

Record Mirror

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ELVIS HERE!

He's virtually certain to appear on
 the Palladium Show in April

ELVIS PRESLEY is 70 per cent. certain to star in a charity show at the London Palladium on April 29, Record Mirror was exclusively told this week.

Agent Malcolm Feld is flying to America on February 18 hoping to clinch what would be the deal of the century.

He told me: "I wrote and asked the possibility of Elvis appearing in a charity show at the Palladium on April 29. Colonel Tom Parker has indicated that there is a 70 per cent. chance of Elvis accepting."

THE COLONEL

Malcolm will spend three weeks in America. He will meet Colonel Parker and Elvis for negotiations early during his stay.

"I think he would come to show people he is not scared of coming to England," said Malcolm. "If he comes, it will be for public relations, but I would love to put him on elsewhere."

The show promises to be one of the show busi-

ness events of the year. Top British and American stars have been asked to appear, and several have already accepted.

by
RICHARD GREEN

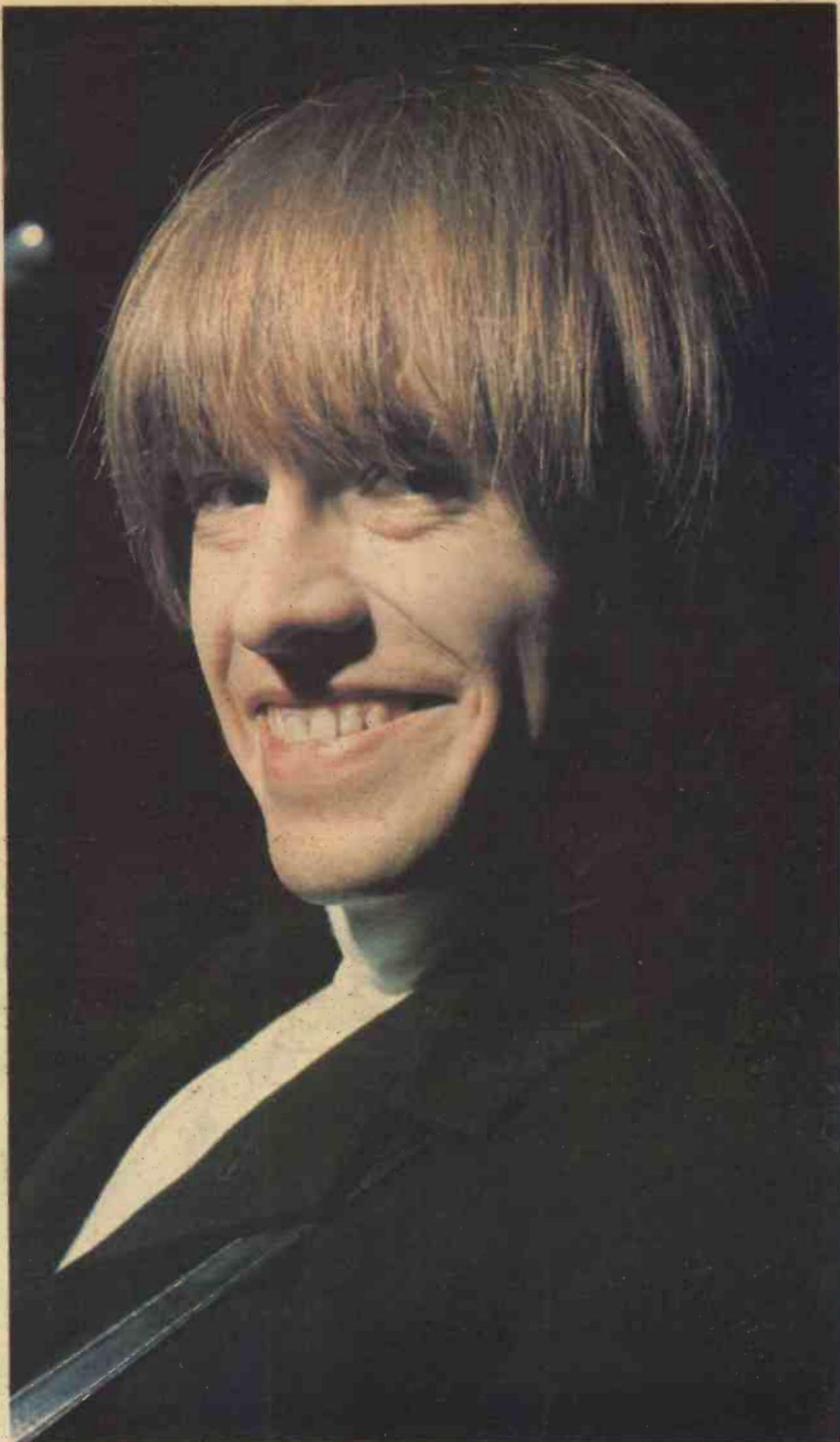
Buddy Greco, Tony Bennett, Jack Benny, Julie Grant and Eddie Calvert are set, and Al Burnett will comper.

SINATRA

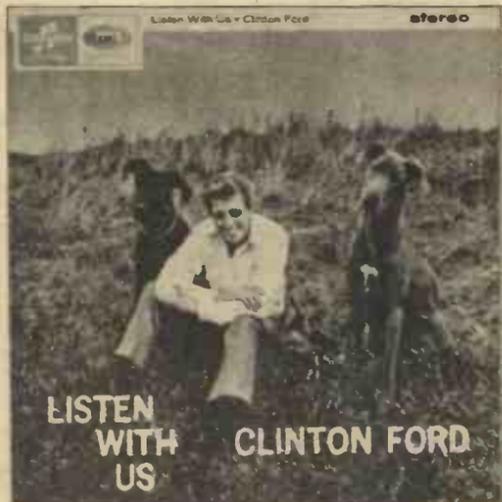
Frank Sinatra, Dean Martin, Sammy Davis, Jr., Barbra Streisand, Jerry Lewis, Connie Francis, Frankie Laine, Johnny Mathis, Louis Armstrong and Perry Como have all been asked to appear and replies are expected shortly.

The three-hour show is in aid of the Greater London Fund for the Blind and it is hoped that the Queen Mother will attend.

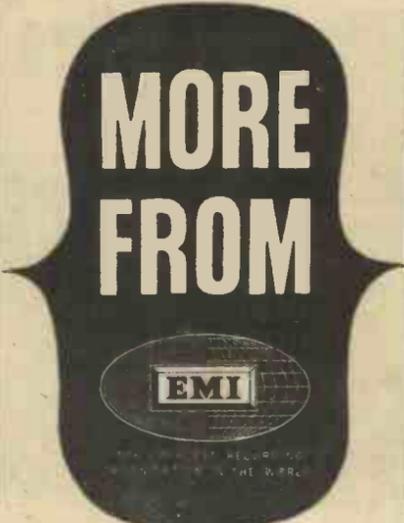
Malcolm Feld is a nephew of the late Isidore Green, former editor of "Record and Show Mirror."



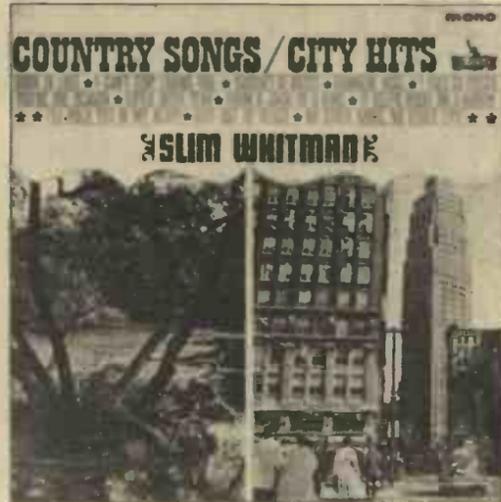
One of those rare photographs of a smiling Brian Jones. The guitar-playing harmonica-wailing flaxen-haired figure that epitomises the Rolling Stone cult



Columbia SCX3529 (stereo LP)
 33SX1689 (mono LP)



Capitol W2172 (mono LP)



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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.

Why the Sinatra's ARE so popular!

Record Mirror

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THE RIGHTEOUS BROTHERS (RM Pic)



FRANK SINATRA

NO FAILURE

ARE the reviews in the Record Mirror really accurate? You gave CINA Black a Top Fifty Tip for her version of "You've Lost That Loving Feelin'"—and you said it was better than the Righteous Brothers, who did not get a Tip. How wrong you were has been proved.—R. Allen, 31 Glenthorne Road, Holmer, Hereford.

● Says James Craig: When it comes to handing out Top Fifty Tips, our reviewers operate on predicting public taste. Of course, you can't be right all the time. But Messrs. Jopling and Jones are quite prepared to stand by their record of successes in the dodgy game of disc-forecasting.

ROBOT GIRL?

DUSTY SPRINGFIELD makes me laugh. Who does she think SHE is calling Connie Francis a machine. Connie was making the hit parade when Miss S. was, quoting from her LP sleeve: "playing a twisted copper frying pan, a cracked second-hand pair of maracas and an old cigar-box." Perhaps if Miss S. scraped some of her mascara off, she would see far enough into the record sales that Connie has sold about 26,000,000 records. Perhaps more. Dusty may count me out as one of her fans.—R. J. Leigh, 42 Mossfield Road, Altrincham, Cheshire.

● Says James Craig: Wouldn't Dusty become "a machine" if she failed to give an honest personal opinion?

FURY FAN CLUB

WOULD you please notify your readers that, because of mismanagements in the past few years, it has been decided to disband all Billy Fury's fan-clubs from Management Headquarters' authority in the hope that the remaining clubs will peter out finally. Now Billy has, for the first time in his career, an Official Billy Fury Fan Club (International) and it will be run by Miss Bernice Annable, 6 Ewell Road, Wollaton, Nottingham, a most trusted secretary who will run the club in an efficient way.—Larry Parnes, 24 Great Cumberland Place, London, W.1.

DYLAN COPY

OF course Donovan is being hailed as the British Bob Dylan. He dresses like Dylan, tries to talk like Dylan and takes music for his songs from those of Dylan. If he wants to succeed at all, then I suggest he dresses and delivers his songs in his own style otherwise no-one will accept him, not even the thousands of pseudo-folkies.—Grahame Gardner, 1 Langley Avenue, Eastcote, Ruislip, Middlesex.

FALLEN STAR

WHEN I made some enquiries recently about Jet Harris no one seemed very interested. Decca said that all they knew was that he was alive but nothing planned for him! The DeMont Agency said he was unfit for recording or performing. But why do they search for new talent when they have one of Britain's greatest-ever talents on their hands. Unless somebody acts quickly Jet will become just another "Fallen Idol". — Colin Davies, 5 The Avenue, Datchet, Bucks.

● Comments James Craig: Agreed about luckless Jet. But what CAN be done if he just isn't fit enough yet to do much work?

COMMENT

SO R. J. Proby has split his pants in his act—three times. How degrading and disgusting. Which only leads me to thinking that he is far too big for his breeches.—B. Beeching, 47 Station Road, London, N.3.

YEARS ago, any recording artiste had talent and experience — two essential qualifications. Now both, particularly talent, seem unnecessary. I read that the Searchers took twelve hours to get one track on tape. And the Righteous (1) Brothers admit it took two weeks to get their hit completed. No wonder so many "artistes" have to mime. But is it surprising that so many people turn to the Ellas, Heaths and Sinatras for their music and ignore electronically manufactured drivel? Any real artiste can perform equally well in the recording studio, on film, on stage, in clubs etc. A large proportion of today's artistes should not be allowed out of the bath room. Trouble is the youngsters get the rubbish belted out at them so much many have never listened to records of Torrie, Peggy Lee, Si Zentner etc. You can dance most modern dances to big band-material from James and Basie... but of course the promoters wouldn't want it that way. It's cheaper to run four young men with a heap of transistors than a band of musicians.—J. C. Smith, 23a Pelham Road, Wimbledon, London, S.W.19.

ALAN 'Moondog' FREED

THE man who re-named race music (R and B) as rock 'n' roll and in doing so created a form of music that after more than a decade is still the most popular in the world, has died. Without Alan Freed, there could have been no Haley, Presley or Beatles — because he started it all. The first man to have a R and R radio show, the first to have a TV R and R show, the first out with package shows, the man who starred in "Rock Around The Clock", the man who made Chuck Berry a star, the man who made such films as "Rock-Rock-Rock". We shouldn't forget him. — Paul Barrett, 44 Queens Road, Penarth, Glamorgan.

