

Record Mirror

Largest selling colour pop weekly newspaper 6d.
No. 263 Every Thursday. Week ending Mar. 26, 1966



THE SMALL FACES (RM PIC.)



**Inside: all about Orbison,
Lind, Holly, Brown, U.N.C.L.E.**

plus

COLOUR

photographs of the new Animals and also
Elvis with a Beverley Hillbilly

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



THE IMPRESSIONS

IMPRESSIONS—A FAN CLUB!

I'VE recently been in touch with ABC-Paramount Records in New York and they have given me the O.K. to form an Impressions fan club. Could I ask readers who have any feelings for the Impressions to contact me with a view to joining the club?—Morris Rowland, 52 Laira Street, Warrington, Lancs.

**James Brown—
'good... pathetic
... disgusting
... rubbish!'**

I MUST write to you about James Brown. After watching him on R.S.G. last Friday, I feel there must be only one word to describe his performance... RUBBISH! Just because he happens to be able to tear his throat out, screaming, everyone raves over him. Eric Burdon's got more soul than Brown's ever dreamed of! And those three blokes prancing around behind him must be very highly paid to make fools of themselves like that. His band were quite good. — M. Greenwood (Manager, the Backdoor Men).

We had the misfortune on Friday to witness one of the most puerile, infantile and untalented exhibitions of American imported so-called talent. We refer to, of course, the James Brown "Show" on R.S.G. For a British Television Company to turn over one of the best shows on television to what can be only called a "raving" lunatic and his band, without seeing what he had to offer, shows how brainwashed producers have become about American popular music personalities. Mr. James Brown had absolutely nothing to offer, was disgusting and embarrassing to watch, and couldn't even sing, if that is what he was supposed to do, and for the audience to rave as they pretended to do, shows how the lunatic/fringe will dress up and show off and accept anything as long as they are on television. Instead of R.S.G. we suggest Mr. Brown would be more suited to Zoo time or Dr. Who and if he performed free he would have been overpaid. Three sickened ex-RSG fans, Pete, Jim, Mick, 18 London Street, E.C.

James Brown may be good and I for one enjoyed the R.S.G. special but isn't it carrying it a bit too far calling him "the King"? He may be great in his field of music but has everyone who is raving about him forgotten someone else; the one and only Little Richard. I admit James Brown is one of the most exciting artists we've seen for a long time over here but he really could learn a few lessons from the real "King". — Jenny Newson, 6 The Glen, Rawham, Essex.

So that was "Mr. Excitement" James Brown. Well I've listened to some piffle on Ready, Steady, Go, but none as pathetically as the "James Brown Show" on R.S.G. An over-rated performer, but isn't that just typical, just because he has a dark skin, he's got to be great. By the way I'm not performing free he would have been overpaid. Three sickened ex-RSG fans, Pete, Jim, Mick, 18 London Street, E.C.

Record Mirror
EVERY THURSDAY
116 Shaftesbury Avenue, London W.1.
Telephones GERard 7942/3/4



GENE LATER

MEET Gene Later, a 22-year-old purveyor of on-stage excitement who has his first record out this week — it's "Just A Minute Or Two", on Decca, and is already being highly touted on radio. A character-de-luxe is Mr. Later, as his manager, Eric Easton, will confirm... and remember Eric was with those Rolling Stones for a long time and can pick out a character faster than most. Anyway, Gene's mum and dad were Arabs and they lived in an Arabian quarter of Tiger Bay, in Cardiff. Gene, one-time amateur boxing champion, joined the merchant navy and travelled the world. Eventually, after a spell in America at the age of 15 (he'd jumped ship), Gene turned to music. He sang with the Shakespeares in Belgium, had hit records... fronting what became the top group there.

Now it's all stops out for Britain. He's colourful enough in personality to make it in one ear is an ear-ring... "to wear TWO ear-rings is normal and I don't want that", says he. To make the necessary hole, he stuck a needle through his own ear-lobe. He adds: "I'm a traveller by nature, but I'm settling for a while in London". Constant companion is his puppy German shepherd dog, named Rinty but referred to by Gene as "my other half". He's been likened to James Brown on stage. Says: "I saw Brown some time back in the States and I think he has now tamed himself down". Where Brown does that fast spin and grab at the microphone, Gene finishes the movement by slumping to the stage in the splits. He adds: "I think I can outperform Brown now". And he says it with confidence but not big-headedness. With his own character make-up, and the know-how of Eric Easton, one thing is certain Gene Later will not be ignored.— PETER JONES

'TERYLENE' GOES WITH HARRY FENTON



The 'Terylene' of today with its enormous capacity for staying crisp and good-looking rates it the top-of-the-list fabric in contemporary men's fashion. That's why 'Terylene' goes with Harry Fenton. Branches Everywhere.

BAD VALUE

TWIN paper sleeves do little in helping to prolong the life of a single record and seem to afford little protection. Might it be too much to ask an enterprising company to produce stronger sleeves, with pictures, to? Extra sales of EP's and sound discs captured by stunning sleeve designs— who can deny the selling power of the sensational beauty on the Shearing album and Sound Orchestra's "Fate" LP — so why not singles? Extra costs would be offset by increased sales. Incidentally, my all-time "dream" group: Andres Novak, lead guitar; Keith Moon, drums; Eddie Calvert, trumpet; Herman, vocalist; Reginald Dixon, organ — Michael Turner, 14 Kynaston Avenue, Thornton Heath, Surrey.

WITH the recent increase in the price of records, isn't it about time the record companies gave us a fair deal. With an increase of 20% we should get E.P. type "sleeves for our singles". The German record companies can do it so why can't we? — Steve Purry, 55 Nuttal St, Edge Hill, Liverpool 7.

CLIFF POLL

HERE are the results of my popularity poll for Cliff Richard records, conducted through Record Mirror. 1. Wind Me Up; 2. The Young Ones; 3. The Minute You're Gone; 4. Hallelujah; 5. Don't Talk To Him; 6. The Twelfth Of Never; 7. Summer Holiday; 8. Do You Wanna Dance; 9. I Could Easily Fall; 10. Constantly That's the top ten of over a hundred listed numbers. Anyone want the full list, drop me a line — Paul Mullins, Glenlyn, Fovant, Salisbury, Wilts.

Why this letter wasn't printed —

John Blake, 10 Latimer Road, London, W.10. P.S. Not printing this letter will confirm a view I have held for some time that all your letters are fakes written by TONY HALL.

James Craig explains— Reader John Blake suggested that RM rid themselves of Tony Hall. However John, who would then write all our letters?

NEW FORM

I write to congratulate one group in having the most original record out I've heard for ages. I refer to the Kinks with the brilliant Ray Davies composition "Dedicated Follower of Fashion". If ever a record deserved to be a number one it's this. It's a new form of pop music in as much as it's a comedy record aimed directly at the younger generation. Any moos who criticize it as being a send up, I don't choose to react. Its purpose is to make them laugh at themselves. It makes a change from dreary "Simon Lane" type love songs. — Ron Turnbull, 37, Paisley Drive, Edinburgh.

PETULANCE

WAS it really necessary for JJJ and Brian Matthew to be so petulant over "The Ballad of the Green Beret"? David was quite right to bring him down to size. As for Wendy Varnals, someone should tell this silly little girl the history of S/Sgt. Barry Sadler before she opens her mouth again. Bert Kaempfer excited that was the most childish Jerry yet. If Miss Varnals had said "you know once more I will have screamed!" — (Mrs.) D. Dale, 6 Barnetts Rd., Leigh.

DISC PLEA

FOR the past 6 months, I have been trying (in vain) to get a copy of "The Many Sides of Gene Pitney" on HMV (CLP, 1966, and so now as a late arrival). I would like to ask any readers who may have a copy and would like to sell it, please write, naming the price—M. J. Nicholls, 106, Smithwood Close, Victoria Drive, Wimbledon, London, S.W.12.

MISGUIDED?

WHAT'S coming next? Manfred Mann loused up Smokestack Lightning, now... oh, how can the Beach Boys DARE to do it to "Barbara Ann". I've never heard such a blatant carbon-copy in my life. What next—Kathy Kirby doing Jimmy Witherspoon's "Evening" — I doubt if anybody but Savile or Jack Jackson would have the nerve to do it, but I bet you'd love to play both the Beach Boys and the Marceels' versions. Give the Marceels credit, please — Jennie Stanley, 43a Devonshire Road, Bexhill, Sussex.

STONES POLL

IN recent months several of your readers have written RM to help me find out one and another, and that's why I am writing. I am running a Rolling Stones fan club here in Louisiana and while I run general news in my newsletters, I also like to run information not generally found all over. I'd like to conduct a poll to find out a few things, then print the results in one of my newsletters. (1) Who is your favourite Stone? (2) What is your favourite Stones recording? (3) What is your least favourite Stones? (4) What is your favourite composition by Mick Jagger and Keith Richards? (5) In as few words as possible, what do you like most about the Stones? (6) Of the albums they have out which is the best one? I hope your readers can help me out, readers from all over so that I can let my club members know what fans either here or there think. Thank you — (Miss) Jeff Holloway, Branch Secretary, The Rolling Stones Fan Club of America, 316 Ratcliff Street, Shreveport, Louisiana, 71104, USA.

I can choose ANY records I want with Squires Budget Plan



WORTH OF RECORDS NOW for 5/- per week PAYABLE MONTHLY

POPS — JAZZ — CLASSICS — LP's — EP's 45's ABSOLUTELY YOUR OWN CHOICE

£10 worth of Records can be yours NOW immediately you have opened a Squires Budget Account. Choose what you like when you like, and your credit can always be up to £10. Guaranteed factory fresh unplayed records. High speed safe despatch system. Squires offer their customers special records at reduced prices, and a monthly Free Bulletin.

Squires famous budget plan also offers: * Books, photo and cine equipment. * Record reproducing equipment. * Radios and musical instruments on the same terms. As friendly as a club, but unlimited choice of records.

POST NOW

To: SQUIRES RECORDS LIMITED, Dept. RM 3/66, 292 Tooting High Street, London, SW17.

NAME (Mr. Mrs. Miss) _____
ADDRESS _____



THE IVY LEAGUE—new boy Tony Burrows is on the right.

THE GROUP THAT ARE NOT AS THEY WERE!

THE Ivy League are not what they were. No, that's not quite right; they sound just the same as they used to. I'll start again:

The Ivy League are not who they were. The old team of Ken Lewis, Perry Ford and John Carter has changed to the new team of Ken Lewis, Perry Ford and Tony Burrows. The accompanying musicians, too, have changed.

Ken Lewis explained what's been happening: "John Carter is my songwriting partner. Perry writes with us on material for the Ivy League but Carter-Lewis go it alone when writing for other artists. It got so that we needed one of us to give up touring and performing and stay in the office in Denmark Street and occasionally make the rounds listening to new singers. "So John decided to leave the group and handle the deskwork for us. Our plans are to write for one male singer, two girl singers, and two groups. Our man is Neil Landon for whom John and I wrote 'Waiting Here For Someone'. It hasn't sold so well and we are all set to get him to record another song.

REPLACEMENT

"Of course, our toughest problem was to find a singing replacement for John. It's never easy to find three voices that blend well together. Fortunately, Tony Burrows, an ex-Kestrel, is our kind of guy and his voice fits in perfectly. You'd have to be a fantastic expert to tell any difference between the old League and the new. Funnily enough, there is quite a noticeable difference to us. John's voice was harder and blended well with Perry. Tony's is softer and blends well with me."

Ken considers the Ivy League very lucky indeed to have found such a compatible "new boy." Tony is 24, the right age, with stacks of experience. Furthermore, he likes the sort of work the League are after.

"We intend to do more cabaret — not to the complete exclusion of one-nighters, of course, but we had a taste of working in Cabaret early this year — at the Fiesta Club, Stockton — and we went over very well. These Northern clubs have our sort of audiences, people aged from 18 to 30. The pay is less but then so are the expenses as we stay in town for a week," said Ken.

The saddest thing that's happened lately to the Ivy League is the loss of their drummer, Clem Cattini. While I was talking to Ken, Clem came over and expressed his willingness to carry on with the group. "No," said Ken. "It's just not fair to expect you to." For Clem has lately got well in on the tight world of recording session musicians. Now he only has to travel as far as London's recording studios from his suburban home to get lots of lovely loot rolling in.

LOVELY SOUND

"The money's nice, sure," said Clem. "And the work's interesting. But I'm certainly going to miss the Ivy League."

Three young men, the Jaybirds (lead guitar, bass guitar and drums), are now working with the Ivy League. "Just three fellas may not sound much when I tell you about it—but you wait till you hear them," said Ken. "They get a lovely, full sound."

