





# THE POP FROM THE PAST

TODAY'S pop scene is far more vibrant than it was when I came into the business about six years ago. The Shadows and I were talking about this last night and we all agreed that performers seem to start off at a far higher musical standard than they used to. When we started we weren't as good as the groups that are starting now—they seem to know much more about music—fabulous chords and so on. Of course, the scene's a lot bigger and there's a big bandwagon thing rolling—everybody taking up everybody else's ideas fast.

What about older people's attitude to pop? Oh, this has changed tremendously. Most people now accept pop as part of the entertainment business. Partly, older folks have changed their attitudes now that they're more familiar with today's pop, and partly records are better, so they're more acceptable.

## ELVIS

D'you think Elvis—who used to be reviled as a real monster of pop—is about to enjoy a huge resurgence of popularity now that rock is accepted and he is firmly established as a movie star? Don't know. When I saw the early Elvis movies, like King Creole, I thought, "Here's a fellow who's unbeatable. He's not only a rock star—he can act too." But recent films haven't come up to what I expected of him. Somehow, he doesn't manage to get good material—unlike the Beatles who can write such good songs for themselves. If only Elvis could get hold of songs of that standard. Still, he's been in the business nine years and is still coming up with chart-entries. That's not bad going!

## IMITATOR

I guess it's time to say you began as an Elvis imitator. At what point did you start to develop your own personality? Yes, looking back, I'm ashamed to recall how I modelled myself on him! Fortunately, the change came pretty quickly, after six months of being in show business and before I was very well known. It was Jack Good, the television producer of *Oh Boy!* who took me on one side and advised me to shove off and do my own thing. I had a good following, fans who would accept what I did, early on in my career. Yes, I was very lucky! But your film career began a little shakily, didn't it? Yes, I had the small part of an

## David Griffiths talks to CLIFF RICHARD

up-and-coming rock 'n' roll singer to a film called "Serious Charge." The stars were Sarah Churchill, Andrew Ray and Anthony Quayle. But at the time I made it, my record of Living Doll sold a million so the makers gave me a billing far bigger than I deserved. I got letters from my saying they thought it was "my" picture, they went to see it and I was only on for five minutes. Still, I've made up for it in my last two pictures—which have been built round a glorified MEO. But I think my favourite role was quite a serious acting one—Expresso Bonso.

## FAT BOY

Yes, you looked rather different in those days—quite a fat boy. You're right. But I put a stop to that after a visit to America during which I ate like a pig! I got fat so I couldn't bear to look at any photograph of myself. So I dieted two store

off my weight—down to 10st 7lb. When I first started dieting it was very worrying and unpleasant but now it doesn't bother me much. I can go off a diet and eat what I like for three or four days and it doesn't do any harm!

So what is your biggest worry? Well, no big problems—I'm quite enjoying life. Records have become such an important part of show business career and I guess it always will be a problem trying to find the right material. Yes, I think that's what causes me the most trouble. I like to work like to be seen, but luckily I've never really been bothered about making money. I've always preferred to make it over a long time rather than make it all quickly. Anyway—I understand it's better for tax purposes when you spread out your earnings! We're still making hits—without following any trends or crazes. Life is being good to us.



CLIFF (RST 101)

# A GREAT NEW LP FROM THE SEEKERS



Chilly winds; Kumbaya; Run come see; Dese bones g'wine rise again; Katy Cline; Lonesome traveller; All my trials; This train; When stars begin to fall; Wild rover; The light from the lighthouse; If I had a hammer

LX 4634 12 mono LP



The Decca Record Company Limited, Decca House, Abchurch Lane, London E.C. 4

- A Look At The U.S. Charts:**
- 1. **FAT BOY**—Elvis Presley—Capitol
  - 2. **Too Many Rivers**—Brenda Lee—Mercury
  - 3. **Do You Really Love Me**—Fred Warde—Mercury
  - 4. **What Would You Do**—The Searchers—Mercury
  - 5. **Cherry Lips**—The Searchers—Mercury
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# BEING A DEE-JAY—SO SIMPLE!

So you want to be a disc-jockey? Last week, we heard from the sassy extrovert to end all sassy extroverts — Jimmy Savile. Newest of the top-line dee-jays to hit the top in popularity pools. And now it's the turn of David Jacobs, urbane and thoroughly cool, calm and collected.

A highly-paid professional whose experience enables him to tackle all kinds of broadcasting jobs... acting included. He answers the same question. Not surprisingly, he comes up with a rather different answer to that of Jimmy Savile.

Over to David Jacobs.  
"Well, so you want to be a disc-jockey. Let me say immediately that nothing could be simpler. First get yourself some records to ride, a machine to play them on, and a tape-recorder, complete with microphone. Then fit a red light into the ceiling socket of the room door, so that people will know you ARE recording... and of you go.

Your first disc-jockey show is recorded for posterity. Whether posterity will ever hear it is, of course, another matter. However, perhaps what I have to say here will make that event just a little more of a possibility.

## PERSONALITY

"For a start, you clearly have to make it known that you have the voice and the personality that the country's listening public has been waiting a long time for. And the best way to do this is ask for an audition either from the BBC or from our old friend Geoffrey Everett at Radio Lutonburg.

"But don't be disappointed if neither of them can't see you until the week after Harvest Festival in 1966. For an awful lot of people want to be disc-jockeys. And they are by no means all of them amateurs. You'd be astonished at the number of top

## David Jacobs continues the second in our series...

actors and television personalities who line up in the queue for the chance of doing some disc-jockeying.

"There's my chum Brian Rite, for instance. Now I don't think he would go so far as to actually give up his Whitehall forces for a regular disc-jockey spot but I can assure you that he eagerly grasps at the tatters of a week of crack-of-dawn risings after late and exhausting nights at the theatre to do Housewiver Choice."

"Well, finally you get your audition. And when you find yourself sitting in that glass case, with its hanging microphone, just a few inches from your face, and the pretty girl in the control room outside waiting to put the records on the turntable for you, there are several points to remember.

## SWITCH OFF!

"Don't talk too much. All these people sitting at their desks want to hear the voices of the stars on the records — and not yours. You may think they are showing starling bad taste in wanting that, but that's

up to them... and remember it's up to them to switch off, too, if they want to.

"If you want to be a disc-jockey you will have to learn to live with the fact that you play second-fiddle to the records. When you do a talk, make it to the point.

DAVID JACOBS reads over a script during a quick break for lunch. But despite what David says, being a dee jay isn't all that simple, especially at the top.

Don't try to be hysterically funny. Jokes that were hilarious the night before are about as bright as a toe if kept the next day.

"And say things that you want to say — not what you think the people listening would like to hear you saying. That way you can be sincere. And that's very important. And in what you say, of course, and the way that you say it, you will establish your personality as well."

"You can do this, too, by the kind of records you choose to play and the order in which you play them. Give them something to shake them into listening at



the start; give them something to remember you by at the close.

"Peter Murray, incidentally is, as you might have noticed, still trying to establish his personality. Personally, I think he'll make it a disc-jockey.

"You know, that's a very funny name, that, DISC JOCKEY.

"So, to find out how funny YOU think it is, I'll offer five guesses worth of record

tokens for the funniest, and not necessarily of the truest suggestion in 25 words of how the title came to be born."

Note: Your replies to David Jacobs at the Record Mirror, 116 Shaftesbury Avenue, London, W1.

Next week: A summings-up on the disc-jockey scene from Bunny Lewis, manager, composer, TV personality, critic—who certainly knows what it's all about.

