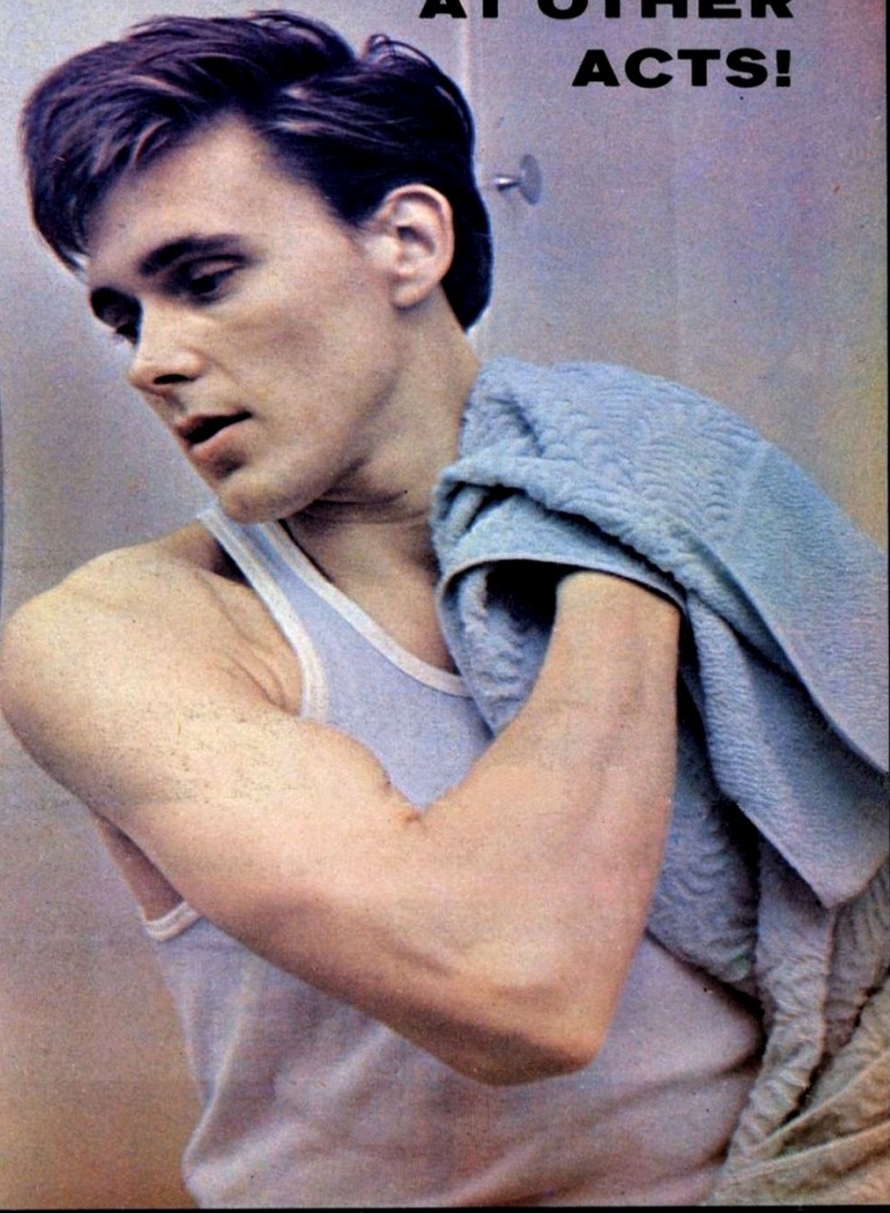
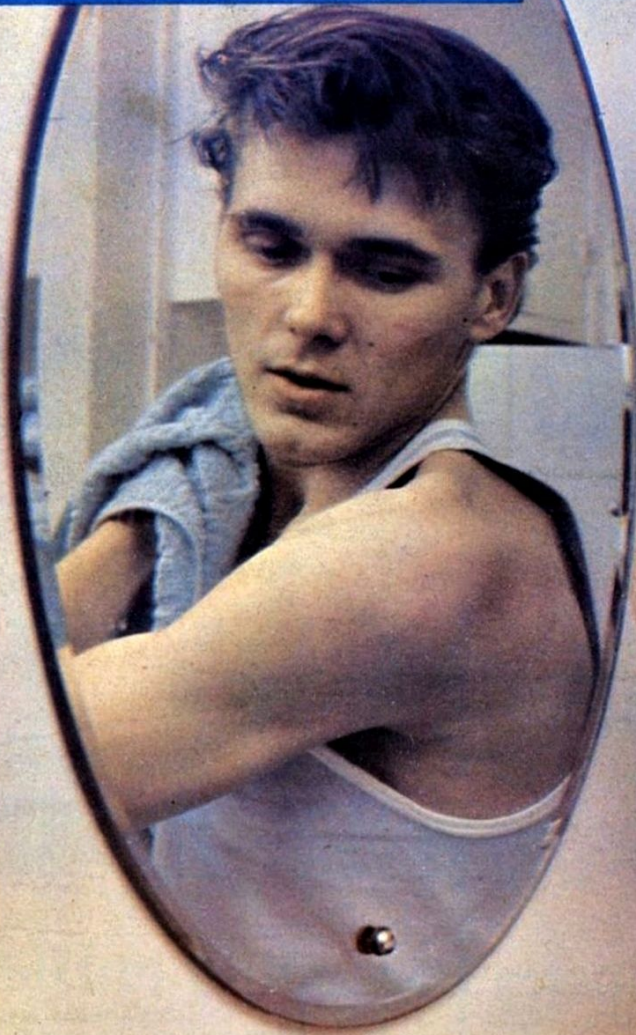


Record Mirror

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No. 258 Every Thursday. Week ending Feb. 19, 1966

INSIDE : **ANIMAL ERIC
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HIT OUT
AT OTHER
ACTS!**



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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.



"Leaning on a road sign at the corner of the street"—the MARK LEEMAN FIVE

TEENS' 'FRUIT' ATTACK IS SOUR GRAPES

Claim the Mark Leeman Five

BEATLE RUBBISH

I think the Beatles are utter Rubbish. Their records are going from bad to worse. Just to hear "Day Tripper" gives me a pain in the neck. I'm sure their records only get to Number 1, just because they are the Beatles. In the TV pop programme "Top of the Pops" I've seen nothing

but the same old corny film backing their two records, "We Can Work It Out" and "Day Tripper." All they think about now are tours, and making films. They have forgotten all about the loyal British fans who made them what they are today. Why can't they get down from their high-horses and start to give the really loyal fans their money's worth. — V. L. Bennett, 85 Chedworth Crescent, Paulgrove, Portsmouth, Hants.

SO the Nashville Teens attacked our recording of "Forbidden Fruit" . . . well, Stevie Winwood said: "Mark Leeman Five—Yeah! This is all right! It's fabulous and the best thing they do on stage. It's fantastic." But unlike the Teens, Steve is an authority on our work, having shared the Marquee stage with us for so long. He knows how 'Fruit' goes down and is accepted. Our late colleague, Mark Leeman, was singing 'Fruit' with us in 1961 just before the Nina Simone album was on sale. It's almost our signature tune—it draws ecstatic applause. When Roger Peacock joined us, we kept the number in. So good was the reaction we recorded it. We did so early in October last year. We heard not a whisper of the Teens having recorded it until ours was announced in the Press in January, and their manager phoned us to say they were planning a release in a few weeks. We well know 'Fruit' won't be a big seller for us, but it's been a success in other ways. We alone can judge the good it has done us. We've got TV shows, unanimously good reviews from critics, praise and respect from knowing people, and satisfied fans. We've asked around and can find nobody who knows of the Nashville Teens' association with 'Forbidden Fruit'. The only fruit they seem to be associated with is . . . SOUR GRAPES! —Mark Leeman Five, c/o Ken Pitt Organization, 35 Curzon Street, London, W.1.

TAMLA-INSPIRED?

IF your reader Mr. Peacock thinks the recent hits of the Four Seasons and Len Barry were Tamla-inspired, he obviously

does not know his Tamla sound. The Seasons have been one of the most-copied groups themselves, while retaining their brilliant originality, and Mr. Barry is trying to establish his own "Barry Sound." "Rescue Me" was admittedly in a similar vein to Motown, but is an original variation. Being a Tamla fan, I agree that the Supremes and Marvin Gaye deserve the highest plaudits but Peacock, old lad, leave the unenlightened ones to the Walkers, Stones etc. If I got tired at every great U.S. disc which failed over here, I'd be a nervous wreck inside a month. Just enjoy your own music and leave the Masses to their fallacious "British is Best" doctrine. — Howard Foster, 70 Wicklow Drive, Leicester

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FILM THEME

ACCOMPANYING "Sky West and Crooked" on general release at the moment is a French "Miracle" film "Mission For a Killer." The main theme music for "Mission For a Killer" is an exciting and pulsating Latin-American piece punctuated by wild whoops and is played by the Michel Magne Orchestra. As Columbia have already previously issued the film music from "La Ronde" by Michel Magne on a single, I hope that they will see fit to release this number also, as I am sure it could be a steady seller. — Tony Tringham, 21s Pallbourne Road, Walthamstow, London, E.17.

SEXY JIM

I THINK P. J. Proby looks like Elvis Presley with his new hair style and I also think he'll be around for a long time, with such a fine voice. Should pop music die out, Proby with good training would make a fine opera singer. Also I think he looks far more sexy with his hair brushed back rather than falling over his eyes. — Linda Washington, Phibsboro Road, Dublin, 7.

WE WERE FIRST

I noticed while looking through some recent issues of the R.M. that Pinkerton's Assorted Colours were credited as being the first group to feature atera-harp. I would like to point out that the Downliners Sect had been using this instrument for over 12 months prior to this, and in fact featured this on R.S.G. in December 1964 — Joyce O'Donnell (Manager Downliners Sect).

Record Mirror

EVERY THURSDAY

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CONNIE PLEA

CAN anyone help? I'm an ardent Connie Francis fan. I have all her records now available, including some of the foreign ones. But I need some that are deleted—may be 78's or 45's. 1. My Treasure; 2. Eighteen; Faded Orchid; 3. Freddy; 4. Believe In Me; 5. Everyone Needs Someone; 6. I Never Had a Sweetheart. Anyone help? I'll pay. — E. K. King, 17 Zambra Way, Seal, Sevenoaks, Kent.

marvellous! Just the thing to stop a party folding up when everyone's too dead to keep the records going! Seeing that I didn't even know they existed two weeks ago, they've certainly made an impression on me to warrant me writing to you now! — G. Pritchard, 206 Westbourne Grove, London, W.11.

GROW UP, TONY!

I have just heard the recording of "Over the Rainbow" made by Patty Labelle and her Belles — the group Mr. Tony Hall raves about in his column. I can only say that it will never be surpassed as the worst record of 1966. What a load of complete trash. For Heaven's sake Tony, grow up. — Mrs. D. Dale, 6 Barnetts Road, Lelish.

RAVE RADIO

AT last I've found a decent radio station that's on all through the night! It's Radio Essex on 222 metres, and it's



The cover of RCA Victor's best-selling "Sound Of Music" LP.

'Sound of Music' LP should beat 'Pacific's' feat

RELEASED less than a year ago, RCA Victor's movie-soundtrack album, "Sound of Music", has already notched up sales of more than 700,000. It is probably Britain's fastest-selling LP, doing especially well in the London and Manchester areas.

It took RCA's best-selling "South Pacific" LP five years to hit the 1,200,000 mark. So it looks as though "Sound Of Music" should beat that in less than half the time.

This shatteringly successful soundtrack features, of course, the score by Rodgers and Hammerstein. In fact, when the show first opened in London's West End it was hammered by critics who said the music was not up to the best standards of the team. The film version, too, came in for its share of the knocks as being almost "unbearably wholesome".

But you don't have to look far for the reason for its popular success. It is exciting, romantic, colourful. The music, too, has a habit of growing on you. Julie Andrews, as the governess who is sent to look after the family of the Austrian Von Trapp (as played by Canadian actor Christopher Plummer) conquers the children and the captain with such songs as "I Have Confidence In Me", "My Favourite Things", "Do Re Mi" and "Something Good"—all songs have the trick of bearing constant repetition.

In fact, "Sound Of Music" turned out to be the most profitable of all the Richard Rodgers and Oscar Hammerstein productions. It ran for 1,162 performances on Broadway. Unfortunately, though, Oscar Hammerstein died during this run before either the movie or the LP moved into show business history. DAVID GRIFFITHS

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Roy Head—Just A Little Bit Of Roy Head NPE 44053 Pye Int.

Chuck Jackson, Dionne Warwick, The Shirelles, Maxine Brown—The Greatest On Stage NPE 44054 Pye Int.

LEN BARRY TELLS RICHARD GREEN ABOUT HIS SPLIT WITH THE DOVELLS, HIS STAGE ACT AND WHY . . .

MR. Excitement strode across the lounge and called out to me: "Let's sit on the stools, they're my natural environment." Which is a pretty good way to begin a conversation. I mean, just think of the liquid implications.

Len Barry settled himself, then looked dubious when I asked him why he had left the Dovells. Then he said: "I'll tell you. I might as well, I'm not afraid of anything."