Here's the sort of crazy thing that happens when one of a vocal team is replaced. The Ivy League's latest disc, "Humming Round In Circles", was made ten days before Tony replaced John. This means that whenever they appear on television in a miming spot, Tony has to mime to John's voice. He's found it the toughest job of his career so far.

DAVID GRIFFITHS



ROY ORBISON seen from an unusual angle. In case you don't recognize the back of his head, his guitar strap gives the game away.

Roy's motor-bike madness

ROY ORBISON'S love of motor cycles is no secret, but a new side of his interests in the machines was revealed when he arrived in London on Friday for a tour with the Walker Brothers. He is going to try his hand at scrambling during his stay!

"Last Sunday we had been riding all day and one of the riders suggested we go watch this short track—that's what they call scrambling out there. I was invited to take part and I tried it and found I liked it," said Roy. "But I wouldn't like to get into it too much. I'm not exactly sure what's gonna happen here. I'm used to the left-handed shift and most English bikes have right-handed shifts."

MOTORBIKE STABLE

Roy's "stable" includes a Harley Davison, Four Hundred Honda and a BMW. I asked him what appealed to him most about motor cycling and whether he thought it might not be rather risky at times.

"It's a relief from frustration and the desire for thrills is satisfied. There's excitement. You get a good thrill and atmosphere, the good wind and the sun and it's an outdoor sport. I'm completely taken with it," he replied with the air of a man who meant every word. There was a trace of nostalgia in his voice as he spoke.

"It could be dangerous if you're a drinker," he went on. "Or if you think you can take the machine all the time and don't allow for circumstances."

Millions of people saw Roy perform his next single, "Twinkletoes", on the Palladium on Sunday. It was the song's first public performance. "It's a beat song I wrote," Roy informed me. "It's different from everything I've ever done. It

has a different beat and also we've tried to simulate an actual surrounding. It's about a girl that dances—she pretends to be happy, but really she's lonely and I know it so I resolve to make her happy. It was formal training for me in the early days to play dances to make money. I've only played one night club in the past six years, but I could picture this girl dancing.

Was it not taking a chance changing his style when he is best known here for his ballads?

SONGWRITING

"England most especially has always taken me as they've found me," he replied. "My first record was a hit and then three went by before 'Dream Baby' was big. Each record has always been different in a way. I don't gauge things by my record successes. We just write things as we feel, we don't have anything in mind, commercially speaking, when we sit down to write a song."

"We write a song for itself, not for any purpose. Any creative side of the business has to be pure, if you know what I mean, nothing is planned. One reason you write these songs is that you reach more people on the Palladium than in the park on a soap box."

"I like to be rested when I try to write, and not have anything on my mind. I like to be hungry for music at the time. I hardly ever listen to the radio. I couldn't tell you what's in the top ten here or there, but when I get the desire for music I play the guitar and write music. The song can only be what the writer likes and this is pretty and nice, you know."

During his many visits to England, Roy has become rather Anglicised. He has many friends in this country and regards his British fans as very important. He has become so taken up with all things English that when I visited him in his hotel, he was drinking tea.

"We've been drinking tea all day," he smiled. "Would you like a cup?"

When I accepted, he did a most surprising thing for a person of his status. As a mark of his good manners he asked: "Do you mind if I go and wash these cups?"

RICHARD GREEN

Did you see the record Planet advertised last week by Perpetual Langley? Or even better, have you heard the record Planet advertised last week by Perpetual Langley?

P.S. And the 'B' side shouldn't be forgotten it's "so sad".

"WE WANNA STAY HOME"

Distributed by PHILIPS PLF110

classified

SMALL
advert

● records for sale

RECORD BAZAAR. 50,000 from 2s. Write for lists. 1142/8, Argyll Street, Glasgow.

EAST ANGLIA'S own choir. The Broadland Singers, sing superbly on their EP record, price 12s. from your record shop, or direct plus 1s. postage from Ralph Tuck Promotions, Beighton, Southwold, Suffolk.

"BEATLES FOR SALE" LPs, as new, 17s. 6d. Postage 1s. 6d. S.a.e. for list of other bargains. Duckworth Records, Botolphclaydon, Notts.

RECORDS. S.a.e. for list. Records, 454 Lonsbridge Road, Barkin, Essex.

R & B RECORDS. Best selection in the country. Sue, Atlantic, Vocalion complete catalogues always in stock. Lists from H.S.T., 21 Hush Street, Glasgow, C.1.

HERMAN'S HERMITS

Official Tour Brochure now available. Contains full page portraits 13in. x 10in. and other exclusive photos.

Send P.O. for 43d. to:—
THE HERMITAGE
47 Cromwell Grove, Manchester 19

● records wanted

RECORDS BOUGHT. Post to us cash by return. Silverdale, 1142/8 Argyll Street, Glasgow.

● pen friends

PENFRIENDS at home and abroad, send S.a.e. for free details.—Euro Pen Friendship Society, Burnley, 504

UNDER 21? Penpals anywhere, S.a.e. for free details.—Teenage Club, Falcon House, Burnley, 503

MARY BLAIR BUREAU. Introductions everywhere. Details free.—43/82 Sho Street, Brighton, 823

FRENCH penfriends, all ages from 12 to 21. Send s.a.e. for free details.—Anglo French Correspondence Club, Burnley.

NATION-WIDE BUREAU arranges introductions view friendship, marriage. All ages. For free brochure in plain sealed envelope write Mary Fair Service (Dept. 9), 90 Neal Street, London, W.C.2.

TEENS / TWENTIES. Penfriends. Home/abroad. M.F.C. 9 The Arbour Farmhill, Kelsay, Yorkshire.

JEANS INTRODUCTIONS. 16, Queen Street, Exeter. 17 to 70 Worldwide successful romances.

ROMANCE or PENFRIENDS. Ensland / Abroad. Thousands of penpals. Details free. World Friendship Enterprises, MC74, Amburst Park, N.16.

AMERICAN AND BRITISH Penfriends. S.a.e. for details. Euro Penfriends, 149 Fleet Street, London, E.C.4.

PEN PALS FROM 100 COUNTRIES would like to correspond with you. Details and 150 photos free. Correspondence Club Hermes, Berlin 11, Box 17/M, Germany.

YOU can buy any black-and-white picture in the Record Mirror marked "RM picture." Just write to us, telling us the date of the issue, the page, and the artist (or cut out the pic from the RM) and we'll send you back any number of copies you require. Sizes and prices as follows:
6 1/2 in. wide by 8 1/2 in. deep—6/0d.
8 in. wide by 10 in. deep—8/0d.
10 in. wide by 12 in. deep—10/6d.
All colour pictures captioned RM are now available to readers as a 10" x 8" full colour print at £5 per print.
Just write to "RM PHOTO SERVICE,
20 Gerrard Street, London, W.1."

Management
agreement

Bob Lind's managers Charles Greene and Brian Stone have entered into an agreement with Larry Page and Brian Somerville to promote and exchange articles from both sides of the Atlantic.

The Trozaks are the first British group to be affected by the deal. The Anderson outfit recently recorded "Can I Dance With You" which is being released in Britain (Fontana), America (Atlantic) and Italy (Ricordi).

PENFRIENDS with Photographs! Send s.a.e. for free details and sample. Correspondence Club, 8 Bypass Road, London, E.6.

PEN FRIENDS WITH A DIFFERENCE. No strings! No lies! No unhappy encounters! Overcome your loneliness. No obligation. S.a.e. The Blythe Friendly Pen Club (Rev.), 8 Gathel House, Water Mill Way, Hanworth, Middlesex.

● fan clubs

KENNY BALL APPRECIATION SOCIETY. — S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1. 524

GEORGIE FAME fan club. Secretary, 47 Gerrard St., W.1. 1029

MOST BLUESWAILING YARD-BIRDS. F.C. S.a.e. to 18 Carlisle Street, W.1. 1094

ROLLING STONES' FAN CLUB. S.a.e. Annabelle Smith, 1 Little Argyll Street, W.1.

THE ANIMALS' OFFICIAL FAN CLUB. S.a.e. 39 Gerrard Street, W.1.

THE JAMES BROWN ADMIRATION SOCIETY. S.a.e. for details to 65 Lenthall Road, London, S.W.9.

MADELINE HELL Fan Club. S.a.e. to Alan Hodson, 1 Pikevay, Dip-ton, Newcastle-upon-Tyne.

ZOOT MONKEYS' APPRECIATION SOCIETY. c/o Brenda Belcher, 122 Short Heath Road, Erdington, Birmingham 23.

● songwriting

LYRICS WANTED by Music Publishing House, 11 St. Alban's Avenue, London, W.4.

EARN MONEY SONGWRITING. Amazing free book tells how. L.S.S., 6 Weymouth Road, Bell Road, Haslemere, Surrey.

● announcements

BLUSHING, SHYNESS, Nerves, quickly overcome by my famous 40-year-old remedy. Write now to Henry Rivers (R.M.5), 2 St. Mary's Street, Huntington, Hants.

FAN CLUB DIRECTORY. 101 Poplar Lane Club addresses, Kinks, Who, Stones, etc. Send 6s. p.o. to Box No. 0015.

NAIL-BITING STOPPED. Explains Why Booklet ad. Fillex, Ltd. (RM), Sandwich, Kent.

ROCK 'N' ROLL SHOW RADIO 390

The MIKE RAVEN SHOW SATURDAY, MARCH 26th

7 p.m. - 8 p.m. Starring America's "Mr. Dynamo"—the wild cat from the Southern States.

ROCKING RONNIE HAWKINS and his Hawks

This rocker really rocks. DON'T MISS THIS SHOW. Disc available from:

The Official Ronnie Hawkins Cats Club, 107 Lamma Avenue, Mitcham, Surrey, U.K.

● publications

SEND 6s. for catalogue of 35,000 American LPs, all labels, American tapes, 17 Temple Road, Blackrock, Co. Dublin, Ireland.

The price for classified advertisements is 9d. per word per line. Details on request.

Advertisements should be submitted by Thursday of the week preceding publication. All ads must be subject to approval by the publishers.

Cilla's second LP in April

CILLA BLACK'S second LP is released next month. The Parlophone album, which took a year to make, is titled "Cilla Sings A Rainbow".

Among the tracks are the Toys' "Lover's Concerto", the Walker Brothers/Jerry Butler's "Make It Easy On Yourself", Len Barry's "1-2-3", Barbara Lewis's/Peter and Gordon's "Baby I'm Yours" and the standard "When I Fall In Love".

George Martin produced the LP on which the accompaniment was directed by Micky Welsh, Johnny Scott, Johnny Pearson and Mort Shuman.

Tonight (Thursday) Cilla attends the world premiere of "Alfie" at London's Plaza Theatre.

YURO DATES

Timi Yuro arrives in London on March 28 for a three-night cabaret engagement at Annie's Room beginning two days later. She will appear on Radio 2's "Ready Steady Go" (April 15) and ABC's "Lucky Stars" (23).

Sutch stands
again

Screaming Lord Sutch became the National Teenage Party candidate for Liverpool (Hilton) when he handed in his nomination papers at noon on Friday. His main opponent is Mr. Harold Wilson.

Sutch wants to turn the now defunct Cavern into the Beatles' Memorial Coliseum, run with money which would otherwise have gone as grants to "the long-haired Chelsea set who put their feet in paint, smear it on canvas and call it modern art."

At the time of the Profumo affair, Sutch contested the vacant seat at Stratford-on-Avon. He lost his deposit.

New D's for Grand Duchy

THREE new announcers have been appointed by Radio Luxembourg to be resident in, and broadcast direct from, the Grand Duchy. They are Don Wardell, Tony Brandon and Jimmy Vance.

Wardell takes over as senior station announcer from Barry Aldis who returns to the company's London office after nine years abroad. Brandon is an ex-journalist who has competed Rolling Stones and Gerry and the Pacemakers tours, and Vance is a U.S.-trained disc jockey from Radio Caroline.

The trio will be joined by Stuart Grundy at the station which played a large part in the careers of Jimmy Savile, Peter Murray, Keith Fordyce and Alan Freeman.

Peter & Gordon—
U.S. tour

Peter and Gordon begin a six-week tour of America in Atlantic City on April 22. Their next stop Monday (March 28) and film "Hullabaloo" three days later.

After the tour they return to New York for promotional work before embarking on a tour of the Philippines which ends in Honolulu mid-June.

Their British dates before their departure are at the Playhouse Theatre (March 25), Whitburn Community Centre and East Kilbride Olympia (26) and Dundee Palace (27).

Pete Townsend has written and produced a new LP for a group called the Cat. The disc "Run Run Run" is released by Reaction Records on April 22. The four-man group is led by Shepdis Wash.

BEACH BOY'S SOLO DISKING
FOR APRIL RELEASE

BEACH BOY Brian Wilson has made a solo record—a ballad titled "Caroline No." It is released by Capitol here on April 1. (Out the same day is a Lou Christie disc on Colpix—"Merry Go Round".)

