IN CHARITY SHOW

CLIFF RICHARD and the Shadows, The Dave Clark Five, The Bachelors, Susan Maughan, Kathy Kirby, and a whole string of other stars are being negotiated by Leslie Grade to appear at a mammoth charity show in London this autumn.

The show, sponsored by the Variety Club of Great Britain in

RETURN TO THE TOP

Johnny Kidd and the Pirates will return to the stage at South Pier, Blackpool, from which he was fired at the end of last month, to top the bill in a package concert on October 18.

Jay Abroad

Peter Jay and the Jaywalkers will spend ten days on the continent at the end of next month, playing television dates only in Germany for four days, and three days each in Italy and Spain.

ANIMALS LOST \$50,000

The Animals ten-day stint at the Paramount Theatre, New York, which ended last week, cost the promoters 50,000 dollars. For that was the difference between box-office takings (75,000 dollars) and the cost of the show (125,000 dollars) reports Variety.

It was the first time that a British group laid an egg at the box-office since the Beatles opened the floodgates for the Rocking Red-coats at the outset of this year," says the newspaper.

While the Paramount theatre lost money, the Fox theatre, in Brooklyn, where radio D.J. Murray "The K" Kaufman was presenting a similar ten-day show, took 170,000 dollars. Concerts at the Paramount by The Beatles, Dave Clark, and Rolling Stones, for the same promoters, all made money.



BEACH BOYS PROMO. TRIP: T.V. ONLY

THE BEACH BOYS, pioneers of America's West Coast surfing and hot-rod sound, are now definitely coming to Britain. They arrive here on November 1 for nine days of television, radio, and press appearances. But there will be no personal appearances in clubs or halls.

The group's follow-up to "I Get Around" has been put back three weeks by EMI, although advance review copies were sent out last week. The disc, "When I Grow Up To Be A Man", backed with "She Knows Me Too Well"—both originals—will now be issued on October 23 and not October 2 as correctly reported in RM last week.

EMI also plan to issue a new EP on the Capitol label, featuring four tracks from their latest US album, "All Summer Long". The seven-incher, featuring "Little Honda", "Don't Back Down", "Wendy", and "Hushabye", has been issued in America as a single, at the same price as a single. Here, however, it will remain at the same price as all other EP records.

Poole tour dates changed

Two dates on the Brian Poole and the Tremeloes-Dusty Springfield one-nighter tour, which also features Herman's Hermits and Dave Berry and the Cruisers, have been changed by promoter Peter Walsh.

The three-week tour opens at Edmonton Granada on November 14, with top-billing going to Brian Poole and Dusty Springfield jointly.

But it will not now be going to Bristol Colston hall on November 17, as originally planned, because of a double-booking at the venue. Instead, the package will visit Portsmouth Guildhall on that date. And a new venue is being sought for December 3, after the cancellation of the booking for Nottingham Odeon, which has been closed down for re-decoration.

The tour winds up at Hanley Gaumont on December 6.

Brian Poole and the Tremeloes spent two days of last week recording tracks for an L.P. to be issued at the end of November. And drummer Dave Munden took the lead vocal on the Trem's version of "Rag Doll," the current Four Seasons hit.

October dates for the group include: Cleveleys Queens ballroom (1), New Brighton Tower ballroom (2), Morecambe Floral hall (3), Winchester Lido (9), Haslemere (10), Oldham Empire (11), Malton (13), Sutton-in-Ashfield (14), Ripley (15), Exeter University (16), Southampton University (17), Sheffield University (21), Newcastle Mayfair (23), Brawmarsh baths (24).

Then the group may go to Ireland. On October 8 they will tele-record "Beat Room" for showing on B.B.C.-2 the following Monday, and on October 9, they guest "The Joe Loss Pop Show" on B.B.C.-Light.

GROUND HOGS

When John Lee Hooker comes to Britain on October 1 for a month's club dates, he will be backed by John Lee and the Groundhogs. Then the group will back Jimmy Reed when he arrives a month later for a similar tour.

Mickey Most plans to record the group, who hail from South London. Appearances on "Ready, Steady, Go" on October 2 and "Beat Room" on October 5 have already been set.

MANIA IN RUMANIA

THE furore which surrounded our tour wasn't unlike Beatlemania. We were feted everywhere—flowers before and after concerts, fans waiting outside the stage door in their thousands, and jam-packed crowds at every date.

The speaker was jazz trumpeter Kenny Ball, recently returned from a 17-day tour of Rumania. "There's a vast, unexplored region for jazz development over there," he said. "Audiences are crying out for jazz talent and any good band that goes there is assured of success on a big scale."

"Believe me, it's an experience I wouldn't have missed for worlds." The only drawback to the tour—which included a session at a town called "Jassy"—was that the band was paid in Rumanian money which cannot be taken out of the country.

"So we had to spend like madmen while we were there—all the best hotels, and restaurants, telephone calls home every day, and bags of presents. Trouble is," said Kenny, "the only things really worth bringing home are fur hats and carpets."

NEW! KEITH POWELL
and The Valets
I SHOULD KNOW BETTER (BUT I DON'T)
COLUMBIA DB 7366

NOW ON SALE! **PICCADILLY**
THE ROCKIN' BERRIES
HE'S IN TOWN
7N 35203



Migil dates

First October dates for the Migil Five include Luton (1), Ilford (2), Aylesbury (3), Douglas House (5), Farnborough (7), Prestatyn (10), Birmingham (17).

New Teens disc

The Nashville Teens recorded a new title on Monday night — to be heard on "Ready, Steady, Go," tomorrow (Friday). Rush-released by Decca, the new disc will be available from next week.

aid of an East End charity, will be at The Empire Pool, Wembley, on Sunday, October 25, starting at 7 p.m.

I.T.V. may tele-record part of the concert. At presstime, a spokesman for the Variety Club of Great Britain told R.M. that other artistes were being booked "but Cliff will top the bill."

Dionne denies quit rumours

"I've never said I'll stop singing when I get married. I'll go on until I can't any more," Dionne Warwick told R.M.'s Barry May, shortly after flying into London on Friday for television appearances.

Dionne, here to promote her new Pye release, "Reach Out For Me" and "How Many Days Of Sadness," was commenting on reports that she would quit showbiz when she weds.

Her fiancé is a 24-year-old corporal in the U.S. Army, presently stationed in New Mexico. "We may get married in a couple of years or maybe tomorrow," said Dionne. "I'm a very impulsive person and I'm just as likely to pick up my bags and say 'Come on baby' as I am to plan it for months ahead."

Dionne left Britain on Monday, but will return soon to appear on the Searchers' one-nighter tour of Britain.

Nicol Release

Jimmy Nicol's belated follow-up to "Husky" is "Jimzin," due for release next month. Pye had originally scheduled "Baby Please Don't Go" backed by "Shubbubery" for October 2, but it was withdrawn last week.

The **CHEYNES GOIN' TO THE**

BEATLES: HOME AT LAST

THEY'RE home. Back in Britain after the most gruelling tour in their meteoric career in the pop world.

THE BEATLES flew in to London Airport on Monday night to a welcome that proved that their popularity has not waned.

Beatle-people had started securing the best vantage points on the tiered roofs of Queen's Building early in the morning. By 9.35 p.m., when their Boeing 707 was due to land after the transatlantic crossing, thousands were keyed up to the first sight of **THE BEATLES** in a month.

Continuous Beatles records relayed throughout Queen's Building kept the fans below riot level, and progress reports of the plane's journey gave a sense of being in contact with the group, even though they were still hundreds of miles away.

Then, as the plane landed, and taxied in front of the waiting fans, John, Paul, George and Ringo were assured that they are still the tops with the British fans after a month in America.

With a million pounds in their pockets, **The Beatles** stepped down the gangway, into a waiting car, and were rushed out of the airport by a secret route, to be taken home to rest.

DIARY DATES

THURSDAY

Gerry and the Pacemakers, Julie Grant, Mark Murphy, "Top Gear," BBC Light; Barron-Knights with Duke D'Mond, Edinburgh Place Club; The Naturals, The Fenmen, Glenda Collins, Doug Sheldon, The Mudlarks, The Fortunes, "For Teenagers Only," ATV; Bill Haley and the Comets, Sophia Gardens, Cardiff; Jackie Trent, Newcastle La Dolce Vita; Lonnie Donegan, Mr. Smith's Manchester; Dave Berry and the Cruisers, Kidderminster town hall; The Honeycombs, Belfast Romano's and Omagh Royal Arms.

FRIDAY

Herman's Hermits, Liverpool Cavern; The Kinks, Burnley; Ria Bartok, The Clearways, The Rustiks, "Five O'Clock Club," ATV; Gerry and the Pacemakers, Little Eva, Little Walter, The Band Of Angels, Wayne Fontana and the Mindbenders, "Ready, Steady, Go," Rediffusion; Adam Faith and the Roulettes, guest "Joe Loss Pop Show," BBC Light; Tornados, Trentham; Applejacks, Dunstable California Ballroom; Honeycombs, Kirkcaldy; Bill Haley and the Comets, Fairfield Hall, Croydon; Dave Berry and the Cruisers, Hanley Place.

SATURDAY

The Kinks, Prestatyn; Adam Faith (comper), Jackie Trent, The Roulettes, The Animals, The Laurie Jay Combo, Them, Tony Dalli, Anita Harris, "Lucky Stars—Summer Spin," ABC-TV; Herman's Hermits, Bolton Nevada; The Merseybeats, Dinnington Lyric ballroom; Dave Berry and the Cruisers, Bletchley Wilton; Tornados, Loughborough; The Applejacks, Ramsey Gaity; Honeycombs, Haddington; Bill Haley and the Comets, Finsbury Park Astoria; Lonnie Donegan, Mr. Smith's, Manchester.

SUNDAY

Bill Haley and the Comets, Bristol Colston Hall; The Kinks, Blackpool; Tornados, Blackpool; Applejacks, Coleville Working Men's Club; Honeycombs, Dundee; Manfred Mann, Wembley Empire Pool and Prince Of Wales theatre, London; Dave Berry and the Cruisers, Manchester Jung Frau; Herman's Hermits, Wednesbury Youth club.