## MEET ENIA JONES

With her great record

LATE  
&  
Longing

Dolbydor  
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Publisher: KPM LTD., 21 DENMARK STREET, W.C.1 Tel. Tem bar 3856



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FROM THE  
BOTTOM



# FOUR QUEENS

JOAN BAEZ (RM pic)

FIRST of all, you SHOULD pronounce it "Byez-zz" . . . Joan Baez. Though it's been twisted around a little as this folk-singing name is handled about more and more.

Joan Baez, then born on Storer Island on January 9, 1941. Born happily, but disillusionment was soon to set in. And it shows, now, through in her work.

Joan's mother was English-Scottish, tressor of an Episcopal minister and professor of dramatic art. Her father was also a minister's son . . . born in Mexico.

And from, with her two sisters, learned about life the hard way. They settled, for a while, in a small American township, Clarence Center, population 600. "The neighbours glowered at Joan's dusky skin and yelled "Niggers." The girls remained with "Old Bogeyes."

Retaliation continued. It's Joan's father who recalls: "We sank a plug spout into a telephone pole on Bogey's territory. We knew he'd be full of contempt for us when we hung on a maple-syrup bucket . . . but we knew he'd not resist looking into it. He'd do just that, peeping in furtively. We got to putting things in the bucket, water and so on. He was astonished by poor old Bogey."

On to Redlands, California. The Mexican schoolchildren play in separate groups from the whiter. Joan, it's said, tried to fight back. But fight turned to sadness. On her thirteenth birthday, she said: "Mummy, I don't want to grow up."

Joan went to High School in Palo Alto, walked barefoot on the campus, got A's in music and F's in biology. She bought a guitar, sang in the school choir, played records of Mozart, Viradi, Bach. Her father helped most on the folk side. He took the girls to a coffee bar/club where amateur folk singers toted guitars—and sang. Joan sang. Her audiences liked it.

And on to 1959. Joan went along to the first Folk Festival of Newport, Rhode Island. An audience of 10,000. And a man who asked Joan if she'd "like to meet Mitch." It was Mitch Miller, but Joan didn't know that he was a gunner figure at Columbia Records. Being extremely strong-minded, Joan was gun for the ballyhoo and eventually signed a disc contract with Vanguard.

Joan moved on to the Californian coast. It's said she lived for eight months in a rough 'n' ready cabin along with five cats and five dogs. And that is her home area, though she now lives comfortably.

Joan's involvement in politics. Has taken part in peace marches and ban-the-bomb campaigns in Texas she broke off singing in the middle of a concert to let the audience: "Don't want to embarrass any of you. I feel good seeing some coloured people in the room." They clapped and cheered, Joan sang. They clapped and cheered, Joan sang. In between, she packs 'em in at concerts, marching during down night-club offers. Joan Baez . . . don't forget it's Byez-zz . . . a genuinely unique talent. And she seems genuinely amazed at the way her records are selling in Britain.

CAROLINE HESTER

A FEW years ago Carolyn Hester, an attractive blonde Texan girl who has been singing folk music for most of her twenty odd years, decided to cut a record at the Club 17 in places in Boston, U.S.A., much frequented by folk singers.

The album was to be for Columbia. Carolyn's label at the time. But she ran into a slight snag — she needed a mouth organ player. "There was this character who used to wander around the country, singing and playing guitar and harmonica," she said. "So I asked him to sit in with me. He did, and we all had a ball."

The character, of course, was Bob Dylan, and since then he and Carolyn have been friends. "He's a great guy," she laughs, "and that album is almost a collector's item now!" Carolyn started folk singing in her home town of Austin, Texas, and was soon asked to record for the Coral label, under the supervision of Norman Petty. One of her fellow artists was the then up and coming Buddy Holly. "Oddly enough, he influenced me tremendously although he wasn't a folk singer," she says. "I'm influenced by all sorts of people — Bob Dylan and Tom Paxton on the writing side, Jean Baez and Dianne Waterson on the singing side. Dianne Warwick is a firm favourite of mine, and people like her have much to offer the folk world now that it's going through this revival stage."

## DUET

Carolyn once sang with Joan Baez on stage when the latter was doing a concert in Austin. "She heard I was doing a record and I went along to the theatre. Then she called me up onto the stage and we sang duets. The audience seemed to be delighted!"

The first time British audiences saw Carolyn was when she visited this country in the summer of 1962, following her trip by another the next year. During both visits she sang at the Edinburgh Festival, and was widely acclaimed as one of the finest artists ever to appear there. She also sang in many folk clubs, and audiences everywhere responded warmly to her delightful stage presence, her skillful guitar playing, and her wide ranging voice.

"I like England very much," she says, "and of course like every other folk singer from America I have been heavily influenced by our traditional music. British folk music has always been a corner stone of the American folk tradition—and I love it."

The influence behind Carolyn's latest record "High Flyin' Bird" — one of her own compositions — is plainly American, however. "It's a rhyme and has a strong song with guitar, bass and drums," she said. "An experiment for me which I'm trying out on Britain. I do hope the British don't mind!" After hearing the disc, released this week on Decca's Dot label, I shouldn't imagine the attractive Miss Hester need have any real worries on that score!



THE ART WOODS

## 'We aim to excite!'

... say the ART WOODS

JUST for the record, the ART Woods aren't a part of Epping Forest: in fact they're a group of five interesting young men named after the group's leader Art Wood. They also happen to be one of the most realistic groups on the scene.

For a start, they are in the awkward position of having a large following, a club residency but no hit record. Secondly, they don't mind pandering to commercial tastes even though they have been hailed as one of the most authentic R & B groups in the land.

### NO PULL

"But authentic R & B just isn't pulling the crowds any more," says Art. "The audiences want to be excited, not to be lectured on what is good and what is bad. Although there was a time when you could spend half an hour on one number with long solos by everybody, it didn't last long. And although there are some clubs like that still, most of them want something fresh and new. "And we try to cater for

them. We like authentic R & B, but we also like playing everything and anything else. So far, our two discs haven't meant a lift. Of course we'd love a hit, but we're lucky enough to make a good living without one."

### DISCS

The ART Woods latest disc is "Oh My Love" and the one before that "Sweet Mary". Of them Little Walter has said that he couldn't believe any white group could sing and play the blues like they do.

Line-up of the group is Art Wood, leader, vocalist and harmonica, Derek Griffiths, lead guitar, Len Lord, organ and piano, Malcolm Peel—bass guitar, and Keef Hartley on drums. The boys use a specially selected set of amplifiers and get a sound that's really

But even if the boys sometimes become depressed about no hits records, they should remember groups like Cliff Bennett, the Barron-Knight, the Rockin' Berries and the Yardbirds, and how long THEY waited before they had a hit. N.J.

Can I get it from you  
**DAVE BERRY**  
DECCA



**DAVE BERRY**  
Can I get it from you  
Can I get it from you: Why don't they understand: Always, always, He's with you  
DEP 8625 7 mono EP  
DECCA  
The Decca Record Company Limited Decca House  
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**T**HEY'RE all called John, all come from Lower Hutt (Wellington, New Zealand), all came to England about a year ago, all like the same sort of folk music and have now made their first disc on London. They are the Hottelers. John they met up by chance in London's Piccadilly and decided to form a trio (considerably augmented for their disc, "Come Back Dirty Dirty"). Already, John Ross, John Mercer and John Gibb—soon here putting on a musical show for journalists and broadcasting executives at the Actor Club, Hottelers—are attracting lots of attention and doing plenty of radio and TV work. Looker or though they won't be going back to New Zealand in the foreseeable future.

## DUSTY with EAMONN

**D**USTY SPRINGFIELD will be singing and sitting on the panel when the soprano on ATV's "Eamonn Andrews Show" on June 13. It is the first second spot on the programme. She is also set for Radio City's "Ready Steady Go" (June 18), ABC's "Ready Steady Go" (June 21) and BBC's "Ready Steady Go" (June 23). On June 13, Dusty begins work on a new LP comprising entirely new material.