Pinkerton's (Asylum) Colours follow up their recent hit with "Don't Stop Me Loving Baby" (Decca) and David and Jonathan try for two in a row with "Speak Her Name" (Columbia). Also on Columbia, the Barron Knights sing "Around The World Rhythm And Blues".

● CARLA FONTANA — Johnny Carr's "Then No Do, I, The Harbour Lites", "Run For Your Life" and "The Tokens' I Hear Trueman Blow", P.V.C. Pat Lynch and the Airbords' "Worry".

● SHEILA SOUTHERN — "On A Clear Day", "Just Before A Week Of Heartbreak" and David Whitely's "Do Anything You Say".

● IVE INTERNATIONAL — "The Lovin' Spoonful's "Daydream".

● PICCADILLY — Nina Ross's "Here I Go Again", the Sorrows' "Let The Love Live" and Antonette's "Lullaby Of Love".

● DOT — George Caley's "Flowers In The Field".

RCA are rush-releasing Barry McGuire's version of Walking With The Sun's "Nameless Day" this Friday (March 25).

'STAR' GUESTS

Frank Ifield, Vince Hill and Chris Andrews star on ABC's "Lucky Stars" (April 2), supported by Julie Rogers, Them and Carol Deane, The Bachellors.

And Crispian St. Peters appear the following week (9) with Billie Davis and Danny Williams.

Sheila Black, David and Jonathan and Dee Dee Warwick are set for (April 16) and other "Stars" guests include Russ Conway and the Lovin' Spoonful (23) and Paul and Barry Ryan and Lance Percival (30).



THE HOLLIES seen with LULU when they returned from their tour of Poland together on Saturday. The Hollies, after a six-day stop at Manchester, fly to the USA for a four-week tour.

Who 'b' side
decision

The Who now have two separate "B" sides for their Reaction single "Substitute". The original "Instant Party" was to become the flip again following a court decision. As a result of court proceedings last Friday, the ex parte injunction against Polydor Records regarding "Instant Party" was discharged. It said Who co-manager Chris Stamp.

Some records still have "Waltz For A Pigeon" as the "B" side, but when supplies run out "Instant Party" will take its place.

Davis in
Leicester

The Spencer Davis Group, the Fortunes and the Sorrows are part of a package to visit Leicester during a special BBC Week from Thursday March 31. Those artists are on "Saturday Club" (April 2) from that city. Kenny Lynch sues on "Parade Of The Pops" on April 9.

"Saturday Swines" returns to BBC-Light on April 2, featuring the Ivy League. The next day, Eddie and the Dreamers succed on "Easy Heat".

PLACES
& FACES

CRYING SHAMES

April 1—Kendal Town Hall, 2—Altrincham Stamford Hall, 3—Ashton-Under-Lyme St. Christopher's, 4—Darlington Majestic, 7—Widderland Town Hall, 9—Billingham K.D., 10—Slough Adelphi, 11—Southport Floral Hall, 13—Stourbridge Town Hall, 16—Grimsby Discotheque.

DAVE DEE, DOZY, BEAKY, MICK AND TICH April 1—Harlow Market Hall, 2—Prestatun Royal Lodge, 3—High Wycombe Town Hall, 7—Trowbridge Town Hall, 9/12—New York, 30—Hanley Top Rank, 31—Leicester Regency, 27—Great Wymouth Tower, 30—Ramsey Gaely.

BETTY EVERETT April 22—"Ready Steady Go", 23—Hounslow Zambesi and Paddington Cue, 27—Mayfair Dollies, 28—Cleethorpes Village, 29—Soho Flamingo, 30—Steynes All Star, May 1—Gillingham Royal Hotel, 2—Soho Marquee, 3—Kensington Cromwellian, 6—St. Mary's Cray Iron Door and Lewisham El Partido.

FOUR PENNIES April 6/13—Queen Mary cruise to Lax Palmas, 13—Hford Keys Hall, 16—Ramsey Gaely, 17—Manchester, 24—Ratlock Lennox, band Hall, 30—Morecombe Floral Hall.

JOHN LEE HOOKER April 29—Soho Tiles and Birmingham, 30—Hounslow Zambesi and Paddington Cue, May 1—Hanley Place, 2—Cardon Community Centre, 3—Horeham Wood Links International, 4—Bristol Corn Exchange, 7—Northwich Royal Hall, 8—Cambridge Airmount, 10—Soho Marquee and Kensington Blancs, 11—Hartton Top Hat, 12—Cleethorpes Village and 15—Kidderminster Royal Hotel.

KINKS April 1—Ross-on-Wye Top Spot, 6—Stevenage Locarno, 9—Manchester Oasis, 16—Paris, 20/25—Scotland, 29—Newcastle City Hall.

NASHVILLE TEENS April 1—Farnborough Technical College, 2—Southport Floral Hall, 3—Morecombe Marine, 6—Hall Starline, 7—Whitehaven Alder, 11—Bolton Casino, 16—Tunstall Golden Torch and Stoke Kings' Hall.

SMALL FACES April 1—Barry Memorial Hall, 2—Soho Tavern, 3—Porthmouth Guildhall, 7—Sabbury City Hall, 8—Bedford Granada, 9—Cardiff Sophia Gardens, 10—Manchester Hell Vue, 11—Morecombe Winter Gardens, 14—Newcastle City Hall.

FORTUNES April 1—West Hartlepool Rink, 2—BBC-Light's "Saturday Club" and Grantham Drill Hall, 3—Wembley Empire Pool, 4—Southern's "Fun The Question", 5—Aylesbury Town Hall, 7—Burnley Top Rank, 9—Northwich Memorial Hall, 10—Bray New Arcadia, 11—Hallymerna Flaminio and Omaha Royal Arms, 12—Londonberry, 13—Belfast Floral Hall and Banbridge Castle, 16—Port Steuart Top Hat, 17—Drogheda Abbey, 22—Wigan, 23—Brentford Community Centre.

UNIT FOUR PLUS TWO April 1/2—Rotherham Greasborough Social Club, 3—Porthmouth Highways Tech, 4—Scunthorpe Baths, 11—Nottingham Dancing Shunter, 13—Maffra Memorial Hall, 16—Stockton Fiesta, 20—York University, 30—Worsley Civic Hall.

VAGABONDS April 1—Greenford Starlite, 2—Sheffield Caribbean, 3—Kirk Lavington Country Club, 6—High Wycombe Target, 9—Porthmouth Harrogate, 10—Stoke-on-Trent Flare, 11—Redcar Cotham Hotel, 14—Cleethorpes Village, 16—Manchester Jigsaw.



Summer Lee Sankey, 171, 204, Dellwood Drive, Greenville, S.C. 29609 U.S.A. Stars — Stones, Beatles, Herman, Marianne, etc. Hobby and interests, numerous! — include "the unusual", horses, long-haired boys, the rock groups. I am coming to London soon to live and go to art school.



Jack Rabinski, 19, Wapzawa 12, Rózana 21 on 3, Poland. Stars — Rolling Stones, Beatles, Byrds, Kinks, Barry McGuire, Roy Orbison, Buddy Holly, Sandie Shaw. Hobby and interests — Pop music and correspondence with English people.

READERS' CLUB



Mr. Alan Hunter, 20, 99 Lothlan Road, Edinburgh, 3 Scotland. Stars — Everly Bros, Beatles, Buddy Holly, Peter & Gordon, Elvis, Ugly's, Richard Anthony. Hobby and interests — judo, girls, swimming, Pops and writing letters.



John Stoddard, 171, L. Western Drive, Maripool, Heandry, Derbys. Stars — Beatles, Cliff, Elvis, Dusty, Susan Mauchan. Hobby and interests — Feathered birds, fishing, girls, records.



(Andy) Martin Andrews, 18, 17, Palmerston Road, Westcliff-on-Sea, Essex. Stars — Beatles, Cliff, Shadows, Sonny & Cher, Everly's, Supremes, Shangri-las, and Ronettes. Hobby and interests — Records, travelling, sport, and writing to girls when I have time.



Elizabeth Cunningham, 19, 7, Vaughan Street, Rhyll, Flint, N. Wales. Stars — Beatles, Tom Jones, Elvis, Cliff, The Seekers. Hobby and interests — Collecting post-cards, reading, writing to pen-pals.



Valerie Pearson (Mrs.), 24, 12, Vale Drive, Davis Estate, Chatham, Kent. Stars — Beatles, Adam, Dusty, Cilla, Sonny & Cher, Donovan. Hobby and interests — Needlework, Records, Scooters, Cinema, and Clothes.



Christina Robson, 19, 2, Gibbons Road, Four Oaks, Sutton Coldfield, Warks. Stars — Billy Fury, Dave Davies, Ray Charles, Who, Dylan, Sonny & Cher. Hobby and interests — Photography, cars, wrestling, writing to boys and girls.



Jwara Poczowska, 17, Gliwice, ul. Brzozowa 41/1 Poland. Stars — Yardbirds, Kinks, Stones, Zombies, Hedechoppers Anonymous, Donovan. Hobby and interests — Foreign records, pop music, photos of my favourites, pen-pals, poster's Yardbirds and Stones.



Engel J. Pierre, 19, Zeu Pletou S.P. 6924/A, France. Stars — Ray Charles, Nat King Cole, Little Richard, Dylan, Francoise Hardy, Marianne Faithfull. Hobby and interests — Jazz, dancing, philately, photography, painting.



BOB LIND seen during rehearsals for a performance back in the States.

A FAINT hint of a smile crossed Bob Lind's mouth when someone told him that Val Doonican's was No. 1 in next week's "Cashbox" with a bullet. His only comment—"yeah?" So whether or not America's most courteous pop export for a long time is pleased about Doonican's cover is still a bit of a mystery. Some reports claim he is happy, some say he shows irritation.

He is happy, however, about plans for Keith Relf to record "Mr. Zero" as a single. I told Bob that I preferred "Mr Zero" to "Elusive Butterfly" and he agreed.

"It took me a week to write 'Mr. Zero,'" he told me. "Usually if I can't get a thing down right away it never gets written. It's my favourite as well. The song explains better than I can how I felt at the time that I wrote it."

"I have a lot of respect for the Yardbirds. I haven't heard Keith Relf sing it yet. I've got a lot of things to go over with them."

Bob never plans a song. Ideas reach him and he writes songs from them, right away if possible.

"Nothing is preconceived," he insisted. "I write about people more than things. Nobody in particular, just things that people do. Will I be writing here? Fragments. I've seen a few things."

The floor manager of the TV studio where we were talking called Bob over for a run-through. The singer sat on a high stool, quietly playing his guitar and more loudly beating his foot on the platform in time to the music. David Jacob's stand-in announced Bob Lind, with a string of platitudes and a record of "Elusive Butterfly" began playing.

Twenty minutes later, we went to Bob's dressing room and he expanded on his songwriting technique.

"My songs are photographs of people," he began. "If I could speak my feelings, I wouldn't write the songs. It's just that I can express myself through songs better. I think the things in the songs get to the real nitty gritty of things."

"Mr. Zero" is definitely one of the sadder songs of the moment and I wondered how anybody as young as Bob Lind (he is in his early twenties) could write about such sadness.

"There is a difference in my mind between sadness and depression," Bob replied. "The songs tell you the mood. I think if you really listen to a song, you'll know the emotion."

He went on: "I don't spend all my time writing songs, mostly I'm living. Getting kicks. Once in a while a thought will come to me."

We'll get a better guide to his thoughts when his LP "Don't Be Concerned" is released shortly. RICHARD GREEN

'My songs are photos of people'

SAYS BOB LIND



VAL DOONICAN (RM Pic)

THE GREAT MYSTERY OF THE EMPTY 'TOP OF THE POPS' STUDIO

GARY LEEDS appeared in a corridor and announced: "I think it's a losing scene I'm on. Pneumonia again." And off he went, eyes watering and face paling by the minute.

Scott Engel was asleep in his dressing room and Mick of Dave Dee and Co. was reading a musical paper. Believe it or not, those three were the sum total of the artistes at "Top Of The Pops" when I arrived last week.

Uncustomary silence shrouded the corridors, the studio was deserted and the canteens were packed—but not with pop people. The allegedly hot meals in the first floor restaurant was almost cold and two large

manholes had been opened near the dressing rooms.

Altogether a depressing scene. Not one person was produced to explain the mystery. The Walker Brothers' publicist told me the group was shy because other groups were jealous of them. Someone else pointed out — Heaven knows why—that my jacket was grey (it was) and that was that.

Locked and empty

Herman's room was open and empty. Bob Lind's was locked and empty. Spencer Davis was nowhere to be seen despite his name being on a door. It turned out

later that he wasn't even on the programme.