DRAB BRENDA?

JUST seen Brenda Lee on television. Great gal, wonderful singer, excellent performance. But those clothes — oh, dear! I don't like to knock a favourite but Brenda should find a more varied selection of dresses. The one she wore the other night was only fit for going to a kids' party — and small kids at that. Brenda Lee is a woman, not a child star any more. Scruffy clothes are only apt when worn by certain groups. I wouldn't like to see Miss Lee fall into this category. — Peter Kolpe, 27 Farrar Lane, Adel, Leeds 16.

● Says James Craig: The outfit mentioned is said to have cost around 150 dollars! So there!

MUNDANE FANS

THE opening night of the Motor-town Revue tour in Finsbury Park, London, should prove highly interesting in the aspect of the audience. Picture the front row. It's my guess that it will hold among others the Beatles, the Stones and Dusty, all in advanced stages of swooning. Funny how such mundane-sounding singers can appreciate such fantastic music.—Miss Gillian Rees, Upper Talyfan Farm, Dingestow, Monmouth.

SCRAP MIMING

SURELY the best way to rid ourselves of these poorly-presented three-guitar groups who find fame overnight and are usually completely unoriginal, is to completely wipe out miming on such shows as "TYLS" and "Top Of The Pops." Then, perhaps, people will have a fair chance to judge for themselves how much talent these groups have. It would also have a marked change on the top fifty, bringing a little more class and variety to this sick scene. — Ian Moore, 6 South Albert Road, Reigate, Surrey.

NO HURST PLUGS

THANK you Mike Hurst for having the courage to say what he thinks about the pop scene at the moment. He may not realise it but he is a classic example of the type of artiste he referred to. An extremely talented personality but without that elusive hit record he has little chance of proving this to the general public. His record company are to blame... they've hardly plugged "The Last Time You'll Walk Out On Me". Talent, however, cannot be evaded so one day Mike must make it.—Barbara Reid, 9 Church Road, Osterley, Isleworth, Middlesex.



JOHNNY BURNETTE

BURNETTE PLEA

IT'S now nearly five months since the tragic death of Johnny Burnette. Since then, there has been no new release from any of the three American companies he recorded solo for in his lifetime—Liberty, Chancellor and Capitol. Surely one of them, especially the latter, could release a disc, if only for the sake of Johnny's memory. He had "A Bigger Man" out in the States recently—couldn't we have this one? Or maybe a memorial album with songs like "You're Sixteen," "Dreaming," "Clown Shoes" and "Little Boy Sad." — Andrew Warren, Tudor House, Rugby.

SHOW BANDS

WE are currently being invaded by a series of bands called Irish Show Bands. The record companies must have great faith in them because of the number of them on record and the large advertisements. In my opinion, they are doomed to obscurity. To start with they call themselves by the uncommercial name "band", instead of "group." The members of the bands look aged and the sex angle is lost and to top it all the discs they produce are bad and sound like the three chord wonders of the 1958 rock era. Irish groups like "Them" may be all right. Showbands... no, no, no. — Peter Finch, 3 Westville Road, Penylan, Cardiff.

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THE UNSEEN SIDE OF DEL SHANNON

THE image of Del Shannon is probably one of the most one-sided in the business. The man who in the last four years has built up a huge number of fans is little more than a guitar-playing silhouette to the millions who have bought his discs, and watched him perform.

PERSONAL

What of the other side, the personal side, of Del Shannon.

"I guess I do try to keep the two sides apart" explained Del to me. "And I don't get too much time off the road either. But there sure are a lot of things I'm interested in apart from the business.

"I spend a lot of my money on clothes. And every time I come to Britain I have a great big spending spree. I think that the tailoring in this country is fantastic — although I still think that the range of suit materials is wider in the

RM report by Norman Jopling

States. Especially mohair... "Another thing I like doing is driving. I just bought a '65 Cadillac — but I don't like it. There's something in it that rattles and I can't find out what it is. So I drive around in my old beat-up Opel. I've really got used to that one.

"While we're on that kick, I like travelling too. I guess I've played almost everywhere now. South Africa, Israel, Sweden, Europe, and all across the States. The only place I haven't played in is Germany. That's funny, because it was there, while I was in the army, that I first started to think seriously about a musical career."

"As a matter of a fact I wrote my current hit "Keep Searchin'" while I was driving along, and it's not the first time that this has happened. But I also keep on the health kick whenever I get the time. All the Hollywood sun and all that ...

SETTLE DOWN

"I guess my best friends in the business are Brian Hyland and Johnny Tillotson. But I don't have much time to see anyone for a long time nowadays. I don't seem to want to settle down yet anyway."

Another interest in the Del's life is his guitar. He's built up a quite a reputation because everytime anyone sees him, Del's playing away. As a matter of a fact, he's just bought a mink strap to go with his guitar...

"I like playing guitar — of course — for various reasons. Firstly, it helps me to relax. And as I play on my discs I have to try to keep up a certain standard. But I don't play much classical guitar — only pop, and a good deal of jazz. On my new country and western album there's only steel guitar on it."

BIGGEST

"Keep Searchin'" is Del's biggest hit here for some time, certainly since he changed to the Stateside label. His other top three hits have included "Runaway" — the biggest selling record of 1961 — and such others as "Swiss Maid," "Two Kinds of Teardrops," "Little Town Flirt", and "Hey Little Girl". Surprisingly enough he has had very few album releases, his latest "Handy Man" already looks like being very big.

Doubtless there'll be a lot more too, at the rate Del's going ...



DEL SHANNON seen in the Mall (RM Pic)



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The Sounds Anonymous

by PETER JONES



JOHN SCHROEDER

THERE is was ... just a record! We all played "Cast Your Fate To The Wind", by Sounds Orchestral, and made approving little noises—like "Mmm ... pretty little number, isn't it?" And then forgot, promptly, all about it.

Until there it was again ... high in the charts. It had come from nowhere and brushed aside a lot of very healthy opposition. We said it must be just a one-hit-wonder ... "the fans don't buy that sort of disc". But, it seems, they DO.

According to John Schroeder, the brilliant young man o' music behind Sounds Orchestral, there's a growing awareness of the fans in big orchestral noises. If there's a strong jazz rhythmic content, that's all to the good. John should know—he's the one who sifts through a huge wad of fan-mail week after week since the disc clicked.

John first hit the headlines as writer of Helen Shapiro hits. He wandered into the recording field, with Oriole. Then he transferred to Pye. Then he had his Sounds Orchestral idea. "I felt the kids were tiring of the usual old big beat, with the non-stop guitar bashing. I wanted to experiment. People cluck-clucked and tut-tutted—but I didn't care.

"We got together some of the best instrumentalists we could find. Then we sorted out ideas. People seem to have the idea that we're a lot of faceless wonders, just assembled to make one record. Not true. There are follow-ups. And there'll be an even wider orchestral range—I can promise that. I mean instruments like harpsicord or French horns. They CAN be used in a jazz-based orchestral context. You just see ...

Those musicians "assembled" included drummer Kenny Clare and pianist Johnny Pearson. They were all intrigued at the new concept of possible hit material. So it really has been a team effort.

Said John Schroeder: "Don't get the idea that I'm cutting out of the ordinary group scene. I record people like the Rockin' Berries who, I reckon, have a thoroughly distinctive sound going for them. That, surely, is the point. You've got to do something different otherwise you just get bogged down.

"If you call the success of Sounds Orchestral something of a revolution, well ... that's all right, IT IS. I suppose. Simply because there is no usual image. No hairy young men—in fact, just musicians operating behind a good melody line. If the melody is there, and is pleasantly dressed up, then any orchestral record, I think, stands a good chance of chart success."

John, the pianist who started off as assistant to Norrie Paramor, at EMI, is the sort of character who lives, breathes, eats and sleeps music. He's determined to avoid the flash-in-the-pan tag for his Sounds Orchestral.

And I'll tell you one thing: I'm REALLY looking forward to the group's debut long-player. There's a whole stack of good ideas going into it; not to mention first-class musicianship.



MARY WELLS

Is Tamla-Motown really the way of life we tend to think it is? Or think it ought to be? Has the Detroit sound taken over the British charts in the way that some of us hoped it would?

Let's be honest. The answer is NO.

I was one of the first to wave the T-M flag. I became converted thanks largely to The Beatles—and my former assistant, Tony King. When "the boys" lived across the street from me, it was The Miracles, Mary Wells and The Marvelettes all night, every night. I repaid part of my debt by introducing them to Marvin Gaye. Strangely enough, they'd never heard him. Ask George or Ringo.

I honestly thought "The Sound" would sweep the country. But I was wrong.

What Tamla artists have "happened" here? Well, Mary Wells made it with "My Guy."

But then, that song was much more commercial than most of her others. If "Two Lovers" had been a hit, that would have had much greater significance. Then The Supremes got there. Twice. "Where Did Our Love Go" was an exciting sound. "Baby Love" was a good commercial song. But what's happened to "Come See About Me?" Sure, it's selling. But it won't be as big as the other two. Why? Because it's mainly a rhythmic record. Subtle, too. Melodically, there is little for the majority of British disc fans to hang on to. In other words, "Come See" isn't as obvious a song as "Baby Love."

The Detroiters have poured into London for promotion tours. Surely this alone should have helped "the cause" considerably? From memory, we've seen Mary Wells, Marvin Gaye, Martha and the Vandellas, The Miracles, Kim Weston. And, of course, The Supremes.

Own up. Mary WAS disappointing. After all we'd been led to believe. Especially as a performer. And on TV she had virtually no impact at all. Behind the scenes, there were complications, too. She'd as good as left the Berry Gordy stable by then anyway.

Now let's take Marvin and The Miracles. (Incidentally, I must comment on their professionalism towards the Press. It was magnificent. And British artists could learn so much from them). Anyway, I have a theory about why they didn't happen as a result of their visit. See if you agree?

I believe that the time wasn't right for the records they came over to promote. Maybe Britain isn't ready for them yet? Maybe it never will be? Time will tell. But I do believe it was ready for those EARLY Marvin and Miracles things. Especially Marvin's "Stubborn Kind of Fellow" and "Pride and Joy." Both were—and still are—excellent songs.

As performers? Marvin was somewhat too slick for my taste. Tremendously polished and professional. But a little on the superficial side? The Miracles, though, were marvellous. Equally polished and professional, but with more warmth. Strangely enough, the one who impressed me most was the least known, Kim Weston. For my money, a knockout.

The most important reason for the Detroit failure to monopolise our charts is, I'm convinced, the material. Sure, it's exciting. But so much has been too samey. As I said earlier on, it's too rhythmic and not melodic enough for the masses here. That's why Martha's "Dancing In The Street," like The Supremes' "Come See About Me," didn't repeat its big American success here.

Of the newer Tamla-Motown releases, Martha's "Wild One" is great, agreed. But too similar to "Street." The Marvelettes' "Too Many Fish In The Sea" is marvellous. But not melodic enough. The Miracles' latest is "Mickey's Monkey" adapted to fit the Jerk Dance fad.

The Four Tops' follow-up to "Baby, I Need Your Lovin'" is a comparatively uninspired rewrite. There's a girl named Carolyn Crawford who sounds like early immature Mary Wells without the magic.

But I think The Temptations' "My Girl" is terrific. Because it's different. And there's some melody to go with the rhythm. It could be the next Tamla-Motown to make an impression here. I certainly hope so.

So I've criticised. But, I hope, constructively.



The Tony Hall Column

DAVE CLARK ANSWERS SOME OF THE MOST SEARCHING QUESTIONS EVER PUT TO A POP SINGER

WHAT do you hate most about people? Big-headed people; snobbish people. I can't stand class-distinction. I believe all people are equal whether they're rich or poor. When people who've got a bit of money start thinking they're more distinguished than anybody less well off—well, to me that's not only untrue; it's fundamentally wrong.

Is there a life after death? I wouldn't know! And... it's a funny thing, but death doesn't worry me at all. And I've been very near it once or twice. But I believe in Fate. If you're going to go, you're going to go. You can walk down the road outside and get knocked down, or you can live to be a hundred. I think when your time's come, it's come, and it's not worth worrying about.

Why do fans, who come to your concerts to hear you, scream so much they can't?

It's a fact, isn't it! But it's their way of letting off steam, of showing their appreciation, and I don't see anything against it. People criticise it, but at least these kids are in a theatre, everything's under control, and it's better than that they should be hanging around the streets. As far as we're concerned, they can clap or shout or stamp their feet or stay quiet. It's up to them. After all, they pay the money.