## WHO on RSG

The Who shake up "Ready Steady Go" on Radio Luxembourg on June 11. Advertising with Eric Severson, Geoff Sutcliffe and the Savages, the Terminus, the Dedications, Mark's Band and the McGivney and Shirley Sheasat and Dotie West.

Music publishing and artists' manager Martin Blake announces former secretary John Hammersley has left. The ceremony takes place at 11 o'clock.

# SEEKERS SENSATION!

**T**HE Seekers dropped a bombshell in the record industry this week when they said they would not go out of their way to help their song "Chilly Winds" which Decca issued last Friday.

The company which produces the Seekers' records, FXB, disassociated themselves with the single, and also with the Decca LP "The Seekers".

## BACHARACH DATES

**H**ort Bacharach stars in TVW's "Discs A Go-Go" on June 15. The Breakaways will feature Stuart Pearce and Gordon also appear. Discs the man whom first disc they introduced, Eddie King. Late completes the line-up.

## BERRIES ABROAD

**T**he Rockin' Berries go to Holland and Belgium on October 22 for two weeks for concerts, cabaret and TV. The Berries make their Continental cabaret debut in Brussels. They are being auditioned for parts in dramatic films for musical content, set for shooting towards the end of summer.

## Soul singer here

**A**merican singer Donnie Elliott arrives in London on June 11. Elliott (1940) tonight (Thursday) and Wednesday, "Ready Steady Go" tomorrow. "RSG" he does a stint at ABC's "Ready Steady Go" tomorrow. Birmingham Grand Embassy Grand (by Birmingham Convention Corporation) comes Friday (10), London, who will be backed by The Shelleys, in three or four days. The release "Little Piece of Heaven".

Favorite Hardy begins a two-week season in the Savoy on June 7.

## Tommy Roe returns

**T**ommy Roe and the Steamers are one back to England later this year — but on separate visits. Tommy will be here during the first week in July for a four-day programme. He and the Steamers will be back in London on June 11. He is called "Jack of Diamonds" and was named by Carruthers and Peter Carruthers, the editor of the "Spectator" appears in a BBC play "Men With No Names" on June 8.

## Kinks miss plane

**T**he Kinks missed their plane on Monday when they arrived at Luton. They delayed to fix a problem they couldn't solve and were late in time to take a spot in a show for transmission all over the world via Ready Steady.

## APPLEJECKS TO ROMANIA

**T**he Applejacks have been offered a visit to Romania as an attraction in the British Order, the state-controlled theatrical agency in the town of Cluj. "Cluj" has for a month's entertainment. "If we accepted they would charge many at holiday resorts in the country," said their agent, Colin Hines.

## KENNY PROMOS

**W**endy Parks will be performing the songs which won the British Song Competition on BBC's "Ready Steady Go" (June 10). Graham's "Some At All" (TVW's "Discs A Go-Go") (10) and Scottish "A's" (Sunday 14).

## DYLAN SECRETARY MAKES DISC

**T**he former secretary to Bob Dylan, announced, all his first record issues have by June 10. It is called "Jack of Diamonds" and was named by Carruthers and Peter Carruthers, the editor of the "Spectator" appears in a BBC play "Men With No Names" on June 8.

## Beatles Expansion

**B**eatle songs are to get even more world exposure through a new deal completed by Apple. The Beatles' songs will be on a catalogue of 20 TV channels, to be screened throughout the world.

## New club

**A**merican disc jockey Jim Morphy and British DJ Don Wardell are the hosts at a new disco club, The Flip Flop, 21 Tottenham Court Road, London. The club will be open from 10 p.m. to 1 a.m. The club will be open to the public and will be open to the public. The club will be open to the public and will be open to the public.

## THE MANLY MIKE STEVENS

# 14 FOURTEEN TOP ARTISTS PRESENT FOURTEEN GREAT NEW TITLES ON ONE TERRIFIC LP



The ROLLING STONES · THE BACHELORS · TOM JONES · BILLY FURY · KATHY KIRBY · UNIT 4 plus 2 · DAVE BERRY · The ZOMBIES · THEM · LULU and the LUVERS · The APPLEJACKS · BERN ELLIOTT · The JOHNNY HOWARD BAND · The MIKE LEANDER ORCHESTRA

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The entire profits from this record together with royalties from the artists, are being donated to the Lord's Taverners for the National Playing Fields Association



LULU



MANFRED MANN



MARK WYNTER



THE IVY LEAGUE

# WAS THIS

# THE STRANGE TEST EVE



CLIFF BENNETT AND THE REBEL-ROUSERS

**J**UDGING from all the headlines which actually splattered the national newspapers, the first-ever British Song Festival, sponsored by the Music Publishers' Association, was least of all concerned with actual songs and singing. In fact, the song contest was generally regarded as being "high"—and that opinion goes for visiting publishers from all over the world.

Let's get the controversial bits over first. Marianne Faithfull's "secret wedding". Congratulations to her and to husband John Dunbar. But the wedding announcement actually overlooked the fact that, on Monday, Marianne (singing "Go Away From My World", by her guitarist John Mark) won the first heat.

The murder inquiry. Yes, Sussex CID officers DID mingle with the crowds on Monday, questioning teenagers reference to the killing of an off-licence. Not true, incidentally, that the killer had been in search of funds to enable him to buy a Festival ticket!

The "lie" between Dave Berry and Cliff Bennett's Rebel Rousers on the first night. BM's Peter Jones was on the panel which voted, by a show of hands, that Dave Berry was possessor of the better song. But it's understood that later phone-calls from interested parties resulted in Cliff being given a place, as well as Dave, in the finals. Final-night voting: Dave Berry 91 points (sixth)—Cliff Bennett, 84 points (ninth).

The Vince Hill controversy. Vince's song "Unexpectedly" raised the ire of two judges on Tuesday—Judith Symons (Daily Express) and Peter Dacre (Sunday Express). "An eulogy of adultery" was one quote. These judges gave one point each for the song—presumably because there were no "noughts" available. Another judge, Virginia Ironside (Daily Mail) gave ten... "as a protest". Vince actually ended, in the final, tenth out of ten.

The Manfred Mann explosion. This group's number was "One In The Middle". Publisher Cyril Shane protested that this had been done before on tele and radio and therefore "wast" a new song. The MP's Committee said they didn't know about this; Manfred Mann said the complaint was "petty and nonsense". He claimed other songs, about four, had also been on radio before. Row resolved: The Mann outfit performed their number but were not voted on.

The final headline-bogger. Kenny Lynch apparently wins the final with his song (written with Hal Shaper) "I'll Stand By You". But viewers protest that Lulu's "Leave A Little Love" which gained five maximum votes of "ten", had actually won—this song was written by Les Reed and Robin Conrad. It hadn't. After a run-through of the film of the finals, Kenny Lynch

**PETER JONES and RICHARD** the British Song Festival story behind the controversy and the singers, backstage chaos.

was officially, but belatedly, hooded when found that the prize, a Golden Manuscript had vanished.

Enough sensation in all that lot to set the main purpose was to produce new hits that came off, too. Naturally there were. It was difficult finding anybody but winners with the judges' verdicts.

The song? The Dooze, Brighton, Spence with the Bob Miller orchestra on the stage, then the judges' rosters. On the Mike Vickers sits with a girl chatting chair behind and behind him Tom Widdowson back. Cliff Warwick, in shades, watches in for Lulu who has not yet arrived in the seats reserved for the judges. A her husband flipped up marks, laughing, dashes in, sits next to Mike Leander and conversation.