"I think we ran out of patience with one another. I figured that if I left, the other three would be able to live with one another. It would be easier for me to make it on my own because I sang lead. We were making an excellent living, but we never got rich."

Len settled down to a period of song writing, something he'd wanted to spend more time on for years. He had one or two "B" sides with the group and wrote a bit for Bobby Rydell.

"I just left the group and didn't want to record for a while," he said. "I did some records with Camero but wasn't satisfied, so I wouldn't let them release anything. Then I wrote '1-2-3' and even at the piano it sounded a smash. I'd signed with John Madara and Dave White and I persuaded them to let me record it."

As it looked like no drinks were coming, I settled down to plain interviewing and asked Len how he'd got into show business in the first place. "I had an athletics scholarship at high school and we used to fool around singing together. Three of us were at the same school, we picked the other guy up somewhere else," he replied. "We made our first record just for a joke. It was never meant to be serious. I think that basically speaking, everyone in the entertainment field has some show off in them. It's not natural to want to go up on stage in front of thousands of people."

Which led rather nicely to Len's stage act. It has been described in many amusing ways and even led to the Mr. Excitement tax. Len told me about his routine.

"I do a very different act from most white people," he began. "I don't sing well enough to stand still and sing for forty minutes." Then he grinned, slapped my knee, and added: "In fact, I don't sing well enough to stand and sing for five minutes!"

"Jackie Wilson gave me the name and I took it—I'll take anything. I perform a song from inside out. I feel I could do a song without any words. Sam Cooke taught me that. He told me that you have to feel the song inside and make it come out in what you're doing. He was the finest entertainer that ever lived."

ENGLISH PUSH

"Tom Jones is my favourite now. I think his movements that have been criticised are very innocent and not intended to be dirty in any way. It's purely accidental."

Len's singing voice has often been compared to that of a woman. I wondered if that sort of thing ever bothered him.

"No, not at all," he smiled. "People have said I sound like Mary Wells and Dusty Springfield, but I don't worry about it. All the earlier success of rock and roll was enjoyed by groups who had a lead singer with a high voice. I think I am considered by the public to be a rock and roll entertainer. Basically, I think I am r-and-b. You have to draw the line by



Looking happy at his Decca press reception in London, LEN BARRY is with (l-r) Dee-jay TONY HALL, songwriter/record producer DAVE WHITE, his manager HENRY COLT and songwriter/record producer JOHN MADARA.

...English hits spurred U.S. revival

who recorded the song originally. '1-2-3' and 'Like A Baby' would be rock and roll, but to me they are r-and-b."

He continued with his theme: "Most of the English artists that have made it in the States have been using r-and-b. They have had to be very smart. The Rolling Stones are basically r-and-b, so are the Beatles. The United States needed something new very badly at the time that the English invasion happened, things were getting very stale. People could open the charts and see the same people there every week. Herman is perhaps the English performer that I get the most enjoyment from. He's got a great personality and a fresh approach."

"The English artists gave American people the initiative to do something better. My group had had it by then and it was coincidence that I happened to begin recording again when the English people were big."

After two records with a similarity, Len plans to change his style somewhat for his next record. But he's keeping the title on his personal secret list.

"I think my next record will be the biggest thing in England," he admitted. "I'm not sure how it's gonna go in the States, in fact we may not release that one there. It's very fresh and invigorating. '1-2-3' and 'Like A Baby' are similar I agree. I thought we could try a similar song again, but we won't do it again. You can do it in the States, but not too much."

Now that he's writing (under his real name of Borisoff) and recording, I asked Len if he planned to produce records for other people.

"I am waiting for my manager to let me," he said. "I haven't had the experience. I wouldn't like to

record anybody that I could hurt, only somebody that I could help. There's too much responsibility."

Just before he came to England, Len completed a tour in America with Sonny and Cher. He reckoned that everything went wrong and nothing went right. Arrangements were fouled up, accommodation fell through and it was a miracle if a day went by without some mishap.

"But I don't have any misgivings about this tour because Gene Pitney assured me it'll be okay. I'd trust him all the way. If he says a thing is okay, then it's okay by me. We met five years ago on a Dick Clark tour. Since then, we've been good friends. Quite honestly, I think Gene can do without me on the tour."

"I JUST CAN'T HELP SINGING SOUL"

Says CHRIS FARLOWE

CHRIS FARLOWE is very much a home-grown product, a soul singer who differentiates between his particular style and what he calls "straight pop." And the difference is big enough to have landed him his first big hit with "Think."

"If I was asked to sing pop," says Chris "I'd say 'yes' and then get up and sing soul. I couldn't help it. A soul singer is more than JUST a singer, if you see what I mean. He doesn't rely so much on the production or the arrangements on any record he makes . . . it's all got to come from him. Of course, the record producer helps but my type of singer has a more personal attachment to the music."

He adds: "In a funny sort of way, it's like being a pop opera singer. You've got to be a bit of an actor to put the feeling across. If you can't feel, you can't act."

HE DISAPPROVES

Chris comes from Islington, in North London. He hasn't got the background usually associated with soul singers. Talk about the "background" of most the Americans and Chris gets most incensed. People like Otis Redding and Solomon Burke have a mysti-



CHRIS FARLOWE

cal ring in some fans' minds. But Chris DISAPPROVES.

"I don't know what all this background stuff is supposed to mean. The idea that if you didn't work in a cotton field when you were a kid, or if you didn't live in a slum, you can't sing soul . . . that idea seems ridiculous to me. I was lucky enough to be born with a voice I can use — and so were a lot of other people — and that's all there is to it. Plenty of people, including me, sat around London during the war with bombs dropping all around. That was a bit hard, I can tell you. And there are millions of diabolical slums in this country that leave a mark on the people who have brought up in them. I was lucky enough to have a decent home; but everyone suffers personal tragedies and disappointments that colour their outlook and their lives."

"This in turn affects the way they express themselves — if a man is a painter or a writer his experience comes out in what he does. I'm a singer — a white singer who has never seen a cotton field — and the difference between me and the other soul singers is the quality of my voice and the skill with which I use it. Black or white — it doesn't make a blind bit of difference. Anyway, why keep on bringing colour discrimination into singing?"

Chris, of course, is a strong club performer. "Clubs have been the cradle of every really good entertainer. You've got to have the experience. The whole scene in this country needs the experience. The British scene is developing in its own way now and there are a lot of very sweet sounds around. This is something that seems to annoy the purists — by purists I mean the group of self-appointed critics who believe it's impossible for anything to get better, only worse."

"To hell with them. They don't know one-tenth as much as they think they do."

With which the outspoken Mr. Farlowe roared off for another gig.

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Andrzej Hoffman, 18, Gdansk Wrzeszew, ul. Jaskawa Dolna 260 m9, Poland. Stars—Beatles, Rolling Stones, Shadows, Cliff Richard and the Animals. Hobby and interests—Pen friends, can write in English and Russian.

Faith Heyward, 21, Gosham Hospital, Nurses Home, Kingswood, Bristol. Stars—Brenda Lee, Jim Reeves, Barbra Kiri, Beatles, Adam Faith. Hobby and interests—Driving car, men, drinking, reading, records.

READERS' CLUB

Carole Collins, 16, 102 Collingswood Street, South Shields, Co. Durham. Stars—Pretty Things, Otis Redding, The Who, Mindenders, Pretty Things most of all. Hobby and interests—Packet shows, meeting groups, photography, Phil May, records and dogs.

Christine Gifford, 14, 370 Archer Road, Pin Green, Stevenage, Herts. Stars—Beatles, Donovan. Hobby and interests—Singing pop songs, collecting Beatle pictures.

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John Reeves, 18, 27 Crosslees Dr., Thornliebank, Glasgow. Stars—Beatles, Animals, Stones, Who, Gills Redding, Cilla, Herb Alpert & Co. Hobby and interests—R & B, collecting Beatles discs, tape recording, playing piano.

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READERS' CLUB

Ewa Kialler, 17, Nollbygatan 51, Amal, Sverige. Stars—Lenon, Cilla, Marian, NE. Hobby and interests—Poetry, guitar playing, mod clothes, painting.

Gail M. Selinger, 15, 420 Beach 141 Street, Belle Harbor, New York 11694, U.S.A. Stars—Beatles, Rolling Stones, Herman's and interests—Peter and Gordon, David McCallum, Hobby and interests—Letter writing, guitar, painting, horseback riding. Will answer all letters.

READERS' CLUB

Marek Luczynski, 17, Warszawa ul. Elektryczne 198/m22, Poland. Stars—Yarbirds, Beatles, Kinks. Hobby and interests—Pop group records, stamps, photography.

Barbara Weiland, 15, 22 Castle Road, Presteigne Rads, Wales. Stars—Kinks, Stones, Walker Bros., Byrds, Pretty Things, Sonny and Cher, Animals, Bob Dylan, Francis Hardy, Who. Then Hobby and interests—Boys with long hair, motor bikes, pop records, like to date a Kink.

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PLACES & FACES

FREDDIE AND THE DREAMERS

March 5—ABC's "Lucky Stars", BBC's "Pinky And Perky Show", 15—Rediffusion's "Five O'Clock Club" and BBC-Light's "Top Inn", 16—TWW's "Now", 19—BBC-Light's "Saturday Club".

MERSEYS

February 16/20—Scotland, 24—Sheffield City Hall, 25—Axminster Guildhall, 26—Weymouth Burden Hotel, 27—Hassocks Downs.

PADDY KLAUS AND GIBSON

February 19—Warrington Lions Hotel, 24—Oldham Astoria, 25—Manchester St. Bernadette's Youth Club, 26—Sheffield Freshville Community Centre and ABC's "Lucky Stars", 27—Manchester Jung Frau, 28—Blackburn Locarno, March 1—Manchester Top Twenty, 3—Ashton Palais, 4—Manchester Oasis, 5—Manchester University, 6—Warrington Co-op Hall.

YARDBIRDS

February 18—Rediffusion's "Ready Steady Go", 19—Scunthorpe Baths Hall, 26—ABC's "Lucky Stars", March 2—TWW's "Now", 4—Rediffusion's "Five O'Clock Club", 5—BBC's "Saturday Club", 7—Chatham Town Hall, 12—Hinckley St. George's Hotel, 13—BBC's "Easy Beat".

Pitney/Barry tour a smash

A SLIGHT figure standing on a darkened stage, illuminated only by a head and shoulders spotlight, brought "I'm Gonna Be Strong" to a climax and closed what is bound to prove one of the most successful tours of the year.

With a minimum of movement, relying mainly on his voice for best audience reaction, Gene Pitney sang many of his already familiar songs—"Twenty Four Hours From Tulsa", "I Must Be Seeing Things", "Looking Through The Eyes Of Love" and "Princess In Rags" among them. The fans showed how familiar they already are with "Backstage" by screaming loudly at the beginning of the song.

If his act and repertoire are becoming almost predictable with British audiences, Pitney always scores with his extreme professionalism and stylised voice.

Len Barry's "Mr. Excitement" tag was a lot to live up to, but he almost exceeded the title during his fast, slick and sometimes amusing act. He kicked the mike stand, span round, did the splits, executed intricate dance steps and leaped about—and managed to sing.

Kicking off with "1-2-3", Barry followed up with "I Got You", "Papa's Got A Brand New Bag", "Like A Baby" and "Treat Her Right". On the first night, at Ipswich, he was called back to do an encore of "1-2-3" and delivered every scream, clap and whistle he received.

Dave Dee, Dozy, Beaky, Mick and Tich proved able comedians as well as good singers and instrumentalists. Resplendent in multi-coloured costumes, they put over a good line in comedy patter—general tomfoolery and minor athletics. Their act includes a take off of Herman, the Who, the Walker Brothers, P. J. Proby and Kathy Kirby. They scored heavily on numbers like "Little Darling", "Remember Them", "You Make It Move" and "Hold Tight" which looks like being an immense hit.

HERMAN HEADLINES A SPRING TOUR

HERMAN'S HERMITS are to top a nationwide one-nighter tour in the Spring. Pinkerton's (Assort.) Colours and the Mindbenders also star in the package which opens at Dover ABC on April 7.

Promoter Danny Betesh told the RM that negotiations for the Four Seasons to join the bill had fallen through, and David and Jonathan had been added instead. More acts are expected to be announced shortly.

After Dover, the tour visits Southend Odeon (8), Plymouth ABC (9), Exeter ABC (10), Gloucester ABC (11), Lincoln ABC (14), Hull ABC (15), Stockton Globe (16), Newcastle City Hall (17), Carlisle ABC (18), Glasgow Odeon (19) and Edinburgh (20).

Betesh said there is a "strong possibility" of Herman's next single being his current U.S. smash "Listen People". It is due on March 11.

The group tours Finland from March 30—April 3. Prior to their first visit to that country, they appear on ATV's "Morecambe And Wise Show" (19) and BBC's "Whole Scene Going" (23), and play at Merthyr Tydfil (27).

A double dose of Walkers

The Walker Brothers have been booked for ABC's "Lucky Stars" on March 19, two weeks after their bill-topping appearance on the show. Petula Clark, the Kinks and Freddie and the Dreamers support the Americans on the first occasion (5).