How many people really understand you? As a person? I suppose the only person who understands me is Dave Clark!

What changes would you suggest for a better existence generally?

Well, you know, as regards politics, they're not my cup of tea. My job is to play music. But all the same I can't help thinking that if instead of spending millions on bombs and so forth, they spent it on the starving peoples of the world; if they spent it on, for instance, cancer research—and it's only a question of time and money before they do find a cure—that'd certainly make it a much better world.

So you don't have much time for politics? It's as I said, they don't really interest me. But there are people I admire. I think it's the same as being successful in Show Business. Once you've made a decision you believe in, stick to it, go ahead with it. That's why I admire Churchill and Kennedy. Churchill was a man that, let's

face it, during his day a lot of people didn't like. But if he determined that something had to be done, he went ahead with it and saw that it was done. It was the same with Kennedy. In the Cuban crisis he didn't say "I don't like what you're doing, and if you don't stop I'll have to think about doing something about it." He said, "Either you get out or we move in!" He made a decision. And everybody patted him on the back. Though, mind you, if the result had been war everybody would have blamed Kennedy! But it's the same in Show Business. Like with our first record, "Glad All Over." Nobody liked it; they all said the other side should be the A side—



DAVE CLARK—still in the charts with his "Everybody Knows"

The heart of Dave Clark

the fans, the record company. Only Mike Smith, my pianist and co-writer, had this feeling about it. But we stuck it out and ended up by selling two-and-a-half million copies. But if it hadn't been successful, everybody would have laughed at us. It was the same with Churchill and Kennedy: if a decision proves to be right, they'll pat you on the back. If it's wrong, they'll haul you through the mud.

Have you ever contemplated suicide?

Not on your life!

What does the group quarrel about mostly?

They don't! The great thing is that we've all known each other since we were at school. It's not just a group that's been got together to make records. We've been together from the start; there've been no changes. So we've known it when we've had no money, or been out of pocket over dances and things, and we've all mucked in together, and we've known the good times, too. To say we don't argue at all would be ridiculous, but only about whose turn it is to pull out the cigarettes, or things like that.

Are you superstitious?

No. Not at all. As I said, I'm a fatalist.

What sort of music do you prefer to listen to on your own?

I like all types of music. I like Peggy Lee, Frank Sinatra, pop music (I've got all the Beatles' records), Ray Charles, and Traditional Jazz. I'm not over-keen on the classics, that's the only thing.

SKIFFLE

People say that the groups have had it. Would you agree?

It's very hard to be sure. I think the situation's the same as in the Skiffle days. Skiffle was a very big thing, and once one of them hit off you got everybody getting on the band wagon. Now it's groups, I think the Beatles are great; I think they've done a hell of a lot for the pop business. But as soon as one Liverpool group hit off, every other group in Liverpool—and all the other agents—got in on the act. And because they came from Liverpool, they were able to cash in. I don't blame them, because if I hadn't been successful, I'd have got in on the band wagon somehow, too. But the result will be to sort out the groups. It's going to end with two or three groups that will last and the rest will just fade out.

Do the screaming fans make you sick of girls?

No, we love them. The time to worry is when they don't scream! And if they're prepared to wait outside the theatre for hours, sometimes all night long, the least you can do is see them and sign their books and so on. The only thing is, I couldn't marry anybody in the business. I believe a wife's job is to be a home maker. I think you eventually get to a stage when you want to settle down and have a home and somebody there to come home to. Not that I do at the moment—I'm not even courting! I can't see myself getting married for another five years. But there again—you never can tell.

Would the group have had even more success if it had been scruffy?

Well, right from the beginning, we've always dressed smartly, and we've had a fair success. This is the way we think is right, this is the way we like to dress, and why should we change? The Stones have been very successful because of their casual appearance; but that's entirely up to them. They may not like the way we dress, but good luck to them—this is life. I like the type of image we create. I don't think we should change it.

Does money worry you?

No. Why should it worry me? I've always known one thing in life: I'd rather be poor and happy than be rich and miserable. And I sincerely mean that; because I don't think money's everything. The biggest kick I've had from

being successful—and I really mean this—is being able to give my parents what they always dreamed of. They used to say, "One day we'll win the football pools and we'll buy a house and a car." And... we're just ordinary working-class people and we've lived in a flat all our life, and it's nice to be able to do these things for them and buy them a house, and that gives you the biggest kick out of it. But it's as I said: if it meant being rich and miserable I'd rather go back as I was before.

So the business hasn't disillusioned you?

Well, no. But I'm glad success came when it did. If it had hap-

pened two years earlier, when we started out, I wouldn't have been ready for it. Now we can play before 500,000 people or 5,000 people and I don't get frightened at all. But in the early days you play in front of 50 people and get nervous. It's experience, that's all. And, of course, Show Business isn't so glamorous as people think. We enjoy it, but it's a lot of hard work. But I think if you realise this when you go into it, you stand more chance of success.

TO BE CONTINUED NEXT WEEK

THE ZOMBIES

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Can't you hear my heartbeat

Goldie & The Gingerbreads

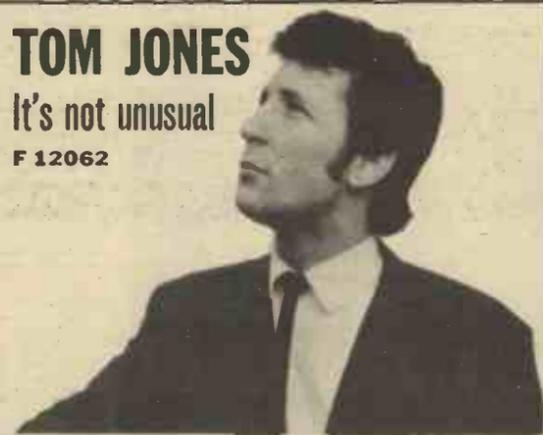
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TOM JONES

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'British records lacked feeling ...'

SAID SHEL TALMY TO RM'S DAVID GRIFFITHS



SHEL TALMY (RM Pic)

THE international boom in British pop music produced few stories as strange as that of the independent record producer Shel Talmy. He's a 26-year-old American who came to England 2½ years ago — before the boom began. He wanted to see the world and, having worked as a recording engineer in Los Angeles (on session with such artistes as the Checkmates, Marquettes, Little Richard and Billy Eckstine), he figured he stood a fair chance of getting a job in London.

"I specialise in getting an American sound and — as American records were so big at that time — it seemed to me that I had something to sell," he told me. "British recordings struck me as too precise, too perfect, and as a result a little lacking in feeling. The American sound is more concerned with feeling, even though there might be a couple of bum notes on a record."

BONANZA

Shel did manage to get a job, a contract with Decca — and he found himself in on the start of an unprecedented British recording bonanza. His first record, "Lollipops And Roses," by Doug Sheldon, did just about all right. But his second put The Bachelors up among the world's top performers.

"They were virtually three harmonica players at the time," recalled Shel. "I rehearsed them at my place and we worked at their sound for about six weeks. Then we recorded four sides. Three were folk numbers, since those were the songs these boys liked. The fourth was a throwaway number included for no particular reason. But they sang it so well I said 'All right — crazy! Let's run with it.' So Decca put it out — 'Char-maine.' It was a number that appealed to older listeners without alienating youngsters."

Shel's recording of "Whispering" followed. The next one, "Diane" was originally recorded by Shel but a dispute arose with the Bachelors' management and the number was redone. Shel was no longer

connected with The Bachelors, though last autumn Decca put out "I Wouldn't Trade You For The World" which Shel had recorded 1½ years back!

In both America and Britain Mr. Talmy has had difficulty in getting recording companies to believe in him and his hunches. A year ago last September he went back to Los Angeles to spread the word that a big British scene was on the way. "Nobody wanted to know. For example I saw a couple of executives at Capitol, which is owned by British EMI, and they weren't interested. That's why they lost out on first recordings by The Beatles, Billy J., Gerry and the Pacemakers and — I think — Frank Ifield."

"And I wasn't trying to tell American companies anything unbelievable. By the time I went The Beatles had already made it. You know, Americans had always thought Englishmen all speak like David Niven and George Sanders. They'd never heard a Liverpool accent before. The Beatles looked and spoke utterly different. After their first appearance on the Jack Parr TV show they were slated by every critic in the country. That ensured their success!"

Back in England, the talkative Talmy ("I have a habit of telling people what I really think") was having trouble with Decca.

"I had Georgie Fame first. Offered him to Decca. They turned him down. I had Manfred Mann first. Offered them to Decca. Turned down."

Shel had at least one record company in mind when he said — at the risk of sounding intolerably brash: "I'd like to run their business for a year. If I couldn't double their profits I wouldn't want to take a penny for my pains!"



THEM, the group from Belfast who shot into the charts with their version of the blues standard "Baby Please Don't Go".

'R & B WON'T LAST FOR EVER'

WHILE many people (myself included!) have been predicting the arrival of the Irish Showband Sound on the British pop scene, the Belfast group, THEM, ascended our charts almost unnoticed! They very definitely are NOT a showband, their music is earthy, exciting R and B.

I personally felt extremely pleased when their great disc, "Baby Please Don't Go," made the charts. Why? Well, Belfast is a place I'm rather proud of . . . it happens to be my home town! Hence when I met group leader Billy Harrison at the RM office last week we had something very much in common.

They were formed in Easter 1964 and were originally a trio, but are now, of course, a quintet. Their full line up comprises of: Billy Harrison (lead guitar, age 22), Alan Henderson (bass guitar, 20), Van Morrison (vocals/tenor saxophone and harmonica, 20), Pat ("John") McAuley (drums, 20) and brother

Jack McAuley (piano/organ, 18). "Baby Please Don't Go" entered the "R.M." chart on January 2, at number 39. From there it swiftly climbed to 19 . . . then to No. 11 where it remained for three weeks. Released in November, the disc took some time to make the hit parade and is what's known as a "sleeper."

The group first left Belfast in September 1964 and at that time one Irish newspaper quoted Them as saying that they were glad to leave their native city and generally implied that there was some animosity between Them and the local fans.

"That's just not true," Billy defended strongly. "Our aim was to thank the fans and promoters at home, for all they had done for us — This was our reason for that interview with the newspaper in question. During the course of the interview we were asked if we were glad to be leaving and naturally we said yes. For the simple reason that we could only get so far at home and then we had to move to England to try and better ourselves."

"But when the article was published it was made out that we were glad to leave because we hated the place . . . the fans didn't dig our music and it wasn't worth staying there. This came out after we had

left and caused a lot of controversy. To make matters worse we couldn't defend ourselves, and we are grateful to the 'Record Mirror' for giving us this chance to tell the TRUE story of the incident," Billy said, hoping that the Irish readers would take note!

PUBLICITY

Them returned to Ireland in December last, for a six week tour and, probably due to this bad publicity, they didn't get a great reception — at first. Once more the boys were involved in controversy and Billy told me many newspaper reports were grossly exaggerated.

"When the tour began we got a cold welcome from the fans," he confessed. "But things began to improve, until one evening when we played Lifford, in Southern Ireland. Someone threw a penny at us . . . others followed suit . . . then came cigarette packets."

"But we played on and at about the end of our spot, a lemonade bottle was thrown at us! So we packed up and walked off. The local papers got wind of this and blew it up, out of proportion. So much so, that we had 32 reports and two T.V. appearances due to this — all the 32 reports were

alleged interviews, yet we only did four interviews!"

Now the lads are based in London and for them March 9 is an important day. Their new single, "Here Comes The Night" and an E.P. are to be issued on this date. The single was written by Bert Burns and Billy assures me it was recorded long before Lulu and the Luvvers' version! Two tracks on the E.P. have been penned by the group . . . and as for "Here Comes The Night", over to Billy again.

"I just cannot categorise it really. It's not like 'Baby Please Don't Go,' it is more of a beat-ballad. Best to wait until it comes out and see what the critics label it!" he laughed.

"As for its hit parade chances I personally think it'll make the top five. We all feel confident as it's a much superior number to our current hit — this time we use three chords instead of one!" joked Billy, as he finished his drink and prepared to depart for a date in Tunbridge Wells. He left me with this thought:

"We've been labelled an R and B group, which we are basically, but let's face it, R and B won't last for ever. We'll be lucky if we get a year out of it, but we can all read music and can easily change to something else. At the moment we're just waiting — we don't know what for — just waiting to see what's going to happen I suppose."