Herman's co-manager, the lithe Charlie Silverman, stopped preening himself in front of a mirror long enough to tell me: "The whole gang is in the studio."

But they weren't. Noises were coming from behind a door labelled "Harry Goodwin" but I couldn't see any point in investigating that possibility. My day was not wasted, though, because I did bump into writer Penny Valentine (quite the nicest thing to bump into) and she let me fill my notebook with the information that she had been at school with one of the Gogos. Success!

RICHARD GREEN



DETAILS of an all-British development of the world's first ever 'playing while portable' record player were announced on March 17. The player, called Discatron, works on an original principle of mechanical linear tracking which allows records to be played without distortion while the player is in motion and therefore makes it as portable as a transistor radio. Records are inserted through a slot and the player is operated by push button and powered by batteries.

The sets are being marketed by Discatron Limited of Blews Street, Birmingham, 6, and will cost around 16 gns.

Readers Club Coupon

NAME _____ AGE _____

ADDRESS _____

HOBBY & INTERESTS _____

Please send this form together with your new photograph (which we are afraid cannot be returned) to: Record Mirror Readers' Club, 118 Shaftesbury Avenue, London, W.1.

THE GREAT James Brown

JAMES BROWN has at last been to Britain. His all too brief stay had just about the maximum impact that it could have had. It proved a lot of people wrong, and it proved a lot of people right; he received both good and bad publicity, and both enthusiastic and luke-warm criticism. Above all he demonstrated that whatever else you may do, one thing you can't do to James Brown is to ignore him! Much has been written and said about him since his swoop down onto these islands, and yet reading over all that has been written one is still left with the impression that nobody conveyed to people any idea of the real James Brown—the man behind the image.

Maybe his over-crammed and tight schedule prevented people from getting sufficiently close to him to even realise that there is more to him than just being another American R & B artist. It may have been disappointment that he did not conform with the dubious image that the media had created for him before his arrival, but perhaps it was luckier than most in being able to spend a whole hour with him, between a show, and I'm happy to be able to say that he is no over-the-top superman, he's a very warm and affable person who is really in control of himself in the most (most sense) almost beyond description. He is very phony, since this only stems from the one's own day-dreams have become reality. From thinking all the business is in fact all true, and from forgetting that when the curtain is down on the last performance one will have to look like all the others on both sides of the footlights. It is because James is so down to earth and yet has so much imaginative ability that he is always able to keep one step ahead—his ability to fool the audience and his intuition also extends to revealing to him what his favour, and he said it was "Please, Please, Please". I had to disagree on this point and said that I personally

by Dave Godin —

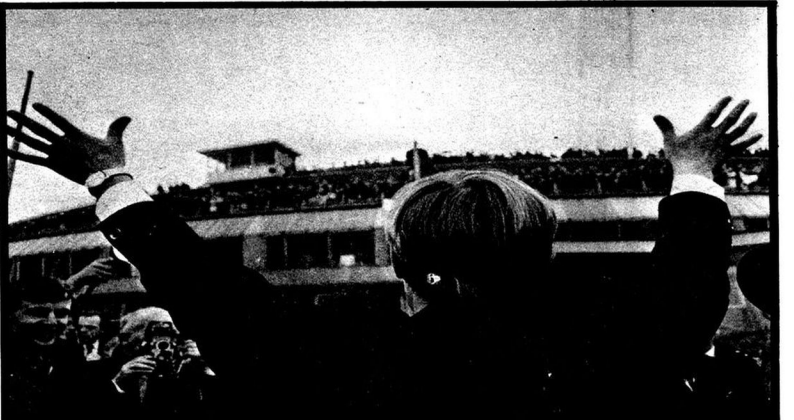
perferred "Lost Someone" and "The Hollies". He looked at me for a second, and then a larger smile crept over his face—"Man," he said, "and so we got to talking about the soul trend. He said that he didn't feel he could sing "Lost Someone" as the audience would not be receptive to it, and as for "The Hollies" he said "that was too must for America eyes". He said that he himself would like to see it was a question of waiting for the appropriate time when the public would be ready and receptive enough to accept it from him. He has an image to maintain, and one that he has carefully built up over almost ten years, and it would be a pity to have it drop one's popularity to suddenly drop one's image and assume another.

GOSPEL
He is also very interested in genuine gospel music, and I said how much I would like to hear him sing gospel as his voice is so naturally suited for it. He said that

he personally would love to make a gospel record, but wouldn't want to do it because it would be like "James Brown"—he would want it to sell as a regular record to the people who routinely like gospel music. To persuade him in this direction I suggested he make one using another fictitious name and this would forestall any snickers who accuse him of using his name to make money from gospel music. He was taken with this idea, so I advised James Brown fans would be well advised to keep a close eye on the gospel releases in the U.S.A. He said that when he was starting his career in show business, he was in no way influenced by his performers — "What I set out to do was to create James Brown—a new and original singer who would put me a copy of someone I thought was great and my image how I wanted it to be and never looked back." He looked at the fact that he has never had any of his records successfully covered over here and he said that he hopes things stay that way. Other artists he admires are those who have developed their own originality and individually distinct

ive style, and he mentioned Bobby Blue and Mary Wells. He declined to make any comment on the British "It's a Wonderful Life" because it is so popular in the British market, but he has no wish to play to the critics and present one modified image for Britain and another for America. "Some people" he told me "usually see me just as I am, and I don't think it is a bad thing to take in this country so I guess it's just a question of time before the others get the message." He said that a similar situation occurred in America some years ago, but that the genuine were sorted out from the artificial and the copycats, and he thinks Britain is in the process of doing this at the moment.

GENUINE
All too soon we had to take our leave of him, but it was a genuine pleasure to be able to have been given this chance to separate the image from the Man. Both are equally good and interesting, but it is important to remember that they both exist, and to see and insight into the other. Seeing him sing across stage with one arm raised to his ear and squeezing the other arm in circles one can forget that in reality he is quiet and unassuming, and that his outrageous but lovable exhibitionism on stage hides a charming and almost shy off-stage personality.



JAMES BROWN seen during his recent trip to Paris. He's with George and Marie in a night club after a show. Surprisingly enough, James went down better in Britain than in France.

IT'S HELLO TO A MAN FROM U.N.C.L.E.

YOU'VE probably seen these photos of David McCullum before, but we're sure you've no objection to seeing them again. David, who has become world famous as Illya Kuryakin in "The Man From U.N.C.L.E.," was given a tremendous welcome by his fans when he arrived at London Airport last week. Later he goes to Italy to star in the Alvin Ganzer production "Three Bites Of The Apple". In the States David has a disc issued featuring his arrangements of popular tunes. It's called "Music—A Part Of Me".



ACE CARD
Forget all the rumours and gossip. James Brown is no big-head and certainly no big-time star—yet he has become the most likeable and most beloved entertainer to remember. It's not just his records that have made him famous, but the way he sings, the way he dances, the way he looks, the way he acts. He is a man who knows, we might say, and he has only one secret hidden up his sleeve and I think he may well have some surprises in store for us all. For me James Brown will always be intriguing, always a mystery, always a man and never plays his trump card—keeping just that little in reserve he will always be assured of a following.

CRISPIAN ST. PETER
The Pied Piper R 12
GENE LATTER
Just a minute or two
CHRIS ANDREWS
Something on my mind
THE SYD DALE O
It started with Eve
THE MAGICIANS
The liars (theme from)
LEE LYNCH
You won't see me



HERE'S an exclusive colour shot of Elvis and co-star Donna "Beverly Hillsbillies" Douglas from El's new movie "Frankie And Johnny"... plus a selection of other scenes from the film. Story-line is all built around the blues song which was first sung by an obscure minstrel in New Orleans round the turn of the century. Producer Edward Small has now turned it for the first time into a celluloid love story.

Here are the pictures... but there's a big dramatic story behind the production. Watch Record Mirror next week.

OTIS REDDING
(I can't get no) Satisfaction AT 4000

JOE TEX
The love you save AT 4081

THE YOUNG RASCALS
Good lovin' AT 4082

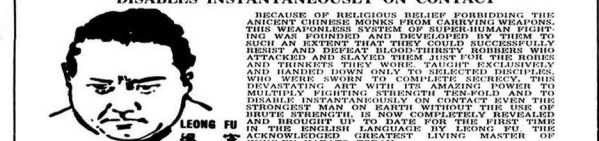
THE MAD LADS
I want someone AT 4083

THE DRIFTERS
Memories are made of this AT 4084

SHADOWS OF KNIGHT
Gloria AT 4085

ATLANTIC

DON'T BE BULLIED!
WHY BE PUSHED AROUND!... SURPRISE ANY WHO DARES ASSAULT YOU!
You Too Can Become A Fearless Exponent of **CHINESE KUNG-FU KARATO**
... the authentic Chinese Self-Defence Art that **DISABLES INSTANTANEOUSLY ON CONTACT**



LEARN QUICKLY AT HOME IN 15 FASTEST, EASIEST, AND MOST EFFECTIVE SELF-DEFENCE SYSTEM OF ALL TIME!
... and high ranking instructor of the famous Chinese Kung-Fu master and he will tell you why he would rather fight any 9 armed person trained in any other form of combat than meet just one KUNG-FU master all the time. Because what they learned from Karate, Judo, Jiu-Jitsu, Aikido, the so-called Westernised Kung-Fu and all other martial arts combined, actually consist of only small parts of authentic Chinese KUNG-FU fighting which leaked out of China to Japan in ancient days to found their combat systems.

AGE, BODILY SIZE, SEX AND SUPERIOR STRENGTH DON'T COUNT!
Because KUNG-FU is a martial art uses amazingly simple secret anatomical movements and steps instead of brute strength to overcome attackers, sex, size and age does not matter very much. KUNG-FU master all the time. Honourable Lee Hua-Tsun (Shine Dynasty) was a slender scholarly-looking man. Yet this man developed his super-human skill to such an extent that he could break through the Orient in his time. When he was finally invited by the Emperor of China to demonstrate his skill, the Emperor was astonished to find the man whose very name was to fight the most ferocious ruffian, was not a fierce giant, but a simple, gentle, quiet scholarly man who stood barely 5 feet and weighed less than 100 lbs. fully clothed. He was able to knock out of action within a few minutes, 20 hand-picked members of the famed IMPERIAL GUARD.

YOU LEARN TECHNIQUES THAT CAN OUT-WIT, OUT-FIGHT, OUT-MANOEUVRE NOT JUST ONE TWO, BUT THREE, FOUR, FIVE OR EVEN A SMOKED HIGH GUN!
And in order to safeguard yourself, many of these techniques are delivered with a minimum of close body contact with your own power. NOTHING CAN ESCAPE YOU! and you live with your own power. **WITH ANY MAN, ANY ASSAULT, ANY THREAT, ANY TIME, ANY PLACE, ANYWHERE, ANYONE WHO IS BOLD ENOUGH TO ASSAULT YOU, YOU CAN STOP HIM!**

FOR COMPLETE PRICE DETAILS, send your name and address to me by AIR MAIL, and I will send you my FREE BROCHURE.

Send in the coupon TODAY! NOW! This offer may never be repeated again.

HONOURABLE MASTER LEONG FU
(Dept. ON/1)
119 Anderson Road, Ipoh, Malaysia
Please send by Air, free details of Chinese Kung-Fu Karato to:
NAME
ADDRESS

DECCA



NORTH COUNTRY MAID

from 'Trad' to Donovan
it's all there...
great... fantastic...
the new LP by

MARIANNE FAITHFULL

NORTH COUNTRY MAID

© LK 4778

DECCA

12" mono LP

THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

Norman Jopling and Peter Jones

Rock'n' SOUL

L.P.'s from James Brown,
Temptations, 4 Tops
and Little Richard

JAMES BROWN "I Got You" — I Got You (I Feel Good); Lost Someone; Night Train; You've Got The Power; Love Don't Love Nobody; Think; Good Good Lovin'; I Can't Help It; I've Got Money; Suds; Three Hearts In A Tango; Dancin' Little Thing (Pye International NPL 28674).

HEADED by his hit, this album takes some older Brown sides and lumps them together in an LP which is a better-than-average example of his work. Listen to the coolled frenzy on "Lost Someone" or the harsh instrumental "Night Train". His raving "I've Got Money" will make him even more fans. But this is more for new fans, as his older fans will have most of these tracks already.

★★★★

THE TEMPTATIONS "The Temptin' Temptations" Since I Lost My Baby; The Girl's Alright With Me; Just Another Lonely Night; My Baby; You've Got To Earn; Everybody Needs Love; Girl (Why You Wanna Make Me Blue); Don't I Gotta Know Now; Born To Love You; I'll Be In Trouble; You're The One I Need (Tamla Motown TML 11623).