## MAD DASH FOR CAN

Dave Berry chatting up Wayne Fontana, Lynch's manager, Jean Lucien (who took to Vince Hill about the "trouble"). Perry Lynch wandering around with his wife. An ex-act man from Southern Television "stands in a mad dash for the camera where Vince Lynch and the Woody Blue began an in a Joker tosses a penny into their midst.

## A FANTASTIC NEW LP

# TOM JONES



## ALONG CAME JONES

I need your loving; It's not unusual; Memphis Tennessee; Whatcha' gonna do; Spanish Harlem

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# JUST RELEASED UNIT

THE SEEKERS Chilly Winds

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HAVE I WAITED TOO LONG Dorothy Squires

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HONEY & WINE A Fair Set

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PLEASE BE MINE Davey Sands & The Essex

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AT 4625 MCA

SOLOMON BURKE Maggie's farm

AT 4630 MCA

DEPEND ON YOURSELF Joe & Eddie

V-N 8242 vocacion

(YOU'VE) NEW

DECCA

F 121







MARIANNE FAITHFULL

# WINNER? NEVER?

ONES and RICHARD GREEN on  
ish Song Festival. The full  
mind the controversies, the  
d the singers, and the  
ge chaos.

ut belatedly, declared winner . . . and then  
prize, a Golden Manuscript of "Greenleeve"  
tion in all that lot to satisfy everybody. But  
se was to produce new British songs . . . and  
too. Naturally there were complaints galore—  
ending anybody but winners who actually agreed  
verdicts.  
the Dome, Brighton. Specially enlarged stage,  
Other orchestra on the stand, then the working  
judges' rostrum. On the final day, in the stalls,  
is with a girl chatting. Mike Hing lies in a  
d behind him Tom McGuinness reads a paper-  
wick, in shades watches a man on stage stand-  
who has not-yet arrived for the run-through.  
and reserved for the judges, Marianne Faithfull and  
opped up, marks, laughing to themselves. Lulu  
next to Mike Keadler and begins an animated

## HAD DASH FOR CANTEN

attling up Wayne Fontana in the canteen. Kenny  
ed, Jean Isaac (who looked marvellous!) chats  
out the "troubles," Perry Ford, of the Ivy League,  
ed with his wife. An exciting atmosphere. Let's  
era Television "stands in" for Lulu again.  
er the canteen for a briefing, then there was  
called on stage for a briefing, then there was  
Moody Blues began an impromptu jam session.  
ponny into their midst. Back in the hall, blase



KENNY LYNCH seen with the "Golden Scroll"— something which he just didn't expect to win.

members of Bob Miller's Millermen lounge about drinking tea and reading reports of the Clay-Linton fight.

So it's all down to the start of the contest proper. Hottest tips to win: the Marianne Faithfull number, the Ivy League, with Lulu coming pretty near. But the judges this time are top television executives . . . nobody knows which way they'll lean in pop preference.

## A CERTAIN AMOUNT OF BOOING

Kenny Lynch sings positively at his best on actual transmission. He wins with 115 votes. Next, Lulu with 108. A certain amount of booing for some notably low marks from the judges. One thing did stand out: all the artistes taking part in this final were HIT Paradees or very near it. But the screams from the audience suggested that not everybody was appreciating that it was a matter of the song that counted . . . nothing really to do with the artiste. Except that a good performance obviously helped . . .

Kenny's winning song is published by Belinda-Sparta Music. Lulu's is from Belinda-Shapiro Bernstein. And the arguments went on as the presentations were made. Kenny looked very happy; Jean Lincoln looked positively "knocked out."

And it was over. The first British Song Festival had ended. Clouded by a mass of controversy, yes. But the main note was of confidence in the future of the contest—freely expressed at a reception given until the early hours by the Mayor of Brighton.

A good, worthwhile "plus" for British songs, singers, composers, publishers. Definitely a success! Despite the knockers.



susan  
maughan  
when she  
walks away

BF147



UNIT 4+2  
(YOU'VE) NEVER BEEN IN LOVE LIKE THIS BEFORE



F 12144



The Four Tops: Cornelius, Linder, Doreen Moore, Alvin Emberton. London: E.F.I.



reviewed by Norman Jopling and Peter Jones new albums viewed

THE YARDBIRD

YARDBIRD: Heart Full Of Soul: Street Blues (Columbia DS 325)



ROGER MILLER: Drakin: Radio No. 2 (Mercury 6048)



A GAIN a beautiful song from...



THE BEATLES: Sgt. Pepper's Lonely Hearts Club Band (Capitol)

- (1) Johnny Preston 3 THREE STEPS TO HEAVEN (2) The Coedans 3 MAMA/ROBOT MAN (3) Comie Franco 3 HANBY MAN (4) Jimmy Joe 4 SWEET NOTHING'S (5) Brenda Lee 4 I WANA GO HOME (6) Louie Lomax 9 LUCKY FIVE (7) Russ Conway 9 HOOKS (8) FOOTSTEPS (9) Steve Lawrence 11 SOMEONE ELSE'S BABY (1) Johnny Preston 14 HELI HAWK (2) Jimi Hendrix 15 HEART OF A TEEN GIRL (3) Craig Douglas 16 STAIRWAY TO HEAVEN (4) Neil Sedaka 17 SIXTEEN REASONS (5) COMIE STREVE 18 YOU'LL NEVER KNOW WHAT YOUR MISSING TILL YOU TRY (2) Emilio Ford 19 THAT'S YOU (1) Nat "King" Cole 19 THAT'S LOVE (1) Billy Fury

BRITAIN'S TOP EPs

CHART TOPPING LP'S ON CBS RECORDS

My Fair Lady ORIGINAL SOUND-TRACK RECORDING with Audrey Hepburn, Rex Harrison and Stanley Holloway (CBS SRS 9237)

Bob DYLAN THE FREEMELVIN BOY DYLAN (S) BPG 62163

ANDY WILLIAMS BOB BROOKMEYER and FRIENDS (S) BPG 62353

NEW JUNE RELEASES MARY ROBBINS Turn the Lights Down Low (S) BPG 62418

EYDIE GORME and TRIO LOS PANCHOS (S) BPG 62457

LP's from Ben E. King & Drifters

THE DRIFTERS—"The Good Life"—Quando Quando Quando...

SINCE their "Dance With Me" over five years ago, the Drifters have been consistent chart leaders...

BEN E. KING—"Seven Letters"—Seven Letters: River Of Love...

RECORD REVIEWERS are usually unbiased. Every so often there's a singer who they like so much that an element of bias creeps in...

KENNY BALL—"I Hear a Bell"—I Hear a Bell: Memphis 66...

EYDIE GORME—"Amore"—Amore: Amore! (A) At the Jazz Band Ball Memphis 66...

R. BONE WALKER—"Sins The Ladies Have Done"—Sins The Ladies Have Done...

MARTY ROBBINS—"Turn the Lights Down Low"—Turn the Lights Down Low...

JIMMY WINTERGROUN—"In Person"—In Person: In Person...

SPENCER DAVIS GRUBB—"Their Little Bit of Soul"—Their Little Bit of Soul...

THE BEATLES—"Yesterday"—Yesterday: Yesterday...

FRANK SINATRA—"Sinatra Swingin' Here"—Sinatra Swingin' Here...

A THROUGH Jimmy is basically a bluesman, he has recently come more into the jazz category...

O'SHEA the main feature of the album is Steve Steinberg's bluesy voice...

THE BEATLES—"Yesterday"—Yesterday: Yesterday...

FRANK SINATRA—"Sinatra Swingin' Here"—Sinatra Swingin' Here...

BOB VINTON—"Laughing On the Outside"—Laughing On the Outside...

DAVID & MARILYN DALMORE—"Columbia 32X 1111"

THE BEATLES—"Yesterday"—Yesterday: Yesterday...

CANNONBALL ADDERLEY—"Now What"—Now What...