The following week (12), Herman's Hermits top the bill which also includes the Spencer Davis Group, Unit Four Plus Two and the Ivy League. For the Walker's second show, Dave Berry and the Shadows are booked.

DON DISC DISPUTE

Donovan has spoken out against the release of "Josie"—a track from his last LP—as his next single. Pye are issuing the disc tomorrow (Friday).

In a joint statement, Donovan and Ashley Cozack, say that the song is not representative of the singer's present talent and style. A Pye spokesman replied: Our contract is with Iver Records and

New discs from Walkers, Yardbirds and Ivy League

THE Walker Brothers' new single is "The Sun Ain't Gonna Shine Anymore" which Fontana releases on February 25. Out the same day is the Yardbirds' "Shapes Of Things" (Columbia), the Ivy League's "Runaround In Circles" (Piccadilly) and the Kinks' "The Dedicated Follower Of Fashion" (Pye).

The winning song from the San Remo Song Festival is being rushed released by Decca this week, but not by Domenico Modugno, the composer, who also sung it at the event. It is "Dio Come Ti Amo", by Gigliola Cinquetti.

BEATLES FOR MONTREUX

Independent Television have entered the Granada spectacular "The Music Of Lennon And McCartney" for the Golden Rose Of Montreux international TV festival. The competition is held from April 22-30.

Thirty Beatle compositions are featured during the show which includes Cilla Black, Lulu, Peter Sellers, Henry Mancini and Marianne Faithfull in the line-up.

Brunswick — Liz Shelly's "No More Love", London — Arthur Alexander's "(Baby) For You" and Darrow Fletcher's "The Pain Gets A Little Deeper", RCA — Paul Anka's "Oh Such A Stranger", Atlantic — Solomon Burke's "Can't Stop Loving You Now" and Carla Thomas's "Comfort Me".

Fontana — Bob Lind's "Elusive Butterfly", "Combfort Me", "Elysium" and "The Good Times Come", Mike Hudson's "Song From Peyton Place", Geoff Love's "Theme From Big Country" and Johnny Pearson's "The Ratcatchers Theme". Parlophone — Charlie Drake's "Don't Trim My Wick" and Marionettes' "Like A Man".

HMV — Elkie Brooks' "Baby Let Me Love You", United Artists — Little Anthony's "Hurt" and Michael Crawford's "It's Gonna Take A Little Time".

MGM — Sam The Sham's "Red Hot" and Hank Williams Junior's "Cold Cold Heart". Stateside — Lonnie Dore's "When Likin' Turns To Loving" and the Sheep's "Hide And Seek".

Tamla — Elkins' "Put Yourself In My Place", Waverly — Patrick O'Malley's "Off To Donegal". Pye — New Faces' "Like A Man", the Settlers' "Nowhere Man", Piccadilly — Keith Powell's "Victory".

Pye International — Junivales' "Bo Diddley", Hickory — Jimmy Elledge's "Pink Dally Rue".

ANOTHER ANIMAL LEAVES

John Steele is quitting the Animals within the next few weeks. He gives his reason as wanting to devote more time to his family. The drummer is a founder member of the group.

It is not certain whether Steele will accompany the Animals when they visit Beirut on March 27th. Strongly tipped as replacement is former Merseybeat John Banks who left that group three weeks ago.

BROWN'S G.B. DATES

James Brown arrives in England on March 9 for two concerts and a special TV show. The singer will bring with him a vocal group, small band, two hairdressers, valet and other personal attendants.

Brown attends a Press reception on the evening of his arrival and two days later (11) is the star of a special production of "Ready Steady Go". He appears in concerts at Walthamstow Granada (12) and Newcastle City Hall (13) before flying to Paris for a show at the Olympia (14).

Wayne for U.S.?

Wayne Fontana is almost certain to undertake a 15-day tour of America during late March. Concerts and TV appearances are being lined up at the moment.

Fontana begins a nine-day Scottish tour on February 22. He is at present recording material for his next single which is likely to be a self-named number.

The Mindbenders are also recording — for their first LP without Fontana. The album, due for release in April, will feature their hit, "A Groovy Kind Of Love".

Dave Dee and co's drummer, Mick Wilson, was taken to hospital on Sunday after collapsing backstage at Oxford. He developed a nose bleed during the act, but was able to continue until the end. He was discharged in time to rejoin the tour with Gene Pitney and Len Barry on Tuesday.

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"Harlem Shuffle" has been played on "Ready - Steady - Go!" and many other TV shows, is the most popular discotheque record in London, and has been named by Beatie George Harrison as his favourite disc of the moment.

CHANGES

It was issued in America in January 1964 on the Marc label (now non-existent), by a group called Bob & Earl (now non-existent). It wasn't issued here until early 1965 by the Sue label (still going) and didn't start selling until early 1966.

That's the story of the record. What about Bob & Earl? Well they are in fact Bobby Day and Jackie Lee. And despite all reports to the contrary Ben E. King ISN'T on this side. For one thing BEN

has been exclusively contracted to Atlantic records since 1958. The reason for the misunderstanding is that Ben's real name (Benjamin Earl Nelson) led to the confusion.

Let's look at Jackie Lee first. Jackie is scoring heavily in the States at the moment with "The Duck" on the Mirwood label, his first disc for them. Jackie was born at Lake Charles, Louisiana, but grew up in Los Angeles. Like so many other coloured singers his singing career began in his church choir. He was encouraged to continue studying music and professionally he got his first break as a member of the Hollywood Flames. This group was quite big in the States around 1958-1960, and they hit the U.S. charts in a minor way with "Buzz Buzz Buzz," "Money Honey" and "Much Too Much," the latter disc what was issued on the London label.

Then he joined Bobby Day, whom he met with the Hollywood Flames as part of Bob & Earl. Jackie became Earl Crosby and the two achieved national success in 1964 with



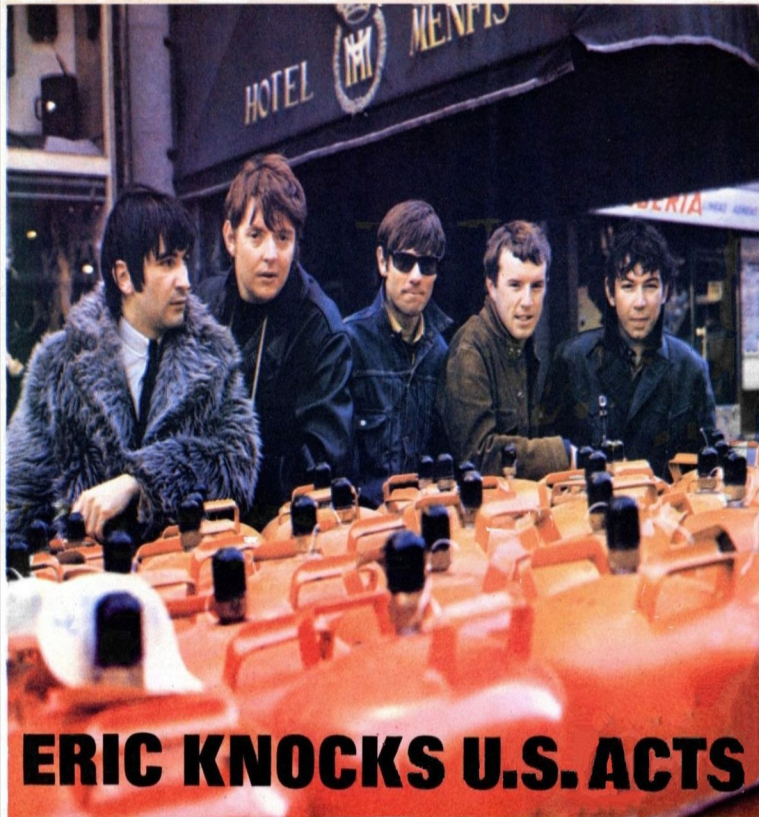
JACKIE LEE—doing The Duck?

so well at the moment, but judging by his past successes he doesn't have to worry. He grew up in the same type of gospel background as Jackie. Bobby signed for the Clark Me" and "Baby I'm Satisfied" but there was no more big success for them. So Jackie bided his time until the Mirwood label (also vaguely connected with Yes Joy) was formed and started issuing singles, one of the first being "The Duck."

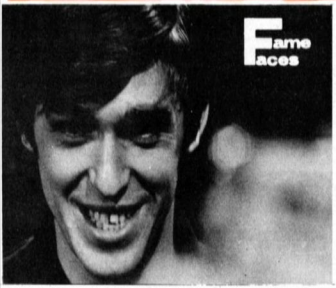
ALBUM

Jackie's first album is issued on Mirwood and contains the following tracks. Side one — "The Duck; Holly Gully; The Shotgun and the Duck; Do The Temptation Walk; The Neighbourhood; Land Of A Thousand Dances.

Side two — "The Duck Part Two; Dancin' In The Street; The Bouncer; Do You Love Me; Everybody Jerk; Harlem Shuffle. Bobby Day isn't doing quite



ERIC KNOCKS U.S. ACTS



ERIC BURDON was sitting with George Fame in the Cromwellia Club, just looting about, doing nothing in particular. The talk started... well, it was more a lecture from Eric really. He addressed George and Dave Rowberry, who happened to be there. RM's Peter Jones sat, in too. Here, in George's own words, is what went on:

There was a good American group on stage. Eric told me: "Look at that. I've never met an American who just came out on stage and performed. When they go out there, everything has to be written down—the whole sequence from the ad lib lines, the patter, the timing and the number of steps they take. They write it all down on a bit of paper."

I told Eric it was only they because they hated goofing anything. I thought there was nothing wrong with it. It's surely more professional. Sometimes they might lose something from the act, but at least they know what they're doing.

Eric wouldn't have it. "No man," he said. "There are very few Americans, maybe just a couple of exceptions, who are prepared to make gods. Who will tell the truth about things in general. That's the other side of the story. They won't go on cold if they can help it, and do what an English artist does who gets on stage and just goes..."

Eric was well into his stride by now. Poking holes in the air with his finger. "I mean, look at Wilson Pickett's performance. To all intents and purposes he roars away like Chris Farlowe or anybody else, but this isn't so. It's all written down. All arranged beforehand. But the thing is rehearsed as if it were a play. It's almost stage-managed."

PROFESSIONALISM

Knocking this American stage bit didn't go down well with me. American stage professionalism is a ticket to show business and do it as well as you can. In your

national tradition relies strongly on a tight technique, then you have a tight technique.

Dave Rowberry was keeping quiet, just avoiding Eric's flailing arms. He then said: "You're both a bit off beam. American acts are very tight and exact, depending on the performer, but some of them really rave it up — and you can't arrange and work out a real rave-up before hand. Sometimes the act is so tight, it looks as if they're scared to let go."

Anyway, I switched the subject and asked Eric about what happened to that LP the Animals were making in America.

Eric groaned. "A drag from beginning to end. We had American 'Musicians' Union trouble. I tell you, there has never been a British group yet that has gone to America and not had a load of trouble with visas and Unions and Lord knows what... but every time it's congressionalism wrapped up with bureaucracy, a great ponderous machine grinding over what should be a casual and delicate thing."

Then Dave said: "In America, plenty of people believe that the scene is dead over here for creative musicians. Not true, of course, in fact, the opposite holds good. There is none of this hard commercial jazz over here. It may become like that in future, but right now it isn't. It's a little bit softer, easier, less corrupted in a commercial sort of way."

Mick Jagger— a new Pat Boone admirer?



PAT BOONE: looking to TONY HATCH for a hit (see feature).

AWFULLY nice chap, that Pat Boone! Loose-limbed, energetic, showing barely a wrinkle on a clean-cut face that hasn't aged even remotely in the long years he's had as a successful pop singer. When I called to see him at the Mayfair Hotel, he was padding round in pink slippers, white slacks and casual sweater.

It was mid-day. But Pat was still sitting through the debris of a late breakfast, pointing out that he had a recording session with Pye's Tony Hatch in the afternoon and needed to build energy. Coffee, then, was poured incessantly.

The phone rang. It was one Bunny Austin, who was once one of the world's best tennis players. Pat got on and talked tennis. "I was invited, for a charity show, to play against the women's champion of Tennessee. Thought I'd better get into shape, so I went for a ten-day crash course with Pancho Segura." (Pancho is a top professional player). "Boy, it was tough. But I improved a lot and sometimes contained Pancho on court. I lost to the women's champion, but it was closer than it could have been."

Off the phone: Pat said: "I don't do too much cabaret work, you know. But we've been

tackling a new television series based on "The Perils of Pauline". An up-dated cliff-hanger sort of thing, with the heroine, or the hero, left in apparently impossible situations. It's a non-musical role for me, though I have recorded a theme song for the series.

I want to do more films, but timing is a rather hazardous sort of life. I had inoculations, for small-pox and that, to go and film in Germany right after my recent appearance at the San Remo Song Festival. Then it seems they ran into financial troubles there... though I didn't have to worry as my money was paid earlier into a New York bank.