THE Temptations are quite popular here so the odds are that this LP will sell well. As it's produced by Miracles man Smokey Robinson, there are vague traces of the Miracles sound here and there, although no-one could possibly accuse the Temptations of copying. The rather high-pitched vocal deliveries, and the smooth subtle backings add a touch of atmosphere to the bluesy general atmosphere.

★★★★

VARIOUS ARTISTES "Chart Busters U.S.A." (Columbia SX 6016).

FEATURING such way-out new wave R & B stars such as Major Lance, Billy Butler and Walter Jackson, this LP is a powerful example of an all-American sound which hasn't caught on to any extent here yet. It's a powerful collection of fast and slow R & B with big-band backings. Listen to the smooth "Misty" by the Vibrations, or the bouncy "Ain't It A Shame" by Major Lance and you'll realise why these tracks sell so well in the States.

★★★★

JOHNNY RIVERS "Rocks The Folk" Tom Dooley; Long Time Man; Michael (Row The Boat); Blowin' in the Wind; Green, Green; Where Have All The Flowers Gone; If I Had A Hammer; Tall Oak Tree; Catch the Wind; 500 Mr. Tambourine Man; Jailer, Bring Me Water (Liberty LBY 364).

ALL the old stand-by folk tracks are given the rather exciting Johnny Rivers treatment on this set. His Texan style is similar to that of many of the old rock stars and he does manage to inject a certain new something in these songs. Mind you, most people who liked the originals probably won't die this.

★★★★

THERE'S that irresistible combination of country and soul on the late **FATSY CLINE'S** "I Can't Forget You" (Fontana FJL 309) — her warm penetrating voice gets to the heart of the song and the listener. More country music from **FLOYD CRAMER** and **BOBBI ROBERTS** on Country Home (Fontana FJL 308) which is just like the title suggests. Very good though with memorable selections, especially "Five Foot Two, Eyes Of Blue" and "Sea Breeze".

THE HANK WILLIAMS Story! (Fontana FJL 311) has the **TILLMAN FRANKS SINGERS** on Hank's most popular songs including "Your Cheatin' Heart" and "Hey, Good Lookin'". These singers are quite good, in the fact that they sing with that nasally country tone. Quite effective. American beat group **PAUL REVERE & THE RAIDERS** have done well in the States with "Just Like Us" (CBS BPG 8286). They plough through their U.S. hits like "Steppin' Out" and "Just Like Me". Their sound is trash, is noisy, and quite exciting but they are no better than most of our own groups.

JIM REEVES songs are well treated by fellow-country star **FARON YOUNG** on "Faron Young Sings The Best Of Jim Reeves". Faron's voice is similar to Jim's on some songs, especially "He'll Take Me To Go" and there's a spoken introductory speech to start with. **LITTLE JIMMY DICKENS** didn't quite make it with his single of "May The Bird Of Paradise Fly Up Your Nose" but his album is out on CBS 62408. The majority of the tracks on here aren't comedy though, but straight, well performed C & W. On "Mohawk", the **NEW YORK ART QUARTET** try some very progressive modern jazz which may not be to everybody's taste (Fontana 681009ZL).

If you liked Astrud Gilberto, then you'll equally dig "The Wonderful World Of **ANTONIO CARLOS JOBIM** (Warner Brothers W 3611), who sings in what could be called a mellow-voiced equivalent of her ultra-cool style. He wrote "Girl From Ipanema" and "One Note Samba" and many more on this set. In contrast there's a strict-tempo set from **CYRIL STAPLETON** and his orchestra called "The Dancing Sound Of Cyril Stapleton" on Pye NPL 18140. This includes many current and recent hit tunes dressed up—or down—to appropriate timings. Dances include Waltz, Tango, Foxtrot, Quickstep, Rumba, Samba, Paso Doble, Cha-Cha and Jive.

THE WAIKIKIS are a very musicianly group who specialise in Hawaiian styled pop instrumentals, and their versions of such standards as "Moonlight And Roses", "Moon River" and "Moonlight Serenade" sound interesting on their album "Lullabies and Roses" (Pye International) NPL 28672). Conductor **ARNO FLOR** arranged most of the tunes on "BIG BAND EUROPE Presents The Great Songs Of Europe" on Pye International NPL 28673. Times like "Aley Cat", "Lekies", "Third Man Theme", "Berliner Luft" and "A Hard Day's Night" are given a meticulous but inspired big-band treatment.

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



THE EVERLY BROTHERS



JOE TEX



DAVID AND JONATHAN



BERT KAEMPFERT

rapid reviews

THE ALEXANDER BROTHERS. On "These Are My Mountain" (Poly 17678) should chalk up same in Scotland — a fair old patriotic ballad. "Mo Amore Sta Lontana" (Poly 17666) is a Continental piece by Angélique, a rather delicious waltz melody. Guitar work is plenty on "Black Nights" (Polydor, BM 56315). Plus some bluesy song-selling by **LOWELL FULSOM.** Commended for specialists. And the **MANN-WELL** song "Kicks" is whipped up quite excellently by **ARNETT MIMMS** making the charts here — a pity as "I'll Take Good Care Of You" (United Artists UP 1130) is one of our best, with tremendously expressive singing.

Second on Polydor for the **IKETTTS** (BM 56516) is "Never More Lonely For You", a hand-clapper of an item with the usual clatter from **JIMMY HUGHES** is "Goodbye My Love" (Sue WI 4006), the original version of **SEARCHERS** and **PAGE FIVE** tackle "Let Sleeping Dogs Lie" (Parlophone), a dynamic beat ballad but a bit samey in most parts. R and B fans will dig **JIMMY REED'S** "Odds And Ends" (Sue WI 4006), with its harmonic business and bluesy feel. And a switch to calypso for **YOUNG GROWLER** and the **RHYTHM KINGS** (Columbia DB 7870) who bring up a few grins on "Amy Sumbather" — an authentic sound.

Up come the **PEEPS** on "Gotta Get A Move On" (Philips BF 1478), but it turns out rather routine group effort. **MARTIN MURRAY** sings the Know-What-Want (Poly 17670). A tempo beat-ballad with some pretty touches on the vocal side. B. J. THOMAS and the **TRUMPETS** international 23559) sing "I'm So Lonesome I Could Cry", with B. J. doing a fair enough job on the striking material, a slow ballad. "This Can't Be True" (Cameo-Parkway P 969) sings **EDDIE HOLMAN** in a most incredible falsetto voice which comes in the upper soprano reaches. **DON VALERIE MASTERS:** It's Up To You: The Next Train Out (Polydor BM 56656). A Reed-Mason song with tremendous vocal in deliberate and stylish mood. A staccato sort of song, but with moments of softness. ★★

THE ISLEY BROTHERS: This Heart of Mine: There's No Love Left (Tama Motown TMG 553). Lots of strum and wailing and bluesy feel, but all at horrendous tempo, with a round appeal, but could just miss out here at this time. ★★

BRENDA HOLLOWAY: Together Till The End of Time: Sad Song (Tama Motown TMG 556). Slow, tortuous, melodic ballad, but not entirely right for Brenda's eloquent voice. Nice arrangement, with piano and very sensitive.

TONY AND THE GRADUATES: Just My Baby And Me: Another You (Poly 17677). Fair enough beat-group record, with lead voice chatteringly staccato brass behind it. A personable vocal job by Tony. ★★

THE FLER DE LYNS: Circles: So Come On (Immediate IM 022). Indian-sounding instrumental, then boys take over on the Pete Townshend number which starts with a distinct early. Very well done this, and worthy of the charts. Nice beat and performance. ★★

LEE LONDON: The Last of the Madonnas (Immediate IM 030). Theme from the telly-series, with orchestra directed by Fritz Spiegal. Very atmospheric and likely to become a big seller. ★★

ZOOT MURPHY'S BIG ROLL BAND: Let's Run For Cover: Self-Denial (Columbia DB 7878). Best and most commercial yet from the fast-moving trio, a marvellous song, with fine lyrics and a style that should do it proud on sales. Nice beat, deliberate — missed a "up" by a whisker. What a smoky voice. ★★

JOE LOSS ORCHESTRA: The World Cup March: Army and Navy March (HMV POP 1318). Great classic and stylish version of a new number to tie up with the World Cup football. Mostly ensemble work, but it sings and it'll be well-played right through the summer. ★★

SHE TRINITY: He Fought The Law: The Union Station Blues (Columbia DB 7874). Pretty good Mickie Most recording with new, femme-mostly group on the Bobby Fuller American hit. Nice set of lyrics, but mostly down to the steady-moving beat and a bit of personality selling.

BUCK OWENS: Waitin' In Your Welfare Line: In The Palm Of Your Hand (Capitol CL 13437). Perky, brisk country and western sound with unusual lyrics, but a fairly standard sort of construction. Nothing critically wrong, but perhaps a bit specialist. ★★

JANIE JONES: Gunning For You: Go, Go, Go Away From Me (HMV POP 1541). Sung in a pseudo country boy style, with gun-shots evident in the arrangement. Most commercial and most attractive show from Janie, who did hit it biggest with "Witches Brew". Rather distinctive — and could be a hit. ★★

Some American goodies from Everly Brothers, Righteous Brothers & Joe Tex, great girlie songs from Cher, Dusty, Jackie Trent, Cilla, & new bird Norma Tanega-Follow-ups, strong and weak, from Otis, the Overlanders, Chris Andrews, David & Jonathan and Crispian St. Peters. New Barron Knights and a tip for new boy Gene Latter.

THEME from the telly-show "The Lovers" (Decca F 12374) comes up nicely from **PETER MALLAN** Waverly SLP 535) is "These Are My Mountains", though obviously limited by the orchestra work. **BYD DALE ORCH.** and "I Started With Eve" (Decca F 2370), with the account on strings. From America, the **MAD LADS** and "I Want Someone" (Atlantic 4083), a plaintive and gentle ballad. Also quiet and relaxed is **HUGH X. LEWIS**, on "Looking In The Future" (London HLR 10032), an above-average country ballad.

Plaint much in demand on sessions with the Who, specially is **NICKY HOPKINS** who demonstrates "Mr. Big" (CBS 202055). Big-selling boys the **CLANCY BROTHERS** and **TOMMY MARKE** should chalk up big support for the traditional-folkies. **Alakem** penned "Freedom Riders" (Sue WI 4009). My Brother Makes The Noises For The Talkies" (Parlophone R 5430) is by the quartet **BONZO DOG DOO-DAH BAND**, gloriously performed old-style touch of the Temperance Seven — a novelty which could easily make the charts.

Look Around The Corner" (Ponitona TF 873) shows off the **THREE GOOD REASONS** on a beauty, six dominated item with some distinctive sounds, some old-fashioned. **FRANK WARBEN'S PERCUSSION ENSEMBLE** and "Busy Lizzie" (Columbia DB 7886) is with vibes and other harmonized instruments and stylishly different. **ROY HARPER** emerges as a useful composer-singer on "Take Me In To Your Eyes" (Strike JH 306), a persuasive, hard-punching number with good guitar. **THE BUZZ**, recorded on their new album "You're My Mind" (Columbia DB 7887) get an ultra-violent beat sound going, with radio-commercial lead voice.