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DECCA

PYE MAKE STRONG OFFER FOR ROLLING STONES



STARS and showbiz personalities rubbed shoulders with mods and even some rockers in Soho's Flamingo last week to witness a fantastic display by Screamin' Jay Hawkins. On his first British tour, Jay yelled his way through forty-five minutes of action packed songs. 'The Whammy,' 'Alligator Wine,' 'Strange,' 'Party Doll' and 'Little Bitty Pretty One' were delivered by a human tornado who whipped up the kind of storm not seen in these parts for some time. Jay clutched his friendly skull 'Henry' throughout his act and even made the thing smoke a cigarette. At Bromley Court Hotel on Sunday, Jay got so carried away that he ran round the ballroom and knocked over an amplifier. Then he returned to the stage and made flames shoot from his fingertips before playing the sax. 'Feast Of The Mau Mau' and 'What'd I Say' got great cheers and it comes as no surprise to hear that Jay's stay here will probably be extended. Jay's Appreciation Society are planning a special get-together at Woolwich Black Cat Club next Wednesday.

PYE have made a very strong offer for the Rolling Stones to switch to their label when the group's Decca contract expires shortly. An official source revealed that Andrew Oldham has been having talks with Pye executives recently.

BILLY FURY FOR GOOD'S SHINDIG

Billy Fury has been signed to star in two "Shindig" TV shows in America and Tommy Steele will appear on U.S. TV with Brigitte Bardot. Larry Parnes has negotiated the three shows for his artists. Billy flies to Hollywood on February 15 and begins rehearsals immediately. The shows will be screened on February 24 and March 1. This will be Billy's first public appearance outside Great Britain. Previous offers to appear in America have been turned down. Tommy Steele — in America for "Half A Sixpence" — stars with Brigitte Bardot and Jack Lemmon in the networked "Preview" on March 14.

All the Stones' records have been issued by Decca since they began their recording career with Chuck Berry's "Come On" in 1963. Their latest LP "Rolling Stones Vol. II" is at the top of the R.M. album chart, having replaced "Beatles For Sale" last week. During the past few months, the Pye label has increased its prestige with big hits from such artists as Petula Clark, the Rockin' Berries, Sandie Shaw, the Kinks, the Searchers, and Tommy Quickly. The Rolling Stones' first British tour of 1965 begins at Edmonton Regal on March 5. And a strong supporting bill has been signed for the two-week run. The Hollies, Goldie and the Gingerbreads, Dave Berry and the Cruisers, the Original Checkmates, and a new four-man variety act from Kent, the Konrads. The Stones are due back from Australia and Singapore on February 20 and almost immediately record a spot for BBC-1's "Top Of The Pops" for screening at the end of this month or early March. On February 28, they guest on ATV's controversial "Eamon Andrews Show." The full tour dates after Edmonton are Liverpool Empire (6), Manchester Palace (7), Scarborough Futurist (8), Sunderland Odeon (9), Huddersfield ABC (10), Sheffield Town Hall (11), Leicester ABC (12), Rugby Granada (13), Rochester Odeon (14), Guildford Odeon (15), Greenford Granada (16), Chelmsford Odeon (17) and Romford ABC (18).



THE TALISMEN



THE BARRACUDAS

DEFINITELY, co-clusively, the biggest night yet in the long-running Record Mirror-sponsored "All Britain Beat '65" contest. A crowd of more than 2,200 put previous attendances to shame and there was a Cup Final-type atmosphere all the way. Wimbledon Palais, South London, was alive with enthusiasm and at least one competing vocalist was hauled off the stage by fans! This was the third of four semi-finals. Winning group was The Talismen, from Portsmouth, who polled 452 votes from the packed audience—easily the highest single vote of the series. Second came The Barracudas, from North London, with 379 votes. Next Sunday is the date of the fourth semi-final. The following weekend is a special competition for groups coming third in the semi-finals—one will go through to the grand finals on February 28—to be judged by an all-star panel. Incidentally, the winners in the final get: £200 of amplification equipment from Burns; a recording contract from Decca; and a complete outfit of clothes for each member from West End tailor Harry Fenton. Tickets for the final are on sale now—either from Wimbledon Palais or from the organizers, Stuart Weller Promotions, 3 Old Pye Street, London, S.W.1.

Berries in Israel

The Rockin' Berries begin a two-week concert tour of Israel on July 23. They spend six days in Iceland from August 7.

Doonican show

Val Doonican's weekly series "Date With Doonican" begins on BBC-1 on February 22. The Ladybirds guest on the first three of the six weekly programmes.

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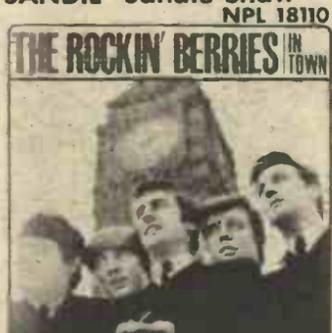
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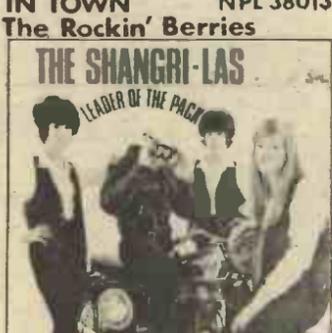

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DUSTY-U.S. PROMO

Dusty Springfield makes a return visit to America on February 24 to spend three days promoting her new U.S. release "Losing You." Then she goes to Rio for eight days holiday with her brother, Tom Springfield. She returns to England for ABC-TV's "Top Spot" on March 9.

WAYNE FOR SCOTS TOUR

Wayne Fontana and the Mindbenders begin a short Scottish tour at Dunfermline Kinema on February 17. Then they play Wick Assembly Room (18), Kirkcaldy Rath (19), Gourrock Cragburn (20) and Dundee Palais de Danse (21).

PALLADIUM STARS

The Shadows, who appeared on ATV's "Sunday Night At The London Palladium" last Sunday have been re-booked to appear on the show on March 14. This time however, they will be joined by Cliff Richard.

Petula Clark, Kenny Ball, Shirley Bassey and comedian Jimmy Tarbuck have also been signed for spots on the programme during the next few weeks.

On February 28, Pet tops the bill which also includes Kenny Ball and his band. Both have appeared before, though Pet has not been seen for some time.

Jimmy Tarbuck is on Cliff's bill and Shirley Bassey headlines the show on April 25. For Shirley, this is also a return appearance.

Blue Jeans to Germany

The Swinging Blue Jeans fly to Germany on Feb. 26 for a five day concert tour. They return home on March 3 to play Edinburgh University.

WATCH OUT FOR
SCREAMIN' JAY HAWKINS
"WHAMMY"
c/w STRANGE
on Columbia DB 7460

KINKS BACK FROM TOUR—NEW DATES

THE Kinks fly back to England this weekend after visiting Australia and Singapore. But on February 23 they are off to Paris and on March 2, they begin a tour of Scandinavia. The boys arrive back and have a few days off before spending three days in the recording studios. On February 18, they record a spot for BBC1's "Top Of The Pops," then begin

New discs from Pet Clark, Drifters and Four Pennies

PETULA Clark's follow-up to her smash hit "Downtown" is released by Pye next weekend (February 19). Titled "I know A Place" it was arranged by Tony Hatch and Pet co-wrote the "B" side "Jack and John".

The other highlights of next week's releases are discs by the Four Pennies, the Ronettes, the Drifters and the Everley Brothers. The Pennies sing about "The Way Of Love" on Philips and on London, the Ronettes claim they were "Born To Be Together." The Drifters are "At The Club" (Atlantic) and the Everley Brothers say "You're My Girl" (Warner Bros.). The Soul Agents plead "Don't Break It Up" on Pye, while on Pye International, Dionne Warwick says "You Can Have Him." Jazz singer Cleo Laine sings "Little Boat" (Philips) and Stones' idol Alexis Korner has his "Little Baby" on Parlophone.

R and B group the T-Bones play "One More Chance" (Columbia) and Nancy Wilson warns "Don't Come Running Back To Me" (Capitol). "If I Didn't Have A Dime" is Deke Arlon's newie on Columbia and the Bo Street Runners try for chart honours with "Tell Me What You're Gonna Do" (Columbia).

Johnny Rivers revives "Midnight Special" on Liberty, while on State-side, the Velvettes sing "He Was Really Saying Something." On the

same label, Gene Chandler asks "What Now."

On Decca, Adrienne Poster complains "He Doesn't Love Me" and the Laurie Jay Combo sing "A Song Called Soul." Chet Atkins plays "Cloudy and Cool" (RCA) and Bo Diddley calls "Hey Good Lookin'" (Chess).

ELLA TOUR

Ella Fitzgerald and the Oscar Peterson Trio tour here for 12 days from April 10. They kick off at Hamersmith Odeon.

The rest of the tour dates are London New Victoria (11), Leeds Odeon (12), Manchester Free Trades Hall (13), Birmingham Odeon (14), Croydon Fairfield (15), Finsbury Park Astoria (16), Brighton Dome (17), Manchester Odeon (18) and Kilburn State (19).

Then they go across the sea to Ireland for concerts at Belfast ABC (20) and Dublin ABC (21).

a short club and ballroom tour. They play Hereford Hillside (19), Stroud (20) and Eltham Baths (22).

The next day they go to Paris and play at the famous Olympia. On the 24th, they appear in a TV show called "Salut Les Copains."

Then they return to England for dates at Reading Olympia (25), Lydney (26) and Birmingham (27).

Their Scandinavian visit begins on March 2. Between then and March 10, they will play concerts and do TV and radio shows. The full itinerary is not yet set.



SCREAMING LORD SUTCH sits up in bed, at the London Clinic, today, where he is recovering from an operation on his nose, he is expected to leave the London Clinic shortly.

Animals RSR

The Animals head the cast of "Ready Steady Radio" to be broadcast on Radio Luxembourg on February 14. The Ivy League, the Rockin' Berries, Ron and Mel, Elkie Brooks, the Termites and the Sorrows are also appearing.

Moodies cut E.P.

THE Moody Blues have been spending some time in the recording studios lately cutting tracks for an E.P. which is due for release in March.

A hectic tour with Chuck Berry didn't give the Moodies any time for recording, but they picked up plenty of material along the way, they told RM.

Tonight (Thursday) they begin a short Scottish tour at Elgin Red Shoes, moving on to Kircaldy Raith (12), AY Community Centre (13) and Dundee Palais (14).

Later this month, they appear at Swansea University (17), Walsall Casino (19), Guildford Civic Hall (20), Piccadilly Pigalle (21), Soho Marquee (22), Farnborough Town Hall (24) and Swindon McIlroys (25).

Leyton - US citizen

John Leyton has denied reports that he plans to give up his British citizenship and stay in Hollywood. He said he would work in U.S. films and TV for about two years before returning home.

"I merely took out resident alien papers so that I may be able to work in films and TV and gain as much experience as possible," he commented. "I don't intend to return to England for the next two years unless I'm offered a good film."

"There is more work for me in Hollywood than England, and I mean to take advantage of it."

CILLA FOR PALLADIUM SUNDAY STINT

CILLA Black headlines ATV's "Sunday Night At The London Palladium" on April 18. Though she played a long season at the theatre last year, this will be Cilla's debut on the weekend show.

On July 25, Cilla opens a three-week cabaret stint at the world famous Persian Room in New York's Plaza Hotel.

The singer becomes only the third British female star to appear there. Shirley Bassey and Alma Cogan have played at the venue, but not at such early periods in their careers.

Two weeks prior to her Palladium show, Cilla appears on another major TV programme—but in America on the "Ed Sullivan Show."

THE REASON

A combination of bad weather and the inability of Jim Reeves to fly by instruments were the cause of the plane crash in which the singer died last July.

The United States Civil Aeronautics boards said that Reeves attempted to pilot the plane by visual means in weather requiring the use of navigational instruments.

Reeves, it added, was not qualified to fly by instruments.

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FOUR TOUGH BIRDS

by NORMAN JOPLING

THERE isn't much that scares Goldie And The Gingerbreads. Being an all-girl group in a male dominated scene tends to toughen up the so-called weaker sex.

However, there was one thing—or things—which frightened the girls considerably. Namely, pigeons. I took the girls down to Trafalgar Square for a photo session, when swarms of feathery beasts descended upon the girls and almost buried them.