MONDAY

Honeycombs, Dunfermline, Zombies, Widnes Parr hall; Lonnie Donegan, Leigh Garrick club all week; Manfred Mann, Birmingham town hall; Kinks, Burton-on-Trent; Ria Bartok, The Banshees, Keith Powell and the Valets, Them, "Discs A Gogo," TWW.

The thirty-days war is over. The string of battles all over the North American continent between fans and cops, and occasionally **The Beatles** themselves, has been won and lost.

Their million dollar tour of the United States is over, and all the Americans can do now is to try to puzzle out exactly what it was that hit them with the force of a hurricane.

The organisers are counting their profits, the police counting their injuries, and the fans counting their souvenirs.

For as the tour drew to its conclusion throughout last week, the quest for a memento—a piece of dirt that **The Beatles** trod upon, anything—has become more important than anything else to the fanatical kids of the States.

Jellybeans and peanuts have been thrown on stage, to be ground up under the boots of **The Beatles**, and collected in pieces by the audience, afterwards.

Girls have fallen to their knees to eat the grass **The Beatles** walked over. "I hope they don't get indigestion," said Ringo, in Dallas, Texas.

In Cleveland, Ohio, the hotel where **The Beatles** stayed refused to sell the bed linen that the group used, "because the idea seems to be against good taste."

And one enterprising businessman who wanted to buy the carpet they walked upon, and sell it in one-inch squares at a dollar each, didn't get very far, either. "The kids are dying for some sort of souvenir," said the man. "They're bugging radio stations for crushed jelly beans **The Beatles** might have walked on, or a piece of dirt they may have stepped on. What I was offering was a nice, clean souvenir."

But in Kansas City, Missouri, **The Beatles'** hotel sold the group's bed linen to a Chicago man for 750 dollars—16 sheets and 8 pillow-cases.

Teenagers picked up cigarette butts, and one took a discarded piece of watermelon rind.

The Beatles themselves have been getting some souvenirs of the trip, also.

Their last concert was in New York on Sunday night when Beatle-maniacs and society types rubbed elbows at a show for the United Cerebral Palsy of New York City, and retarded infants services. All the 3,862 seats were sold out at prices ranging from £1 15s. to £36.

After the show, **The Beatles** were presented with a scroll by the chairman of the charity, declaring: "The Beatles have brought an excitement to the entertainment capitals of the world and have given of their time and talent to bring help and hope to the handicapped children of America."

DUSTY DISC DELAYED

RELLEASE of Dusty Springfield's next single has been postponed by Philips as a result of the singer's collapse in America last week. Dusty has already recorded a ballad written by her brother, Tom Springfield. The title is "Losing You." The disc, planned for the first week in October, will now be issued later next month when Dusty is fit enough to promote the disc on TV and radio. She is expected to return to Britain on October 8 or 9 from the Virgin Isles, where she is now resting.



BEATLES, George and Ringo, with manager Brian Epstein, make their escape, in a police car, from frantic fans.

CBS TAKE OVER ORIOLE

AS was first exclusively forecast in the Record Mirror, CBS Records of America have successfully "taken over" Oriole Records of Britain. This was announced early this week by Goddard Lieberman, President of the Records Division of the Columbia Broadcasting System, at a party in London.

So ends weeks of speculation. This is the 75th year of CBS—and the 25th of Mr. Lieberman's association with the company. He would not mention the sum paid simply said it was "enough."

RM World Exclusive Confirmed

But the immediate effects of the takeover are these: A search for more, new, British artists to get the benefits of CBS distribution; the availability of top American talent on a cheap label—CBS—Realm; more vigorous exploitation of CBS roster top-name artists in the U.K., including Doris Day, Louis Armstrong, Miles Davis, Barbra Streisand, Ray Conniff, Pete Seeger, Bob Dylan, Dave Brubeck—plus many top classical names.

Said Mr. Lieberman: "What we wanted was a British company in Britain—not just an American company there. We want to reflect British culture—especially now there is a great surge forward in British music, pop and classical."

Of Oriole, and their managing director Morris Levy, he said: "I was very impressed with the company and with the fact that Mr. Levy is a musician."

The Realm label will continue. Artists on the Oriole label will benefit greatly by the changes, through wide exposure in the States. But Mr. Lieberman said: "Artists are born overnight. You can't expect us to give any new names at this stage. Ask me again in March when the take-over really takes effect."

CBS confirmed that they would conform with normal British record trading standards and there would be no price-cutting or "dumping"—a smooth takeover from CBS material currently distributed through Philips Records, to distribution under the new CBS-Oriole set-up.

CBS artists may record in Britain—but only if they happen to be here. "Otherwise it's an unnecessary expense," said Mr. Lieberman.

As far back as 1903, Mr. Levy was producing cylinder recordings. He imported, in the early 1920's, artists like Al Jolson. The new pressing plant in Aylesbury, Bucks, is the "most modern in Britain." And CBS were the first company to introduce 33-and-a-third LP's in 1948.



Ifield back

Sunday Night at the London Palladium came back to television screens this week to prepare viewers for a season of top-rate variety and pop artistes throughout the winter.

Frank Ifield was the first pop artiste on the show. This coming Sunday, it's Shirley Bassey. For weeks to come... the tops in pop entertainment.

MANFRED DATES

Manfred Mann's October dates include: Liverpool Odeon (1), Portsmouth Guildhall (2), Bournemouth Winter Gardens (3), Leicester de Montfort Hall (4), Kilburn State (5), Rochester Odeon (6), Sheffield City Hall (7), Stockton Odeon (8), "Ready, Steady, Go", Rediffusion (9), Nottingham Odeon (10).

POP SPOT

Booked to appear on ABC-TV's new ten minute weekly series called "The Pop Spot", this winter, are the Miglit Five, Manfred Mann, The Honeycombs, The Bachelors, Gerry and the Pacemakers, Brian Poole and the Tremeloes, The Fourmost, Dave Clark Five, Adam Faith and the Roulettes, Kenny Lynch, Dusty Springfield, The Merseybeats and The Searchers.

Searchers 'tired'

"VERY tiring—but very exciting." That's how **The Searchers** summed up the Murray The K Holiday Show at the Fox Theatre, Brooklyn, New York, where they have been appearing with Dusty Springfield, Millie, Marvin Gaye, The Miracles, The Supremes, Martha and the Vandellas, The Contours, The Temptations, Jay and the Americans, The Ronettes, The Dovells, Little Anthony, and The Shangri-Las.

ZOMBIES FILM

The **Zombies** have been set to appear on the Murray The K, Kaufman Christmas Show at the Fox Theatre, New York, this year. They will go to America on December 18 for eight days. An appearance on the Ed Sullivan show is expected.

The group are also in line to appear in a Hollywood film titled "A Swinging Summer."

Gerry for Amsterdam

Gerry and the Pacemakers are to go to Amsterdam, Holland, on October 3 for Dutch TV and radio shows. The group have been booked for the "Billy Cotton Band Show" on BBC-1, October 17, and two days later go to America for a fortnight's tour with Billy J. Kramer and the Dakotas.

On his return, Gerry will be on "Easy Beat" (BBC-Light) November 4; "Top Beat," Royal Albert Hall (BBC-2), November 9, and "Sunday Best" (BBC-Light), November 11.

Playing on six 75-minute shows every day, starting at 10 a.m., the group played right through the day until midnight. For the three-dollars admission fee, the audience heard the 14 acts on the bill, saw a film, and were given a Murray The K record. The Searchers witnessed audience changes such as they had never seen before. In the morning, the shows were attended by predominantly white audiences, gradually progressing, through the day, to all-black audiences in the evening.

"This is because Brooklyn is a very tough area and the whites are afraid to go out at night," said Chris Curtis. After the ten-day run at the Fox, **The Searchers** left for Tulsa, Oklahoma City, Madison, Los Angeles, Sacramento, Portland and then on to New Zealand and Australia.

Kinks crash cuts concerts

THE KINKS cancelled two concerts this week following a road accident in which their Mark 8 Jaguar was smashed at 2 a.m. on Saturday. The accident happened in Manchester, as **The Kinks** were driving from a concert in Rochdale.

Despite cuts, gashes, and bruises, the group were able to fulfil commitments at Bury on Saturday and Sheffield on Sunday. But delayed concussion put Ray Davies out of action on Monday, and Sutton-in-Ashfield (Monday) and Forest Gate (Tuesday) were cancelled.

NEW! KEITH POWELL and The Valets
I SHOULD KNOW BETTER (BUT I DON'T)
COLUMBIA DB 7366

CILLA'S SHOWS

CILLA BLACK is to record a 30-minute programme called "The Lady Birds" for Southern Television on October 22, to be shown at a later, unspecified date. Cilla is also set for a number of Sunday concerts this autumn.

She will be at the Coventry theatre on October 4 with The Fourmost, Sounds Incorporated, Tommy Quickly and the Remo Four, A Band Of Angels, and will be appearing at Bournemouth Winter Gardens on November 22 and Leicester de Montfort Hall on November 29—both shows being with The Fourmost and Sounds Incorporated.

RIVER
Columbia DB 7368

Exciting New R & B RECORD



THE MOJOS — A FAB COLOUR PIC OF THE GROUP. NOW READ THE LATEST IN THEIR "ON TOUR WITH THE STONES" SERIES, PENNED THIS WEEK BY PIANIST TERRY O'TOOLE.



ELKIE BROOKS
ELKIE BROOKS
ELKIE BROOKS

plus a sensational flip composed by Alan Price of
The Animals

"Strange tho' it seems"

DECCA F 11983

An Ian Samwell Production

DUSTY BUILLS WORLD IMAGE

DUSTY Springfield is a girl with a burning great ambition. She's told me many times: "I want to be accepted as an international success." Unlike the million-and-one other artistes who have told me precisely that same thing, the energetic Dusty has actually done something about it.