NEW SINGLE

The phone rang again. Pat took it — it was his new recording man, Tony Hatch. Pat listened quietly. Humming along, going back over the odd phrase of a new (and good-sounding) song. He said: "That looks like being the new single. I think it's called 'A Highly Thought Of, Well-Remembered, Love Affair'. But it's funny — I'm in the studio in a couple of hours and this is the first I've heard of the new song."

"I was anxious to fit in these few days with Tony Hatch... he's a highly-respected figure, isn't he? Well, we met and we talked over dinner and so on, but he didn't talk about any new song. Later, he explained that he liked to sort of get the atmosphere of an artist, then kick round several ideas, then concentrate on just one song. This one sounds a real good tune."

Maybe Pat doesn't get the big hit singles nowadays, though I've a feeling that "Something About

feature), his new single specially recorded for the British market and from a new stage musical, will do well. However, the quiet-spoken American does have a panoramic view of the past ten years of pop music. I wondered if there was anything which upset him about the development of the scene.

"Not really," said he. "I suppose I am more on ballads now, but I like the real rock 'n' roll music. What annoys me is the way so many of the groups try to copy those who are successful. There is no merit in just being a carbon-copy. I like the Rolling Stones for instance, but look at the groups following their style."

"You know I recorded 'As Tears Go By' as the 'B' side of my single? Well, I know that sometimes fans tend to resent someone like me doing a song that is featured by somebody else. I Jagger, however, Mick sang me twice at the London Palladium before the television show and told me how glad he was that I was doing it, and that he liked the record."

"I enjoy the reputation of being father versatile. But I don't believe in giving exactly the same interpretation of a song as was previously done by another artist. We have recently recorded 'Lost That Lovin' Feelin', for instance, and I think it shows the song can be treated differently to the style of the Righteous Brothers."

Pat is, of course, one of the few posters who don't actually need a hit record to build his bank-balance. But as he says: "It's always nice to have a big hit single."

And as he also says: "If I can concentrate more on television and recording, I can spend more time with my wife and four daughters."

PETER JONES

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

Falsetto-filled LP's from Beach Boys & 4 Seasons



BEACH BOYS



FOUR SEASONS

THE FOUR SEASONS "Sing Big Hits By Burt Bacharach/Hal David And Bob Dylan—What The World Needs Now Is Love; Anyone Who Had A Heart; Always Something There To Remind Me; Make It Easy On Yourself; Walk On By; What's New Pussycat; Queen Jane Approximately; Mr. Tambourine Man; Like A Rolling Stone; Don't Think Twice It's All Right; All I Really Want To Do; Blowin' In The Wind (Philips BL 7687).

A SPLENDID LP from the Seasons. They've taken twelve quality pop songs from two of the best American sources and given them treatments which differ considerably from the originals, without detracting from the quality of the songs. Their lovely rendition of "Walk On By" is gentle and sad, while most readers will have already heard "Don't Think Twice", issued as a single by them under the name of the Wonder Who. An excellent LP with Frankie Valli's falsetto tones deserving special commendation. ★ ★ ★

BEACH BOYS: "Beach Boys Party"—Hully Gully I Should Have Known Better; Tell Me Why; Papa-Oom-Mow-Mow; Mountain Of Love; You've Got To Hide Your Love Away; Devoted To You; Alley Oop; There's No Other (Like My Baby); I Get Around; Little Deuce Coupe; The Times They Are A-Changin'; Barbara Ann (Capitol T 2398).

JUST about the most informal LP for a long time, with background noise including chat, girls laughing and the clink of glasses. At one point, Brian tells the guests to keep quiet so that he can sing. The Beatles songs lose something in the Beach Boys' treatment, but after a couple of hearings, the album becomes better. Not, however, as good as usual B.B. records. ★ ★ ★

FONTANA BASS "The New Look"—Our Day Will Come; How Glad I Am; Oh, No Not My Baby; Rescue Me, Gee Whizz; I'm A Woman; Since I Fell For You; Impossible; You've Lost That Lovin' Feelin'; Soul Of The Man; Come & Get These Memories; I Know (Chess CRL 4517).

DESPITE the fact that I've had toned down the sleeve pic of this LP (the US cover featured Fontella in boots with whip) this is still a delightful LP. She takes twelve songs including her own "Rescue Me" and gives them a stylish blues-tinged treatment. Certainly she is one of the few singers whose versions of other great songs are completely acceptable. This is due probably to her relaxed, busy style of singing. There's just no need for her to shriek to prove herself.

★★★★
DIANGO REINHART "Memorial" (Vogue VRL 3020).

THE great swing guitarist on a set of tunes recorded between 1947 and 1951 with Stephan Grapelly. Some fantastic interpretations of tunes like "Dimah" and "Tiger Rag," plus many of his own tunes including "Daphne" and "Melodie Au Crepuscule." A good record.

★★★★
FRANCOISE HARDY "Francoise Hardy" (Vogue VRL 3021).

THIS album has a fold-out cover which will please her fans and improve her image. Her voice is as usual soft and enchanting with an all-French selection of songs. Pretty, and with quite a bit of atmosphere.

★★★★
THE VENTURES "A Go Go" (Liberty LBY 1274).

WITH such interesting information as the type of guitars they use and the address of their fan club, this is value-for-money on the cover alone. But the disc isn't a bad example of the strong instrumental style of America's Shadows who seem to sell more with every LP. Good for a party.

★★★★
SAM COOKE "The Wonderful World Of Sam Cooke" (Mercury 2509).
Heaven To Me; Deep River; I Thank God; Heaven Is My Home; God Is Standing By; Pass Me Not; Seal Away; Must Jesus Bear His Cross Alone; Lead Me Jesus; Trouble In Mind; Sometime; Someday (Immediate IMLP 002).

AS you can see by these titles, this is all gospel material, acquired by Immediate from the Sam Cooke catalogue. Certainly different from the pop-blues Cooke but the same poignancy is present here and Sam's voice is the same. The backing are of course much more gospel than on his RCA releases, but this album really is a must for all of Sam's fans.

★★★★
ROLF HARRIS "The Man With The Microphone" (Columbia SX 6092).

ON a selection of mainly amusing material, Rolf really sets to town on some of these. Apart from a load of lyrics which may be questioned by the BBC, the whole thing is pretty harmless and amusing. Lots of variety and style in both the songs and the way Rolf handles them.

THE BARRON-KNIGHTS with **DUKE D'YMOND** "The Barron-Knights"—Ike Girls Don't Cry; The Sphinx Won't Tell; The Merry Minuet; She's A Woman; One Last Kiss; Round The World Rhythm And Blues; The Mountain's High; With Her Head Tucked Underneath Her Arm; Knock Knock; In The Shelter Of Your Arms; Let Her Go; She's The One (Columbia SX 6007).

THE normal send-up style of this zany group isn't represented here, except in the mid form of "Merry Minuet." The other tracks are a very good selection of pop and modern standards performed in their own style, which is professional, but slightly square in places. Why this is, is hard to tell. Possibly because the boys are far more of an entertaining act rather than a recording act, and consequently act more of a musical sound. This is no criticism however because the album will reach a lot of people for whom ordinary beat groups mean nothing.

★★★★
LIGHTNIN' HOPKINS "The Roots of Lightnin' Hopkins" (Verve Folkways VLP 5003).

MOST of these are pretty old Lightnin' recordings, but of course they're just as good—or better—than his present material. Strong folk blues with that down-home sound which inspired so many other bluesmen. The style of many other blues singers, including John Lee Hooker, was heavily influenced by him, and this is the real thing. Powerful and in places tragic. Listen to the fire in "Come And Go With Me" or the incriminated tragedy in "Penitentiary Blues."

★★★★
VARIOUS ARTISTES "Kismet" (RCA Victor 7747).

FROM the Music Theatre of Lincoln Centre comes this LP from the beautiful Richard Rodgers or Rogers as the front sleeve spells it musical. The brief outline of the story is on the back, and the LP is introduced by the wonderful overture, which precedes such other great tunes from the show such as "Baubles, Bangles And Beads" and "Stranger In Paradise." The cast of Alfred Drake, Anne Jeffreys, Lee Varna and Henry Calvin make this into a lovely, inspired album.

★★★★
NORRIE PARAMOR and **HIS ORCHESTRA** "Shadows in Latin" (Columbia SX 6012).

MOST of the greatest of the Shadows tunes are here, "Apache," "Wonderful Land," "Dance On," etc. And they're all given an original-sounding latin-American treatment by Norrie who has worked very closely with the boys, and who obviously has a great deal of sympathy with their music. Obviously these tunes will be remembered and this is an experiment which has come off.

★★★★
JACK ELLIOTT; "Sings The Songs of Woody Guthrie" (Stateside SL 10167).

JACK Elliott, that disciple of Guthrie, has taken fourteen of Woody's songs and put them on this album. The similarity between the two stars is extremely pronounced in places—chiefly because of Jack's devotion to Woody—but Jack's style is more polished and professional.

JOHNNY KEATINGE; "Straight Ahead" (Decca Stereo PFS 4078).

HIGH-BLOWN his band arrangements—the personnel reads like a who's who of British jazz. Actually it's a first-rate recording, not for listening but for dancing, or for sheer excitement of atmosphere. The Keatinge sound at its soundest.

★★★★
PATTY DUKE; As "Billie" (United Artists ULP 1122).

ORIGINAL picture score, with music by Dominic Frontiere, and chorus, vocals by Patty Duke who sings breathlessly and well, his band swingers and so on. Obviously sales depend on the success of the movie. But it's a fairly distinguished teen-slanted score.

★★★★
VERNON HADDUCK'S JUBILEE LOVELIES (Columbia SX 6011).

ATMOSPHERIC sort of jazz—corn-folk etc., just about everything thrown in. A production by Eden and Stephens with guitar, harmonica, authentic sounding and lively vocal touches. "Shummy," "Boodle-And-Shake," "Clementine" among the tracks. Very lively and enjoyable.

★★★★
BILL ANDERSON; "From This Pen" (Brunswick LAT 8629).

ALL the titles were written by Bill, with the Jordanians in close attendance to help him out on the vocal lines. Good but simple arrangements of songs like "City Lights," "Mama Sang A Song," "Po' Folks" and other samples of the writer's reportorial art.

★★★★
RICK NELSON; "Love And Kisses" (Brunswick LAT 8630).

THREE of the tracks from Rick's movie "Love And Kisses," plus some other good songs newly dressed up in the usual Nelsonian style. Usual because his vocal technique changes little over the years. He sings with sensitivity and punch, but the group boom obviously pushed him backwards in his career. "More," "Come Out Dancin'," "Our Own Funny Way"; are good swan tracks.

★★★★
CHARLIE BYRD Trio; "Travelin' Man" (CBS 6210).

SET recorded live at the Showboat, in Washington, with Charlie doing his usual bit of playing jazz on a classical guitar. On drums: Billy Reichelbach. On bass: Joe Byrd, Charlie's brother. Versatility is the keynote, and the jazz feeling is quite exceptional. Very gentle, mostly—and very listenable, late-night.

★★★★
STAN KENTON; "Greatest Hits" (Capitol T 2327).

KENTON's career is taking on odd proportions. Great hits like "Artistry In Rhythm," "Easer" B-e-a-v-e-r, "Painted Rhythm," "Peasant Vendor," etc. created new modes in jazz, big band jazz. Then Stan himself rearranged many of them. Now they are re-created as they were originally. Absolutely marvelous blue-canvas jazz stylings.

MARK MURPHY; "Who Can I Turn To?" (Immediate IMLP 004).

MARK is one of the few who always turns in something different—and here he works with an orchestra led by Kenny Napper, inventive singing at its best, never losing the gist of a song, but never losing that jazz feeling. The nuances, the touches of phrasing, the positive exuberant confidence... this hall-marks an all-time great. This set deserves to do extremely well. The songs, "I Wanna Be Around," "My Kind Of Girl," "Talk To Me Baby"...

★★★★
STAN GETZ; "Greatest Hits" (Stateside 10161).

BOOSTED enormously by pianists Al Haig and Tony Aless on different tracks, this is Stan on his best-known interpretations. Things like "Crazy Chords," "There's A Small Hotel," "Too Marvelous For Words," "My Old Flame," and as the sleeve notes point out there's an interesting chance of tone noted where you can hear the air flow mixing with the tenor's. Recommended.

★★★★
JACKIE DE SHANNON; "This Is Jackie De Shannon" (Liberty 3063).

THE beautiful Miss De S., on a set which illustrates perfectly her amazing togetherness with worthwhile lyrics. It's a vibrant sort of style, tugging at heartstrings, but also meandering with an intuitive sort of attack. Songs include a fantastic "Don't Let The Sun Catch You Crying," "Summer Items," "A Lifetime Of Loneliness," "Take Me Tonight"—plus that hit that should have been "What The World Needs Is Love." It's just impossible that this girl should go on hovering in the shadows of the big sellers in Britain. She is an artist, has artistry, is artistic. So buy it.

★★★★
SHAWN PHILLIPS; "Shawn" (Columbia SX 6006).

SUPERVISED by Monty Babson, this is Shawn's second album. The 12-year-old folk-pop Texan tackles items like "Boils Of Rhymney," "Black Girl," Rod McKuen's "Another Country" etc. He sings well. Very well. And his 12-string guitar work is a revelation.