Screams of horror and confusion resulted and eventually both the group and the pigeons were pacified. Still, one couldn't blame the feathered birds for fancying four birds of the less feathery variety. For Goldie & The Gingerbreads are four very attractive young Brooklyn girls, brought from the States by the Animals during their recent U.S. tour.

"The reason why we don't like pigeons," explained Goldie, "is that in New York they found that pigeons were disease carriers. So the authorities poisoned them all. Now every New Yorker is frightened of pigeons..."

Goldie went on to explain how they had been discovered in New York by the Animals.

★★★★★

you should be in show business. I never guessed I would be. But I met up with the girls, one by one, and we decided to form an all-girl group.

CLOTHES

"We built up a reputation in New York. We've toured the country and also Canada, and this is the first time any of us have been to Britain. We'll be staying here for about three months at least."

"A lot of people want to know what we do about boy-friends. Well, none of us is married. We don't get much time for regular boy friends as we're always touring about. But we see a group we'll be working with — and we all pick the one we fancy. If two of us like the same one, well it's up to the boy."

"But we don't see very much of any boys. We may meet them again on the road, perhaps... I do try to keep up my social life though. It's most important with me, I hate just lying around doing nothing."

REPUTATION

"We spend nearly all of our money on clothes. Especially here where they are so fabulous. The styles are so great. And another thing about London is that everyone seems so young. It's not like that so much in New York."

"Ambition — well, I guess we all want the group to be the top, well, second best to the Beatles. And of course, personally, there's always marriage..."

So much then for these four girls, who incidentally wear trousers nearly all the time — but these certainly don't detract in any way from their charm. And it could be that Goldie and The Gingerbreads could make a great big impact on the British pop scene with all the assets they've got.

They're not just pretty faces...

COLOURED

"Well, we were playing in a little club, and the Animals were passing by. They heard us playing and thought that it must be a coloured group. When they told us this afterwards, we were very complimented."

"Anyway, they came in, and pounced on us, saying 'Have you a manager? Have you a recording contract? Are you signed up? When did you last see your father?' and all that."

"We hadn't anything really. We did make a record once, but then the Beatles crashed the scene and it got lost. So they took pity on us and brought us over."

"We try to get a belting soulful sound — our record 'Can't You Hear My Heart-beat' isn't really us, although we're really pleased with it."

CLOWN

Goldie and the group have been together now for almost two years — all of them except Goldie were trained musicians playing in male groups before. Goldie was a secretary.

"But I was a clown. Everyone would say to me, 'Goldie,

GINGERBREADS AND GROUPS

LOOKS like Goldie and the Gingerbreads are enjoying their stay in London. And there's a treat in store for their many fans too, when they learn that the girls will be staying at least three months in London.

And what do the team think of British groups?

Mostly, they're great. Said Goldie: "We didn't really like the Beatles until we learned that they wrote all their own material, but when we met them they weren't at all conceited. In fact it was Ringo that got us on 'Not only... but also' on BBC-2. Other groups we like are the Stones, Them and of course the Animals."

Goldie herself goes into the London Clinic on Sunday for an operation on an infected tooth.



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THE IVY LEAGUE

SONGWRITING HIT-MAKERS

FROM inside the music publisher's office came the familiar sounds of creation, Tin Pan Alley style—tentative chords being hammered out on a piano and voices raised in experimental song.

Inside, I found the whole Ivy League—all three of it—beaming with joy. "We've just thought of an idea for a new number," explained Perry Ford. "We reckon we might have a winner."

It wouldn't be surprising, for the three charming young men who constitute the Ivy League have had a great deal of success as composers. Perry, who's the oldest (24), was something of a hero to John Carter and Ken Lewis (both 22) when they came to work as songwriters in London, 4½ years ago. Perry had written a number one hit—"Someone Else's Baby"—for Adam Faith.

Since then, the Carter-Lewis team have penned such successful charts entries as Brenda Lee's "Is It True?", Mike Sarne's "Will I What?" and the Fourmost's "How Can I Tell Her?". Their latest opus is "Can't You Hear My Heartbeat?", recorded by Herman's Hermits and Goldie and Gingerbreads. But probably the number that's made them the most money is "Sweet And Tender Romance", which is the B side of that romantic fellow P. J. Proby's "Together".

The boys are great friends with Proby and have done the vocal backings on almost all his records. Since the threesome teamed up six months ago they've been kept very busy as vocal accompanists on numerous recording sessions, often joined by their female equivalents. The Breakaways.

At first, they were simply a singing trio on sessions. But now they are becoming famous as stars in their own right, thanks to the success of their own record, "Funny How Love Can Be". After toying around with various ideas for a group name (The Cremations and The Three Quarters were a couple of the printable suggestions) their manager came up with The Ivy League and they set about acquiring the right costumes as worn by students at America's ivy-covered old universities (hence the phrase "Ivy League").

On stage they wear striped jackets and polo neck sweaters. Not quite Ivy League? Well, Perry explained that: "At first we did the lot—short haircuts,

by **DAVID GRIFFITHS**

starched shirts and little ties. But we looked smart-smart—you know, too slick. So we've settled for a slightly more relaxed appearance."

The boys are very happy working together in London (John and Ken are schoolfriends from Birmingham, Perry is from Lincoln and, although they'd love The Ivy League to become a big-hit group, they've little taste for the discomforts of touring. But if they get one big hit they'll probably start public appearances in the major towns.

"The trouble with a hit," said Perry, "is that it's so hard to follow. The next number can't be too similar and it can't be too different! Still, if 'Funny How Love Can Be' makes it big, perhaps the number we were working on a few moments ago would make a good follow up."

"Like to hear it?" offered John.

"Certainly," I replied. So Ken sat down at the piano, John and Perry gathered round him. A long, long pause. Ken looked at John, then at Perry. John looked at Ken. They turned and looked at me.

"We've forgotten it," mumbled Ken.

"Thanks for the interview. won't keep you any longer," I said, heading—fast—out of the door.



PHIL'S FAITH SHOWED RESULTS

IT was Phil Spector's faith in the Righteous Brothers that sent them to the top of the charts here. For when Phil heard that Cilla had recorded "You've Lost That Lovin' Feeling" he decided to give the Brothers a better chance by personally paying their expenses for a promotional trip to Britain. The result was a chart topping success, and of course both versions have sold an enormous number of records. Which one is better? Of course, it's all a matter of opinion. But one thing is dead certain. It's a great song . . .



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Friday, February 12th
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Saturday, February 13th
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THE EVERGLADES

Sunday, February 14th
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and the
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Monday, February 15th
TRIDENTS

Tuesday, February 16th
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American Blues Singer
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READER'S CLUB



David Jenkins, 14, 26 Clackmae Road, Liberton, Edinburgh 9. Stars — Stones, Chuck Berry, Roy Shadows, Howlin' Wolf, Brenda. Hobbies and interests—Collecting records, R. and B. singles, Shadows and Stones records.



Terence Hall, 18, 137 Nightingale Lane, Hornsey, London, N.8. Stars — Jim Reeves, Hank Locklin The Beatles and the Rolling Stones. Hobbies and interests—Would be pleased to correspond with girl of same age.



Alan Wheeler, 21, 6 Newbury Gardens, Romford, Essex. Stars — Gene Vincent, Lonnie Donegan, Marty Wilde, Duffy Power. Hobbies and interests—Records, pop shows.



John Henderson, 14, 23 Elizabeth Drive, Bognor, Bathgate. Stars—Cliff, Elvis, Beatles, Herman's Hermits. Hobbies and interests—Ham radio, television, keen R.M. fan.



Dian de Rozario, 20, 86 Grange Road, Ilford, Essex. Stars — Roy Orbison, P. J. Proby and Billy Fury. Hobbies and interests—Playing the drums, starting a Roy Orbison record collection.



Lena Hartley, 18, 13 Pollard Street, Nelson, Lancs. Stars—Four Pennies, Kinks, Hollies, Beat Merchants, Herman, Twinkle. Hobbies and interests—Playing records, living it up. Boys.



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

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A LOOK AT THE US CHARTS

FAST rising U.S. hits include—"Goodnight"—Roy Orbison; "Midnight Special"/"Cupid"—Johnny Rivers; "Come Home"—Dave Clark Five; "New York Is A Lonely Town"—Trade-winds; "Yeh Yeh"—Georgie Fame; "Don't Mess Up A Good Thing"—Bobby McClure and Fontella Bass; "Don't Let Me Be Misunderstood"—Animals; "Angel"—Johnny Tillotson; "People Get Ready"—Impressions; "Born To Be Together"—Ronettes; "Your Next"—Jimmy Witherspoon.

New U.S. releases include—"I'm Gonna Be Alright"—Maxine Brown; "The Telephone Song"—Getz/Gilberto; "Do You Ever"—Hullabaloo; "Danny Boy"—Jackie Wilson; "My Fool Of A Heart"—Lenny Welch; "Good Times"—Jerry Butler; "You Can Have Him"—Timi Yuro; "French"—Champs; "Wishing Well"—Shangri-Las (oldie on Scepter); "I'll Love You"—Royal Teens; "Put Me In Your Lay Away"—Muddy Waters; "Jo Ann"—Buddy Knox; "The Coldest Night Of The Year"—April Stevens and Nino Tempo; "If I Ruled The World"—Tony Bennett; "Ski-ing In The Snow"—Beach Girls; "It Ain't Watcha Do"—Little Richard; "Girl Don't Come"—Sandie Shaw.

Yet another '65er . . . "Apache '65" from the Arrows. Mongo's Santamaria's "El Pussy Cat" looks like being his next hit. Tracks on Impressions Greatest Hits LP are: Amen; It's All Right; Keep On Pushing; I'm So Proud; Talking About My Baby; You Must Believe Me; Gypsy Woman; I'm The One Who Loves You; Sad Sad Girl And Boy; Minstrel And Queen; Never Let Me Go; Grow Closer Together. N.J.

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

POWERFUL NEW L.P. FROM CLIFF BENNETT

R & B PICK OF THE MONTH



THE DRIFTERS

VARIOUS ARTISTES

SATURDAY NIGHT AT THE 'UPTOWN'—Under The Boardwalk; On Broadway; There Goes My Baby—Drifters; Mixed-Up, Shook-Up Girl—Patty & The Emblems; My Girl Sloopy; The Watusi—The Vibrations; If You Need Me; I'm Gonna Cry—Wilson Pickett; Down The Aisle—Patti La Belle & Her Bluebells; Can't You Hear The Beat—Carlton; We Got A Good Thing Goin'—Barbra Lynn (Atlantic ATL 5018).

A 'LIVE' recording from the Uptown, Philadelphia, with a selection of the top R & B greats. The last album of this type "At The Apollo" was a big disappointment, but this isn't. There's loads of atmosphere, and the recording is good and there's an incredible amount of soul contained on these tracks. Many of these songs have been hits for the stars concerned on singles and it's interesting to see how they cope with them live. Real R & B fans should hear this one.

★★★★

CLIFF BENNETT & THE REBEL ROUSERS

I Can't Stand It; Sweet & Lovely; Make Yourself At Home; You've Really Got A Hold On Me; Ain't That Lovin' You Baby; Sha La La; One Way Love; Steal Your Heart Away; It's All Right; Beautiful Dreamer; Mercy Mercy; Talking About My Baby; The Pick-up (Parlophone PMC 1242).

DEBUT album from Cliff and the gang consists of a selection of particularly wild beat numbers, most of them having been big hits either here or in the States by other artistes. Nevertheless Cliff injects his own blend of particularly raucous R & B into them and there's a lot of good danceable music here. There's variety from the smoothness of "It's All Right" or "You Really Got A Hold On Me", to the hard hitting jerkiness of "The Pick Up" or "I Can't Stand It". Deserves to be a hit LP—and probably will be.

★★★★

NINA & FREDERICK—LITTLE BOXES (Columbia 33SX 1683).

A SMOOTH folk-inclined album here from the talented pair. Nothing very much out of the ordinary, but certainly very listenable. Titles like "Scarlet Ribbons," "Puff, the Magic Dragon" etc. pop us, plus the Bob Dylan tune "Blowin' In The Wind."

★★★★



CLIFF BENNETT—now his second single is racing up the charts (RM Pic)

FLOYD CRAMER

THE BEST OF FLOYD CRAMER Last Date; Tricky; Lovesick Blues; Unchained Melody; Satan's Doll; San Antonio Rose; On The Rebound; Your Last Goodbye; Java; Swing Low; The Young Years; Flip Flop and Bop (RCA Victor RD 7665).