But now her hedge-hopping whambang of a tour across the States, in the company of such as the Supremes, the Ronettes, Marvin Gaye, Martha and the Vandellas and lots more, has come grinding to a halt. Her enthusiasm has run off with her energy.

Now she rests for a few weeks. No work. Just soaking up the sun, building up her resources again. But it's only a temporary halt, that much she's stressed from her holiday hide-out.

TRUNCHEONS

Dusty WAS wowing the Stateside folk. She'd turned up, for instance, at a big department store in New York, expecting a handful of signature-seekers to turn out. Instead, the police (truncheons at the ready) turned out, quelling the mob. Her "Wishin' And Hopin'" single rides high after three months. Her LP is well up the album ratings . . .

She is perhaps the most consistent British girl in America. So that's two major countries neatly tied up. From October 3, she tours Holland, then Sweden, Norway, Denmark, Germany,



DUSTY SPRINGFIELD: Her international plans have had a "nervous breakdown" setback.—R.M. Pic.

No dancing on Sundays in the 'pool

SO our Stuart James doesn't think I'll remember our days in Liverpool with the Stones — or so he said last week. Well, I'm not likely to forget them for years to come.

Merseyside is home for all us Mojoes but we'd never played the Empire before and the sound of those cheering and screaming hordes in the audience just took our breath away. Playing with the Stones, then, was fantastic . . .

LIVERPOOL NOISE

Everywhere the audience reaction is just fantastic. At the Empire — good old Empire — in Liverpool, you think the roof is going to fall in at any moment. Certainly I've never heard such a noise as there was in Liverpool.

It was a Sunday when we were there in Liverpool. There's this Sunday Lords Day Observance Act — they're particularly fussy about it at the Empire. You can't wear funny clothes or dance. We were all told to be very careful about this.

Well, of course Stu let us down. He forgot the instructions. He started

jumping up in the air, the way he always does when he really starts to get moving. And the stage manager thought this was DANCING! I think he was dancing even more (with rage) in the wings than Stu was on the stage.

Anyhow, it started quite a rumpus in the morning papers the next day — some people saying Stu shouldn't have done it, but most being on his side.

The next few days really gave us a chance to get to know the incredible Rolling Stones. We threw a big party at Nicky's house in Liverpool for all the company after the show and some of the local groups came in to make it a real ball.

We got Charlie Watts talking about jazz — and what he doesn't know about the subject surely isn't worth knowing. I'm the big jazz enthusiast in the Mojoes and I sat there for about three hours just listening to him talk about the famous jazzmen he'd met.

The police came and sealed off both ends of the street so that no gate-crashers could get in and we all had a marvellous time. Spen Mason, our

manager, took Mick Jagger off for a spin in his Aston Martin DB 5, which he said was just like a scene out of "Goldfinger."

And another day we took over the Blue Angel club after hours and the Stones did a big "spot" and Charlie and Inez Foxx — and that was another wonderful night.

We had a nasty moment between shows at Chester, when some idiot shot off a rifle outside the stage door. Charlie Foxx was just coming into our dressing-room when the bullet came crashing through the window and he jumped about a foot in the air and said it was getting a bit too much like Chicago for his liking. We didn't find out who fired the rifle . . . some Victor Sylvester fan, no doubt.

STONES ANTIQUES

Well, that's how it is, folks. Never a dull moment. And there's always the antiques the Stones bought in Wales. By the time you read this, we'll have visited Scotland. PLEASE Brian Jones, don't buy yourself a set of bagpipes!

...if every person who
read this advertisement
went into a record shop
and bought one copy
of MOCKINGBIRD by
INEZ & CHARLIE FOXX
on SUE W1-301...this
record would be No. 1 in
the charts...

PLEASE!!

JUST RELEASED

| | |
|---|----------|
| WALK TALL Val Doonican | F 11982 |
| RIGHT OF WAY The Andrew Oldham Orchestra | F 11987 |
| SACHA DISTEL It's strange | F 21988 |
| DID YOU EVER HEAR THE SOUND? Tony Knight & The Live Wires | F 11989 |
| WE'LL SING IN THE SUNSHINE Gale Garnett | RCA 1418 |
| ALLAN SHERMAN The end of a symphony (Part 1 & 2) | RCA 1419 |
| IT MUST BE LOVE The Sun Specs | RCA 1413 |
| FUNNY Joe Hinton | V-P 9224 |
| MERCY, MERCY Don Covay & The Goodtimers | AT 4006 |
| TERRY STAFFORD Follow the rainbow | HLU 9923 |
| BURL IVES Pearly Shells | 05919 |
| SQUEEZE HER—TEASE HER (But love her) Jackie Wilson | Q 72476 |
| PETER, PAUL & MARY The times they are a changin' | WB 142 |

DS A AGE

by Peter Jones

France. The Continent, then, will soon be under the Springfield Spell.

From December 11 to 21, she is off to South America. And in February, she stars at the San Remo Song Festival. Of course, she's already visited Australia and New Zealand, triumphantly! So the chat about "going international" is backed up by actions—and the urging on of her manager, Vic Billings. No mention yet of a visit to Outer Mongolia, but there is still time . . .

INTERNATIONAL

Dusty has also spent two weeks recording her songs in German, French, Italian and Swedish. And she said then: "To be international is all-important. I'd hate to be a sort of parochial performer, just known in my home country, going through that business of a pantomime season then a summer spell at the end of a pier."

And Dusty would rather do a television appearance in a foreign country than a concert, whatever she might lose on the money side. She aims to get through to the maximum number of people in the minimum time.

She openly admires Shirley Bassey for HER status in the world. She agrees that to build in this way takes time . . . not to mention sheer luck.

Now her new EP for this country features "Can I Get A Witness," "All Cried Out" and "Wishin' and Hopin'." "All Cried Out" is out this week as her new single in the States. New one for Britian? Looks like being a toss-up between a Burt Bacharach song and one by her brother, Tom. 'B' side will definitely be "Summer Is Over," which also happens to be Frank Ifield's last single.

Meanwhile, Dusty takes a rest before barnstorming on. Watch out, fans in Outer Mongolia.

And get yourself fit again quickly, Dusty!



HERMAN-MANCHESTER'S FIRST NUMBER ONE

HERMAN'S HERMITS have made it. They've captured the top notch in RM's TOP 50 for the northerners with their first disc, following the pattern set by the previous residents of number one, The Kinks and The Honeycombs. And their success has confirmed reports that Manchester is taking over from Liverpool as the centre in the north for the top groups and clubs.

Almost as a prize that goes hand in hand with the top spot, Herman has been booked to star in a pantomime near Manchester this Christmas. The panto, Dick Whittington, with Herman (16-year-old Peter Noone) playing the lead role, opens at Chester Royalty theatre on Boxing Day and will run until February 6.

THE APPLEJACKS

Three little words (I love you) F 11981

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TROY DANTE BABY

TF 498



Electronic album from Honeycombs

THE HONEYCOMBS

THE HONEYCOMBS: Colour Slide; Once You Know; Without You It Is The Night; That's The Way; I Want To Be Free; How The Mighty Have Fallen; Have I The Right?; Just A Face In The Crowd; Nice While It Lasted; Me From You; Leslie Anne; She's Too Way Out; It Ain't Necessarily So; This Too Shall Pass Away (Pye NPL 18097).

ONE hit record then a debut album. Joe Meek's electronic gimmickry shows through a lot on this 14-song set, nine of which were written by Howard "Have I The Right?" Blackley. Generally speaking, it's a routine group sound, but so zesty and ALIVE that it makes for first-rate listening. Plenty of percussive effects from Honey, good "walking" bass, punchy lead guitar phrases. Well-varied tempo-wise, with a surprisingly good "Ain't Necessarily..." Liked Joe Meek's "Nice While It Lasted", too. Dennis D'Ell's voice shows unsuspected versatility. A couple of dub songs, I thought, but this one will sell deservedly well.—P.J.

★★★★

LES SWINGLE SINGERS

SING BACH, HANDEL, VIVALDI (Phillips BL 7629).

TWELVE classical items, mostly Bach extracts, arranged by the inventive Ward Swingle for his singers and bassist Guy Pederson and drummer Gus Wallez. There are eight singers, by the way. This jazz-phrasing surfeit follows on previous big-sellers and the novelty just isn't wearing off. The wordless vocal acrobatics are just dandy.

★★★

ANDRE PREVIN

CAMELOT: I Wonder What The King Is Doing Tonight; What Do The Simple Folks Do; I Loved You Once In Silence; Then You May Take Me To The Fair; March; If Ever I Would Leave You; The Lusty Month Of May; The Simple Joys Of Maidenhood (CBS BPG 62154).

PIANIST Previn, along with Red Mitchell on bass and Frank Capp on drums. Brilliantly satisfying readings of the show score and the remarkable thing is that the whole album was cut in just four hours. Listen to Previn's phrasing on "Take Me To The Fair"—it's uncanny. Spontaneous but somewhat specialist in conception. And that goes for the whole set.

★★★★

DEAN MARTIN

EVERYBODY LOVES SOMEBODY: Everybody Loves Somebody; Your Other Love; Shutters And Boards; Baby-O; A Little Voice; Things My Heart Cries For You; Siesta Fiesta; From Lover To Loser; Just Close Your Eyes; Corrine Corrina; Face In A Crowd (Reprise R 6130).

FEATURING Dino's biggest single in a long while, the old slow-coach caresses and draws through a dozen familiar oldies. Says on the sleeve-note: "Singing so relaxed you're almost afraid that any minute your record'll go limp on you." Right. But it is easily recognizable singing, too. "Corrine Corrina" is a useful sample of a thoroughly acceptable set. My only grouse: the intervention of a background choir. More piano would have been better.—P.J.

★★★★

PERCY FAITH

CAMELOT: I Wonder What The King Is Doing; The Simple Joys Of Maidenhood; Camelot; Follow Me; The Lusty Month Of May; Then You May Take Me To The Fair; How To Handle A Woman; If Ever I Would Leave You; What Do The Simple Folks Do; I Loved You Once In Silence; Guenivere (CBS BPG 62162).