DOROTHY SQUIRES: Someone Other Than Me: The Call of Spring (RCA Victor DB 7873). A massive instrumental, feather-light. Done with the accompaniment from Johnny Pearson One of the recent shows. ★★

JAMES BROWN: Why Does Every Thing Happen To Me (Sue WI 360). The old Brownian standard, re-released at just the right time. Not necessarily a hit this time, but worth watching. ★★

UDO JURGENS: Merel Chere: Das ist Nicht gut (Tama Motown TMG 557). A winning song, given a very considerable performance by the stylish star. Foreign language, therefore no certainty for the charts, but it'll sell well. Stripes backing. ★★

ESTHER PHILLIPS: I Could Have Told You: Just Say Goodbye (Atlantic 4077). A bluesy, soulful, tearfully burning performance from the American star. She makes the lyrics really live. Emotional. ★★

JAMES BROWN: New Breed (Paris One and Two) (Philips BF 1461). Not really for the charts, this — it's a stereotyped big-band instrumental, with occasional solos and occasional yells. Goes on for years. ★★

THE DRIFTERS: Memories Are Made of This: My Islands In The Sun (Atlantic 4064). The oldie taken by the fantastically tight Drifters, but somehow it doesn't sell as well as on recent ones. Full sounds. ★★

DAVID ESSEX: This Little Girl of Mine: Brokenhearted Fontaine (Fontaine T 12173). A young British blues-man and his performance of this top-deck, top-lass Ray Charles number should click well. Lovely feel to it, compactly swinging arrangement. ★★

LENNY WELCH: Raas To Riches: I Want You To Worry (London HLR 10031). Fine old song, string-laden backing, and some smooth phrasing. Song really well. ★★

THE YOUNG RASCALS: Good Lovin': Mustang Sally (Atlantic AT 4082). Fairly routine better from American groups, at fast tempo, with repetitive phrasing. It's already topped for Brian Poole. ★★

MORECAMBE AND WISE: Now That You're Here: That You're Here (HMV 1518). Near-clickers with their fast, the boys this time are straighter, more emotional, and already topped for Brian Poole. ★★

LEE LYNCH AND THE BLUE ANGELS: You Won't See Me: You Know There's a Chance: Where Do People Go (Strike JH 305). Group has a growing following and this fast-tempoed ballad is sung with tremendous and commercial all-in-verse. Strong beat. ★★

CHER: Bang Bang: Our Day Will Come (Liberty LHM 6614). Even if Cher isn't in top vocal form on this, it'll click. There's a Hungarian feel to the backing and it's a dramatic story of ill-fated love. "Bang bang, you shot me down" is the theme, and some both wrote it and arranged it. Very unusual for a pop record. Flip is the oldie, sung with considerable warmth by Cher. Good value flip. ★★

TOP FIFTY TIP: OTIS REDDING: Satisfaction; Any Old Way (Atlantic AT 4080). Not as good as the Stones' original, but taken at this breakneck speed, with wild rantings, it could still make the flip. Certainly it's very way out, with staccato rhythm. Sounds almost antipodal. ★★

TOP FIFTY TIP: JOE TEX: The Love You Save; If You Can't Find Me (Sue WI 4006). Not as good as the Stones' original, but taken at this breakneck speed, with wild rantings, it could still make the flip. Certainly it's very way out, with staccato rhythm. Sounds almost antipodal. ★★

TOP FIFTY TIP: BERT KAEMPFERT ORCH.: I'm Beginning To See The Light; Steady Does It (Polydor BM 56519). The old Edington number with an up-dated sort of big band treatment. Nothing too far out anywhere in the arrangement, mostly with the usual Kaempfert brass sounds, muted trumpet lead on the strings, gently and though certainly not original, could easily make the charts in a big way. ★★

TOP FIFTY TIP: DUSTY SPRINGFIELD: You Don't Have To Say You Love Me; Every Ounce of Strength (Philips BF 1462). This is the highly-touted Continental ballad, with English lyrics by Vicki Wickam and Simon Napier-Bell. Accompanied by the Ivor Raymonde orchestra, Dusty gives it a truly magnificent treatment, singing with emotion and sure-fire style. A heart-tugger and so artistic. Slushy. Flip is typical Dusty beauty. ★★

TOP FIFTY TIP: CRISPIAN ST. PETERS: The Pied Piper; Sweet Dawn, My True Love (Decca FE 2358). A very clever song, yet commercial to the full. Should be as big as "Always On My Mind". Starts softly, then into a march-like chorus with original piping effects and a steady beat. A most appealing single, with perfect light and shade. ★★

TOP FIFTY TIP: THE OVERLANDERS: My Life; Girl From Indiana (Poly 17669). Tony Hatch composition this time. It's a mid-tempo, rather sentimental big band, with a haunting quality about the arrangement. Should be a big hit — Laurie Overlander's vocal with appeal to finely worked-out harmonies and piano. Flip is near falsetto, vocally. ★★

TOP FIFTY TIP: FREDDY LANNING: The Dedication Song; Come On, Come On (Warner Bros. WB 582). Typical rave-up with Freddy leading the way on a teen-clap beater, with jerky beat. He just doesn't catch much through the charts. ★★

THURSDAY'S CHILDREN: Come Softly To Me (Poly Piccadilly 25306). New group on a moody, atmospheric ballad, with a bit of aggressive male lead, good lyrics and many other sounds of success. Watch it. ★★

BARRY ST. JOHN: Everything That Turns To Tears; Sound of Silence; My Baby (Columbia DB 7888). Lovely job by Barry here, with big-band backing. An excellent ballad, soaringly wide-ranged, and sung with tremendous class. Did it this time. ★★

MIM WESTON: Helpless: A Love Like Yours (Tama Motown TMG 554). Rather a routine job here, though well-sung, on a song of above-average value. But it'll probably miss out. ★★

THE BARRON KNIGHTS: The Ballad of the Green Berets; My Little Rose (Poly 17672). British group job on the American hit, with a lead voice tugging at the heart of the dramatic lyrics. But it's hard disc to predict for success — an Anglo-American job. ★★

THE BARRON KNIGHTS: Everything Other People Call Love: It Better Be Me (Parlophone R 5424). Intriguing vocal harmony and arrangement on a pacey song by Murray Parker and Meoche with dramatic and tone instrumentally. Could be a hit. ★★

RICHARD CHAMBERLAIN: Joy In The Morning; April Love (MGM 1304). Dr. Kidare strikes again, with tremendous class. A bit short on melody, but pretty well sung. ★★

PERPETUAL LANGLEY: We Wanna Stay Home; Sounds of Silence (Poly 17671). Little girl with great big voice and a marvellous sense of style. Song is dead right commercially, with unusual lyrics and very well sung-along stylings. Commended. ★★

PAUL SIMON: The title track "And the people bowed and prayed to the neon god they made..." could well have been written about the reaction which they have had to the album. It has been having among British folkies, especially British folkies, with a commercial interest in Simon & Garfunkel. ★★

PAUL SIMON: The title track "And the people bowed and prayed to the neon god they made..." could well have been written about the reaction which they have had to the album. It has been having among British folkies, especially British folkies, with a commercial interest in Simon & Garfunkel. ★★

THE VOCALS: are clean-cut, almost campus, sounding like Oklahoma's folkies, but not particularly the kind of emotion which Dylan puts into a song is completely lacking. But the vocal work, but the overall sound is pleasant. ★★

THE LYRICS: aren't bad, but as an original, they're a bit samey. Paul doesn't seem to say, the Ray Davies standard. His love answers to Peter & Kathy's song are good and this particular track will hold any listener with its gentle singing, and a terribly pertinent and excellent arrangement. ★★

JACKIE TRENT: Love Is Me; Love Is You; This Time (Poly 17681). Another Hatch song for Jack and his brilliant, busy sort of tempo, with Jackie punching home the lyrics. Should make the flip, but it's not really a stand-out sort of song, one that one has heard it before. But it's a pretty commercial sort of overall sound. Flip is by Tony and Jackie, slower and dreamier. ★★

TOP FIFTY TIP: NORMA TANEGA: Walkin' My Cat Named Dog; I'm The Sky (Sideside SS 486). Harmonica introduction and then Norma sings her own song with a fine sense of urgency. It's a rather rambling sort of performance, but it becomes so catchy that we could make the charts. Builds well with chorus and a clanking sort of backing, plus more harmonica. Unusual and commended. ★★

TOP FIFTY TIP: DUSTY SPRINGFIELD: You Don't Have To Say You Love Me; Every Ounce of Strength (Philips BF 1462). This is the highly-touted Continental ballad, with English lyrics by Vicki Wickam and Simon Napier-Bell. Accompanied by the Ivor Raymonde orchestra, Dusty gives it a truly magnificent treatment, singing with emotion and sure-fire style. A heart-tugger and so artistic. Slushy. Flip is typical Dusty beauty. ★★

TOP FIFTY TIP: CRISPIAN ST. PETERS: The Pied Piper; Sweet Dawn, My True Love (Decca FE 2358). A very clever song, yet commercial to the full. Should be as big as "Always On My Mind". Starts softly, then into a march-like chorus with original piping effects and a steady beat. A most appealing single, with perfect light and shade. ★★

TOP FIFTY TIP: THE IMPRESSIONS: Since I Lost The One I Love; Faithful as Love (HMV POP 1318). Fine brass figures on this one, but the song isn't particularly commercial. Polished group vocal performance, but fumble on the flip. ★★

HORST JANKOWSKI: Play A Simple Melody; Cruising Down The River (MF 897). The Irving Berlin tune well remembered, served with delicate piano touches and a full vocal chorus. Commended, but just missing a "up". ★★

THE CVAN THREE: Since I Lost My Baby; Face Of A Loner (Decca F 2357). A song from the total scene, dressed up with fine imagination by a new group. They swing, but they also set a massive-sounding vocal scene going. Commended. ★★

JUDY COLLINS: I'll Keep It With Mine; Thirty Boots (London HLR 10028). Unlike so many folk singers, Judy has a really big voice when she sings, and this treatment of Bob Dylan's song, coupled with her visit to Britain, could easily make the charts. ★★

BILLY JOE ROYAL: It's A Good Time; Don't Worry For Me Mama (CBS 26033). Stratospheric vocal work, not click here, with a big band and apparently massive chorus behind him. An optimistic, rather violent song, with stacks of commercial appeal. ★★

SHARPEES: Three of Beins Lonely; Just To Please You (Stateside SS 425). Moving-upwards hit in the States, this is a song. A song from the better voice and useful lyrics. Pretty straight. ★★

MELO CARTER: Love Is All We Need; I Wish I Didn't Love You So (Liberty 64168). Also moving in the States, this is a very big ballad with Mel singing in a rather smoky voice. A bit of a sing-along, but with charm and excellent arrangement. ★★

than "Richard Cory" and "A Most Peculiar Man" which show a suicidal tendency and rather clever, but not particularly beautiful lyrics. The backing on "I'm A Rock" is another of the better tracks, sounds reminiscent of something from Dylan's "Highway 61 Revisited". All in all this is a commercial folk album which is reasonably good, but which would be better by far had the care which went into "Sounds of Silence" gone into the rest of the album. **NORMAN JOPLING.**

The
Tony Hall
Column



Brum hippies slam Tony Hall!



PETER MURRAY—his "Late Night Saturday" show praised by fellow D.J. Tony Hall.

BOY, my slightly cynical bit about Birmingham the other week seems to have started something. If you remember, I took all the London discotheque type records along to an Edgbaston ballroom, and all they wanted was Elvis.

Anyway, in poured the mail. Wrote RM reader N. Barratt of Great Barr, Birmingham 22a: "It wasn't very nice of you to mock the Birmingham scene. Don't you know that the Tower Ballroom is the most 'out' place in Birmingham? No self-respecting hippy would be seen dead there. You should have tried The Metro and The Carlton. There the Miracles and the Marvellettes are really respected. And the deejays and the people are really hip!"

Mr. Barratt, I certainly didn't mean to 'mock'. My comments were meant to sound cynically disillusioned. As for the places you mentioned, I'm knocked out to know that they exist. Ask me up some time and restore my faith!

Lorna Moss of Hall Green, Birmingham, says: "You must excuse your Birmingham audience for not knowing 'The Facts of Life'. We are very badly off for pop in the Midlands and you can't expect them to be hip. We can barely hear the pirates. And we don't even get RSG. I wish thousands of people up here would write to Rediffusion. And beg them to give us TGL. We're hungry for it. And now that JBJ clashes with TYLS... well, that's the last straw!"

From further north, there's a letter from Chris Rasmussen of Newcastle. He says the situation's even worse up there.

Maybe spending almost all one's time in London makes one tend to take it for granted that the entire country is as well off for pop music as we are. So perhaps I shouldn't be so cynical!

● Last August Bank Holiday, I drove down to Hove for the afternoon. En route, I listened to a BBC show starring The Stones which I'd recorded for producer Bernie Andrews. When I reached the seafront, I heard what sounded like a Hollies record being played over a PA system. Following my ears, I found, in fact, that it was a local group playing 'live' at an open-air dance. I was most impressed. Their name? The Cyan Three.

They made a demo. It was excellent. Sort of a cross between the Beatles and Hollies. As a result, Decca signed them. Now, two or three A and R men and several song title attempts later, their first record has been released. The official 'A' side was one of the Temptations' best-ever songs. "Since I Lost My Baby" A great favourite of mine. (In fact, there was a good chance of Otis Redding doing it as a for-Britain follow-up to "My Girl") But The Cyans' treatment is (deliberately) terribly "British". And, I fear, not too successful. But... turn it over. The flip side is another first-rate song, "The Face Of A Loser". From the Tom Jones album, "A-Tonic Jones". If "Face" were heard enough, it could happen. The boys have talent. I'd like to see them make it.

● There's a record you've just got to watch out for. It'll drive you insane! I've had an American copy for two weeks now, which George Harrison kindly gave me. It's worn out already! The record? "Daydream" by The Lovin' Spoonful. Made by the very progressive-minded Kama Sutra people (producer Artie Ripp and partners), it's out here on Eye International. At first hearing, you may think it's the squarest, most old-fashioned thing you've ever heard. But open up your mind. The lyrics are unbelievable (as they say!). The story from some American sources is that the record was made as a joke. Well, maybe it was. But... it's an absolute gas!

● Another new record—home-produced, this time—that I dig: Spencer Davis' new one. Wild beat, excellent melody line and an incredibly attractive, winwood vocal. It can't miss.