FLOYD scored here with "On The Rebound" which is naturally included on this package together with his other million seller "Last Date." Country type piano stylings, with unmistakable thump that can be no-one but Floyd's trademark. A varied selection, and fine for warming up the atmosphere at a party, and of course a must for anyone who likes piano music.

★★★★

LIGHTNIN' HOPKINS

HOOTIN' THE BLUES—Blues Is A Feeling; Me and Ray Charles; In The Evening; Ain't It Crazy; Last Night I Lost The Best Friend I Ever Had; Everything; I Work Down On The Chain Gang; Meet Me In The Bottom (Stateside SL 10110).

A BRAND new live recording. As it says on the cover. And once again a set of powerful if predictable blues from one of the most consistent and best of the latter day bluesmen. O.K. for the fans who still have some fervour left, but the whole market is getting a wee bit played out.

★★★★

DEL SHANNON

HANDY MAN—Memphis; That's The Way Love Is; Ruby Baby; I'll Be Lonely Tomorrow; I Can't Fool Around Anymore; Handy Man; Crying; Mary Jane; World Without Love; Sorry; Give Her Lots Of Lovin'; Twist & Shout (Stateside SL 10115).

ONE of the most popular US singers in the country, and Del comes up with a spanking new set of titles, some of his own like "That's The Way Love Is," and "Give Her Lots Of Lovin'."

★★★★

some of his hits like "Mary Jane" and "Handy Man", and of course several revivals. Need we say that this is excellently recorded and performed and makes a great dance beat album. Best new tracks are "Ruby Baby," and "Crying", which could make an excellent single.

★★★★

BOBBY VINTON

TELL ME WHY—Somewhere Along The Way; When I Lost You; There Goes My Heart; Some Of These Days; Maybe You'll Be There; Tell Me Why; Imagination Is A Magic Dream; If You Love Me; There Goes That Song Again; A Pretty Girl Is Like A Melody; I Love You Much Too Much; I Wanna Be Loved (Columbia 33SX 1649).

BOBBY is a class singer who has never had much joy in Britain, ever since his first big U.S. hit "Roses Are Red" was covered by Ronnie Carroll. Nevertheless he always makes the top three in the States, and this album is full of well known standards, performed impeccably and with taste and sincerity. A little syrupy perhaps, and obviously designed more for the older disc buyer, but professional and polished stuff.

★★★★

GUNTER KALLMAN CHORUS—ELISABETH SERENADE (Polydor 46 810).

AFTER his moderately successful hit single, comes this album in the same style. It's a pleasing and rather a soothing sound here, with the smooth choral work making the German language sound extremely soft and fragile. Nice.

★★★★

LONG JOHN BALDRY

LONG JOHN'S BLUES—Got My Mojo Working; Gee Baby Ain't I Good To You; Roll 'Em Pete; You're Breaking My Heart; Hoochie Coochie; Everyday I Have The Blues; Dimples; Five

Long Years; My Babe; Times Are Getting Tougher Than Tough; Goin' Down Slow; Rock The Joint (United Artists ULP 1081).

JOHN hasn't had a big single smash yet, so it may seem rather strange to issue this album. But in all probability John will do a George Fame ere long, because both artistes had big reputations before they scored commercially. Also this is a very good album, with a genuine blues "feel" about it, and unlike some of the supposedly more authentic bluessters, this album has a good variety of song, and considerable entertainment value.

★★★★

ALL TOGETHER NOW! I've Lost My Mummy; Gospor; Nancy; Waltzing Matilda; Click Go The Shears; Wild Rover; The Court of King Caractacus; I'll Be Hanged; Botany Bay; Maximilian Mouse; Six White Boomers; The Overlanders; Wild Colonial Boy (Columbia 33SX 1684).

A GREAT clowning album this one with just about everything thrown in. From the raucous "I've Lost My Mummy" to the gentler "Six White Boomers", his American hit "Court of King Caractacus," and several Australian based folk songs. Entertaining from one end to the other, and certainly one of the most enjoyable song-comedy albums issued for a long while. Rolf has charm and projects it well on this atmospheric set.

★★★★

CONNIE FRANCIS—LOOKING FOR LOVE (MGM C 983).

FROM her latest film, this features Connie in a versatile and often provocative mood, with rockers and ballads and instrumentals all thrown in for good measure. It's well performed, and her "Let's Have A Party" is a good bit of rock, although slightly dated. Can't see it being a chart smash though.

★★★★



JIM REEVES

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

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

EXTENDED PLAY

SANDIE SHAW — (There's) Always Something There To Remind Me; Don't You Know; As Long As You're Happy Baby; Ya Ya Da Da (Pye NEP 24208). Her biggest, and three pleasant and incongruous other items.

KINKSIZE HITS—You Really Go Me; It's All Right; All Day and All of The Night; I Gotta Move (Pye NEP 24203). Their biggest hits to date, with a good colour pic of the boys on the cover.

PETULA CLARK — Downtown; Thank You; Baby It's Me; True Love (Pye NEP 24206). Her great hit, and three more goodies, including the pretty "Thank You," which should have made it.

BOB GALLION & RAMSEY KEARNEY—Much Too Young To Die; One Way Street; Google Eye; El Diablo (Hickory LPE 1508). More C & W from Pye's new label—interesting version of the recent "Google Eye" hit here.



FRANCOISE HARDY

FRANCOISE HARDY — On Se Plait; J'ai Jete Mon Coeur; La Fille Avec Toi; Oh Oh Cheri (Disques Vogue VRE 5000). Pleasant numbers here, but why start the new EP series at 5000?

MIKI & GRIFF — Rocking Alone; A Little Bitty Tear; I Never Will Marry; You Take The Table (Pye NEP 24207). Four of their singles, all good sellers, and all invested with a lot of appeal.

BOOKER T. AND THE MG'S—VOL 2.—Soul Dressing; Tie-Tac-Toe; MG Party; Jelly Bread (Atlantic AET 6002). More compulsive and neurotic instrumental blues for people who like atmosphere on record.

THE DRIFTERS—VOL. 2—Under The Boardwalk; I've Got Sand In My Shoes; He's Just A Playboy; I Don't Want To Go On Without You (Atlantic AET 6003). Headlined by the original "Boardwalk" this smooth EP is good, without being their best.

KRIS JENSEN & SUE THOMPSON—Don't Take Her From Me; Cut Me Down; Big Hearted Me; It's Twelve Thirty Five (Hickory LPE 1507). "Paper Tiger" made Sue's name, but this EP won't...

THE SEARCHERS—When you Walk In The Room; Missing You; Some Day We're Gonna Love Again; No One Else Could Love Me; (Pye NEP 24204). Two hit singles, a marvellous cover, and lots of fab gear wack sounds all over the place.

BEN E. KING—WHAT NOW MY LOVE; That's When It Hurts; Si Senor; What Can A Man Do (Atlantic AET 6004). The greatest solo pop blues singer in the States and an EP that would do anyone justice.

LOU JOHNSON — THE MAGIC POTION — Magic Potion; Reach Out For Me; Always Something There To Remind Me; A Message To Martha (London REX 1438). Four brilliant sides by one of America's top pop blues stylists—but they've all been covered already.

MEL TORME—SUNDAY IN NEW YORK; Autumn In New York; Sidewalks Of New York; New York, New York (Atlantic AET 6005). Maybe it's because we're Londoners, but we still like this. Hasn't anyone penned a song called "Toilets Of New York" yet?



TWINKLE

TWINKLE

Golden Lights; Ain't Nobody Home But Me (Decca F 12076).

EAGERLY-AWAITED follow-up from the Blonde star. French-horn on the opening. Then the vocal sound as before. Story is of a boy-friend who becomes a pop-star and the glory of the golden lights makes him change towards our Twinkle. Piano section mid-way. Nicely atmospheric. Should be another biggie—no trouble at all. Flip is a familiar sort of theme and Twinkle sings out with a lot of style. There's a very distinctive voice there when it's not double-tracked.

TOP FIFTY TIP

TONY JACKSON

Love Potion No. 9; Fortune Teller (Pye 15766).

TONY sang this on the old Searchers' hit version. A good song, lyrically—originally a big one for the Clovers. Tony does a thoroughly satisfactory job, with plenty of fire and enthusiasm. Backing sounds are very good. Should be a sizeable hit—and it's interesting to hear that the Searchers are endorsing this version! Nice organ touches here. Flip is an old Benny Spellman number and is another fine vehicle for Tony in his R and B spirit. A good-value coupling.

TOP FIFTY TIP



HERMAN'S HERMITS

HERMAN'S HERMITS

Silhouettes; Can't You Hear My Heartbeat (Columbia DB7475).

FRANK SLAY and Bob Crewe created this vital follow-up for Herman. A nicely-tempoed item, with Herman singing out and interesting guitar talking away behind him. It really is very catchy, not to mention commercial. A pleasant, unobtrusive sound all the way — Herman's popularity will see it into the charts. Flip is punchier—it's a Carter-Lewis composition. More good group sounds going along. This is a compelling side.

TOP FIFTY TIP

P. J. PROBY

I Apologise; What's On Your Mind (Liberty 10188).

MR. Controversy strikes again. It'll be a hit, natch—but it's another very wierd performance. Song was a biggie for Billy Eckstine — and P. J. uses a lot of his Eckstine vibrato bits and pieces. He starts with the verse of this great song, which delays things somewhat before he tackles the familiar chorus. All very emotional, simply backed. It'll be, as we were saying, a hit. Flip is much softer, quite appealing. Another fine song.

TOP FIFTY TIP

SANDIE SHAW

I'll Stop At Nothing; You Can't Blame Him (Pye 15783).

RATHER a fiery opening before Sandie takes over in a fairly subdued first chorus but it soon builds, predictably. Sandie seems to improve, via confidence and flexibility of style, on each release—this is, of course, her fourth. It's a stirring arrangement (Ken Woodman) and the lyrics are just excellent. Must be a hit. Flip is not such a distinctive song—rather like many other jobs. But again—Sandie sings well.

TOP FIFTY TIP

GARY LEWIS AND THE PLAYBOYS: This Diamond Ring; Tijuana Wedding (Liberty 10187). Looks like being the next number one in the States, this—but it may not be different enough for British sales, specially as it has a British sound. Group vocal, amiable song, fair beat. But a bit routine.

THE CADETS: Are You Teasing Me; My Heart Skips A Beat (Pye 15769). Quite a lively girl-group sound here, with a slightly strident lead voice in parts. Big, brassy backing and a jog-a-long sort of beat. A wee bit dated, we'd say.

BOB LUMAN: Bad, Bad, Day; Tears From Out Of Nowhere (Hickory 1289). Growing fast in popularity, Bob has a good C and W type of number, fairly fast—a Don Gibson song. Nice arrangement and lyrically sound.

THE FOUR SEASONS

Bye, Bye, Baby; Searching Wind (Phillips BF 1395).

A RATHER prolonged farewell statement from the Seasons. Intro delays the usual full-blooded vocal sounds—and that could detract from the commercial appeal. In fact, this is one of those touch-and-go Fifty Tips. Good beat, though, and some extremely effective harmonic experiments again. Flip is quieter, more tasteful we guess — but despite an acoustic guitar break, it's very run-of-the-mill.

TOP FIFTY TIP

SIZE SEVEN GROUP: Where Do We Go From Here; Till I Die (Mercury MF 845). Beaty item with a folksy feel to it all. Rather a good song, with an intelligently laid down backing. Full-voiced — exciting in the upper range.

LESLEY GORE: Look Of Love; Little Girl Go Home (Mercury MF 846). This typical Lesley production could easily hit the charts. A big, double-tracked, vocal show on a catchy ballad with a lot of choral chanting behind the Gore tones. But a trifle routine in aspect.

THE AD LIBS: The Boy From New York City; Kicked Around (Red Bird RB 102). A big hit in the States, this is a staccato-beater, good for dance-halls. Girlie group, with persistent lead voice. Tune is very attractive in a slightly off-beat way. Could click.

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"This is great — definitely rate it's chances. The vocal is beautifully soulful." Moody Blues

"Good, very good. This is my pick to click." P. J. Proby

"... the kids should really go for this." Pretty Things

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LONG JOHN BALDRY



ROY ORBISON (RM Pic)



THE SHADOWS (RM Pic)



CHUBBY CHECKER (RM Pic)

RUSH-RELEASE FROM ORBISON

LONG JOHN BALDRY

I'm On To You Baby; Goodbye Baby (United Artists UP 1078).