THOUGH the British critics panned the score for its lack of memorable songs, this Percy Faith smoothe of an album pin-points at least half-a-dozen we're already whistling easily. Mr. Faith has mastered the art of orchestration but he often slips into musical cliches which spoil an effect. But this is still listenable magic for the late hours.

★★★★

WOODY GUTHRIE

DUST BOWL BALLADS: The Great Dust Storm; I Ain't Got No Home In This World Anymore; Talkin' Dust Bowl Blues; Vigilante Man; Dust Cain't Kill Me; Pretty Boy Floyd; Dust Pneumonia Blues; Blowin' Down This Road; Tom Joad; Dust Bowl Refugee; Do Re Mi; Dust Bowl Blues; Dusty Old Dust (RCA Victor RD 7642).

SOME 1940 recordings by the great, lamented folk artist. Songs of poverty, of hardship, yet with basic humanity showing through. A specialist set, of course, and an important one—two tracks have never been previously released. It's the South, it's sadness.

★★★★

COUNT BASIE

MORE HITS OF THE 50'S AND 60'S: This Love Of Mine; The Second Time Around; Saturday Night; On The Road To Mandalay; Only The Lonely; South Of The Border; All Of Me; I Thought About You; Come Fly With Me; I'll Never Smile Again; Wee Small Hours Of The Morning; Hey, Jealous Lover (Verve VLP 9064).

A MID-1963 recording session with the Basie band in top form. Songs culled from the hit lists of more than ten years stand the brisk, business-like Basie treatment well—special credit going to arranger Billy Byers. A stack of great solo work (Urbie Green, Eric Dixon, Frank Foster, Don Rader) but it's the section playing that sets the seal. Basie himself, on "All Of Me", is at his grinning, swinging best.

★★★★

THE SMOTHERS BROTHERS

CURB YOUR TONGUE, KNAVE: Church Bells; American History; Lonesome Traveller; Gnu; The Incredible Jazz Banjoist; I Talk To The Trees; Flamenco; Swiss Christmas (Mercury 20010).

TOM and Dickie Smothers follow no rules. They're folksey in approach, play good guitar and sing well. Then they literally tear the whole shoot to pieces in a riot of off-beat comedy. Like when Dickie sings, in all seriousness, "Talk To The Trees", only to have Tom rip both performance and lyrics to tattered shreds. Funny most of the way, but with the odd slow-down moments.

★★★

VARIOUS ARTISTES

WALKING THE BLUES: Bo Diddley; I Don't Know What I'd Do; Country; It Ain't No Secret What My Babe Can Do; You Better Watch Yourself; Lima Beans; Reconsider Baby; Juke; When The Lights Go Out; That's Why I Love You So; Sad Hours; Walking The Blues (Pye R and B NPL 28044).

THOSE "various" artistes involved: Bo Diddley, Sugar Boy, Gene Barge, Jimmy Witherspoon, Little Walter, Eddie Chamblee, Lowell Fulson, Al Kent, Willie Dixon. It's a collection of previously issued material from the blues field—and it'll sell big, for sure. Tenor saxist Chamblee clicks big with his vocal on "Lima Beans", but it is really a matter of paying your money and taking your choice. Don't miss Little Walter's harmonica on "Sad Hours", though.

★★★★

CHUCK BERRY

YOU NEVER CAN TELL: You Never Can Tell; Diploma For Two; The Little Girl From Central; The Way It Was Before; Round And Round; Big Ben Blues; The Promised Land; Back In The USA; Run Around; Brenda Lee; Reelin' And Rockin'; Come On (Pye R and B NPL 28039).

THIS is really a review to explain to the non-enthusiasts as to what to expect. Non-technically: It's a foot-tapping, mostly happy, studded with persuasive guitar work, hall-marked with vibrant vocal onslaughts. Enthusiasts will need no guidance because the Berry touch is now world-wide. "The Promised Land" is soulfully dynamic, "Come On" raves—and "Big Ben Blues" demands a close listen.

★★★★



THE HONEYCOMBS — An attractive and varied assortment of songs on their debut album.

AHMAD JAMAL

POINCIANA: Poinciana; You Don't Know What Love Is; A Gal In Calico; Ivy; Tater Bye; Autumn Leaves; This Can't Be Love; Ole Devil Moon (Pye Jazz NJL 52).

THE current Jamal trio features drummer Chuck Lampkin and bassist Richard Evans. But this features the "original" bassist Israel Crosby, now dead, and drummer Vernell Fournier. And this was a trio of understanding WITH understanding. Ahmad, admittedly not everybody's cup of tea, swings throughout, only occasionally lapses into his show-off showmanship. Try "Autumn Leaves" for inventiveness; "Ole Devil Moon" for a monument to Crosby's technique; "Gal In Calico" for sheer swinging enthusiasm.

★★★★

THE CLANCY BROTHERS AND TOMMY MAKEM

THE FIRST HURRAH: The Leaving Of Liverpool; The Mermaid; Rocky Road To Dublin; Johnny Todd; Rosin The Bow; The West's Awake; Row, Bullies, Row; Galland Forty Two; The Mad Goat; Carrickfergus; Bonny Charlie; Kelly; The Boy From Killann (CBS BPG 62283).

THREE brothers and a mate—a folk team with a vast following in the States and in good old Oireland. Good-humoured, meaningful, authentic—but this set often calls for a goodly knowledge of history! The songs are mostly out-of-the-rut, all well-performed. And if some seem sadly samey... well, the poetry of Ireland is always there!

★★★★

VARIOUS ARTISTES

ROBIN AND THE SEVEN HOODS: Robin And The Seven Hoods; My Kind Of Town; All For One And One For All; Don't Be A Do-Badder; Any Many Who Loves His Mother; Style; Mister Booze;

I Like To Lead; Bang! Bang!; Charlotte Couldn't Charleston; Give Praise!; Don't Be a Do-Badder (Reprise R 2021).

SINATRA, Crosby, Martin, Sam Davis and Nelson Riddle. Plus movie-stealer Peter Falk on one track. A skilfully recorded souvenir from the movie, leaving wonder that more of the score hasn't come out on singles. This is personality-packed. You know what to expect... why say more!

★★★★

VARIOUS ARTISTES THE GOOD OLD FIFTIES

(Atlantic ATL 5004). THIS contains a selection of Atco teen hits from artistes such as Bobby Darin, the

Coasters, Paul Evans, King Curtis, Sandy Stewart, and the Chordcats etc. Not a particularly inspired LP and only the Darin and Coasters' tracks stand out.

★★

SONNY BOY WILLIAMSON

The Sky Is Crying; Don't Let Your Right Hand; Coming Home To You Baby; The Story Of Sonny Boy Williamson; Gettin' Together; Little Girl; I Can't Understand; Slowly Walk Close To Me; I Wonder; Do I Have A Friend (Storyville SLP 158).

AN album by the veteran blues singer-harmonica man whose recent visits here have created quite an impact. This is typical Sonny. Reflective, narrative type singing and atmospheric mouth harp. Recommended.

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Chuck's guitar shaped pool!

MESSAGE to the Record Mirror from Chuck Berry: "Lots of your readers have been writing to me asking about my Berry Park, so I'd like you to give out with the details. Let them know why I think it's so important..."

Glad to oblige. The park is 40 miles from Chuck's birthplace of St. Louis and is right off the main road. "Berry Park Country Club" screams from a lit-up neon sign. Forty-two acres—it cost more than 250,000 dollars.

There's a lake covering the front section. Drive through the picnic - swimming area and you see the guest house. And the new lodge, with ten bedrooms, with private baths. The whole building is air-conditioned, centrally heated — a television and radio in each room.

The swimming pool is guitar shaped (of course). The club house has a games room, bandstand, dancing area. Way back is the new extension, with dressing rooms, conference hall, kitchens.

A band plays every Saturday — and Chuck turns up to give shows for the college kids whenever he is free. Chuck also invites along his friends in the recording

by **LANGLEY JOHNSON**

world . . . Muddy Waters was a recent visitor.

Round the swimming pool, with bathing cabins, an office, hot-dog stalls. And another guest house, with four rooms.

Before the park was started three years ago, it was just a cornfield. First part to be built was the lake — and then came Long Island. Plenty of fish in the lake . . . and most of the plans were made by Chuck himself. He created the garden — and spends any leisure time there, digging or planting.



CHUCK BERRY

Chuck is able to concentrate on his recording career from the Park, which is also his home, centre of his U.S. fan club and HQ of his businesses. He has built his own recording studios there, which he uses when he cannot get to the Chess studios in Chicago.

MY THANKS

Says Chuck: "Trouble is that recently I don't spend as much time as I'd like at the Park — I've been catching a daily plane to places like California, New York, Alabama, Colorado. Thousands of miles for just single concerts . . ."

And Chuck ended by saying: "Please give my thanks to all my British friends and fans for making 'You Never Can Tell' a hit. I want to meet up with all of you again when I get back to Britain early in the New Year."

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SATURDAY, Sept. 26th
MIKE DANIELS BIG BAND
 THE DELTA JAZZMEN
 JOHN MADDOX TRIO
SUNDAY, September 27th
MONTY SUNSHINE'S JAZZ BAND
MONDAY, September 28th
THE BIRDS
 BRIAN KNIGHT'S BLUES BY SIX
TUESDAY, September 29th
THE TRIDENTS
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CLIFF RICHARD AND NORRIE PARAMOR



SANDIE SHAW



LITTLE EVA



MARY WELLS



JOHN LEYTON

HUSKY CLIFF WITH A CLASS BALLAD

CLIFF RICHARD

The Twelfth Of Never; I'm Afraid To Go Home (Columbia DB 7372).

A CLASS ballad, this—plenty of others have disked it. Delicate backing for Cliff, who is in his throaty, husky mood. Sold with sincerity, this underlines his sureness of touch on slower material. Lyrics are just fine. Big swelling string sounds from Norrie Paramor. "I'm Afraid" is faster, with bluesy undertones. Cliff operates early on to a punchy guitar phrase. It picks up violently mid-way to end in a surge of excitement.