THE BEATLES—"Yesterday"—Yesterday: Yesterday...

SUE'S LATE HIT is only the best of the album...

THE BEATLES—"Yesterday"—Yesterday: Yesterday...

MARY ROBBINS—"Turn the Lights Down Low"—Turn the Lights Down Low...

THE BEATLES—"Yesterday"—Yesterday: Yesterday...

THE BEATLES—"Yesterday"—Yesterday: Yesterday...

THE BEATLES—"Yesterday"—Yesterday: Yesterday...

THE BEATLES—"Yesterday"—Yesterday: Yesterday...

THE BEATLES—"Yesterday"—Yesterday: Yesterday...

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THE BEATLES—"Yesterday"—Yesterday: Yesterday...

THE BEATLES—"Yesterday"—Yesterday: Yesterday...

THE BEATLES—"Yesterday"—Yesterday: Yesterday...



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



THE YARDB

YARDBIRDS: Heart full of soul. Second time Columbia... THIS time, it's without Eric... I suppose that there will not be that tremendous powerful sound...



ADAM FAITH

ADAM FAITH: Someone's Taken Away Myself... I can't take it any more... I'm off the job bit but I'm sure...



THE SEEKERS

THE SEEKERS: Donnie Elbert, a Little Piece of Leather... I wish I could have been a member of the band...



ADAM FAITH

ADAM FAITH: Someone's Taken Away Myself... I can't take it any more... I'm off the job bit but I'm sure...

ROGER MILLER: Realize Eugene No. 1, The Last Word in Love... I gain a brand new song... I hope that you will be as much...

DICKIE ROCK: Every Step Of The Way... I hope that you will be as much... I hope that you will be as much...

THE YOUNG GIRLS: You're My Little Baby Face... I hope that you will be as much... I hope that you will be as much...

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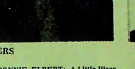
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ADAM FAITH

ADAM FAITH: Someone's Taken Away Myself... I can't take it any more... I'm off the job bit but I'm sure...



ADAM FAITH

ADAM FAITH: Someone's Taken Away Myself... I can't take it any more... I'm off the job bit but I'm sure...

THE BIG CLIMBERS GALLERY MITCHELL 'Bitter Tears' 'Forbidden' on H.M.V. POP 1422 THE HARBOUR LITES 'Come Back Silly Girl' 'Revange' on H.M.V. POP 1426 Sole Representation: ASTOR ARTISTES LTD. GROsvendr 3181

BRITAIN'S TOP EPs

- 1 BUMBLE BEE (1) The Searchers (F) 2 BEATLES FOR SALE (2) The Beatles (P) 3 THE ANIMALS IS HERE (4) Animals (Columbia) 4 GREEN SHADERS OF VAL BOONICAN (5) Val Boonican (Decca) 5 TOM JONES ON STAGE (6) Tom Jones (Parlophone) 6 SUPREMES HITS (7) The Supremes (Globe) 7 FIVE BY FIVE (8) The Five Satins (Decca) 8 RAGELORS HITS (9) The Ragelors (Decca) 9 KINKS HITS (10) The Kinks (Parlophone) 10 BEATLE MUSIC (11) The Beatles (Globe) 11 THEM (12) Them (Globe) 12 A HARD DAYS NIGHT VOL. II (13) The Beatles (Parlophone) 13 DUSTY IN NEW YORK (14) Dusty Springfield (Globe) 14 SILVER DAGGER (15) Joan Baez (Globe) 15 FATS FOR FAME (16) George Fema (Columbia) 16 DANCE WITH THE SNAKE (17) The Snake (Parlophone) 17 THE SHADOWS (18) The Shadows (Globe) 18 GUN 4 (19) Gun 4 (Decca) 19 DOWNY THINK TWICE (20) Downy Think Twice (Globe) 20 IN THE WIND VOL. I (21) Peter, Paul & Mary (Globe) 21 THE SINGING POSTMAN (22) The Singing Postman (Globe) 22

BRITAIN'S TOP LPs

- 1 THE YOUNG GIRLS (1) The Young Girls (Globe) 2 JOHNNY BEVY YOU DRAE ME BY (3) Johnny Bevy (Globe) 3 THE YOUNG GIRLS (4) The Young Girls (Globe) 4 THE YOUNG GIRLS (5) The Young Girls (Globe) 5 THE YOUNG GIRLS (6) The Young Girls (Globe) 6 THE YOUNG GIRLS (7) The Young Girls (Globe) 7 THE YOUNG GIRLS (8) The Young Girls (Globe) 8 THE YOUNG GIRLS (9) The Young Girls (Globe) 9 THE YOUNG GIRLS (10) The Young Girls (Globe) 10 THE YOUNG GIRLS (11) The Young Girls (Globe) 11 THE YOUNG GIRLS (12) The Young Girls (Globe) 12 THE YOUNG GIRLS (13) The Young Girls (Globe) 13 THE YOUNG GIRLS (14) The Young Girls (Globe) 14 THE YOUNG GIRLS (15) The Young Girls (Globe) 15 THE YOUNG GIRLS (16) The Young Girls (Globe) 16 THE YOUNG GIRLS (17) The Young Girls (Globe) 17 THE YOUNG GIRLS (18) The Young Girls (Globe) 18 THE YOUNG GIRLS (19) The Young Girls (Globe) 19 THE YOUNG GIRLS (20) The Young Girls (Globe) 20

A self-penned Keeley Smith. An American song from Cliff. e & Roger Miller, a heartbreaker from Donnie Elbert

THE WELLS: Wake Up My Mind... I hope that you will be as much... I hope that you will be as much...

THE YOUNG GIRLS: You're My Little Baby Face... I hope that you will be as much... I hope that you will be as much...

THE YOUNG GIRLS: You're My Little Baby Face... I hope that you will be as much... I hope that you will be as much...

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THE YOUNG GIRLS: You're My Little Baby Face... I hope that you will be as much... I hope that you will be as much...



VINCE HILL

I'm writing this at 24,000 feet. En route to Paris. After three extraordinary days at Brighton. For the British Song Festival. And I must say some of the verdicts were certainly confusing.

The only night I generally agreed with the juries was on the Monday. And I'm not saying that just because the RM's Peter Jones was on the panel! It was just that they were more (or worse, or a better word—and I wish I could find one) "with it".

The standard of songs was definitely higher on the Monday than Tuesday. Perhaps the best of the songs were: "Madness and Madness" by Les & Les; "I'm a Love" by The Monkeys; and "Berry" by The Monkeys. I liked "Black" by The Monkeys. I liked "Berry" by The Monkeys. I liked "Black" by The Monkeys.

Tony Hall Column

...and Warren Evans, and the circumstances under which I had to be made between Cliff Bennett and Berry were unattractive. But compare Keith Twigg had to make an on-the-spot decision. I thought he was a good judge. I thought he was a good judge. I thought he was a good judge.

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KING OF ROCK AND ROLL



The two sides of SCREAMING JAY HAWKINS. Above, Jay at home, in an immaculate three-piece suit. Right — on stage, the most frenzied and macabre of them all. (Both RM pics)

Norman Jopling talks to SCREAMING JAY HAWKINS

EVERY once in a while someone different comes along in January, none other than the legendary Screaming Jay Hawkins entered Britain, and established himself as a performer with something new to offer.

That "something new" was a skull named Henry, wild jungle costume, flames shooting from fingertips and the wildest and most macabre act in the land. Now, Jay has settled here more or less permanently. He talked to me about his career, his act, his views and himself.

COFFIN

"Well, it all started when I was in the army. That's when I started singing. A little while later I dragged up all the macabre stuff. In the States I used to lose half the audience when I leapt out of my coffin in clouds of smoke and mist. They all rushed up the aisles, screaming in terror. So in the end I would give boys money to sit upjars in the balcony and drop elastic bands down on the ones who were running away, the whisper 'Worms, worms, worms...' They used to get even more frightened.