IT'S about time for Long John to break into the charts. This is a jerkily-created number, with a positively intriguing arrangement—and Long John sings with beautiful phrasing and control. A stack of meaning in every line. May not be a raving great hit, but it's certainly one of the best blues-bits of recent weeks. All very authentic and atmospheric. Flip is slower, pungent—with girly's sliding, vocally, all over the background. Good, too.

TOP FIFTY TIP

THE MOCKINGBIRDS: That's How It's Gonna Stay; I Never Should've Kissed You (Columbia DB 7480). Another group vocal, with the words coming through well. A cliky sort of backing and some nice harmonies in the body of the song. But it may not be different enough.

THE KINGPINS: Two Right Feet; That's The Way It Should Be (Oriole CB 1986). Group vocal, with falsetto-screaming behind it all—a fast-moving arrangement which grows on you after a few plays. Main group sing out with virility and a sort of grim determination, beat-wise.

THE EXCITERS: I Want You To Be My Boy; Tonight, Tonight (Columbia DB 7479). Claim to fame for this group was the original "Do Wah Diddy Diddy." This isn't particularly distinguished, just a raving sort of all-in vocal on a reasonably catchy melody. Rather noisy in parts.

THE KINGSMEN: The Jolly Green Giant; Long Green (Pye Int. 25292). A rather good disc, this—could make the charts. Spoken intro then a group-sing-along with a fair old story-line going. Ponderous beat. Amusing—but also exciting.

SLIM WHITMAN: I'll Hold You In My Heart; No Other Arms, No Other Lips (Liberty 66040). The "Rose Marie" yodeller from way back has a pleasant little ballad here. His voice is gently country-tinged, with a perfectly straightforward backing. All very che-e-arming.

ROY ORBISON

Goodnight; Only With You (London HLU 9951).

THE Orbison-Dees partnership penned both sides—just watch "Goodnight" shoot up the charts. It's got the usual Orbison trade-marks of expressive singing, clever backing, climax-building melody line. Words are worth a close listen. Flip is taken at a leisurely pace and is sung with even-more-than-usual simplicity. "Goodnight" is the side with impact, though. Yes, a huge hit.

TOP FIFTY TIP

PETER ELLIOTT: A Woman Needs; Heaven Knows (Decca F 12067). Two songs from Lionel Segal for one of the best singers in the business—he's been too long away from recordings. So smooth balladeering, with first-rate phrasing. A good sound all the way. Should sell well.

THE VELVETTES: He Was Really Sayin' Somethin'; Throw A Farewell Kiss (Stateside SS 387). Piano-thumped introduction, percussive, then the girls put in a very pungent onslaught on to a catchy song. A sort of hand-clapper, with brassy highlights. Rather good.

CY TUCKER: My Friend; Hurt (Fontana TF 534). One of the most under-rated singers in the business. Cy sticks to his day-time job as a postman, but one day he'll break through in the charts. This ballad, piano-backed song is given a very sensitive, husky treatment. Could click.

THE RATS: Spoonful; I've Got My Eyes On You Baby (Columbia DB 7483). New group on a Willie Dixon number. Group go at it with bluesy feeling and a powerhouse beat most of the way. Lead voice is gratefully ingratiating. Another outsider for the charts.

ALVIN CASH AND THE CRAWLERS: Twine Time; The Bump (Stateside SS 386). It's "Twine Time" announces Alvin and he keeps on talking later. Organ-boosted instrumental sound and yet another dance-craze item. O.K.—but not eminently commercial.

WILBERT HARRISON

Let's Stick Together; Kansas City Twist (SUE 363).

AN old recording but it's been the rage of London clubs for the past few months. Very solid beat here, with expressive vocal and wailing harmonica. Hard to describe—it's an atmosphere piece which could easily break through at this time. A compulsive "something" is the best, though vague, way of talking about it. Flip is much faster, though in the same idiom. Sax break mid-way against the vocal.

TOP FIFTY TIP

GENE CHANDLER: What Now; If You Can't Be True (Stateside SS 388). A Curtis Mayfield song for the erstwhile hit-maker. A bluesy, sensitive treatment but bitty and rather way-out. Doubt if there's much market for this sort of thing right now.

THE SHIRELLES: Are You Still My Baby; I Saw A Tear (Pye Int. 25288). Chug-along tempo for the girlie group. Lead voice first of all, then the group enter on a mid-tempo beat-ballad with fair appeal. Nice and pungent backing, simple but effective.

HANK LEVINE ORCHESTRA: Image Parts One and Two (HMV Pop 1390). A re-release of an atmospheric piece of orchestral writing. Nice tonal effects on a solidly reliable melody line. Not a chart entry, but one of the classier efforts of the week. Soulful piano.

BEAU BRUMMELS: Laugh, Laugh; Still In Love With You Baby (Pye Int. 25293). This'll cause a certain amount of confusion. This is an American group, in the charts—not our new friend Beau Brummel (singular). This is a cymbal-backed group vocal which seems a trifle tedious mid-way. Nice sound, though—harmonica obligato.

SAMMY AMBROSE: This Diamond Ring; Bad Night (Stateside SS 385). Another version of the hit by Gary Lewis. Sammy approaches it with controlled violence, rather high-pitched and vocally soft. But it's a powerful arrangement. Good song.

THE PRETTY THINGS

Honey, I Need; I Can Never Say (Fontana T 537).

AFTER "Don't Bring Me Down," this should click... but fast. A typically raw-edged guitar sound after the initial vocal—song was part-written by lead-guitarist Dick Taylor. Very solid drum work all the way from Viv Prince. The hairy ones are, for sure, on a fast-paced winner. Flip is more straightforward, but invested with a harmonica-blabbering few moments... and a very strong beat indeed.

TOP FIFTY TIP

MARTHA SMITH: As I Watch You Walk Away; It Seems Like Summer (Pye 15778). New girl on the scene—NICE SIMPLE NAME. Nice record, come to that. Orchestral intro then a staccato sort of vocal start. It builds excitingly. A churchy-sound in parts. A very good debut on a very good ballad.

THE MCGUIRE SISTERS: I'll Walk Alone; A Ticket To Anywhere (Reprise 20338). A old song—actually it's very good indeed—given a thoroughly commercial treatment by the American group. This is excellent singing. There'll be a lot of support for it.

MARCUS TRO: Tell Me; What's The Matter Little Girl (Ember S 203). A Keith Richard-Mick Jagger song. Slow, bluesy opening, the pace picks up and the new boy takes over at a mid-tempo. Piano goes on behind him. Maybe his "newness" of name will hold it back.

PAT MCGEEGAN: My Heart Sings; A Thousand Clowns (Decca F 12078). Paul Anka had a big hit on this one, of course. It stands this rather big revival, with Pat singing out with power. A good voice for a ballad, this—and the arrangement builds very well.

NELLA DODDS: Finders Keepers, Losers Weepers; A Girl's Life (Pye Int. 25291). A bluesy-type girl—this is her second release here. She's previously covered the Supremes "Come See About Me." This one is well-performed, with a neatly compelling backing. Worth a spin or two.

THE SHADOWS

Mary Anne; Chu-Chi (Columbia DB 7476).

A VOCAL, yet, by the Shads—who are certainly spreading their wings, versatility-wise, these days. Top side is a Jerry Lordan composition of considerable charm and the boys treat it folksily, with some expressive guitar sounds behind their four voices. Must be a hit, of course—and it could strike fear and trembling into the hearts of certain other established vocal groups! Flip is a Shadow composition. No vocal but some fine Marvin guitar phrases.

TOP FIFTY TIP

GENE PITNEY

I Must Be Seeing Things; Save Your Love (Stateside SS 390).

GENE didn't write this top-side but it's very much in the idiom of his recent hits. Big, dramatic ballad, with a wide-ranged vocal treatment and plenty happening in the background. Song is certainly good 'n' commercial—and Gene's own appeal is now beyond doubt. Strong lyrics, here. Not quite as strong as "I'm Gonna Be Strong." Flip is a Pitney composition. A hiccoughing sort of vocal treatment and another first rate song.

TOP FIFTY TIP

CHUBBY CHECKER

Lovely, Lovely; The Weekend's Here (Cameo-Parkway P 936).

BIT of a risk giving Chubby a Top Fifty Tip, maybe, but this is his best in a long time. An infectious sort of song, with answering choir and a steady beat. Touches of falsetto here and there and an insistent repetitive quality about the song. It gets him, once and for all, right away from those dance-craze bits. Chubby gets overshadowed by the backing on much of the flip—though he never gives up the battle. Again, very beaty.

TOP FIFTY TIP

HEINZ

Diggin' My Potatoes; She Ain't Coming Back (Columbia DB 7482).

A VERY, very different item from Heinz. Familiar number, newly arranged. Heinz strains away with tremendous gusto and verve and there's a surprisingly effective backing. Vocal sounds here and there, behind—and some usual Joe Meek instrumental bits mid-way. Should restore the blonde-one to the charts. Flip is a pacey Meek original, with Heinz in quieter vocal form. But it's a beater, just the same.

TOP FIFTY TIP



THE POETS

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SIZE SEVEN seems an odd name for a group—especially as there are only six of them. Their explanation: "Until recently we had a girl singer who had to give up for health reasons. But the real reason for the name "Size Seven" is that with the exception of Billy, Bill, Jack, George and Brian all the group wear size eight boots." Actually the group has been a big dance-hall draw in the Midlands for the past five years. Their disc contract with Mercury label came through the enthusiasm of recording manager Johnny Franz. Both sides of their disc: "Where Do We Go From Here?" and "Til I Die", were written by Size Seven singer Brian Dowell. Incidentally I have plenty evidence that the group CAN reproduce their studio sounds exactly on stage. Other "Seven-ites": Jack Stewart, lead and Hawaiian guitar; Bill Geary, rhythm and harmonica; Alan Black, bass; Billy Nicol, drums; George Cumming, vocals, flute and piano; and Brian. Quite a bunch of characters.

ENTERTAINMENT LADY

QUALITY singers like Frank Sinatra, Barbra Streisand and Mark Murphy don't get into the British charts these days, but they still sell plenty of records. And they'll still be doing well in ten years time.

By that time, it's a fair bet that their ranks will have been joined by one Dilys Watling, a pretty 22-year-old who is currently playing the part of "Lady Agatha" in the hit musical "Our Man Crichton."

Dilys comes from an acting family — her father was in "The Plane Makers," her younger brother in "Gideon's Way" and her little sister in "The Invisible Man" — and is herself now venturing into the big wide world of pop music.

Her record "I'm Over You" has just been released and reveals a great lasting quality about her voice. It is the kind of voice that will attract many people for a long, long time.

"I couldn't go on television and wear my hair hanging long down past my face," said Dilys. "I wouldn't like to project an image that wasn't me."

Dilys won't give up her acting career for pop singing, but prefers to concentrate on the kind of part that has meant parts in hits like "Pickwick" and Tony Newley's "The Roar Of The Greasepaint, The Smell Of The Crowd" for her.

"I suppose I'm an entertainment lady," she said, smiling. "I'd like to star in a musical and sing songs like Barbra Streisand."

Dilys is also Millicent Martin's understudy in her play, which says a lot for the esteem in which the producers hold her — and can't be too far away from that big part she's seeking.



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PETER JONES'S NEW FACES



WITH only a minor bit of wangling, I've managed to come up with a picture of TWO girls for this page — even though only one is on a new record. That luscious brunette is Carol Elvin who has recorded "Don't Leave Me" on Parlophone. The blonde? She is Mary Elaine, who happens to have written the song — she's one of the most highly-touted young composers in the new-wave scene. So happens that Carol also writes songs; and that Mary also sings. But it is Carol's record so here's a few words more information on her. She dances, sings, does impressions, plays guitar. She's worked in Hamburg, France, Spain, and Morocco. And she designs her own clothes. She is also, I add on my own account, a darned nice girl. The record's good, too.



A NEW record from Johnny Howard Band—"El Pussy Cat" on Decca. Right—so he's NOT a new name. But the sound is new, the approach is new, the rapidly-rising radio listening figures are new. So I'd say I'm justified in including a picture of the amiable Johnny . . . and these few words. Ten musicians and three singers comprise the Johnny Howard Band Show. Point is that the outfit can, and has, backed most of the top artistes, can present any sort of vocal approach (via Tony Steven, Laura Lee, Danny Street). They're versatile all right. And I have an idea they'll sell plenty on "El Pussy Cat".