TOP FIFTY TIP

BO STREET RUNNERS

Bo Street Runner; Tell Me (Decca F 11986).

WINNERS of the "Ready Steady Win" series, this group clearly stand a debut chance for the charts. Walling harmonica, Diddley-type beat, a lead voice which doesn't overdo the power bit. And of course, the plugs already made will help. Special mention: the mouth-harp specialist. Flip isn't so full of impact, but it has some more good singing. Good luck to the group.

TOP FIFTY TIP

SANDIE SHAW

There's Always Something There To Remind Me; Don't You Know (Pye 15704).

THE Adam Faith "find" on her second release stands a very good chance of making it big. Song is strong, well-constructed. Trombone intro, then Sandie enters quietly, building fast to climaxes with choral backing. Her voice fits neatly. It's a commercial sound all the way, cleverly presented. We are most impressed. Flip is slower, string-introduced. It's a reasonably strong song, sung with touches of light and shade.

TOP FIFTY TIP

JOHN LEYTON

Don't Let Her Go Away; I Want A Love I Can See (HMV Pop 1338).

JOHNS film-star image could lead to increased sales for this perkily presented beat-ballad. A commercial sound for sure, with interesting "marriage" of voice and woodwind sounds. Not predictably a tearaway hit success but definitely good enough for the Fifty. "I Want A Love" is faster, more powerfully sung. Choral effects don't detract in any way, with some good Alan Tew M.D. touches.

TOP FIFTY TIP

LITTLE EVA

Makin' With The Magilla; Run To Her (Colpix PX 11035).

UPCOMING tour could shoot the dynamic wee one back into the charts. Handclapping approach, with beatsy simplicity in the instrumental work. Title refers to a dance craze, which should help sales some more. Only criticism: the vocal tracking gets rather involved with the dual, over-recording atmosphere. Not a huge hit, probably. But a good Fifty chance. Flip is a re-write job on Vee's biggie of not so long back. Clearer helping of Eva.

TOP FIFTY TIP

SHIRLEY BASSEY

Goldfinger; Strange How Love Can Be (Columbia DB 7360).

YES, the theme (written by Bricusse, Newley, John Barry) for the sensational new James Bond movie. Shirley, on a good thing here, gets a hugely dramatic Barry orchestral opening, then she smoulders and slams her way through entertaining lyrics. Not particularly commercial in the normal sense, the amazing Mr. Bond should win this chart scrap for Shirley. She really attacks, "claws" at the ready. Flip is a standard sort of Bassey ballad, emotional, fiery.

TOP FIFTY TIP

MARY WELLS

What's Easy For Two Is So Hard For One; You Lost The Sweetest Boy (Stateside SS 242).

AV-E-R-Y interesting number from Mary. Organ boosts her velvet tones... the approach is similar to "My Guy." Hand-clapping sessions behind her add to the effect. It's an uneven sort of tempo in parts, tenor sax walling mid-way, but should certainly push the so-talented gal back in the charts. It climaxes determinedly. Girlie choir does intrude... and there's a fade finish. 'B' side is a pounder all the way, faster, but with the same sort of backing sounds. Good sax.

TOP FIFTY TIP

MICHAEL HASLAM

Gotta Get A Hold Of Myself; This Dream (Parlophone R 5179).

SLOWLY throbbing vocal lead in from the new boy in the Brian Epstein set-up. A simple backing as the whole shoot builds up through a ballad which could have come from Roy Orbison. There are distinct qualities in Mike's style and this at least gets him through to the lower reaches, chart-wise. To Johnnie Spence a medal for the backing. Flip is from the new Newley show... a good song performed in lighter vein.

TOP FIFTY TIP

HEINZ

Questions I Can't Answer; The Beating Of My Heart (Columbia DB 7374).

HEINZ has been off-the-scene in Rhyd for the summer — that didn't help his last disc. This one, electronically controlled by Joe Meek, should at least make the Fifty. It's a rasping, Cochran-type, song-sell, a jerky beater with whip-lash guitar phrasing mid-way. Not notably different, maybe, but excitingly produced. Flip is pacy, with Heinz singing with less rasp. Effective, too—and organ-boosted.

TOP FIFTY TIP

DIONNE WARWICK

Reach Out For Me; How Many Days Of Sadness (Pye International 25265).

EAGERLY-AWAITED newie from Dionne — and already plugged well enough on TV to guarantee a place in the charts. Choir views with orchestra for the first few bars — a nice job of scene-setting. Then Dionne cooly takes over, helped mostly by bass-note piano phrases. Beautifully and beatly sung, this is a ballad of extraordinary warmth and sincerity. Not, perhaps, her best, but better than most of the others in the thrush-batch. Must be a sizeable hit.

TOP FIFTY TIP

SINGLES IN BRIEF

LENNIE PETERS: Let The Tears Begin; Love Me, Love Me (Orole CH 1956). Talented Earl Guest backs the blind singer who really knows how to sell. Good diction, capable balladeering. A nicely produced slice of sentiment.

SACHA DISTEL: It's Strange; The Oriental Song (Decca F 21988). Semi-classical piano lead in for the French star, singing in English. Soulful singing, emotional. Not hit material, but of high quality.

TONY BENNETT: Who Can I Turn To?; Quiet Nights (CBS AAG 225). Immaculate Tony gets on one of the Newley-Bricusse "Roar of the Greasepaint" numbers. Beautiful ballad, "read" expertly by the star. A steady seller for sure. So sm-o-o-th.

EARL-JEAN: Randy; They're Jealous Of Me (Colpix PX 748). Earl-Jean missed out on "I'm Into Something Good". This is another small-voiced, but meaningful, treatment of a not-so-strong song. She'll probably have to wait a bit longer for the breakthrough.

VAL DOONICAN: Walk Tall; Only The Heartaches (F 11982). The likeable Irish troubadour could easily get in the charts, seeing his vast housewife following. Good deep-toned voice, plenty personality.

LESLEY DUNCAN: When Baby Cries; Did It Hurt? (Mercury MF 830). Little Lesley will make it big one day. Could be via this self-penned, big-backed, excitingly different treatment. It builds wonderfully. Mid-tempo, with variations. A stand-out production.

PETER, PAUL AND MARY: The Times They Are A-Changin'; Blue (Warner Brothers WB 142). Gen. wear folksey workover from the trio. Lyrics well worth a close hearken but we felt the guitar was over-boosted. Finely harmonic vocally, but not really hit material.

THE BEAT MERCHANTS: Pretty Face; Messin' With The Man (Columbia DB 7367). Biting harmonica sets the pace here. Lead voice has the right feel for this all-out swinger, powerfully beat-laden. Right for dance addicts and an outsider for the charts.

GALE GARNETT ORCHESTRA: We'll Sing In The Sunshine; Prism Song (RCA Victor 1418). Amiable, inoffensive little song, girl voice alternating with a group vocal sound. Just a trifle flat and uninspiring most of the way.

BURL IVES: Pearly Shells; What Little Tears Are Made Of (Brunswick 05919). Hawaiian guitar before Big Daddy gets on to his story-line song-selling. Brisk tempo, excellent lyrics, pleasant rather than pungent.

TROY DANTE: Baby; Tell Me Now (Fontana TF 498). Straight-forward vocal approach 'on a mid-tempo ballad-with-beat — a song which has plenty to offer. Troy's softer-than-usual approach comes off well.

BOBBY DARIN: The Things In This House; Wait By The Water (Capitol CL 15360). Nil-alop; tempo, with chorus, on a self-penned song. Sing-long, minutely monotonous, and not really Darin in hit form. For his fans, an O.K. number and performance.

JOE HINTON: Funny How Time Slips Away; You Gotta Have Love (Vocalion Pop 9224). Very high in the States, this. Slow, excitingly sung by Joe. Loads of feeling all the way, with falsetto highlights. Worth hearing — a rank outsider here, though.

RAY PETERSON: Oh No!; If You Were Here (MGM 1249). The rather choked voice of Ray vies with a girlie group. Huse-building orchestral backing. It's very good, really, though confused... but not a likely biggie.

KEITH POWELL AND THE VALETS: I Should Know Better; Too Much Monkey Business (Columbia DB 7366). Clearly Keith's best to date. His virile, powerhouse attack, to an organ-boosted backing, is excellently commercial. We'd like it to click... could easily do so.

TERRY STAFFORD: Follow The Rainbow; Are You A Fool Like Me? (London HLU 9923). "Suspicion" is the best so far from the well-mannered voice of Terry — this is not as strong. He has the right qualities but urgently needs a first-rate song. Touches of Elvis here and there.

DON COVAY AND THE GOOD-TIMERS: Mercy, Mercy; Can't Stay Away (Atlantic 4006). Fast-riser in the States, this story of a fortuneteller's effect on Don. A strange, way-out arrangement, bluesy, authentically atmospheric. Maybe too way-out for Britain.

ALLAN SHERMAN: End Of A Symphony, Parts 1 and 2 (RCA Victor 1419). Fun-maker with the Boston Pops Orchestra. Very amusing dissertation on the "coda" of symphonies. Should do very well.

ANDREW OLDHAM ORCHESTRA: Right Of Way; D'Same Size Boots (Decca F 11987). The unpredictable Mr. O on a hugely-noisy, oddly-kimmicky big band sound. Atmospheric enough to dent the charts and both songs come from "Maggie May", the Lionel Bart hit show. Effective value-for-money coupling.

RONNIE HILTON: Love You I Will; The Joker (HMV Pop 1339). Ronnie tasted success recently but this sing-along Norman Newell song may not click so strongly. A choral production with Ronnie getting maximum effect from the lyrics. Very straightforward but tuneful.

JIMMY CLIFF: One-Eyed Jacks; King Of Kings (Stateside SS 342). Blue-beat, ska — what you will — with the right ingredients. Dis-jointed backing, honky saxophone, jerky vocal. Not a likely contender for British honours.