DONNIE EBERT IS HERE!

...the music was so good. I thought he was a good judge. I thought he was a good judge. I thought he was a good judge. I thought he was a good judge. I thought he was a good judge.

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WO HITS FROM RCA VICTOR

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THE DRIFTERS THE GOOD LIFE

More: The good life; Desalinda; Temptation; Quando Quando Quando 6 7 other dynamic tracks

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BEN E. KING SEVEN LETTERS

Seven Letters! It's standing by; Si Señor; It's all over; Don't drive me away 6 others

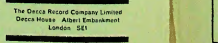
● SAL 5024 ● ATL 5024 12" stereo or mono LP



PETER NERO THE BEST OF PETER NERO

Moon river; Mania; I've grown accustomed to her face; Night and day; Midnight in Moscow 6 7 others

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THE MANLY MIKE STEVENS

...the music was so good. I thought he was a good judge. I thought he was a good judge. I thought he was a good judge. I thought he was a good judge. I thought he was a good judge.

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# RECORD MIRROR CHARTS PAGE



## AIR MAILED FROM NEW YORK

- 1 BACK IN MY ARMS  
AGAY\*  
2 (3) Stearnes (Monroe)
- 2 HELP ME RHONDA\*  
3 (2) Beach Boys (Capitol)
- 3 TICKET TO RIDE\*  
4 (1) Beatles (Capitol)
- 4 WOOLLY BULLY\*  
5 (1) Sam the Sham & the Pharaohs (Mercury)
- 5 MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER  
6 (4) Herman's Hermits (Mercury)
- 6 CRYING IN THE CHAIRS\*  
7 (1) Elvis Presley (Mercury)
- 7 I CAN'T HELP MYSELF\*  
8 (1) Four Tops (Motown)
- 8 JUST A LITTLE\*  
9 (1) Sam Houston (Mercury)
- 9 SILHOUETTES\*  
10 (1) Herman's Hermits (Mercury)
- 10 ENGINE, ENGINE No. 9  
11 (1) Bruce Miller (Capitol)
- 11 IT'S NOT UNUSUAL\*  
12 (1) Tom Jones (Parlophone)
- 12 MR. TAMBOURINE MAN\*  
13 (1) Gene Lewis (Columbia)
- 13 COUNT ME IN\*  
14 (1) Gary Lewis & the Playboys (Mercury)
- 14 PEAS & GARDEN (Mercury)
- 15 DO THE FREDDIE  
16 (1) Freddie and the Dreamers (Mercury)
- 16 CONCRETE AND CLAY\*  
17 (1) The Foundations (Parrot)
- 17 YOU WERE MADE FOR ME  
18 (1) Freddie and the Dreamers (Mercury)
- 18 JUST ONCE IN MY LIFE  
19 (1) The Foundations (Parrot)
- 19 I'LL NEVER FIND ANOTHER YOU\*  
20 (1) The Foundations (Parrot)
- 20 WONDERFUL WORLD\*  
21 (1) Herman's Hermits (Mercury)
- 21 NOTHING CAN STOP ME  
22 (1) Gene Chandler (Mercury)
- 22 I-O-N-E-J-Y  
23 (1) Bobby "Dino" (Mercury)
- 23 QUEEN OF THE HOUSE\*  
24 (1) Judy Miller (Capitol)
- 24 CAST YOUR FATE TO THE WINDS\*  
25 (1) The Sounds Orchestral (Parlophone)
- 25 BABY THE RAIN MUST FALL  
26 (1) Glen Yarbrough (RCA)
- 26 LAST CHANCE TO TURN AROUND\*  
27 (1) Gene Pitney (Mercury)
- 27 SHE'S ABOUT A MOVER\*  
28 (1) Sir Douglas Quintet (Mercury)
- 28 IKO IKO\*  
29 (1) Dixie Cups (Mercury)
- 29 THREE O'CLOCK IN THE MORNING\*  
30 (1) Bert Kaempfert (Mercury)
- 30 YOU WERE ONLY POOLIN\*  
31 (1) Van Dyke Parks (Mercury)
- 31 FOR YOUR LOVE  
32 (1) The Yardbirds (Polygram)
- 32 A WALK IN THE BLACK FOREST  
33 (1) Brian Auger & Trinity (Mercury)
- 33 BRING IT ON HOME TO ME\*  
34 (1) Animals (Mercury)
- 34 SHARIN' ALL OVER  
35 (1) Brian Auger & Trinity (Mercury)
- 35 DREAM ON LITTLE DREAMER\*  
36 (1) Perry Como (Mercury)
- 36 HUSH HUSH SWEET CHARLOTTE  
37 (1) Paul Parr (Columbia)
- 37 I'M A PLACE\*  
38 (1) The Beatles (Mercury)
- 38 BEFORE AND AFTER  
39 (1) The Beatles (Mercury)
- 39 WOODOO WOMAN  
40 (1) Bobby Goldsboro (Mercury)
- 40 I'LL BE DOGGONE\*  
41 (1) Marvin Gaye (Tamla)
- 41 THE LAST TIME\*  
42 (1) Rolling Stones (Mercury)
- 42 FEELIN' AND ROCKIN'\*  
43 (1) Dave Clark Five (Polygram)
- 43 THE CLIMB  
44 (1) Animals (Parlophone)
- 44 BOO-GALOO  
45 (1) Beatles (Mercury)
- 45 CATCH THE WIND\*  
46 (1) Donovan (Mercury)
- 46 SOMETHING YOU GOT\*  
47 (1) Chuck Jackson and the Jaxx (Mercury)
- 47 WISHING IT WERE YOU  
48 (1) Combs Francis (Mercury)
- 48 WITH ME  
49 (1) Gerry & Jerry (Mercury)
- 49 I'VE BEEN LOVING YOU TOO LONG  
50 (1) The Beatles (Mercury)

## TOP TWENTY 5 YEARS AGO

- 1 CATHY'S CLOWN  
(1) Evelyn Brody
- 2 CRADLE OF LOVE  
(1) Johnny Preston
- 3 THREE STEPS TO HEAVEN  
(1) The Coasters
- 4 MARY/BURTON MAN  
(1) Combs Francis
- 5 HANNY MAN  
(1) Jimmy Jones
- 6 SWEET NOTHING'S  
(1) Brenda Lee
- 7 SHAZAM  
(1) Danny Eddy
- 8 I WANA GO HOME  
(1) Lennie Hayton
- 9 LUCKY FIVE  
(1) Russ Conway
- 10 FOOTSTEPS  
(1) Steve Lawrence
- 11 SOMEONE ELSE'S BABY\*  
(1) Adam Faith
- 12 MISERHAVIN'  
(1) Tommy Boyce
- 13 DOWN TOWN  
(1) Johnny & the Hurricanes
- 14 HELL HAVE TO GO  
(1) The Troggs
- 15 HEART OF A TEENAGE GIRL  
(1) Craig Douglas
- 16 STAIRWAY TO HEAVEN  
(1) Neil Young
- 17 SIXTEEN REASONS  
(1) Connie Stevens
- 18 YOU'LL NEVER KNOW WHAT YOU'RE MISSING TILL YOU TRY  
(1) Emilio Ford
- 19 THAT'S YOU  
(1) Neil Young
- 20 THAT'S LOVE  
(1) Billy Day