★★★★
MILES DAVIS; "Plays For Lovers" (Stateside 10168).

SOFT, mellow, but expressive—Miles in this mood is so rare. It's impossible that his self-penned a succession of great rhythm sections, he here works over love ballads like "When I Fall In Love," "Old Devil Moon," "Will You Still Be Mine".... and it's all artistic. An all star cast, with the leader the starriest.

★★★★
JOHN COLTRANE; "Bahia" (Stateside SL 10162).

FIVE tracks from the talkative tenor saxist, Chaps like Red Garland, Art Taylor, and sometimes Wilbur Harden on trumpet to help out. His self-penned "Goldboro Express" roars like a wood 'un, with the mood switched to some of John's slow and ballad solo work. Talk of Coltrane being "anti-jazz" must be dispelled by this little lot.

SONNY ROLLINS; "Saxophone Colossus" (Stateside 10164).

SMALL-GROUP jazz... Sonny's tenor sax, with Tommy Flanagan's expressive piano, with Max Roach on drums and Doug Watkins on bass. Three items penned by Sonny—"Blue Seven," "St. Thomas," "Strode Rode,"—and the most impressive thing is how Sonny whispers one phrase, then roars into full-toned attack. Swirling, moaning, durable jazz.

★★★★
CONNIE FRANCIS; "All Time International Favorites" (MGM C 1012).

THIS is a good album from Connie. She specialises in singing tunes from other lands, but this album, somewhat of a mixture, is very effective. Her voice is clear and not at all whiny, and her version of "And I Love Him" is beautiful. Other goodies on here include a dramatic but not overpowering "What Now My Love" and a crisp "Mildred." Plenty of other English and European favourites here.

★★★★
VARIOUS ARTISTES; "Country Cousins" (Stateside SL 10170).

STRICTLY for country fans, this is a disc with such names as Bob Miller, George Jones, Melba Montgomery and Gene Pitney who probably won't attract pure pop fans with all the other names on it. But at least they all sound as though they enjoy themselves, even on "I've Got Five Dollars And It's Saturday Night."

★★★★
DUANE EDDY; "Twangsville—Twangville; Shindig; Gumble Blues; The Marauder; Laughing Gully; The High Lonesome; Rebel Soul; Wish I Were With You; A Fast Friendly Frolic On The Farm; The Restless Pack" (RCA Victor RD 7754).

THIS is the best LP from Duane since a long time. He's back to his own twang-dominated sound with powerful guitar and backing in all these. This was produced by Lee Hazlewood, Duane and Al Schmitt, and although Duane is now on another label, this LP should enhance his popularity.

★★★★
ERIC DOLPHY & HOOKER LITTLE; "Memorial Album" (Stateside SL 10160).

THIS is like a single with "Poisa Lota" on side one and "Booker's De Waltz" on side two. And that's all. Eric died in 1961 while Booker died in 1964 and this is an exciting, vibrant and compelling jazz LP which was recorded in the old "Five Spot" in New York City, mid-summer 1961. These two didn't have it easy, but they did manage to play good music. And this is a good album.

★★★★
THE WILD ONES; "The Arthur Sound" (United Artists ULP 1119).

AMERICAN beat group, recorded live at Arthur's, and the leader, Jordan Christopher, is now married to Arthur's superior Shirley Burton as was it a fast-burned set, played with a stack of enthusiasm and style. "Satisfaction" is included. "Pussycat" "Talked Book." A versatile American outfit with a very big sound. And this is a good album.

BILLY ECKSTINE; "The Prime Of My Life" (Tama Motown 1025).

ONE of the most distinctive voices in the business, mostly working over slow tunes featured by other singers like "Who Can I Turn To," "Climb Ev'ry Mountain," "Down To Earth," and so on. The arrangements are by Gil Askey, Melba Liston and Bobby Tucker. The link of Mr. B. with Berry Gordy Jr. is something else. Very smooth balladeering.

★★★★
VARIOUS ARTISTES; "Dangerous Christmas" (United Artists ULP 1122).

THIS is a sound track from an American ABC TV musical comedy special, and features Liza Minnelli, Vic Damone, the Animals, Cyril Ritchard, with some appealing material provided by Julie Syne and Job Merril. Principal piece from the Wolf Pack, the Animals' "I Wanna Be Like You (Gonna Howl Tonight)" and their very presence should boost sales of this mixture of music and mch.

★★★★
BOBBY GOLDSBORO; "I Can't Stop Loving You" (United Artists ULP 1119).

LOT of Goldsboro personal hits and personal songs here, like "Voodoo Woman" and "See The Funny Little Man," but also the Beatles' "World Without Love" and Goffin and King's "The Time For Us." An appealing and constantly changing voice displayed, with a variety of musical directors contributing their ideas. Bobby is sure some performer.

★★★★
BUDDY GRECO; "I Love A Piano" (Columbia 1746).

THOUGH most people know Buddy is one of the swiftest piano-playing is rather overlooked. In his 1962 album demonstrates his skills in the modern jazz vein on numbers like "Henry The Eighth," "Help," "Carnival," "Walk On The Wild Side," "El Greco" etc.—and are boosted by arrangements by Britain's Brian Fahey, Johnnie Spence and Tony Osborne. Result is exciting, instrumentally.

★★★★
COLEMAN HAWKINS; "The Moods Of..." (Verve 9113).

THESE moods of one of the greatest of tenorists stem from 1947 through to 1958. His cohorts include Buddy Rich, Herb Ellis, John Lewis, Peterson, Roy Eldridge in a succession of small groups. Some recorded live at L.A.P. You can't criticise such an inventive artist; but you can marvel at the width of his scope. A fine album.

★★★★
SHIRLEY SCOTT; "In Person" (HMV 2509).

ONLY five tracks but winners, the most of the way. Organist Shirley swings more than somewhat, though she sometimes loses the honours here to the excellent Stanley Purcell on tenor sax through this set. Titles include "Just In Time," "That's For Me," "Just Squeeze Me," "Shirley goes near here," technically, on the first named, And puts some of the more "lin" organists up a creek, paddle-less.

The Tony Hall Column



Our discs don't have to sound so British



HILTON DYLAN squashes DAVE ROWBERRY into the chair at a reception to mark the Animals' first Decca record. Dee-jays DON MOSS and TONY HALL are also in on the act.

JUST how factual is this "American records are best" bit? Or is it phoney? A sort of 'snob' thing? Let's be really honest about it. With quite a few purists, being able to name-drop about some obscure cat who once made a record which got into the American R & B charts is half the fun. The man becomes, subconsciously, more important than the music. Which, of course, is wrong.

But that's a long story in itself, and before we get hung-up, let me get to the specific point. There's a new song coming your way among this week's releases. Written by Bert ("Sloopy"/"Twist and Shout" etc.) Berns. Title? "I'm Gonna Run Away From You." The American original is on Atlantic by a girl named Tami Lynn (any relation to Gloria or Barbara?) Of the two English covers, the best by far is by Kiki Dee on Philips. "Keek" (who has possibly greater star potential than almost anyone in the country that I can think of off-hand) is handled by Dusty Springfield's very capable manager, Vic Billings.

It could easily be Keek's first chart entry. The song is excellent. The type of happy song that gets inside you. Makes you feel good. She's got every TV show in the book. It's a Radio London "climber". Against that sort of promotion tie-up, the American record hasn't a hope in Hell. Especially as Tami Lynn is completely unknown. And I don't think her record did anything at all in the States.

I've been listening to the two records side by side. I'd love Keek to have a hit. And I'm sure she will if the public can recognise a good song. She has tremendous talent. And is a knockout person, too. But in all honesty, I still think the American record is the better of the two. Musically and commercially.

Kiki's performance is very good. Not as soulful as the American girl, but sure and sincere. And not a copy. She told me she thought the backing on her record (a Les Reed arrangement) was the better of the two. Well, could be. On the tapes. But I was so disappointed when I heard the test pressing. Maybe it's the mix, the reduction. But to my ears, it lacks "body". The horns seem too far back. Not enough drums either. And what was probably a big, full, fat-sounding arrangement just doesn't come out that way.

Maybe this is what the producer intended. But the result is so (what I call) "British sounding". And I don't mean that as a compliment. May I suggest that Keek and Co. listen hard to the way in which Tony Hatka has recorded "You Baby" by Jackie Trent (Pye). The "mix" is simply sensational. Great sound. The arrangement has been closely adapted from that on Len Barry's "1-2-3" LP. But it's been improved upon. And made, if anything, even more commercial. If Keek's had been "reduced" in a similar way, it would have made all the difference. Anyway, that's my opinion. Hear the records I've mentioned. And make up your own mind.

Talking of Len Barry, I've been most interested to meet his producers, Dave White and John Madara. Several years ago, they were with Mercury. They wrote a song for Lesley Gore. It was called "You Don't Own Me". Quincey Jones was taking the session and the composers were visiting. The arrangement just didn't sound the way they'd visualised it. And nothing was happening. So Quincey said "Right, take over. Change it around any way you want." Within thirty minutes, the whole score and sound had been changed. And Lesley sang her heart out. The result? A worldwide smash hit. Except in England.

John and Dave both share Lennie's love of Tamla-Motown sounds. In fact, "1-2-3" and "Like A Baby" (and "You, Baby," too) are some of the best non-Tamla-type sounds I've heard. "Lennie's natural feel" helps a lot, too; they told me "On a lot of the things we do, he just improvises and fills in so naturally, it's out of sight." By the way, they use four drummers on their dates. With each one setting a different thing going.

They played me an R and B record they'd made with a tremendous performer named Bunny Sigler. If they can get him the right material, he could easily have a big hit. They told me the tune they intend to do with him. Makes a lot of sense to me. Messrs. Madara and White are delighted they came to Britain. "Everyone here is so much more critical than in the States. That's a good thing. Keeps producers on the ball. To be quite honest, if we'd been here before and known that American follow-up records which sound very like their predecessor generally 'bomb' (in the American sense of the word!) here, we might never have released 'Like A Baby' here."



When you've finished laughing at the Mamas and the Papas (above), look at the U.S. charts and see how well they're doing with "California Dreamin'". Left to right, they are Michelle, John, Cass and Denny. No prizes for guessing which one we prefer. According to the blurb, the group lives "in a nutty world of cuckoo clocks, antique lampshades, old cars, Indian boots, long hair, folk singers and Lovin' Spoonfuls"

NAMES AND FACES



LOU CHRISTIE bombed to the top of the U.S. charts with "Lightnin' Strikes" and brought back memories of Jimmy Jones with his weird voice. Lou (above) stands a very good chance of repeating his success here—but how many people remember "Two Faces Have I" which scored heavily for him in America a while back? The ST. LOUIS UNION (left) are naturally pleased about the success of "Girl", but it has brought a big worry—their pet Alsatian, Alfred Mabuse, ran away on the day the record entered the charts. Lead singer Tony Cassidy pleads: "Come back, Alfred, all is forgiven!" They promise to buy him an extra large bone with their royalties. The weird mob below are the EYES (l-r) Brian Corcoran, Phil Heatley, Terry Nolder, Chris Lovegrove and Barry Allchin.



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singles reviewed by Norman Jopling and Peter Jones new singles reviewed

SHIRLEY ELLIS: Ever See A Diver Kiss His Wife While The Bubbles Bounce Above Over The Water; Stardust (London HL 10621). Complicated bit of vocal acrobatics from the "game" girl, with male escort on the one. Clever and amusing and with a good beat—could easily make the charts. Flip is a stylish reading of the oldie. ★ ★ ★ ★

JON MARK: Paris Bells; Little Town Girl (Brunswick 8853). Going well with guitar and amiable vocal work. Probably a miss though. ★ ★ ★

DEON JACKSON: Love Makes The World Go Round; You Said You Love Me (Atlantic AT 4070). Excellent vocal treatment by Mr. Jackson, who swines well, phrases well—and acts maximum effect from a commercial beater. Interesting voice and treatment. ★ ★ ★ ★

GRAHAM GOULDMAN: Stop! Stop! Stop! Better To Have Loved And Lost (Decca F 12334). Hit-writer Graham demonstrates a fine voice, touched with blues feeling on a fast and original-sounding self-penned composition. A good arrangement; outsider for the charts. ★ ★ ★

JILL DAY: I'm Old Fashioned; I've Got My Love To Keep Me Warm (Polydor BM 56039). Two good sides on this, was previously issued and reviewed. ★ ★ ★

THE TROGGS: Last Girl; The Yella In Me (CBS 20203). Lively new group on a fast, drum-dominated beat-ballad. O.K. but not too different. ★ ★ ★

MIKE DOUGLAS: The Men In My Little Girl's Life; Stranger On The Shore (CBS 202040). Mostly a spoken bit of nostalgic sentimentality about some of the joys of family life. ★ ★ ★

TONY MCKAY: Nobody's Perfect; Detroit (Polydor BM 56513). Almost a calypso sort of treatment of a well-wooded song. ★ ★

ROBERT GOULET: On A Clear Day You Can See Forever; Come Back To Me (CBS 202034). Broadway show theme, sung with verve and charm. ★ ★