CHRIS CROSBY: Always; Imagine (MGM 1250). A lively, spirited performance of the Irving Berlin oldie. Chris comes through loud and clear against a muzzy choral-orchestral background. Not terribly different.

bo street runner



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F 11986

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STATESIDE SS 340



They beat Pennies for first prize

PETER JONES'S NEW FACES



THEY sort of crept into the charts. Nobody really expected it—though Denny Seyton and the Sabres do have a big following in the North of England. But now "The Way You Look Tonight" has a very healthy look about it. Big breakthrough for the five boys was in a Frankle Vaughan Talent Contest last year—they nicked the first prize from over 1,500 entering groups. Runners-up, by the way, were the Four Pennies! Group lines up, left to right: Mike Logan (17), organ; Edward Murphy (20), lead guitar; Denny Seyton (21), singer; Dave Saxon (22), drummer (backed Eden Kane on most of his discs); John Boyle (21), rhythm or lead.

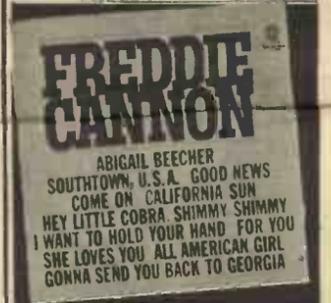
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NO, GIRLS, IT'S NOT JOHN LENNON!



SHE'S GOT GREAT JAZZ FEELING

SHE'S only 17, but her first Columbia disc "Street of Dark Despair" has all the hall-marks of a full-bodied tone and a sense of "feeling" that could earn her a place in the jazz field if she ever wanted it. Her name is Susan Hollday and she comes from Clapton, East London—she took singing lessons with a retired opera singer. In fact, she started recording two years ago, though her name then was Susan Slinger. Now she is recorded by Monty Babson, who is an ideas-man—and used to be a first-rate singer himself. Susan's a "bit of a mod," likes Sinatra, Della Reese, Judy Garland, Jackie de Shannon and Nancy Wilson. I think she'll end up very much in the jazz and blues field. P.S. She IS Helen Shapiro's cousin, but don't shout it around.

MIKE Cohen used to manage the Hollies. He also runs a chain of men's clothing stores through the North of England—all called the Toggery. Five boys who used to buy their stage gear from the shops suggested he become their manager . . . "and, especially, put some money our way." Mike agreed. So it was natural that the boys should call themselves The Toggery Five. Their first disc, "I'm Gonna Jump," for EMI was bestowed a Top Fifty Tip by our Disc Jury last week. Frank Renshaw, 21-year-old lead guitarist wrote the song—and he's the one who looks so much like John Lennon that he is often mistakenly mobbed. Others in the group: Keith Meredith, rhythm guitar, who is 20; Kenneth Mills, (19), bassist; drummer Graham Smith, (18); Paul Young, (17), maracas and singer. If the disc jumps into the charts, Frank will be mobbed again . . . though in his own right!

Home—a van in the woods

THE Cherokees have not, in the past, had much luck with their records because other artistes and groups have been out on the same songs. But their "Seven Golden Daffodils" pushed them in the charts even though the Mojos were on the same number. The boys come from Leeds, were formed three years ago. They entered a group contest in Yorkshire and were en-

couraged by dee-jay Jimmy Saville, even though they didn't actually win the competition. Came the summer of 1963 and the lads, then professional, moved to London . . . in a borrowed van and with no money. They had to live in their van for a fortnight in the heart of Epping Forest! Now they're with the Roy Temperst Agency, doing the proverbial bomb wherever they appear.

Line-up: Jon Kirby, singer; Terry Stokes, lead guitar, David Bower, rhythm and harmonica; Mike Sweeney, bass; Jim Green, drums.



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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|--|--|
| 1 OH, PRETTY WOMAN* 2 (4) Roy Orbison (Monument) | 25 CLINGING VINE* 17 (7) Bobby Vinton (Epic) |
| 2 BREAD AND BUTTER* 3 (7) Newbeats (Hickory) | 26 CHUG A LUG 48 (2) Roger Miller (Smash) |
| 3 HOUSE OF THE RISING SUN* 1 (7) Animals (MGM) | 27 YOU MUST BELIEVE ME 37 (2) Impressions (ABC Paramount) |
| 4 DO WAH DIDDY DIDDY* 9 (3) Manfred Mann (Ascot) | 28 YOU'LL NEVER GET TO HEAVEN* 30 (4) Dionnie Warwick (Scepter) |
| 5 G.T.O.* 5 (6) Ronnie & Daytonas (Mala) | 29 A SUMMER SONG* 40 (2) Chad Stuart & Jeremy Clyde (World Artists) |
| 6 WHERE DID OUR LOVE GO* 4 (11) Supremes (Motown) | 30 RHYTHM* 32 (3) Major Lance (Okeh) |
| 7 REMEMBER (WALKIN' IN THE SAND)* 8 (4) Shangri-las (Red Bird) | 31 LAST KISS 45 (2) J. Frank Wilson and Cavallers (Josie) |
| 8 DANCING IN THE STREET 15 (4) Martha & Vandellas (Gordy) | 32 MAYBE I KNOW* 18 (8) Lesley Gore (Mercury) |
| 9 SAVE IT FOR ME 10 (4) Four Seasons (Phillips) | 33 LITTLE HONDA - (1) Hondells (Mercury) |
| 10 IT HURTS TO BE IN LOVE* 14 (5) Gene Pitney (Musicor) | 34 UNDER THE BOARDWALK* 22 (12) Drifters (Atlantic) |
| 11 HAUNTED HOUSE* 13 (6) Gene Simmons (Hi) | 35 LET IT BE ME* 46 (2) Betty Everett & Jerry Butler (Vee Jay) |
| 12 MAYBELLINE* 11 (5) Johnny Rivers (Imperial) | 36 SLOW DOWN* 43 (2) Beatles (Capitol) |
| 13 EVERYBODY LOVES SOMEBODY* 6 (12) Dean Martin (Reprise) | 37 TOBACCO ROAD* - (1) Nashville Teens (London) |
| 14 FUNNY* 19 (5) Joe Hinton (Back Beat) | 38 WHY YOU WANNA MAKE ME BLUE - (1) Temptations (Gordy) |
| 15 WE'LL SING IN THE SUNSHINE 21 (4) Gale Garnett (RCA) | 39 FROM A WINDOW* 49 (2) Billy J. Kramer & Dakotas (Imperial) |
| 16 A HARD DAY'S NIGHT* 7 (11) The Beatles (Capitol) | 40 MERCY, MERCY - (1) Don Covay (Rosemart) |
| 17 SELFISH ONE* 12 (8) Jackie Ross (Chess) | 41 BABY DON'T YOU DO IT - (1) Marvin Gaye (Tamla) |
| 18 BABY I NEED YOUR LOVIN'* 24 (5) Four Tops (Motown) | 42 MICHAEL 47 (2) Trini Lopez (Reprise) |
| 19 IN THE MISTY MOONLIGHT* 20 (5) Jerry Wallace (Challenge) | 43 20-75 - (1) Willie Mitchell (Hi) |
| 20 MATCHBOX* 23 (3) Beatles (Capitol) | 44 C'MON AND SWIM* 28 (10) Bobby Freeman (Autumn) |
| 21 I'M ON THE OUTSIDE (LOOKING IN)* 25 (4) Little Anthony & Imperials (DCP) | 45 WALK DON'T RUN 64* 27 (9) Ventures (Dolton) |
| 22 WHEN I GROW UP TO BE A MAN* 42 (2) Beach Boys (Capitol) | 46 AND I LOVE HER* 29 (8) Beatles (Capitol) |
| 23 OUT OF SIGHT 26 (5) James Brown (Smash) | 47 YOU NEVER CAN TELL* 34 (7) Chuck Berry (Chess) |
| 24 BECAUSE* 16 (8) Dave Clark Five (Epic) | 48 HOW DO YOU DO IT* 33 (9) Gerry & The Pacemakers (Laurie) |
| | 49 THERE'S NOTHING I CAN SAY* 50 (2) Rick Nelson (Decca) |
| | 50 THAT'S WHAT LOVE IS MADE OF - (1) Miracles (Tamla) |

* An asterisk denotes record released in Britain.

TOP TWENTY 5 YEARS AGO

- | | |
|---|---|
| 1 ONLY SIXTEEN (1) Craig Douglas | 11 THREE BELLS (18) The Browns |
| 2 LIVIN' DOLL (2) Cliff Richard | 12 SOMEONE (12) Johnny Mathis |
| 3 HERE COMES SUMMER (3) Jerry Keller | 13 LIPSTICK ON YOUR COLLAR (10) Connie Francis |
| 4 LONELY BOY (4) Paul Anka | 14 SEA OF LOVE (-) Marty Wilde |
| 5 CHINA TEA (5) Russ Conway | 15 BATTLE OF NEW ORLEANS (11) Lonnie Donegan |
| 6 MONA LISA (6) Conway Twitty | 16 HIGH HOPES (17) Frank Sinatra |
| 7 FORTY MILES OF BAD ROAD (7) Duane Eddy | 17 PEGGY SUE GOT MARRIED (14) Buddy Holly |
| 8 TILL I KISSED YOU (13) Everly Brothers | 18 SAL'S GOT A SUGAR LIP (16) Lonnie Donegan |
| 9 JUST A LITTLE TOO MUCH/SWEETER THAN YOU (8) Ricky Nelson | 19 BROKEN HEARTED MELODY (-) Sarah Vaughan |
| 10 HEART OF A MAN (9) Frankie Vaughan | 20 I'M GONNA GET MARRIED (20) Lloyd Price |