- 1 LONG LIVE LOVE  
2 (1) Sammie Shaw (Polygram)
- 2 WHERE ARE YOU NOW MY LOVE  
3 (1) Jackson Five (Mercury)
- 3 WORLD OF OUR OWN  
4 (1) The Beatles (Mercury)
- 4 TRUE LOVE WAYS  
5 (1) Peter and Gordon (Mercury)
- 5 POOR MAN'S SON  
6 (1) The Jackson 5 (Mercury)
- 6 THIS LITTLE BIRD  
7 (1) Marianne Faithfull (Decca)
- 7 THE CLAPPING SON  
8 (1) Shirley Ellis (Mercury)
- 8 TRAINS AND BOATS AND PLANES  
9 (1) Bert Sheehan (Mercury)
- 9 KING OF THE ROAD  
10 (1) Steve Miller (Mercury)
- 10 TICKET TO RIDE  
11 (1) The Beatles (Mercury)
- 11 THE PRICE OF LOVE  
12 (1) Evelyn King (Mercury)
- 12 SUFFERNANCE  
13 (1) Herman's Hermits (Mercury)
- 13 NOT UNTIL THE NEXT TIME  
14 (1) Jim Reeves (RCA)
- 14 CRYING IN THE CHAIRS  
15 (1) Elvis Presley (Mercury)
- 15 WONDERFUL WORLD  
16 (1) Herman's Hermits (Mercury)
- 16 ALL OVER THE WORLD  
17 (1) Frankie & Nancy (Polygram)
- 17 MARIE  
18 (1) The Beatles (Mercury)
- 18 JEALOUS HEART  
19 (1) You've Never Been in Love Like This (Mercury)
- 19 LITTLE THINGS  
20 (1) Dave Berry (Decca)
- 20 STOP IN THE NAME OF LOVE  
21 (1) The Foundations (Parrot)
- 21 HOW LONG HAS IT BEEN  
22 (1) Jim Reeves (RCA)
- 22 I LEFT MY HEART IN SAN FRANCISCO  
23 (1) The Foundations (Parrot)
- 23 IF I RILED THE WORLD  
24 (1) Tom Jones (Mercury)
- 24 THE THINGS THEY ARE  
25 (1) Ike Turner (Mercury)
- 25 POP GO THE WORKERS  
26 (1) The Foundations (Mercury)
- 26 ANYWAY, ANYHOW, ANYWHERE  
27 (1) The Foundations (Mercury)
- 27 OH NO NOT MY BABY  
28 (1) Manfred Mann (Mercury)
- 28 LOVE HEE  
29 (1) Manfred Mann (Mercury)
- 29 WE SHALL OVERCOME  
30 (1) Joan Baez (Parlophone)
- 30 THAT'S WHY I'M CRYING  
31 (1) The Beatles (Mercury)
- 31 YOU'RE GONE  
32 (1) The Beatles (Mercury)
- 32 COULDS  
33 (1) Donovan (Polygram)
- 33 HELP ME RHONDA  
34 (1) Beach Boys (Capitol)
- 34 I'VE BEEN WRONG BEFORE  
35 (1) The Beatles (Mercury)
- 35 IT AN'T ME BABE  
36 (1) The Beatles (Mercury)
- 36 ENGINE ENGINE No. 9  
37 (1) Bruce Miller (Capitol)
- 37 CATCH THE WIND  
38 (1) The Beatles (Mercury)
- 38 THIS LITTLE BIRD  
39 (1) The Nashville Teens (Mercury)
- 39 NO REGRETS  
40 (1) The Foundations (Parrot)
- 40 HERES COME THE NIGHT  
41 (1) The Beatles (Mercury)
- 41 I'LL NEVER FIND ANOTHER YOU  
42 (1) The Foundations (Parrot)
- 42 JEALOUS HEART  
43 (1) You've Never Been in Love Like This (Mercury)
- 43 LITTLE THINGS  
44 (1) Dave Berry (Decca)
- 44 STOP IN THE NAME OF LOVE  
45 (1) The Foundations (Parrot)
- 45 HOW LONG HAS IT BEEN  
46 (1) Jim Reeves (RCA)
- 46 I LEFT MY HEART IN SAN FRANCISCO  
47 (1) The Foundations (Parrot)
- 47 IF I RILED THE WORLD  
48 (1) Tom Jones (Mercury)
- 48 THE THINGS THEY ARE  
49 (1) Ike Turner (Mercury)
- 49 POP GO THE WORKERS  
50 (1) The Foundations (Mercury)
- 50 CONCRETE AND CLAY  
51 (1) The Foundations (Parrot)

## BRITAIN'S TOP EPs

- 1 BUMBLE BEE  
(1) The Beatles (Polygram)
- 2 BEATLES FOR SALE  
(1) The Beatles (Polygram)
- 3 THE ANIMALS IS HERE  
(1) Animals (Columbia)
- 4 GREEN HEADS OF VAL BOONICAN  
(1) The Beatles (Decca)
- 5 TOM JONES ON STAGE  
(1) Tom Jones (Decca)
- 6 SUREST HITS  
(1) The Supremes (Tamla Mercury)
- 7 FIVE BY FIVE  
(1) The Rolling Stones (Decca)
- 8 RAGELORS HITS  
(1) The Beatles (Decca)
- 9 KINGSZ HITS  
(1) The Kinks (Polygram)
- 10 ENJOY KIDDING  
11 BEATLE MUSIC  
(1) The Beatles (Mercury)
- 11 THEM  
(1) Them (Decca)
- 12 A HARD DAYS NIGHT VOL. II  
(1) The Beatles (Polygram)
- 13 DUSTY IN NEW YORK  
(1) Dusty Springfield (Polygram)
- 14 SILVER DAGGER  
(1) Joan Baez (Mercury)
- 15 FATS FOR FAME  
(1) George Forman (Columbia)
- 16 DANCED WITH THE SHADOWS No. 2  
(1) The Shadows (Mercury)
- 17 UNIT 4 THIS 2  
(1) Unit 4 Plus 2 (Decca)
- 18 DON'T FEEL LIKE TWICE  
19 I'S ALL RIGHT  
(1) Jim Reeves (RCA)
- 19 IN THE TRENCHES  
(1) Peter, Paul & Mary (Mercury)
- 20 THE SINGING POSTMAN  
(1) Alan Jackson (Mercury)
- 21 THE CLIPPING SON  
(1) Shirley Ellis (Mercury)
- 22 TRAINS AND BOATS AND PLANES  
(1) Bert Sheehan (Mercury)
- 23 KING OF THE ROAD  
(1) Steve Miller (Mercury)
- 24 TICKET TO RIDE  
(1) The Beatles (Mercury)
- 25 THE PRICE OF LOVE  
(1) Evelyn King (Mercury)
- 26 SUFFERNANCE  
(1) Herman's Hermits (Mercury)
- 27 NOT UNTIL THE NEXT TIME  
(1) Jim Reeves (RCA)
- 28 CRYING IN THE CHAIRS  
(1) Elvis Presley (Mercury)
- 29 WONDERFUL WORLD  
(1) Herman's Hermits (Mercury)
- 30 ALL OVER THE WORLD  
(1) Frankie & Nancy (Polygram)
- 31 MARIE  
(1) The Beatles (Mercury)
- 32 JEALOUS HEART  
(1) You've Never Been in Love Like This (Mercury)
- 33 LITTLE THINGS  
(1) Dave Berry (Decca)
- 34 STOP IN THE NAME OF LOVE  
(1) The Foundations (Parrot)
- 35 HOW LONG HAS IT BEEN  
(1) Jim Reeves (RCA)
- 36 I LEFT MY HEART IN SAN FRANCISCO  
(1) The Foundations (Parrot)
- 37 IF I RILED THE WORLD  
(1) Tom Jones (Mercury)
- 38 THE THINGS THEY ARE  
(1) Ike Turner (Mercury)
- 39 POP GO THE WORKERS  
(1) The Foundations (Mercury)
- 40 CONCRETE AND CLAY  
(1) The Foundations (Parrot)