● I'm extremely sorry that Peter Murray's "Late Night Saturday" BBC show is coming off. Frankly, Peter seldom plays the kind of record that I personally like to listen to. But that's neither here nor there. It's Peter's prerogative. And that of his producer, Derek Chinnery. But it was a show with a difference. Unique of its kind. Mainly because of the "chat". Practically every major show business star to visit him since it started has appeared on the show. It was a must for them. Sort of a status symbol. The story going around is that certain BBC big shots felt there was too much patter. But, I wonder, was this opinion really shared by its regular listeners?

● My personal observations on the recent James Brown shows? Wow! What a showman! It was an experience. I've never seen such split-second timing and performance perfection. But, musically, it was all a bit dated. And, to be quite honest, I didn't really ENJOY it to the same extent that I did the badly-attended 1965 Tamlam-Motown tour. But, I repeat, wow! What a showman!

names & faces

by
PETER
JONES



Pinkerton's Assorted Colours ask: "Will we be April Fools?" Reason is that they release their follow-up to their first smash hit on April 1. Which leads to a matter of split confidence inside the group. Sam (Pinkerton) Kemp said he felt "Don't Stop Loving Me Baby" was better than their first, "Mirror Mirror". He said: "We recorded it first. It's a better number. It's more beaty, more like our stage act."

But Tom Long (rhythm guitarist) says: "We relled an awful lot on gimmicks for 'Mirror'. Don't think it would have been a hit at all without the publicity, because it was an in-offensive record, rather like a fairy-tale. But the new one will be difficult. Anyway, follow-ups are one of the more interesting things in the pop world. We're interested in the Overlanders next record, because they're in much the same position as us. We survey the scene. The Hollies always follow up a hit well—except for the George Harrison number! The Animals follow up well. But Marianne Faithfull, Hedgehoppers Anonymous and Jonathan King missed out on theirs. I don't think ours will go higher than number four."

Who helped Pinkertons most? Said Tom: "Our manager, Reg Calvert. He has drive and energy. Took us when we were nothing. He gave us an image, recording contract and everything." So said the Eliza Doolittle of the pop world!



Here are the Three Good Reasons, who are hitting it big with their version of "Nowhere Man", on Mercury. There's Pete Clegg and Annette, who worked as a duo in Yorkshire clubs. They met up with a young man selling cockles and mussels—he also played guitar and banjo and so they had an idea to form a group. They rehearsed and rehearsed and eventually they got their contract through Mercury recording man Mike Hawker. Now, for Pete and Annette and Noel there's a lot of chat going that they could take over from the lamented Springfields.



Six boys, schooled in the Liverpool pop music scene, got together and became the Cryin' Shames. That was in mid-1965. Now they have a big-selling record, "Please Stay", a Bacharach number on Decca. They have two lead singers, Paul Crane and Joey Kneen. Rest of the group comprises Phil Roberts, Richard Routledge, George Robinson, Charlie Gallagher. In Liverpool, they're hailed as being the most exciting new "find" outfit in a long time. They're recorded in London by Joe Meek—who used shock tactics to get the emotional lead vocal (Paul Crane this time) on the 'A' side. The boys were employed in Liverpool to appear on a balcony outside the Empire Theatre to underline what was expected to be Liverpool's defeat of Chelsea in the FA Cup. The "cryin' shame" was that Chelsea actually won. But the boys are undeterred. And they have a massive fan-club to prove it!

THEM and their records

THEIR FANTASTIC ALBUMS



THEM

● LK 4700 12" mono LP



THEM AGAIN

● LK 4751 12" mono LP



THEIR SENSATIONAL NEW SINGLE

CALL
MY NAME

F 12355 45 rpm record

DECCA

The Decca Record Company Limited
Decca House, Albert Embankment
London SE 1

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 THE BALLAD OF THE GREEN BERETS*
1 (7) S. Sgt. Barry Sadler (RCA)
- 2 19TH NERVOUS BREAKDOWN*
3 (5) Rolling Stones (London)
- 3 NOWHERE MAN*
5 (4) Beatles (Capitol)
- 4 CALIFORNIA DREAMIN'*
4 (3) Mamas and Papas (Dunhill)
- 5 DA YDREAM
4 (4) Lovin' Spoonful (Kama Sutra)
- 6 HOMEWARD BOUND*
4 (1) Simon and Garfunkel (Columbia)
- 7 THESE BOOTS ARE MADE FOR WALKING*
2 (8) Nancy Sinatra (Reprise)
- 8 (YOU'RE MY) SOUL AND INSPIRATION*
23 (8) Righteous Brothers (Verve)
- 9 LISTEN PEOPLE*
6 (8) Herman's Hermits (MGM)
- 10 634-5789*
14 (5) Wilson Pickett (Atlantic)
- 11 SURE GONNA MISS HER
21 (3) Gary Lewis (Liberty)
- 12 LOVE MAKES THE WORLD GO ROUND*
12 (7) Dean Jackson (Carla)
- 13 ELUSIVE BUTTERFLY*
7 (7) Bob Lind (World Pacific)
- 14 BABY SCRATCH MY BACK*
19 (7) Slim Harpo (Excello)
- 15 BANG BANG*
17 (3) Cher (Imparital)
- 16 LIGHTNIN' STRIKES*
19 (10) Lou Christie (MGM)
- 17 I FOUGHT THE LAW*
11 (7) Bobby Fuller (Mustang)
- 18 YOU BABY
18 (6) Turtles (White Whale)
- 19 SHAKE ME, WAKE ME*
15 (3) Four Tops (Motown)
- 20 HUSBANDS AND WIVES*
20 (5) Roger Miller (Smash)
- 21 WOMAN*
13 (3) Peter and Gordon (Capitol)
- 22 UP TIGHT*
12 (12) Stevie Wonder (Tama)
- 23 MY BABY LOVES ME*
24 (6) Martha and the Vandellas (Gordy)
- 24 MAGIC TOWN
14 (6) Vogues (Co & Ce)
- 25 TIME WON'T LET ME
26 (3) Outcasts (Capitol)
- 26 I'M SO LONESOME I COULD CRY
24 (2) R. J. Thomas (Scepter)
- 27 ONE MORE HEARTACHE*
31 (4) Marvin Gaye (Tama)
- 28 THE CHEATER*
15 (7) Bob Kuban (Musicland)
- 29 BATMAN
16 (6) Marklets (Warner Bros.)
- 30 IT'S TOO LATE*
32 (3) Bobby Goldsboro (United Artists)
- 31 THIS OLE HEART OF MINE*
41 (3) Isley Brothers (Tama)
- 32 SPANISH FLEA*
12 (4) Herb Alpert and the Tijuana Brass (A & M)
- 33 GET READY
28 (4) Temptations (Gordy)
- 34 INSIDE LOOKING OUT*
40 (3) The Animals (MGM)
- 35 WHAT NOW MY LOVE
44 (2) Herb Alpert and the Tijuana Brass (A & M)
- 36 I WANT TO GO WITH YOU*
16 (4) Eddy Arnold (RCA)
- 37 SECRET AGENT MAN
— (1) Johnny Rivers (Imperial)
- 38 SATISFACTION*
— (1) Otis Redding (Volt)
- 39 WALKING MY CAT NAMED DOG
49 (1) Norma Tanega (New Voice)
- 40 WORKING MY WAY BACK TO YOU*
17 (8) Four Seasons (Philips)
- 41 KICKS
— (1) Paul Revere and the Raiders (Columbia)
- 42 LITTLE LATIN LUPE LU
— (1) Mitch Ryder and the Detroit Wheels (New Voice)
- 43 GOOD LOVIN'*
— (1) Young Hazelle (Atlantic)
- 44 CRYING TIME*
29 (11) Ray Charles (ABC)
- 45 A SIGN OF THE TIMES
— (1) Petula Clark (Warner Bros.)
- 46 DEAR LOVER*
48 (3) Mary Wells (A&O)
- 47 FRANKIE AND JOHNNY
— (1) Elvis Presley (RCA)
- 48 STOP HER ON SIGHT
— (1) Edwin Starr (Ric Tie)
- 49 THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP
— (1) Al Martino (Capitol)
- 50 DEDICATION SONG*
— (1) Freddie Cannon (Warner Bros.)

*An asterisk denotes record released in Britain



The Rolling Stones—number 2

TOP E.P.'s

- 1 YESTERDAY
2 Beatles (Parlophone)
- 2 BEATLES
1 Million Sellers (Parlophone)
- 3 KWYET KINKS
1 The Kinks (Pye)
- 4 THE SEEKERS
1 The Seekers (Columbia)
- 5 NO LIVING WITHOUT YOUR LOVING
4 Manfred Mann (HMV)
- 6 ANDY WILLIAMS' FAVOURITES No. 1
5 Andy Williams (CBS)
- 7 DODDY AND THE DIDDYMEN
7 Ken Dodd (Columbia)
- 8 BACHELORS
12 Bachelors (Decca)
- 9 THREE WHEELS ON MY WAGON
20 New Christy Minstrels (CBS)
- 10 FARLOWE IN THE MIDNIGHT HOUR
10 Chris Farlowe (Immediate)
- 11 YOU PUT THE HURT ON ME
11 Spencer Davis Group (Fontana)
- 12 FIVE YARDBIRDS
9 The Yardbirds (Columbia)
- 13 GOT LIVE IF YOU WANT IT
14 The Rolling Stones (Decca)
- 14 DONOVAN Vol. 1
12 Donovan (Pye)
- 15 ONE TOO MANY MORNINGS
15 The Arthur Wilkinson Orchestra (HMV)
- 16 BEATLE CRACKER MUSIC
15 The Arthur Wilkinson Orchestra (HMV)
- 17 TONY BENNETT
19 Tony Bennett (CBS)
- 18 DYLAN
17 Bob Dylan (CBS)
- 19 BEATLES FOR SALE
No. 1
18 Beatles (Parlophone)
- 20 WITH GOD ON OUR SIDE
— Joan Baez (Fontana)

TOP L.P.'s

- 1 SOUND OF MUSIC
4 Cliff Richard (RCA)
- 2 RUBBER SOUL
1 Beatles (Parlophone)
- 3 TAKE IT EASY WITH THE WALKER BROTHERS
5 Walker Brothers (Philips)
- 4 MARY POPPINS
3 Soundtrack (HMV)
- 5 BYE EYE BLUES
8 Bert Kaempfer (Polydor)
- 6 GOING PLACES
6 Herb Alpert (Pye)
- 7 OTIS BLUES
9 Otis Redding (Atlantic)
- 8 BEACH BOYS PARTY
4 Beach Boys (Capitol)
- 9 THE SECOND ALBUM
7 Spencer Davis Group (Fontana)
- 10 A MAN AND HIS MUSIC
10 Frank Sinatra (Reprise)
- 11 A STRING OF TONY'S HITS
15 Tony Bennett (CBS)
- 12 THE ORBISON WAY
11 Roy Orbison (London)
- 13 FAREWELL ANGELINA
12 Joan Baez (Fontana)
- 14 MAY EACH DAY
14 Andy Williams (CBS)
- 15 MY NAME IS BARBARA, TWO
17 Barbara Streisand (CBS)
- 16 A WORLD OF OUR OWN
14 The Seekers (Columbia)
- 17 HELP
12 Beatles (Parlophone)
- 18 ALMOST THERE
16 Andy Williams (CBS)
- 19 OUT OF OUR HEADS
18 Rolling Stones (Decca)
- 20 TEARS OF HAPPINESS
20 Ken Dodd (Columbia)

5 YEARS AGO

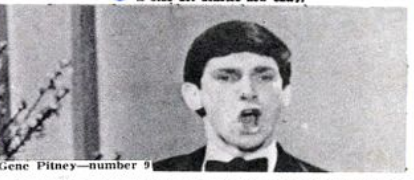
- 1 WOODEN HEART
1 Elvis Presley
- 2 ARE YOU SURE
3 The Allisons
- 3 WALK RIGHT BACK/EBONY EYES
1 Everly Brothers
- 4 THEME FOR A DREAM
4 Cliff Richard
- 5 LAZY RIVER
4 Bobby Darin
- 6 MY KIND OF GIRL
5 Matt Monro
- 7 WHERE THE BOYS ARE
13 Connie Francis
- 8 AND THE HEAVENS CRIED
4 Anthony Newley
- 9 EKODUS
7 Ferrante and Teicher
- 10 F.B.I.
11 Shadows
- 11 YOU'RE DRIVING ME CRAZY
— Temperance Seven
- 12 WILL YOU LOVE ME TOMORROW?
8 Shirleyles
- 13 WARPAINT
12 Bruce Brothers
- 14 SAMANTHA
— Kenny Ball
- 15 MARRY ME
13 Mike Preston
- 16 RIDERS IN THE SKY
10 Ramrods
- 17 BABY SITTIN' BOOGIE
12 Bruce Clifford
- 18 BLUE MOON
— Marcels
- 19 PONY TIME
— Chubby Checker
- 20 EKODUS
— Mantovani