BRITAIN'S TOP LPs

- | | |
|---|---|
| 1 A HARD DAY'S NIGHT (1) Beatles (Parlophone) | 10 WITH THE BEATLES (10) The Beatles (Parlophone) |
| 2 MOONLIGHT AND ROSES (3) Jim Reeves (RCA Victor) | 11 A TOUCH OF VELVET (11) Jim Reeves (RCA Victor) |
| 3 THE ROLLING STONES (2) The Rolling Stones (Decca) | 12 GOD BE WITH YOU (13) Jim Reeves (RCA Victor) |
| 4 FIVE FACES OF MANFRED MANN (7) Manfred Mann (HMV) | 13 DANCE WITH THE SHADOWS (16) The Shadows (Columbia) |
| 5 THE BACHELORS & 16 GREAT SONGS (5) Bachelors (Decca) | 14 IN DREAMS (20) Roy Orbison (London) |
| 6 WONDERFUL LIFE (4) Cliff Richard (Columbia) | 15 INTERNATIONAL JIM (-) Jim Reeves (RCA Victor) |
| 7 GENTLEMAN JIM (6) Jim Reeves (RCA Victor) | 16 COUNTRY SIDE OF JIM REEVES (14) Jim Reeves (RCA Victor) |
| 8 WEST SIDE STORY (8) Sound Track (CBS) | 17 BUDDY HOLLY SHOWCASE (18) Buddy Holly (Coral) |
| 9 KISSIN' COUSINS (9) Elvis Presley (RCA Victor) | 18 WE THANK THEE (-) Jim Reeves (RCA Victor) |
| | 19 GOOD 'N' COUNTRY (12) Jim Reeves (RCA Victor) |
| | 20 THE FREEWHEELIN' (-) Bob Dylan (Columbia) |

BRITAIN'S TOP EPs

- | | |
|--|--|
| 1 FIVE BY FIVE (1) The Rolling Stones (Decca) | 11 ALL MY LOVING (8) The Beatles (Parlophone) |
| 2 LONG, TALL SALLY (2) The Beatles (Parlophone) | 12 LOVE IN LAS VEGAS (9) Elvis Presley (RCA Victor) |
| 3 WONDERFUL LIFE (3) Cliff Richard (Columbia) | 13 BEATLES HITS (-) Beatles (Parlophone) |
| 4 THE ROLLING STONES (5) The Rolling Stones (Decca) | 14 SONG OF THE HEART—Volume Two (-) Jim Reeves (RCA Victor) |
| 5 FROM THE HEART (4) Jim Reeves (RCA Victor) | 15 LAWRENCE OF ARABIA (17) Sound Track (Colpix) |
| 6 IT'S OVER (6) Roy Orbison (London) | 16 THE BACHELORS VOL. 2 (14) The Bachelors (Decca) |
| 7 DUSTY (11) Dusty Springfield (Phillips) | 17 TWIST AND SHOUT (19) The Beatles (Parlophone) |
| 8 WELCOME TO MY WORLD (10) Jim Reeves (RCA Victor) | 18 C'EST FAB (18) Françoise Hardy (Pye) |
| 9 SONGS TO WARM THE HEART VOL. 2 (13) Jim Reeves (RCA Victor) | 19 SPIN WITH THE PENNIES (12) Four Pennies (Phillips) |
| 10 PETER, PAUL & MARY (7) Peter, Paul & Mary (Warner Bros.) | 20 THOSE BRILLIANT SHADOWS (-) Shadows (Columbia) |

BRITAIN'S TOP 50



NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- | | |
|--|---|
| 1 I'M INTO SOMETHING GOOD 3 (6) Herman's Hermits (Columbia) | 27 WE'RE THROUGH 46 (2) The Hollies (Parlophone) |
| 2 RAG DOLL 5 (5) Four Seasons (Phillips) | 28 IT'S ALL OVER NOW 20 (13) Rolling Stones (Decca) |
| 3 HAVE I THE RIGHT? 2 (10) Honeycombs (Pye) | 29 YOU NEVER CAN TELL 25 (6) Chuck Berry (Pye) |
| 4 WHERE DID OUR LOVE GO 9 (4) Supremes (Stateside) | 30 I GET AROUND 21 (13) Beach Boys (Capitol) |
| 5 YOU REALLY GOT ME 1 (7) The Kinks (Pye) | 31 I SHOULD HAVE KNOWN BETTER 28 (6) The Naturals (Parlophone) |
| 6 I WOULDN'T TRADE YOU FOR THE WORLD 7 (7) The Bachelors (Decca) | 32 TWELVE STEPS TO LOVE 32 (6) Brian Poole & The Tremeloes (Decca) |
| 7 I WON'T FORGET YOU 4 (15) Jim Reeves (RCA Victor) | 33 SEVEN GOLDEN DAFFODILS 38 (4) The Cherokees (Columbia) |
| 8 OH PRETTY WOMAN 17 (3) Roy Orbison (London) | 34 SEVEN DAFFODILS 30 (3) The Mojos (Decca) |
| 9 AS TEARS GO BY 10 (7) Marianne Faithfull (Decca) | 35 HAPPINESS 31 (10) Ken Dodd (Columbia) |
| 10 THE CRYING GAME 6 (8) Dave Berry (Decca) | 36 CALL UP THE GROUPS 26 (12) Barron-Knights (Columbia) |
| 11 THE WEDDING 13 (7) Julie Rogers (Mercury) | 37 MAYBE I KNOW (1) Lesley Gore (Mercury) |
| 12 EVERYBODY LOVES SOMEBODY 16 (5) Dean Martin (Reprise) | 38 THE LETTER 35 (3) The Long and the Short (Decca) |
| 13 TOGETHER 19 (4) P. J. Proby (Decca) | 39 HOW SOON - (1) Henry Mancini (RCA Victor) |
| 14 I LOVE YOU BECAUSE 11 (32) Jim Reeves (RCA Victor) | 40 COME TO ME - (1) Julie Grant (Pye) |
| 15 DO WAH DIDDY DIDDY 8 (11) Manfred Mann (HMV) | 41 TOBACCO ROAD 27 (12) Nashville Teens (Decca) |
| 16 SHE'S NOT THERE 12 (7) The Zombies (Decca) | 42 LOVE'S MADE A FOOL OF YOU 39 (3) Buddy Holly (Coral) |
| 17 IS IT TRUE 23 (3) Brenda Lee (Brunswick) | 43 ON THE BEACH 37 (13) Cliff Richard (Columbia) |
| 18 SUCH A NIGHT 14 (6) Elvis Presley (RCA) | 44 IT'S ONLY MAKE BELIEVE 34 (10) Billy Fury (Decca) |
| 19 A HARD DAY'S NIGHT 15 (11) Beatles (Parlophone) | 45 MOVE IT BABY 44 (7) Simon Scott (Parlophone) |
| 20 I'M CRYING 40 (2) Animals (Columbia) | 46 I FOUND OUT THE HARD WAY 42 (11) Four Pennies (Phillips) |
| 21 WHEN YOU WALK IN THE ROOM 41 (2) The Searchers (Pye) | 47 HELLO DOLLY - (1) Frank Sinatra (Reprise) |
| 22 BREAD AND BUTTER 29 (3) The Newbeats (Hickory) | 48 THE GIRL FROM IPANEMA 47 (10) Stan Getz & Joao Gilberto (Verve) |
| 23 IT'S FOR YOU 18 (8) Cilla Black (Parlophone) | 49 UNDER THE BOARDWALK - (1) Drifters (Atlantic) |
| 24 IT'S GONNA BE ALRIGHT 24 (4) Gerry & The Pacemakers (Columbia) | 50 NO ONE TO CRY TO - (1) Ray Charles (HMV) |
| 25 RHYTHM 'N' GREENS 22 (4) Shadows (Columbia) | |
| 26 WALK AWAY 33 (2) Matt Monro (Parlophone) | |

A blue dot denotes new entry.

EARL JEAN RANDY
PX 784

SANDIE SHAW
(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME
7N 15704

| | | |
|---|--|--|
| <p>new FIT SINGLES from PIE INTERNATIONAL COLPIX RECORDS</p> | <p>THE PENDULUMS THE WEAVER 7N 15701</p> | <p>DICKIE ROCK & The Miami Showband FROM THE CANDY STORE ON THE CORNER 7N 35202</p> |
| <p>LITTLE EVA MAKIN' WITH THE MAGILLA PX 11305</p> | <p>CARL WAYNE & The Vikings WHAT'S THE MATTER BABY 7N 15702</p> | <p>LITTLE LUTHER EENIE MEENIE MINIE MO 7N 25266</p> |
| <p>ANTOINETTE THERE HE GOES 7N 35201</p> | <p>BOBLEAPER ORCHESTRA HIGH WIRE The Theme From T.V. Series DANGER MAN 7N 15700</p> | |

TONY FEELS FRUSTRATED WITH BALLADS

TONY JACKSON, ex-Searcher, eyed himself in the mirror—did a quick double-take . . . and took a real long look at the reflection. Then he grinned and said: "Hey, don't think I'm vain or big-headed. It's just that I can't get used to what I see nowadays when I get in front of a mirror."

"All new. This nose—specially re-shaped. Man, I really hated my old one. Thought everybody was staring at it. It sort of FELT huge. Now this new one cost a lot of money, but it's a much better little job, isn't it! And the hair-style. I feel much better now it has been changed around . . ."

"It's a NEW me! I feel different. Now I've got my own group, the Vibrations, I've got responsibilities. Apart from looking different, feeling different, I'm also the gov'nor, the employer. I pay the boys each week, whether we're doing well or not—and I've promised them I'll see that any success we get is reflected in their pay-packets."

ENJOYING

"But even if there are a lot of worries, I'm enjoying myself. Forget all those Searcher disputes . . . apart from them, I felt I was getting away from the sort of music I wanted to play. We were getting sweeter. I wanted to get wilder. On my own first record, 'Bye Bye Baby,' for instance, I was astonished at the power of it all when I heard the play-backs. I know I was singing with full lung-power, but it still knocked me out."

"Finding the right members for the new group was a revelation, too. We ran the auditions through several days, heard hundreds of musicians. But I knew exactly what I wanted. Good playing ability, sure — but they also had to have the right sort of personality to fit the type of group I wanted."