## BRITAIN'S TOP LPs

- 1 SOUND OF MUSIC  
(1) Soundtrack (RCA Victor)
- 2 BRING IT ALL BACK HOME  
(1) Bob Dylan (CBS)
- 3 MARY POPPINS  
(1) Soundtrack (CBS)
- 4 BEATLES FOR SALE  
(1) The Beatles (Polygram)
- 5 THE FRESHWELLIN'  
(1) Bob Dylan (CBS)
- 6 ANIMAL TRACKS  
(1) The Animals (Columbia)
- 7 ROLLING STONES VOL. II  
(1) The Rolling Stones (Mercury)
- 8 HITMAKER  
(1) Bert Sheehan (Mercury)
- 9 GIBL HAPPY  
(1) Elna Preston (Mercury)
- 10 THE TIMES THEY ARE A'CHANGIN'  
(1) Bob Dylan (CBS)
- 11 MY FAIR LADY  
(1) Soundtrack (CBS)
- 12 BEST OF JIM REEVES  
(1) Jim Reeves (RCA)
- 13 NINJA KINGS  
(1) The Kinks (Polygram)
- 14 WHAT'S BIN DID AND WHAT'S BIN DID  
(1) Donovan (Polygram)
- 15 COME HOME  
(1) Marianne Faithfull (Mercury)
- 16 THE JIM REEVES WAY  
(1) Jim Reeves (RCA)
- 17 MARIANNE FAITHFULL  
(1) Marianne Faithfull (Mercury)
- 18 UNFORGETTABLE  
(1) Nat King Cole (Mercury)
- 19 ALONG COME JONES  
(1) Tom Jones (Mercury)
- 20 BOB DYLAN  
(1) Bob Dylan (CBS)

\* An asterisk denotes record released in Britain.

• A blue dot denotes new entry.

### THE COPS ROBBERS

I Could Have Danced 'All Night

7N 15870

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### BONNIE BATTEN & THE REGENTS

She's About A Mover

7N 15321

### THE SMOKEY ROBBERS

Something Wonderful Happened

7N 25311

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### TERRY ANTON

Leave A Little Love

7N 15327

### ONNA & DONNA

Shakin' All Over

7N 15872

### GUESS WHO?

Love Theme From 'In Harm's Way'

7N 25303

### NEW SINGLES FROM

HARRY JAMES KNIGHT BROS. & HIS ORCHESTRA

Temptation Band To Get Me

7N 15321

## David Griffiths recalls Elvis' day's as

# 'KING OF WESTERN POP'

PARDON us while we do a little boasting but, after all, it IS the RM's birthday and we HAVE got something to celebrate. For we believe that no other publication in the world can come close to the RM's record of achievement in one very important matter: the spotlighting of new trends in pop. Time after time up-and-coming young artists have been mentioned FIRST in the Record Mirror. You name 'em and it's practically certain you read about 'em FIRST in the RM — assuming you're a regular reader (and if you're not then you can't expect to be well informed, can you?).

Whom shall we remind you of? The Beatles? The Stones? The Animals? Cliff? Elvis?

Yes, consider Elvis. The first picture of him to be published in this country appeared in the RM for the week ending January 21, 1956.

Dick Tatham, in his purport piece, introduced the new star as follows: "Here he is, girl! America's new wonder boy in the world of warlike! The very classic prodigy in the platinum-plated 'palat' profession. Fair: meet ELVIS PRESLEY."

### TWENTY

"Elvis was 20 on January 8. He hails from Memphis, Tennessee in the dear old Southland. He plays rhythm guitar, bass, and likes to be known as the king of Western boy. Tablette boys say he weighs 160 lbs. and is six feet in height — and who are we to doubt a tall story?"

This rocket to riches was just a few weeks ago. RCA Victor bought his disc con-

## R. M. SPECIAL

tract from Sun Records. Reported cost: £13,000. Same time, music publishing moguls, Hill and Range, signed the versatile vocalist as a songwriter. They created a special firm: Elvis Presley Inc. The firm was created dry on the contract before RCA Victor had rushed out their first Presley pressing. One side was "Mystery Train" which is possibly to do with a mystery train of thought, for it was stamped with "I Forgot To Remember To Forget".

The excited columnist Mr. Tatham gabbled on about Elvis's Cadillac, his "sharp" country costume, his accompanying group, and his album of Juke Box Favourites.

Dick concluded: "Someone has wisely said 'The 1950s will be remarkable in history for their worship

moderity.' Let us hope the much ballyhooed Mr. P. finds this analysis. Reports from the States suggest, incidentally, he may have to swap his Cadillac for an armoured car, since he's currently enjoying the occupational hazard of having the fans tear off his tie, his shirt, his vest, and stripping him down to the Elvis Pelvis."

### SUCCESSFULLY

Well, that ballyhoo — including Tatham's story — played its part successfully and within a few months of that feature appearing in RM Elvis was known to pop fans throughout Britain. Just one example of the way the Record Mirror serves its readers by finding out who and what is happening — ahead of the barefaced critic.

★ ★ ★ ★ ★

BEHIND him we remember those Larry Williams songs "Long Way From" and "Bad Boy" for an American album — new disc made was recorded in New York last summer. Bobby Lewis has "Leavin' Home". Bobby Lewis "Long Way From" was recorded with his last solo concert member. For "The Clay" from charts in Malaysia. Supreme street American chart topper given them are under cover in a few weeks and about to appear Ray Stevens "Mr. Faver". The lionhearted Beach Boys "Help Me Rhyme" is a remarkable feat of rhythm of that Bobbly's "I've Got Love On My Mind". The new disc looks like a hit because of the shipping "Mr. Faver" — guaranteed to Jim Reeves in the same disc, as the name is so credited. "Mr. Faver" is a "Medicine Book" for Lee Reed. "To Make A Big Man Cry".



Lever" strongly topped a next singles from P. J. Proby and Freddy Thorne. Proby's "Young Love" remains clear, slow and asking if one's the little ones. The latter item went to Marylebone in their advert. "San Francisco" from the "New Broadway". Eric Burdon's "I've Got Love On My Mind". John Bailey's "A Travelling Party". Bob Stewart and Boyer's "Good Manners" gave to Brian Auger Trinity at Cromwell.

★ ★ ★ ★ ★

and the Liveries and Ray's Richard Green an empty Souths, both and a dog end for his birthday "I'm Gonna Be Talking". "I'm Gonna Be Talking" is that who heard St. A Court list of Frank Sinatra, joint managing editor of "Record Mirror". The "Twentieth Century" and "The Twentieth Century" and Mike Allan seemed amused that section of the audience boomed his low marking at British Festival of Song.

Eric Burdon has written 12 bar disc made in Alan Price. Ken Lambert very honest with the who. Michael Stewart's eleven notes on new P. J. Proby LP very satisfactory. In accordance, he "Time". Rolling Stone's "I'm Gonna Be Talking" raised with the London Symphony Orchestra disc (guitar section). Dave Clark Five won't come home for about six weeks.



ELVIS PRESLEY — a shot from his last film "Girl Happy"; courtesy MGM Pictures Ltd. Elvis' new disc "Crying In The Chapel" looks like being his biggest for several years.

by the writers of CONCRETE & CLAY

## THE TABLES ARE TURNING

RECORDED BY

**THE SENATORS**

CB5 20768

APOLLO MUSIC LTD.

TEM 0022

# A SENSATIONAL FOLLOW-UP TO 'KING OF THE ROAD' ENGINE No. 9

Recorded by Roger Miller on Philips BF 1416

Burlington Music Co Ltd., 9 Albert Embankment, S.E.1. Sole Selling Agents—Southern Music, 8 Denmark St., W.C.2.