THE ROCKIN' RAMRODS: Don't Fool With Fu Manchu; Tears Tell The Stones (Polydor BM 56513). Group effort on a semi-comedy item, but with good sound. ★ ★

VINCE GUARALDI AND CHORUS: Theme To Grace; Humbly I Adore Thee (Vocalion V-F 8263). Piano solo with big chorus and a hummable theme. ★ ★

OTIS RUSH: Homework; I Have To Laugh (Vocalion 9248). Song blessed with good lyrics and a bluesy vocal treatment by Otis—though it's more for the R and B specialist market than the ordinary chart. ★ ★

RICK LANGLEY AND THE 7 KNIGHTS: Say Girl; Live Like A Lion (RCA Victor 1502). Big rocking sort of performance, with a wild almost-ranting lead voice and a rousing dated sort of instrumental approach. Beat is good—for dancing and listening. ★ ★ ★

THE TRIBE: The Gamma Goochie; I'm Leaving (Planet PLF 108). Exciting treatment, with lead voice vying on answering phrases with the other tribal sets. With plus good click. ★ ★ ★

CRAIG: A Little Bit Of Soap; Ready Steady Let's Go (Fontana TF 645). Bob Russell song, previously waxed, with new boy Craig showing fair sense of style and plenty dynamics. Almost blues-tinged. ★ ★ ★

THE LEAGUE OF GENTLEMEN: How Can You Tell; How Do They Know (Planet PLF 108). Smooth ballad item from a six-piece outfit, with good vocal touches. But probably a miss. ★ ★ ★

STEVEN JOHN: You Didn't Want To Know; Bitter Tears (Fontana TF 645). New, newcomer to the British scene, swings through an amiable yet punchy ballad. ★ ★ ★

DANI SHERIDAN: Guess I'm Dumb; Songs Of Love (Planet PLF 106). Lots of piano and Dani double-tracked on a mid-tempo ballad with beat. ★ ★ ★

CHARLES DICKENS: So Much In Love; Our Soul Brother TH (Immediate IM 025). Jagger-Richard song and Oldham production and a strong commercial tug to it, even though Charles is sometimes submerged. One to watch closely. Flip is an instrumental tribute, for sure, to Tony Hall. ★ ★ ★

NINETTE: Push A Little Button; I Just Wonder Why (Pye 17038). New 15-year-old talent of tremendous charm and promise. A jerky number, well-performed. ★ ★ ★

MARK WYNTER: Before Your Time; Something About You (Pye 17031). World-travelling Mark on a nine-along number—a strong, catchy ballad. Nice Tony Hlatc arrangement. ★ ★ ★

CYRIL STAPLETON: The Spied Theme; March Of The Diddy People (Pye 17052). New Pye A and R man on a musically telly-theme, with swirling saxes on. ★ ★ ★

THE LUDLOWS: The Sea Around Us; The Butcher Boy (Pye 17050). Dominik Behar, song by the Irish trio in a folksy item, with simple guitar backing. ★ ★ ★

DEKE ARLOH: Hard Times For Young Lovers; Hey Boy (Columbia DB 7849). Two good sides, with Deke putting his more commercial, most skilled, disc performance yet. Good enough for the charts; given the plays it'll click. Fine swinking arrangement too. ★ ★ ★

RUSL LOADER: Too Soon; Just A Little Step To Heaven (Columbia DB 7829). Self-presented ballad, blessed with good words. Smooth sinning. ★ ★ ★

WOUT STEENHUIS: Malahini March; My Little Hula Girl (Columbia DB 7827). Guitar-star on a complex but tuneful item, well recorded. ★ ★ ★

BO DIDDLEY: 500 Per Cent More Man; Somebody Beat Me (Chess CRS 8026). Typical guitar intro and a slow-burning tempo, then blues-shouting in restrained mood. Beat and guitar work are compulsive enough to click. ★ ★ ★

GLENDIA COLLINS: Something I've Got To Tell You; My Heart Didn't (Pye 17051). Good sides with a soft-spoken bit, then building into a sizeable ballad which really tests Glenda's range. Joe Meek recording. Commercial. ★ ★ ★

BIG PETE DUKER: Just Because; The Wishing Well (Columbia DB 7840). Two good sides from country gent Pete, but the arrangement on the top deck, plus the performance, is definitely good enough to make the grade. Catchy, well-performed. ★ ★ ★

LITTLE JERRY WILLIAMS: Baby You're My Everything; Just What I Plan To Do About It (Cameo-Parkway C 100). Fiery vocal job here at mid-tempo with piano behind him. Goes well but without too much commercial pull. ★ ★ ★

SLIM HARPO: Baby Scratch My Back; I'm Gonna Miss You (Stateside SS 421). Big U.S. hit, with long harmonica solo, then half-talked lyrics, then more harmonica. Amusing, bluesy. ★ ★ ★

PAT BOONE: Something About You; As Tears Go By (Dot DS 26752). This sensitive ballad, from a new musical, could easily put Pat back in the charts, particularly with telly exposure. Smoothly sung, straight-phrased, and tuneful. Nice version of the familiar flip. ★ ★ ★

HERB ALPERT'S TIJUANA BRASS: The Mexican Shuffle; Numero Cinco (Stateside SS 338). Typical brass effort, but first released a couple of years ago. Swinging, percussive, bric. ★ ★ ★

GRAHAM BONNEY: Super Girl; Hill Of Love (Columbia DB 7843). Lively, supercharged and personable performance of a teen-ballad, well-arranged and highly commended. ★ ★ ★

THE US T-BONES: No Matter What Shape: Feelin' Fine (Liberty 5536). O.K. instrumental which is big in the States. Mostly guitar, the theme is based on a send-up of an American telly ad. Moves along mid-tempo and is well-played but really lacks noticeable punch. ★ ★ ★

THE C.O.D.s: Michael; Cry No More (Stateside SS 420). Standard sort of American group effort which is done in the States. Good lyrics and cleverly presented, but a bit rambling after the first chorus. ★ ★ ★

THE ONDIOLINE BAND: Last Bicycle To Brussels; The Lovers Of Cologne (London HL 10622). Delicate arrangement on a couple of orchestral pieces—differing from the norm in selection of instruments. ★ ★ ★

SIR DOUGLAS QUINTET: The Rains Came; Bacon Fat (London HL 10019). Changing-twanging sort of opus with some catchy moments but not really strong enough to get this American group back in the charts. Fair enough sound, with interesting instrumental breaks, especially on organ, but a bit samey. ★ ★ ★

THE TRANGELOVES: Night Time; Rhythm Of Love (London HLZ 10020). Fair enough group vocal job on a useful song, but not notably different. However the group is always likely to do well here and this pacey, well-produced item might do the trick. ★ ★ ★

THE CADETS: If I Had My Life To Live Over; Best Of All (Pye 17024). Featuring Eileen on lead vocal, this is a smooth Irish show-band performance, full of emotion. ★ ★ ★

ANDREW SILVER: Only Your Love Can Save Me; Window Shopping (Fontana TF 666). Lively, reasonably commercial show by a fast-improving young star. Good arrangement. ★ ★ ★

THE JONSTON McPHILBRY: She's Gone; Woke Up At Eight (Fontana TF 663). Here's a highly promising new group, with trumpet opening then a so-called "solo" yet featuring a strong, rhythmic, repetitive and bright and definitely commercially slanted. Deserves to click. ★ ★ ★

RALPH MARTIN: Sunday Mornin'; Marlene (Phillips BR 145). Trumpet solo of chart charm on a smooth melody. Pleasant. ★ ★ ★

DAVE RUSSELL: When I Grow Too Old To Dream; All The Tears In The World (Columbia DB 7828-). Oldie dressed up in high tempo and with plenty recording gimmicks. Good enough to click. ★ ★ ★

JOHNNY DUNCAN: My Little Baby; I Thank My Lucky Stars (Columbia DB 7833). Country-style beat-ballad with fast tempo and good lyrics—written by Johnny Cash. ★ ★ ★

THE TWINS: We're Not Friends Anymore; When Will It Be (CBS 202032). Identical 21-year-old twins on a brisk, well-performed ballad with distinctive beat. ★ ★ ★

TAMMY ST. JOHN: Nobody Knows What's Goin' On; Stay Together Young Lovers (Pye 17042). Full of life performance on a massively beaty and cleverly arranged ballad. Fast-paced and extremely well sung. ★ ★ ★

BOZ: Isn't That So; You're Just The Kind Of Girl I Want (Columbia DB 7832). Good but maybe not good enough to click. Lively, pacey, fast-lyriced item with a round-solid backing. Boz sings very well indeed. ★ ★ ★

THE ROCAMARS: All In Black Woman; Give Me Time (King KG 1031). Debut disc by a Southern group and a good effort all round, with a lead voice that sounds very much like C. Richard Esq. ★ ★ ★

ELLA FITZGERALD AND DULCE ELLINGTON: Imagine My Frustration (Parts One and Two) (Verve VS 533). Marvellous, but marvellous, though better suited to the LP from which it came. Lots of instrumental solo work, and fantastic, controlled singing. ★ ★ ★

THE TREKKAS: Please Go; I Put A Spell On You (Planet PLF 105). Drums open it, slowing the pace, with organ and a rather efficient lead voice takes on a ramblingly-pointed song. ★ ★ ★

TOMMY AND TERRI: Party Pooper; Dancing In A Trance (Polydor BM 56050). American duo with a party atmosphere going, laughs and such, talkie bit, then a duet between girl and boy. Everybody knows a party pooper... and this is commercial. ★ ★ ★

JIMMY DURANTE: One Of Those Songs; What Became Of Life (Warner Bros. 5686). The old long-gone one, selling a song covered here by Libby Mervis. All the old-time vaudeville approach on a grand old chorus song. ★ ★ ★

JIM DALE: This Is Me; What Colour Are You (Columbia DB 7831). Soft-voiced Jim on a straight ballad for a change. A wistful, over-the-shoulder look at his life and times. Touchingly performed. ★ ★ ★

SACHA DISTEL: Sexy; Tomorrow Is Another Day (HMV Pop 1507). Half-spoken performance from the ballad star—some the ladies will like more than somewhat. Throaty sexiness. ★ ★ ★

THE WHEELS: Bad Little Woman; Road Block (Columbia DB 7827). A luller early on, then it develops into a fast-paced raver, complete with yells. Very effective. ★ ★ ★

NINA SIMONE: You Can Have Him; Return Home (Colpix PX 200). Lovely ballad, off-featured on television here by Shirley Bassey. Nina gives the Berlin lyrics a wonderfully sensitive, piano-backed, treatment. Slow, but could be a surprise charter. ★ ★ ★

THE TIME: Take A Bit Of Notice; Every Now And Then (Pye 17019). Four-strong group from Southampton on a builder of a beater, with unusually strong vocal harmonies. Good beat—must stand a chance given the plus. ★ ★ ★

THE NORTHERN LIGHTS: No Time; Time To Move Along (United Artists UP 1123). Guitar intro, then a folksy tune about today's world, with a rather nasal, but efficient, lead voice pointing the lyrics. ★ ★ ★

THE WAYFARERS: Sky West And Crooked; Madrigal (Decca F 12339). Orchestral opus on the film theme, with varied sounds. ★ ★

THE STORYTELLERS: Deedie Um-Song; Hey Lover (Decca F 12338). O.K. group sound, on a happy little song, with a catchy chorus which could click commercially. ★ ★ ★

TAMI LYNN: I'm Gonna Run Away From You; The Boy Next Door (Atlantic AT 4071). American girl on a Stateside riser, but probably a bit too complex for British sales. Nice song, though. ★ ★ ★

KATHY KIRBY: Spanish Flea; Till The End Of Time (Decca F 12338). Wouldn't surprise us to see this one in the charts. A newly worded version of the Herb Alpert instrumental hit, with Kathy in personality-plus mood as she sings about the circus flea. Good. ★ ★ ★

THE BYRDS: Set You Free This Time; It Won't Be Wrong (CBS 202037). Couple of tracks from the boys' new U.S. album. Top side is a bit slow, with dreamy overtones, and though not predictably a hit, it could catch on. Lots of musicianship and interesting vocal touches. ★ ★ ★

BOBBY BLAND: I'm Too Far Gone To Turn Around; If You Could Read My Mind (Vocalion V-P 9242). Clyde Otis production, with Bobby in smooth and forceful voice, but not in chart mood. Fine song. ★ ★ ★

KENNETH MEKELLER: A Man Without Love; As Long As The Sun Shines (Decca F 1241). Lovely ballad, selected for this year's Eurovision Song Contest end so likely to make the charts over a period. Kenneth sings to an orchestral-choral backing of great skill. A memorable song and performance. ★ ★ ★

BUDDY MERRILL: Sweet September; The Sherk (Vocalion V-N 9261). Guitar solo over instrumental backing on a smoothie of a melody. ★ ★ ★



GENE PITNEY



THE HOLLIES

Elvis oldie, Honeycombs 'revival' & newies from Yardbirds, Dave Berry and Pickett. Complicated Hollies & dramatic Pitney

YARDBIRDS: Shapes of Things; You're A Better Man Than I (Columbia DB 7848). Chugging sort of opening beat from the Yardbirds, with a heavy, stomping beat and group vocal. It has a commercial sound but isn't the best yet from this chart-busting group. Curious guitar figures later on, and a determined sort of effort to get the excitement going. But a hit. Semi-Indian sort of attitude towards the end. Flip is slower and effective. TOP FIFTY TIP.