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

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

* An asterisk denotes record released in Britain.

TOP TWENTY 5 YEARS AGO

- | | |
|--|---|
| 1 WHY
(1) Anthony Newley | 11 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR
(9) Emille Ford |
| 2 A VOICE IN THE WILDERNESS
(2) Cliff Richard | 12 HARBOUR LIGHTS
(14) The Platters |
| 3 POOR ME
(5) Adam Faith | 13 SUMMER SET
(13) Acker Bilk |
| 4 WAY DOWN YONDER
(4) Freddie Cannon | 14 BE MINE
(-) Lance Fortune |
| 5 PRETTY BLUE EYES
(7) Graig Douglas | 15 YOU GOT WHAT IT TAKES
(18) Marv Johnson |
| 6 SLOW BOAT TO CHINA
(8) Emille Ford | 16 BONNIE COME BACK
(-) Duane Eddy |
| 7 STARRY EYED
(3) Michael Holiday | 17 MISTY
(14) Johnny Mathis |
| 8 RUNNING BEAR
(12) Johnny Preston | 18 BE MY GUEST
(17) Fats Domino |
| 9 BEYOND THE SEA
(10) Bobby Darin | 19 WHAT DO YOU WANT
(11) Adam Faith |
| 10 HEARTACHES BY THE NUMBER
(6) Guy Mitchell | 20 HAPPY ANNIVERSARY
(-) Joan Regan |

BRITAIN'S TOP EPs

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

BRITAIN'S TOP LPs

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

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|---|--|
| 1 YOU'VE LOST THAT LOVIN' FEELIN'
1 (5) The Righteous Brothers (London) | 26 DANCE, DANCE, DANCE
24 (4) The Beach Boys (Capitol) |
| 2 TIRED OF WAITING FOR YOU
2 (4) The Kinks (Pye) | 27 COME SEE ABOUT ME
29 (4) The Supremes (Stateside) |
| 3 KEEP SEARCHIN'
6 (5) Del Shannon (Stateside) | 28 WALK TALL
22 (18) Val Doonican (Decca) |
| 4 GO NOW!
3 (10) Moodyblues (Decca) | 29 DOWNTOWN
20 (14) Petula Clark (Pye) |
| 5 I'LL NEVER FIND ANOTHER YOU
14 (6) Seekers (Columbia) | 30 I COULD EASILY FALL
21 (10) Cliff Richard (Columbia) |
| 6 COME TOMORROW
4 (5) Manfred Mann (HMV) | 31 PROMISED LAND
26 (5) Chuck Berry (Pye) |
| 7 THE SPECIAL YEARS
13 (4) Van Doonican (Decca) | 32 GETTIN' MIGHTY CROWDED
30 (5) Betty Everett (Fontana) |
| 8 CAST YOUR FATE TO THE WINDS
7 (11) Sounds Orchestral (Piccadilly) | 33 STOP FEELING SORRY FOR YOURSELF
(1) Adam Faith (Parlophone) |
| 9 YOU'VE LOST THAT LOVIN' FEELIN'
5 (5) Cilla Black (Parlophone) | 34 NO ARMS COULD EVER HOLD YOU
23 (11) The Bachelors (Decca) |
| 10 BABY PLEASE DON'T GO
11 (6) Them (Decca) | 35 MARY ANNE
(1) Shadows (Columbia) |
| 11 LEADER OF THE PACK
18 (5) Shangri-Las (Red Bird) | 36 GOODNIGHT
(1) Roy Orbison (London) |
| 12 FERRY 'CROSS THE MERSEY
12 (9) Gerry and the Pacemakers (Columbia) | 37 PAPER TIGER
(2) Sue Thompson (Hickory) |
| 13 DON'T LET ME BE MISUNDERSTOOD
33 (2) Animals (Columbia) | 38 WHAT'CHA GONNA DO ABOUT IT
44 (11) Doris Troy (Atlantic) |
| 14 GAME OF LOVE
27 (2) Wayne Fontana (Fontana) | 39 IT'S NOT UNUSUAL
(1) Tom Jones (Decca) |
| 15 YEH, YEH
8 (9) Georgie Fame (Columbia) | 40 A WINDMILL IN OLD AMSTERDAM
(1) Ronnie Hilton (HMV) |
| 16 I'M LOST WITHOUT YOU
16 (5) Billy Fury (Decca) | 41 THANKS A LOT
49 (2) Brenda Lee (Brunswick) |
| 17 TERRY
10 (12) Twinkle (Decca) | 42 I'LL TAKE YOU HOME
48 (2) Cliff Bennett and the Rebel Rousers (Parlophone) |
| 18 GIRL DON'T COME
9 (10) Sandie Shaw (Pye) | 43 I UNDERSTAND
32 (15) Freddie & The Dreamers (Columbia) |
| 19 FUNNY HOW LOVE CAN BE
39 (2) Ivy League (Piccadilly) | 44 I'M GONNA BE STRONG
36 (14) Gene Pitney (Stateside) |
| 20 IT HURTS SO MUCH
41 (2) Jim Reeves (RCA) | 45 TELL HER NO
(1) Zombies (Decca) |
| 21 THREE BELLS
17 (7) Brian Poole & the Tremeloes (Decca) | 46 MAKIN' WHOOPEE
50 (4) Ray Charles (HMV) |
| 22 YES I WILL
25 (3) The Hollies (Parlophone) | 47 WHAT HAVE THEY DONE TO THE RAIN
31 (11) The Searchers (Pye) |
| 23 WHAT IN THE WORLD'S COME OVER YOU
23 (4) Rockin' Berries (Piccadilly) | 48 DON'T MAKE ME
(1) Babbity Blue (Decca) |
| 24 SOMEWHERE
15 (10) P. J. Proby (Liberty) | 49 LONG AFTER TONIGHT IS OVER
40 (2) Jimmy Radcliffe (Stateside) |
| 25 I FEEL FINE
19 (11) The Beatles (Parlophone) | 50 BABY I NEED YOUR LOVIN'
34 (12) Fourmost (Parlophone) |

A blue dot denotes new entry.

SANDIE SHAW
I'LL STOP AT NOTHING
7N 15783

7N 15766
TONY JACKSON
LOVE POTION NO. 9
B/W FORTUNE TELLER

7N 15778
MARTHA SMITH
AS I WATCH YOU WALK AWAY

JOE BROWN
TEARDROPS IN THE RAIN
7N 15784
JIMMIE RODGERS
(My Friends Are Gonna Be) STRANGERS
DS 16694





THE KINKS AND THE WALL GAME

THE fact that they didn't go to Eton and play the Wall Game certainly didn't hinder the Kinks in their career. Their latest "Tired Of Waiting" is well up in the charts this week at second place.



BARBRA STREISAND is now the world's highest paid entertainer. For one-nighters she earns \$35,000 minimum—the Beatles had a \$25,000 average when they toured the States last year.

Is Elkie Brooks the new Alma Cogan? Herman's album already released in the States. RM folk discovery—Bob Donovan Adam's US triumph with a 'B' side seems to have gone unnoticed. Ritchie Valen's "La Bamba" released yet again on his "Greatest Hits LP out this month after versions by Solomon Burke and Jackie Edwards, there's Bill Black on "He'll Have To Go," Jim Reeves' first hit top new French group—"Les Spléens".

Screamin' Jay Hawkins amusing, but not exactly the new King Of Rock... top Juke Box hits not yet in top fifty include—"Save It For Me"—Four Seasons; "It Isn't There"—Swinging Blue Jeans; "Dear Heart"—Ronnie Carroll; "The Way You Do"—Elkie Brooks; "Half As Much"—Rick & Sandy.

Pye records now handle fifteen American labels. Jerry Butler & the Impressions headline a Sam Cooke Memorial Tour in the States.

Stones, have started selling a heck of a lot of discs down under at last... Sandie Shaw's newie her best to date... P. J. Proby's his worst... Donovan claims his machine kills warmongers.

American fans from five States petitioned Decca chief Dick Rowe for single release of "Hello Josephine" by the Applejacks. President Sukarno banned Beatles and "Beatism" in Indonesia. Top CBS A & R man Tao Macero and other label executives reported knocked out by Alan Haven, resident organist at Annie's Room.

Mike Sarne plays a paranoic murderer in "No Hiding Place" on April 12. Graham Bond Organisation signed to Robert



Stigwood Associates. Ivy League on Joe Loss Pop Show next Friday, February 19. Sandie Shaw on today (Thursday's) "Scene at 6.30." Radio Invieta's Ed Moreno first "pirate" DJ to guest on ABC-TV's "Thank Your Lucky Stars" this Saturday. Back to Manchester tomorrow (Friday) so Herman's Hermits to appear on "Scene at 6.30" (Granada). Rockin' Berries, Goldie and the Gingerbreads and Gojos on "Discs A Gogo (TWW) on Monday. Mojos, Ken Colyer's Jazz Band, Overlanders, and twb local groups, Blues and Roots, and Big Ugly Dane and the Diamonds, will play at next Tuesday's "Mardi Grass" charity ball organised by Nottingham Technical College Union of Students.

Was Tornado's version of "Granada" influenced by recording manager Joe Meek's holiday in Spain last year? Tony Bennett recorded "If I Ruled The World" for Columbia. Tony Jackson sings lead vocal on "Love Potion No. 9" by both the Searchers (in their old line-up) and with his own group, The Vibrations.

The Seekers guest on B.B.C.-1's "Billy Cotton Band Show" on February 20. Errol Garner stars in B.B.C.-2's "Jazz-625" on

February 20. Joe Brown and the Bruvvers guest on B.B.C.-1's "Andy Stewart Show" on February 25. Who is Andrew Hoogenboom in Mr. and Mrs. Charlie Watts' lives?

The Applejacks have recorded the Beatles' "Baby's In Black". Rumour has it that Twinkle's "Terry" was an 18-year-old labourer killed in a motor cycle accident. Shirley Ellis' "Name Game" high in the Radio London. Fabulous Forty. Ted Ray describes P. J. Proby as "the answer to the topless dress."

Screaming Jay Hawkins knocked an amplifier for six while running about at Bromley Court Hotel on Sunday. Top marks for determination to pop fan Wendy Wotton of Bromley, who tells me that in the past two weeks, she's met P. J. Proby, the Fourmost, the Animals, Goldie and the Gingerbread's, and Tommy Roe. Rockin' Berries lead singer Clive Lea had £30 stolen

from his dressing room at High Wycombe recently.

Tab Martin of the Pedlars takes his second driving test this week. Three girls called the Twitch—a dance to be done to "Don't Walk Away" by Alan Lewis' latest signings Mike Sax and the Idols.

Johnny Dee plans to be Britain's P. J. Proby. Georgie Fame, Brian Jones, and the Nashville Teens are regulars at Soho's De Hems Restaurant. Chas Chandler of the Animals bought a £300 acoustic guitar in the States. Doris Troy is the quietest bir seller on the top fifty. RM readers comments on P. J. Proby in next week's RM. Bob Bedford leaves RM to become Ad. Manager of Record Retailer about time for a new Presley single.

The Sheffield Telegraph described the Migl 5 as "the Migl 55" recently. Bern Elliott's new car was hit by a removal truck at the weekend. Later the door-jammed and had to be forced.

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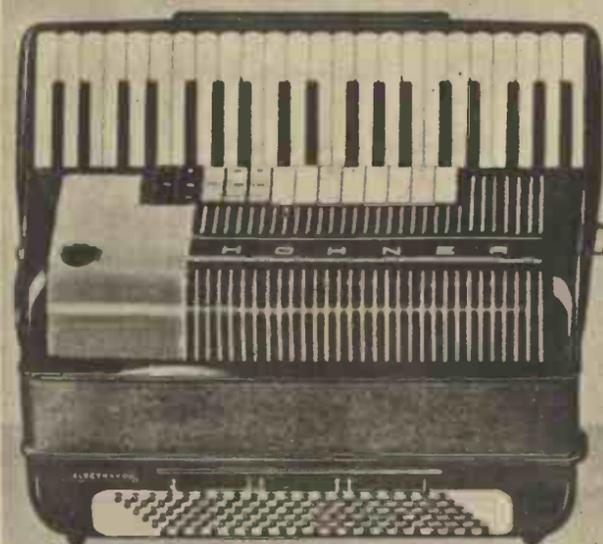
BOBBY RIO and the REVELLES

on PYE — 12th March

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