"I think the boys are excellent. There's Paul Francis on drums and he's only 17. Lead guitarist is Ian Buisel (20). I was determined to get an organist and I reckon Martin Raymond is the best I've heard — and he's only 18."

"You get the right musicians . . . then the only trouble was getting the right song. Hope we've made the right choice over the Mary Wells's item 'Bye Bye Baby.' "Sure the responsibility weighs heavily. I've spent a lot of my hard-earned loot

by PETER JONES

already — don't know even if there's anything left in the bank. We've had new suits made, new equipment. Then there's all the business of photographs and publicity, not to mention my NOSE!"

Tony talks fast, staccato-style. A mate of his told me: "Tony's had a tremendous amount of fan mail wishing him luck out on his own. A lot refer back to the days of the Searchers, but I don't think Tony wants to get involved in all that sort of thing now. He has a brand new career ahead of him and he's done everything he can to get away from the past."

Tony grinned at himself again in the mirror. Said: "I didn't particularly want to use my own name in front of the group. An all-in group name would have done, but I was persuaded that it was best to get what publicity I could out of my own name."

"Now I think some sort of reaction is setting in. I'm not looking for a number one hit with this record, but I'd love to see it in the Top Twenty. That would give me a greater personal kick than anything else I've ever done."

IMPORTANT

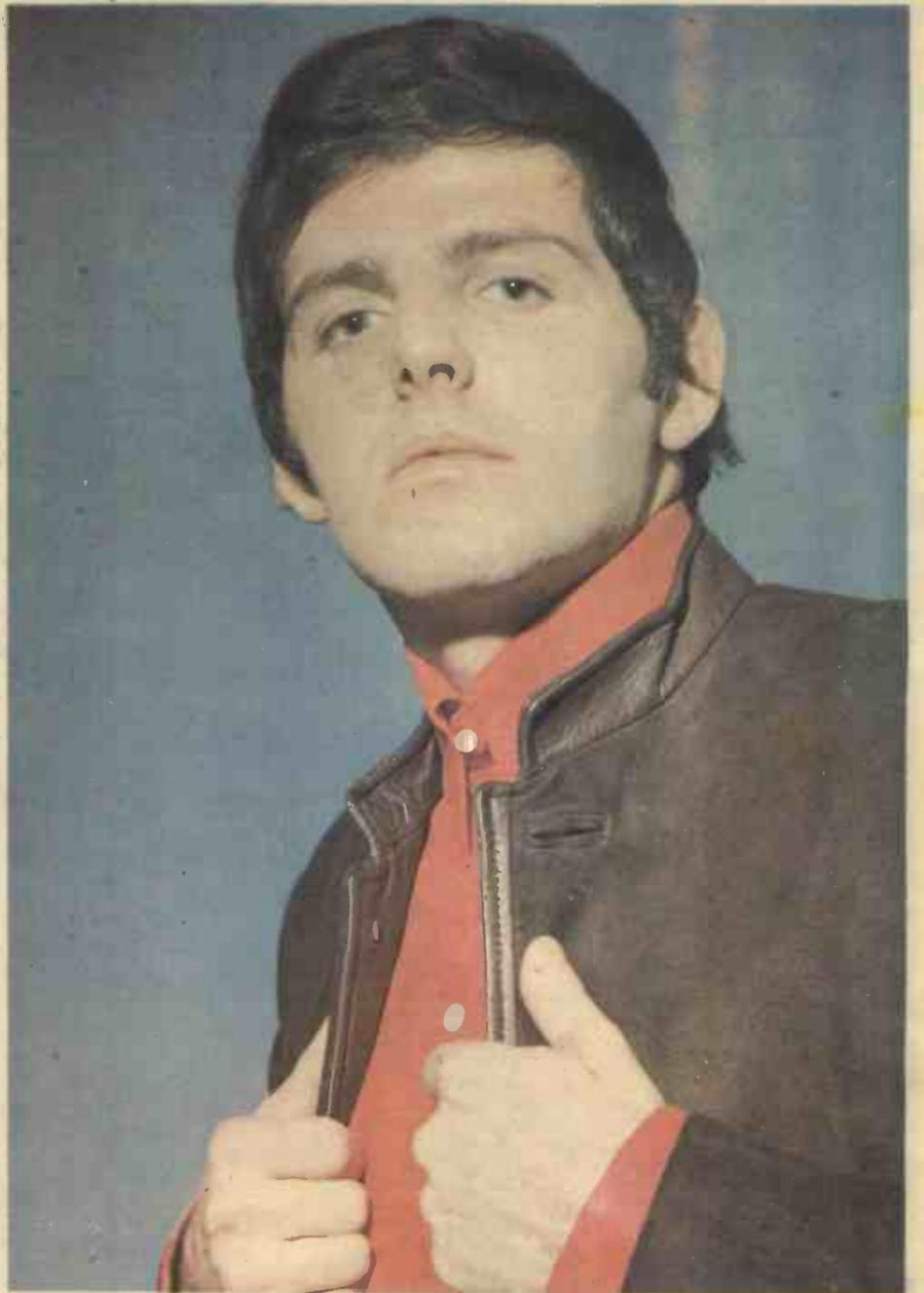
Tony J. and Tony (Hatch), his recording manager, are determined to keep the group away from the normal beat sounds. That's why they used the Breakaways on the disc session. And they've lined up important television dates to boost the sales.

Said Tony: "I think there is room for a much wilder sort of sound on disc. I'd be frustrated if I had to stick on those softer kinds of ballads. It's a matter of inner feeling, I guess."

Tony's hand strayed up to that re-shaped nose once again. He caressed the £200 re-building job and said: "It's FEELING so different that makes me happy. I've had my share of excitement in the pop business, but nothing comes up to the challenge of this business of going solo."

A hasty gulp at his pint of bitter, another bewildered look at his reflection in the mirror and Tony Jackson broad-shouldered his way off for yet another photographic session.

I, for one, wish him the best of luck in his new career. Care to join me?



TONY JACKSON: First colour picture of the ex-Searcher since he decided to go it alone. Read about the trials and tribulations of forming a new star group.

THE THINGS WE HEAR

THE Beatles sculptured in 800 pounds of frozen butter in Toronto . . . Marianne Faithfull's next single, "Strange World," penned by Kenny Lynch . . . Memphis Slim wants to take The Sheffields, his British backing group, on European tour . . . Keith Relf back with The Yardbirds this week after serious chest ailment . . . Keith Goodwin now Dusty Springfield's agent according to "Daily Mail" . . . Kenny Ball complaining he got too much money on Rumanian tour—too much Rumanian money, that is . . . Tracks on Kinks' debut album next month include "Long Tall Sally," and "Too Much Monkey Business" . . . Elvis starting on new Allied Artists colour movie, "Tickle Me" . . . Rolf Harris did his own ad illustrations for "Ringo For President" . . . "England has the best groups," says Frenchman Frank Alamo in London to seek backing group . . . Frank Sinatra Jr., writing eight R & B and Surfing songs for "Surf Terror" movie . . . Bras and panties fly through the air at Stones' current one-nighter concerts . . . Roy

Orbison's US topper Monumental . . . Now Peter Jones has, Langley Johnson may too . . . Philips' Clancy Brothers and Tommy Makem reception most swinging in weeks—but no Irish whiskey . . . Dave Clark Five declined, with thanks, offer of professional hairdresser on film set . . . The Ivy League take their own hairdresser around with them . . . Mantreds could take number one spot in USA . . . Pye chief Louis Benjamin visiting licensee labels in USA . . . Songwriter Burt Burns here . . . CBS said to have paid £1m for Oriole—three quarters for pressing plant, the rest, goodwill . . . Cymarons' manager, Andrea Cassel, (21) related to Brian Epstein . . . Does new-style intro mean "Ready, Steady, Go" has gone surf-crazy? . . . Does Honey Lantree have legs? . . . Decca cancelled planned "I Won't Forget You" follow-up for the late Jim Reeves because of distasteful titles . . . Brenda Lee coming soon—but not for her usual promoter . . . The Quotations backing Carl Perkins and Tommy Tucker on forthcoming one-nighter



Chuck Berry elated at Animals' show in New York jumped from his seat, plugged in his guitar, and did his duckwalk across the stage . . . Copy of Elkie Brooks' "Nothing Left To Do But Cry" sent to Ray Charles . . . The Supremes refused appearance by "Sunday Night At The London Palladium" . . . Herman's Hermits next single another Goffin-King tune . . . Have Dave and Denis made it up yet? . . . Heinz changed from Decca to Columbia for next single . . . Gordon Waller managed to smash his black MGB for the second time in less than a month—in Bayswater again. Now he's

bought a Mini-Cooper . . . tour Supremes may do a ten-week tour of Britain next spring . . . Billy J. Kramer at East End record shop today (Thursday) for documentary film sequences . . . Frank Ifield a bit late with Cuban-heels on "Palladium" . . . Oops. Bachelors were HarmoniCHORDS not CATS . . . With hot-rod records by The Beach Boys, Saturday's first British International Drag Festival at Blackbushe airport would have been complete . . . Bob Hope: "It's getting so I'm afraid to step on spiders. I might be killing a future star" . . . Beatles LP to be buried in New York "Time-Capsule" . . . Eddie Fisher suing US disc company Crown for 50,000 dollars on grounds they produced inferior records . . . Ray Ennis, of Swinging Blue Jeans, visited Ennis in Southern Ireland on latest tour, and looked up 60 cousins of the same name . . . Joe Brown gave RM's Blackpool columnist, Clem Cattini, pair of gold cuff-links for helping him out when his own drummer went sick . . . Ken Dodd at the Palladium story claimed as exclusive by rival paper, mentioned here five weeks ago . . . Dick James, Muske celebrated third birthday on Friday. Brian Epstein was thirty . . . Offers from Argentina for Dave Berry next year . . . Advance orders on Andrew Oldham's new group debut disc 27,000 . . . Mary Wells' newie, "What's Easy For Two Is So Hard For One" was the "B" side of her disc before "My Guy"

The Hollies

We're through

PARLOPHONE R5178



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