GENE PITNEY: Backstage; In Love Again (Stateside SS 400). Yet another marvelous song for Pitney and for Pitney's dramatic approach. It's a sage of how the pop star can be lauded and applauded but still find loneliness backstage. Sad, poignant, excellently performed. And a massive hit, what's more. Emotional. Flip is a brisk beat-ballad, with more good words. TOP FIFTY TIP.

ELVIS PRESLEY: Blue River; Do Not Disturb (RCA Victor RCA 1584). Hit, of course. A racking tempo item, recorded in 1962, with a stack of powered style in the vocal delivery — you just have to listen hard to get the lyrics first time round. It rocks amiably, but with unmistakable Presley presence. Good guitar break mid-way. Flip is a natural, perhaps even stronger than the top side. Well-performed. TOP FIFTY TIP.

WILSON PICKETT: 634-5789; That's A Man's Way (Atlantic AT 4072). Wilson on his top form, singing about a telephone number that he thinks will bring joy to his girl. Anyway, it's a good, wailing performance over a very sturdy backbeat, with girly choir chanting away in the middle distance. Definitely commercial, but losing nothing on the more specialist appeal. A hit. Flip is slower, but soulful and performed with gusto. TOP FIFTY TIP.

THE HONEYCOMBS: Who Is Sylvia?; How Will I Know (Pye 17059). Very unusual, this, but good enough to make the charts. It's the old "Sylvia", but with up-dated lyrics by Howard Blakley, and with Dennis D'ell doing the singing. Very much in tune with modern moods, and with an almost old-English backing sound. Wierd mixture of sounds. Flip is a fairly routine ballad-with-beat, quite similar to the top side. TOP FIFTY TIP.

THE HOLLIES: I Can't Let Go; Running Through The Night (Parlophone R 5490). Better than their last, this one is a very lively beater, full of the spliffed vocal work that makes the Hollies stand out in any company. A rather complicated vocal harmony approach, with a sort of wave-up wave arrangement, and with fair shrieks of falsetto. A good song. Flip is not too distinguished, song-wise. But well done. TOP FIFTY TIP.

STRIKE RECORDS Sensational rush release Feb. 19th NEIL CHRISTIAN "THAT'S NICE" J.H.301 Written and produced by Niki Dallon (Take a heart) Everyone is talking about the quality of "Strike" records Sole distributors "SELECTA" RELEASES FOR FEB. 25th JACKI BOND JH.302 "Tell him to go away" DOMBOGA JH.303 and his orchestra "Italian Yenka" STRIKE RECORDS LTD. (Sole agency and management) SEGAL ARTISTS & PADDY MALYNN Suite 15, 43 Upper Berkeley St., London, W.1. AMB 0563

RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- | | |
|--|--|
| 1 LIGHTNIN' STRIKES*
1 (5) Lou Christie (MGM) | 26 WHAT NOW MY LOVE
39 (2) Sonny and Cher (A&O) (Columbia) |
| 2 MY LOVE*
2 (6) Petula Clark (Reprise) | 27 SOUNDS OF SILENCE*
15 (12) Simon and Garfunkel (Columbia) |
| 3 UP TIGHT*
3 (7) Stevie Wonder (Tama) | 28 I FOUGHT THE LAW
41 (2) Bobby Fuller (Musclicland) |
| 4 THESE BOOTS ARE MADE FOR WALKING*
19 (2) Nancy Sinatra (Reprise) | 29 CALL ME*
22 (2) Chris Montez (A & M) |
| 5 MY WORLD IS EMPTY WITHOUT YOU*
4 (5) Supremes (Motown) | 30 A HARD DAY'S NIGHT
33 (4) Ramsey Lewis (Cadet) |
| 6 CRYING TIME*
7 (6) Ray Charles (ABC) | 31 THE CHEATER*
44 (2) Bob Kuban (Musicland) |
| 7 BARBARA ANN*
5 (3) Beach Boys (Capitol) | 32 LOVE MAKES THE WORLD GO ROUND*
43 (2) Deon Jackson (Carla) |
| 8 ZORBA THE GREEK*
12 (7) Herb Alpert and the Tijuana Brass (A & M) | 33 ELUSIVE BUTTERFLY
45 (2) Bob Lind (World Pacific) |
| 9 DON'T MESS WITH BILL*
12 (3) Marvelettes | 34 SPANISH EYES*
18 (10) Al Martino (Capitol) |
| 10 GOING TO A GO GO*
10 (6) Miracles (Tama) | 35 BREAKING UP IS BREAKING MY HEART*
37 (3) Roy Orbison (MGM) |
| 11 WORKING MY WAY BACK TO YOU
14 (2) Four Seasons (Phillips) | 36 BABY SCRATCH MY BACK*
48 (2) Slim Harpo (Excello) |
| 12 THE BALLAD OF THE GREEN BERETS
23 (2) S. Sgt. Barry Sadler (RCA) | 37 BATMAN
— (1) Marquette (Warner Bros.) |
| 13 NO MATTER WHAT SHAPE YOU'RE IN
4 (9) T. Bones (Liberty) | 38 GET OUT OF MY LIFE WOMAN*
40 (4) Lee Dorsey (Amy) |
| 14 WE CAN WORK IT OUT*
11 (10) Beatles (Capitol) | 39 FIVE O'CLOCK WORLD*
22 (10) Vogues (Co and Ce) |
| 15 A WELL RESPECTED MAN*
9 (9) Kinks (Reprise) | 40 (YOU'RE GONNA) HURT YOURSELF
42 (3) Frankie Valli (Smash) |
| 16 AT THE SCENE
21 (3) Dave Clark Five (Epic) | 41 I SEE THE LIGHT
47 (3) Five Americans (HBR) |
| 17 JUST LIKE ME*
15 (9) Paul Revere and Raiders | 42 ARE YOU THERE*
36 (6) Dionne Warwick (Septers) |
| 18 LIKE A BABY*
13 (7) Len Barry (Decca) | 43 SHE'S JUST MY STYLE*
26 (11) Gary Lewis (Liberty) |
| 19 CALIFORNIA DREAMIN'*
30 (4) Mama's & Papa's (Dunhill) | 44 YOU BABY
— (1) Turtles (White Whale) |
| 20 MICHELLE*
25 (4) David and Jonathan (Capitol) | 45 BYE BYE BLUES*
30 (2) Bert Kaempfert (Decca) |
| 21 LISTEN PEOPLE
— (1) Herman's Hermits (MGM) | 46 MY BABY LOVES ME
— (1) Martha and the Vandellas (Gordy) |
| 22 NIGHT TIME*
24 (4) Stranahan (Bang) | 47 LIES*
29 (8) Knickerbockers (Challenge) |
| 24 TELL ME WHY*
20 (7) Elvis Presley (RCA) | 48 HOMEWARD BOUND
— (1) Simon and Garfunkel (Columbia) |
| 24 WHEN LIKING TURNS TO LOVING
34 (2) Ronnie Dove (Diamond) | 49 LONG LIVE OUR LOVE
— (1) Shangri-Las (Red Bird) |
| 25 JENNY TAKE A RIDE*
17 (8) Mitch Ryder & Detroit Wheels (New Voice) | 50 DAY TRIPPER*
28 (9) Beatles (Capitol) |

*An asterisk denotes record released in Britain

TOP E.P.'s

- 1 THE SEEKERS
3 The Seekers (Columbia)
- 2 BEATLES
MILLION SELLERS
1 Beatles (Parlophone)
- 3 KWYET KINKS
5 The Kinks (Pye)
- 4 NO LIVING WITHOUT YOUR LOVING
2 Manfred Mann (HMV)
- 5 DODDY AND THE DIDDYMEN
4 Ken Dodd (Columbia)
- 6 ANDY WILLIAMS' FAVOURITES No. 1
11 Andy Williams (CBS)
- 7 YOU PUT THE HURT ON ME
7 Spencer Davis Group (Fontana)
- 8 FARLOWE IN THE MIDNIGHT HOUR
6 Chris Farlowe (Immediate)
- 9 TONY BENNETT
9 Tony Bennett (CBS)
- 10 BEATLE CRACKER MUSIC
8 The Arthur Wilkinson Orchestra (HMV)
- 11 BARBRA STREISAND
10 Barbra Streisand (CBS)
- 12 BACHELORS HITS VOL. 2
15 Bachelors (Decca)
- 13 DYLAN
12 Bob Dylan (CBS)
- 14 GOT LIVE IF YOU WANT IT
16 The Rolling Stones (Decca)
- 15 THE FINEST FOR SALE No. 1
13 Beatles (Parlophone)
- 16 THE ONE IN THE MIDDLE
14 Manfred Mann (HMV)
- 17 ONE TOO MANY MORNINGS
— Bob Dylan (CBS)
- 18 THE UNIVERSAL SOLDIER
19 Donovan (Pye)
- 19 FIVE YARDBIRDS
17 The Yardbirds (Columbia)
- 20 THEY ARE A'CHANGIN'
— Byrds (CBS)

TOP L.P.'s

- 1 SOUND OF MUSIC
2 Soundtrack (RCA)
- 2 RUBBER SOUL
1 Beatles (Parlophone)
- 3 MARY POPPINS
3 Soundtrack (HMV)
- 4 TAKE IT EASY WITH THE WALKER BROTHERS
5 Walker Brothers (Phillips)
- 5 THE SECOND ALBUM
4 Spencer Davis Group (Fontana)
- 6 HELP
7 Beatles (Parlophone)
- 7 GOING PLACES
14 Herb Alpert (Pye)
- 8 MY NAME IS BARBRA, TWO
6 Barbra Streisand (CBS)
- 9 THEIR FIRST LP
8 Spencer Davis Group (Fontana)
- 10 A MAN AND HIS MUSIC
19 Frank Sinatra (Reprise)
- 11 MY GENERATION
7 The Who (Brunswick)
- 12 FAREWELL ANGELINA
11 Joan Baez (Fontana)
- 13 TEARS OF HAPPINESS
12 Ken Dodd (Columbia)
- 14 A WORLD OF OUR OWN
12 The Seekers (Columbia)
- 15 ALMOST THERE
19 Andy Williams (CBS)
- 16 IN SAN FRANCISCO
16 Tony Bennett (CBS)
- 17 A STRING OF TONY'S HITS
— Tony Bennett (CBS)
- 18 BEACH BOYS' PARTY
— Beach Boys (Capitol)
- 19 THE KINKS' MONTOVERSEY
15 Kinks (Pye)
- 20 OTIS BLUE
— Otis Redding (Atlantic)

5 YEARS AGO

- 1 WALK RIGHT BACK/EBONY EYES
1 Everly Brothers
- 2 ARE YOU SURE
5 The Allisons
- 3 SAILOR
3 Petula Clark
- 4 WILL YOU LOVE ME TOMORROW?
5 Shirlees
- 5 ARE YOU LONE-SOME TONIGHT
2 Elvis Presley
- 6 F.B.I.
4 Shadows
- 7 THEME FOR A DREAM
— Cliff Richard
- 8 RIDERS IN THE SKY
8 Ramrods
- 9 WHO AM I/THIS IS IT
6 Adam Faith
- 10 RUBBER BALL
7 Bobby Vee
- 11 CALENDAR GIRL
10 Neil Sedaka
- 12 WHEEL'S
19 String-A-Longs
- 13 SAMANTHA
— Kenny Ball
- 14 JA-DA
17 Johnny and the Hurricanes
- 15 LET'S JUMP THE BROOMSTICK
12 Brenda Lee
- 16 BABY SITTING BOOGIE
— Buzz Clifford
- 17 PEPE
12 Duane Eddy
- 18 PEPPY'S DIARY/GATHER IN THE MUSHROOMS
12 Benny Hill
- 19 DREAM GIRL
— Dick Wynter
- 20 YOU'RE SIXTEEN
11 Johnny Burnette



NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- | | |
|---|---|
| 1 THESE BOOTS ARE MADE FOR WALKIN'
4 (4) Nancy Sinatra (Reprise) | 26 UPTIGHT
31 (2) Stevie Wonder (Tama-Motown) |
| 2 19TH NERVOUS BREAKDOWN
14 (2) Rolling Stones (Decca) | 27 DAY TRIPPER/WE CAN WORK IT OUT
15 (10) Beatles (Parlophone) |
| 3 YOU WERE ON MY MIND
2 (3) Cripston St. Peters (Decca) | 28 TILL THE END OF THE DAY
20 (11) Kinks (Pye) |
| 4 SPANISH FLEA
3 (10) Herb Alpert (Pye) | 29 GET OUT OF MY LIFE WOMAN
34 (2) Lee Dorsey (Stateside) |
| 5 MICHELLE
1 (6) The Overlanders (Pye) | 30 WIND ME UP
25 (4) Cliff Richard (Columbia) |
| 6 A GROOVY KIND OF LOVE
7 (6) The Mindbenders (Fontana) | 31 MY SHIP IS COMING IN
17 (1) Walker Bros. (Phillips) |
| 7 LOVE'S JUST A BROKEN HEART
5 (6) Cilla Black (Parlophone) | 32 GIRL
26 (2) The Truth (Pye) |
| 8 KEEP ON RUNNIN'
6 (11) Spencer Davis Group (Fontana) | 33 BYE, BYE BLUES
25 (5) Bert Kaempfert (Polydor) |
| 9 TOMORROW
19 (4) Sandie Shaw (Pye) | 34 ENGLAND SWINGS
22 (7) Roger Miller (Phillips) |
| 10 MIRROR, MIRROR
9 (6) Pinkerton's Assort. (Columbia) | 35 BARBARA ANN
— (1) Beach Boys (Capitol) |
| 11 A MUST TO AVOID
8 (8) Herman's Hermits (Columbia) | 36 MAKE THE WORLD GO AWAY
— (1) Eddie Arnold (RCA) |
| 12 GIRL
11 (6) St. Louis Union (Decca) | 37 DON'T MAKE ME OVER
45 (5) Swingin' Blue Jeans (HMV) |
| 13 LIKE A BABY
10 (6) Len Barry (Brunswick) | 38 INSIDE LOOKING OUT
— (1) Animals (Decca) |
| 14 SECOND HAND ROSE
26 (5) Barbra Streisand (CBS) | 39 THIS GOLDEN RING
48 (2) Fortunes (Decca) |
| 15 MY LOVE
35 (2) Petula Clark (Pye) | 40 YOU'VE COME BACK
40 (2) P. J. Proby (Liberty) |
| 16 MY GIRL
12 (12) Otis Redding (Atlantic) | 41 THE VERY THOUGHT OF YOU
41 (9) Tony Bennett (CBS) |
| 17 LITTLE BY LITTLE
21 (4) Dusty Springfield (Phillips) | 42 THINK
37 (2) Chris Farlowe (Immediate) |
| 18 SHA LA LA LA LEE
20 (2) Small Faces (Decca) | 43 THE CARNIVAL IS OVER
29 (16) Seekers (Columbia) |
| 19 HAVE PITY ON THE BOY
15 (13) Paul and Barry Ryan (Decca) | 44 THE RIVER
24 (13) Ken Dodd (Columbia) |
| 20 MICHELLE
16 (6) David and Jonathan (Columbia) | 45 BACKSTAGE
— (1) Gene Pitney (Stateside) |
| 21 LET'S HANG ON
15 (13) Four Seasons (Phillips) | 46 RECOVERY
39 (5) Fontella Bass (Chess) |
| 22 BREAKIN' UP IS BREAKIN' MY HEART
33 (4) Roy Orbison (London) | 47 I'LL NEVER QUITE GET OVER YOU
42 (2) Billy Fury (Decca) |
| 23 TAKE ME TO YOUR HEART AGAIN
22 (7) Vince Hill (Columbia) | 48 ATTACK
43 (4) Toys (Stateside) |
| 24 TCHAIKOVSKY ONE
22 (5) Second City Sound (Decca) | 49 WHAT NOW MY LOVE
— (1) Sonny & Cher (Atlantic) |
| 25 CAN YOU PLEASE CRAWL OUT YOUR WINDOW
27 (4) Bob Dylan (CBS) | 50 TROUBLE IS MY MIDDLE NAME
— (1) Four Pennies (Phillips) |

A blue dot denotes new entry.

BRITAIN'S TOP R & B SINGLES

- 1 UPTIGHT
1 Stevie Wonder (Tama-Motown 545)
- 2 GET OUT OF MY LIFE WOMAN
2 Lee Dorsey (Stateside 485)
- 3 HARLEM SHUFFLE
6 Bob and Earl (Sue WI 374)
- 4 GOING TO A GO-GO
5 Miracles (Tama Motown 547)
- 5 DON'T MESS WITH BILL
9 Marvelettes (Tama-Motown 546)
- 6 MY GIRL
3 Otis Redding (Atlantic 402)
- 7 SEE SAW
4 Don Covay (Atlantic 4056)
- 8 HOLE IN THE WALL
12 Packers (Pye International 25343)
- 9 CRYING TIME
16 Ray Charles (HMV 1262)
- 10 I GOT YOU (I FEEL GOOD)
— James Brown (Pye 25350)
- 11 DO I MAKE MYSELF CLEAR
7 Etta James and Sugar Pie De Santo (Chess 8025)
- 12 HEARTBEAT
5 Gloria Jones (Capitol 15429)
- 13 A SWEET WOMAN LIKE YOU
11 Joe Tex (Atlantic 4058)
- 14 CAN'T YOU SEE (YOU'RE LOSING ME)
— Mary Wells (Atlantic 4062)
- 15 BE MY LADY
13 Booker T and the MG's (Atlantic 4063)
- 16 MICHAEL
C.O.D.s (Stateside 488)
- 17 YOU'VE BEEN CHEATING
15 Impressions (HMV 1488)
- 18 BECAUSE I LOVE YOU
— Billy Stewart (Chess 8028)
- 19 A LITTLE BIT OF SOAP
14 Exciters (London HL10013)
- 20 ATTACK
16 Toys (Stateside 483)

BRITAIN'S TOP R & B ALBUMS

- 1 OTIS BLUE
1 Otis Redding (Atlantic 5041)
- 2 IN THE MIDNIGHT HOUR
2 Wilson Pickett (Atlantic 5027)
- 3 THE NEW LOOK
8 Fontella Bass (Chess 4571)
- 4 GOING TO A GO-GO
5 Miracles (Tama Motown 11024)
- 5 SOUL BALLADS
3 Otis Redding (Atlantic 5029)
- 6 COME ON HOME
4 Jackie Edwards (Island ILP 921)
- 7 MOTORTOWN REVIEW IN PARIS
9 Various Artists (Tama Motown 11027)
- 8 I'LL TAKE YOU WHERE THE MUSIC'S PLAYING
7 Drifters (Atlantic 5029)
- 9 IMPRESSIONS BIG 16
6 The Impressions (HMV 1325)
- 10 SOUL DRESSING
19 Booker T and the MG's (Atlantic 5027)



THE TRIBE
DANCING TO THE BEAT OF MY HEART

BM 56 510

PATSY ANN NOBLE

HE WHO RIDES A TIGER

BM 56 054

JACKSON & SMITH

AIN'T THAT LOVING YOU

BM 56 051

The RM questions Crispian St. Peters after his startling . . .

BETTER THAN BEATLES CLAIM!

"Oh, to whom it concerns
All of your germs
Are over my worms
Uurhhh!"

CRISPIAN ST. PETERS treated me (sic) to his latest composition when we met for lunch in Soho last week. The looks of fellow patrons were, to say the least, peculiar.

There was no apparent reason for the sudden outburst of song, it isn't even Spring. We had been talking about Crispian's act, but he evidently thought that a song was more worthy of my attention.

When I managed to get him back on the subject, he gave forth one of his opinions that have earned him a bit of a reputation in his short career. "The *Swinging Blue Jeans*' act is worse than mine, and you should see mine," he said.

QUICK REHEARSALS

Then, just to endear himself to thousands more fans, he went on: "The Beatles haven't got an act. They just jump up and down, sing and play guitars."

So I asked the *Bernard Levin* of the pop fingers just how good his act was. He replied: "You're limited on TV, but if you've got a big stage, you can move about. If it's just a singing group with guitarists, you have to concentrate on two things — singing and playing. There's no room for anything else."

"My act is a bit of everybody's. I'm trying to get a lot more into it, but haven't got a lot of rehearsal time. Give us three or four clear days and we'll get a much better act. We had three hours together when we first met (Crispian and the *Puppets*), then we did two sizes. We had a quick run-through for "Saturday Club" and that's all."

What about the comparison between the acts of Crispian and Dave Berry?

AMERICA SOON?

"I'm faster than Dave Berry," he said. "He slides the mike down his back, I don't do that. He creeps out from behind curtains and things."

"I prefer to move about on stage. Sometimes, I go down on one knee and sing to the girls in the front. I still have a lot of ideas that I haven't had time to work out yet. I can still dream up some more original ideas. The actual movements that I do need a lot of improvement. I want to put a bit of comedy in, imitating the *Puppets*."

Well, I thought, something like this is a must not to avoid, so I went down to the *Bromley Court Hotel* to witness the act of the year. After all, Crispian has been quoted as saying he can make the *Beatles* and *Elvis Presley* look like nothing on TV.

Wearing grey trousers, a corded jacket and white polo neck sweater, Crispian dealt with a bunch of hecklers by subtly telling them: "Belt up! He said about six numbers and we'll finish. But there seemed to be a similar lack of civility in these movements."

Occasionally, a leg would bend at the knee and rise a few inches off the ground. A hand would fly into the air and an



CRISPIAN ST. PETERS in action at Bromley Court Hotel (RM Pic).

index finger would wave round and round. The mike head would be shaken and the body would sway to one side. Not all at the same time, mind, just separately now and again. Back in his dressing room, Crispian downed a bottle of lager and exclaimed: "I'd like to go to America for a lot of reasons—to see how I go down as a singer and a performer and I'd like to see some of the Grand Ol' Opry stars. I've heard half of one of their LP's at a party when I was snashed, but it was good."

Crispian's manager, Dave Nicholson, asked if I'd like to hear the next single, "The Pied Piper", and extracted an acetate from his case. He explained that it had been sent from America by Andy "Wopout" Wickham, who used to work for Andrew Oldham. It was originally recorded by the *Changin' Times*. It was "wisecrull" who sent Dave the *Barry McGuire* LP from which "You Were On My Mind" was taken.

SILVER DISC

"The Pied Piper" begins with a solo voice and a bass, then becomes double-tracked vocally with a piccolo and heavy backing. It has a driving rhythm and its mid-tempo. It lapses into a sort of meditation, then speeds up and becomes a sort, exciting disc. Sure to be a big hit.

"We've still got a lot of numbers to do on the LP," Crispian revealed. "At least eleven of them will be mine and the hit and the next single will be included. We don't know exactly which songs we're going to use yet. We'll see which ones come out the best when we've recorded them all."

Crispian has been awarded a silver disc for 250,000 sales of "You Were On My Mind." But what was his reaction on receiving the trophy? Tears of joy? A mumbled word of thanks? Wild celebrations? No. He asked to see the hat!

RICHARD GREEN

BILLY J. KRAMER and the *Dakotas* head an all-British bill which tours Poland from May 20. The show plays 14 towns in as many days . . .

Keith Godwin has more cats, luvv and duds than anyone . . . *Beatles* and *Hollis* Stones have two records each in Spanish top twenty . . . *Uitahit* doesn't mean what a lot of people think . . . careful Zoot, you might swallow yourself . . . *Chris Farlowe* and *Steve Winwood* running mutual admiration society . . . after *Toys*' example, *Honeycombs* have next single on *Schubert* melody . . . where's the similarity between *Jim McCarty* and *Chris Dreya*? . . . thanks to her short skirts, people are Justin time to see her legs . . . *George Gemmel* likely to be proved wrong on his No. 1 prediction for new *Yardbirds* single . . . *RM's* Peter Jones and *Richard Green* chose next New Faces "A" side . . . *Raver Shakeup* hotter than *Indian curry* these days . . . pop stars flocking to the *Batman* film . . . *Gedde* record withdrawn after American publishers' refusal to record further . . . *Goffin-Kimberly* numbers . . . *Len Barry* played drums before *Joanne Deville* . . . "Dudley Moore Jazz Series" begins on *BBC* Home on February 22 . . . *Edwards Town F.C.* raffling *Beatles*-autographed football . . . Who, *Chris Farlowe*, *Jonathan King*, *WV Prince*, *Jet Harris*, *Fairies* and *It's Travelling Party* attended *Action* reception . . . latest "Louis Louis" resurrection — *Travis Wammack* . . .



a son for *Bachelor John Stokes* . . . *Radio London's* *Dave Cash* back on board next week after operation . . . *Tony Hicks* and *Graham Nash* opening male boutique in *Manchester* . . . *Supremes* have changed their hair styles . . . *Motra* *Conway* new *Hedeshoppers* publicist . . . *Herman* biggest selling *British* artist in U.S. Southern States . . . *EMI* have taken over *Scottish* *Waverley* label . . . *Adrienne Poster* taking dancing lessons from *Radio London* publicist *Mike Stone* . . .

Before he died, *Eddie Cochran* recorded the song "Three Stars", a tribute to *Buddy Holly*, *Big Bopper* and *Ritchie Valens* who had died in a plane crash . . . all-time record number of girls in *RM Top Fifty* last week . . . new LP's from the *Ventures* and *Sandy Nelson* — ve three tracks in common — "Satisfaction" . . . "Like It Like That" and "Woody Bully" next P. F. *Shoane* disc likely to be "From A Distance" . . . *TW's* "Now" moves to Fridays this week, thus avoiding clash with *BBC-TV's* "Whole Scene Going" . . .

A TREMENDOUS VOCAL VERSION OF THE HIT

"SPANISH FLEA"

recorded by **KATHY KIRBY** on Decca F12338

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