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 THE SUN AIN'T GONNA SHINE ANYMORE
1 (4) Walker Bros. (Philips)
- 2 I CAN'T LET GO
2 (5) Hollies (Parlophone)
- 3 SHAPES OF THINGS
6 (4) Yardbirds (Columbia)
- 4 SHIA LA LA LA LEE
3 (7) Small Faces (Decca)
- 5 BARBARA ANN
5 (4) Beach Boys (Capitol)
- 6 DEDICATED FOLLOWER OF FASHION
4 (11) The Mindbenders (Stateside)
- 7 A GROOVY KIND OF LOVE
4 (11) The Mindbenders (Stateside)
- 8 ELUSIVE BUTTERFLY
21 (3) Bob Lind (Fontana)
- 9 BACKSTAGE
7 (4) Gene Pitney (Stateside)
- 10 MAKE THE WORLD GO AWAY
10 (6) Eddie Arnold (RCA)
- 11 LIGHTNING STRIKES
11 (5) Logg Christle (MGM)
- 12 THESE BOOTS ARE MADE FOR WALKIN'
9 (10) Nancy Sinatra (Reprise)
- 13 WHAT NOW MY LOVE
15 (4) Sonny & Cher (Atlantic)
- 14 HOLD TIGHT
12 (4) Dave Dee, Doz, Beaky, Mick and Tich (Fontana)
- 15 SUBSTITUTE
18 (3) Who (Reaction)
- 16 MY LOVE
14 (7) Petula Clark (Pye)
- 17 19TH NERVOUS BREAKDOWN
12 (7) Rolling Stones (Decca)
- 18 ELUSIVE BUTTERFLY
25 (2) Val Doonican (Decca)
- 19 SPANISH FLEA
13 (10) Herb Alpert (Pye)
- 20 SOUND OF SILENCE
29 (2) Bachelors (Decca)
- 21 INSIDE LOOKING OUT
17 (6) Animals (Decca)
- 22 MAY EACH DAY
19 (5) Andy Williams (CBS)
- 23 SECOND HAND ROSE
22 (10) Barbara Streisand (CBS)
- 24 THIS GOLDEN RING
14 (8) Fortunes (Decca)
- 25 YOU WERE ON MY MIND
20 (12) Christian St. Peters (Decca)
- 26 I MET A GIRL
28 (2) Shadows (Columbia)
- 27 BLUE RIVER
24 (5) Elvis Presley (RCA)
- 28 HEARTACHES
32 (3) Vince Hill (Columbia)
- 29 SOMEBODY HELP ME
— (1) Spencer Davis Group (Fontana)
- 30 UPTIGHT
24 (8) Stevie Wonder (Tama-Motown)
- 31 YOU DON'T LOVE ME
27 (5) Gary Walker (CBS)
- 32 I GOT YOU
29 (5) James Brown (Pye)
- 33 A MAN WITHOUT LOVE
26 (3) Kenneth McCall (Decca)
- 34 WOMAN
28 (4) Peter and Gordon (Columbia)
- 35 BLUE TURNS TO GREY
— (1) Cliff Richard (Columbia)
- 36 634-5789
— (1) Wilson Pickett (Atlantic)
- 37 TOMORROW
25 (9) Sandle Shaw (Pye)
- 38 SOMEDAY ONE DAY
— (1) Seekers (Columbia)
- 39 YOU WANT BE LEAVIN'
— (1) Herman's Hermits (MGM)
- 40 TIJUANA TAXI
— (1) Herb Alpert and the Tijuana Brass (Pye)
- 41 HOMEWARD BOUND
42 (3) Simon and Garfunkel (CBS)
- 42 BALLAD OF THE GREEN BERETS
— (1) Staff Sgt. Barry Sadler (RCA)
- 43 LOVE'S JUST A BROKEN HEART
23 (11) Cilla Black (Parlophone)
- 44 MIRROR, MIRROR
31 (11) Pinkerton's Assort. (Columbia)
- 45 A LEGAL MATTER
— (1) The Who (Brunswick)
- 46 YOU'VE COME BACK
40 (7) P. J. Proby (Liberty)
- 47 SUPERGIRL
— (1) Graham Bonney (Columbia)
- 48 LITTLE BY LITTLE
37 (9) Dusty Springfield (Philips)
- 49 NOWHERE MAN
47 (3) Three Good Reasons (Mercury)
- 50 GOING TO A-GO-GO
44 (2) Miracles (Tama-Motown)

A blue dot denotes new entry.



Gene Pitney—number 9

BRITAIN'S TOP R & B SINGLES

- 1 634-5789
11 Wilson Pickett (Atlantic 4072)
- 2 I GOT YOU (I FEEL GOOD)
13 James Brown (Pye 25350)
- 3 ONE MORE HEARTACHE
9 Marvin Gaye (Tama-Motown 552)
- 4 UPTIGHT
12 Stevie Wonder (Tama-Motown 545)
- 5 THE PAIN GETS A LITTLE DEEPER
4 Darrow Fletcher (London 10024)
- 6 NIGHT TRAIN
14 James Brown (Sue WI 560)
- 7 HOLE IN THE WALL
5 Packers (Pye International 25343)
- 8 SHAKE ME, WAKE ME
— Four Tops (Tama-Motown 552)
- 9 DANCE DANCE DANCE
12 Tommy Duncan (Sue 4002)
- 10 SOOKIE, SOOKIE
10 Day Gay (Atlantic 4078)
- 11 LOVE MAKES THE WORLD GO ROUND
9 Dean Jackson (Atlantic 4079)
- 12 HIHEEL SNEAKERS
16 Jackie Ivy (Atlantic 4075)
- 13 PHILLY DOG
— Markyts (Atlantic 4079)
- 14 BABY SCRATCH MY BACK
17 Slim Harpo (Stateside 481)
- 15 BABY COME ON HOME
6 Solomon Burke (Atlantic 4073)
- 16 SMOKEY JOE'S LALA
— Googie Rene Combo (Atlantic 4078)
- 17 HELPLESS
— Kim Weston (Tama-Motown 554)
- 18 TAKE A LOOK
— Irma Thomas (Liberty 66137)
- 19 TIERED OF BEING LONELY
— Sharpes (Stateside 485)
- 20 WE GO TOGETHER
— O'Jays (Fontana 678)

BRITAIN'S TOP R & B ALBUMS

- 1 OTIS BLUE
— Otis Redding (Atlantic 5043)
- 2 FOUR TOPS SECOND ALBUM
4 Four Tops (Tama-Motown 11021)
- 3 TEMPTATIONS
3 Temptations (Tama-Motown 11023)
- 4 THE NEW LOOK
3 Fontella Bass (Chess 457)
- 5 I GOT YOU
— James Brown (Pye 8074)
- 6 BABY I'M YOURS
4 Barbara Lewis (Atlantic 5047)
- 7 GOING TO A-GO-GO
2 Miracles (Tama-Motown 11024)
- 8 CONFESSION THE BLUES
— B.B. King (HMV 3534)
- 9 SOUL BALLADS
9 Otis Redding (Atlantic 5029)
- 10 HERE I AM
7 Dionne Warwick (Pye Int. 2507)

Dolbydor

THE FORESTERS

HOW CAN I TELL HER

BM 56 057

MIKKI YOUNG

THE DAY HE CAME MY WAY

BM 56 058

HELMUT ZACHARIAS

TON UP

BM 56 701



First colour pic of the new Animals, with new member Barry Jenkins, who used to be with the Nashville Teens. Barry joined to replace drummer John Steele who quit the group the other week. He flew to Paris to join the group for a concert with them and James Brown, and it was in Paris where this picture was taken. The lads are shown here taking an interest in an artist, seen painting and drawing out in the open in the Paris streets. Hilton later bought some of his work.

THE FACE THE FACE THE FACE THE FACE THE FACE

BILLY J. KRAMER and The Dakotas, the Fourmost, Tony Rivers and the Castaways and Sounds Incorporated take part in the first Rock and Roll festival at Monaco at Easter.
Fontella Bass named by Birmingham Ophthalmic Information Council as tenth most distinctive woman wearing spectacles... **Freddie Lennon's** disc looks like being a hit in the States... expect a possible release on London-American... much mudding of lines on last week's 'Now', with **Freddie Garrity** the main offender... **Kim Fowley** arrives on April 12 with a millionaire's daughter... **Judy Collins** by far the most serious rival to **Jean Baez**... **Adam Faith** to take singing lessons from **Alan Price**?

Latest 'legit' recording personality to board the Beatle Wagon: **Mantovani**, whose 'Yesterday' single has just been issued in the States... **Adrienne Foster** is now **Adrienne Foster**... **Roy Orbison** looked unduly nervous at the beginning of his Palladium TV appearance... strong rumour—**Beach Boys** here in June... **Edk** break in Impressions... 'Since I Lost The One I Love' reminiscent of **King Curtis** work on old Coasters... brilliant: **Tom Lehrer's** contributions to BBC-1's 'The Frost Report'... why does **Caroline Hester** persist in trying to get the 'Eamonn Andrews Show' audience to sing-along with her?
 Flat mates in Olympia's famous party house are **Keith Reif's** sister **Jane**, **Chris Barber's** sister, **Audrey**, and **Madeline Hirsiger**, assistant to the Yardbirds' manager... we could have sworn **Eric Clapton** left the Yardbirds years ago... **Viv Prince** doing publicity for the Deep Feelin'—what next?... starts flopping to **Bob Lind's** side... which publicist keeps a marine creature in his office?... warning to Belgians—**Terry King**, **Norrie Drummond**, **Kit Wells** and **Richard Green** arrive this weekend... **Crispian St. Peters**' 'at home' scenes tend to get out of hand... welcome back, **Chris Cooper**... **Liverpudlian** writer?

publicist **Bill Harry** doesn't like football... how about **Mick McManus**, doing 'Something's Got A Hold On Me'?... **Londonaires**' 'Dearest Emma' is a skit on the Avengers woman... why can't BBC-TV get a good scene going?... new U.S. attractions include the **British Walkers** and **Wille** and the **Hand Jives**... **James Brown's** 'New Breed' should have been stifled at birth... **Terry King** claims to have five vodka-flavoured phones... **Doris Troy** and **Gouldie** in the backing group on **Varabonds'** next single... **Dusty's** movie is the second English version of the Italian song—**Carlo Dini** was first with 'Someone New'... new Nashville Teens drummer is **Alan Groom** who played with them before **Barry Jenkins**... quote from **Herman**: 'we don't need the Record Mirror and if you print that, I'll see my dogs on you'... **Cilla Black's** road manager **Bobby Willis** penned her new 'B' side... **Cardinals'** manager **Mike Hardy** now co-manages **Riot Squad**...

A look at the U.S. charts

FAST RISING U.S. hits include—The Love You Save (May Be Your Own)—**Joe Tex** (Dial); Somewhere—**Len Barry** (Decca); Ain't That A Groove—**James Brown** (King); Gloria—**Shadows Of The Knight** (Dunwich); Rhapsody In The Rain—**Lon Christie** (MGM); Juanita Banana—**Peels** (Karate); I Hear Trumpets Blow—**Tokens** (B.T. Pappys); I Can't Grow Peaches On A Cherry Tree—**Just Us** (Minute Man); Helpless—**Kim Weston** (Gordy).
 New U.S. releases include—**Hi Heel Sneakers**—**Ramsey Lewis Trio** (Cadet); May My Heart Be Cast Into Stone—**Toys** (Dyno Voice); **Sill-Sunnays** (Tower); **I Surrender**—**Fontella Bass** (Checker); **The Big Hurt**—**Del Shannon** (Liberty); **A Little Bit Of Sunshine**—**Clyde McPhatter** (Amy); **I Cried—I Cried**—**Tommy Edwards** (Musicor); **I Love You 1000 Times**—**Platters** (Musicor); **Just The Way You Are**—**Mary Johnson** (Gordy); **The Power Of Love**—**Mel Torme** (Atlantic); **Ram-Bunk-Shush**—**Harold Betters** (Reprise); **Get With—Nella Dodds** (Wand); **No Way To Go But Up—Annette** (Vista).
 More thrills from the U.S. charts next week. N.J.

MORE HOLLY

SEVEN years after his death, Buddy Holly is still far more than a memory. He's still one of the major influences on the pop scene and he still commands a large following of faithful fans.

Many Record Mirror readers have been writing in since **Norman Petty** revealed that his stockpile had run dry. Was there any chance of any tracks from any other source, they all asked?

I checked up and can now tell the truth regarding the future prospects of new Holly material. There are in existence five known tracks which have yet to be issued by **Coral** or **Brunswick**. Also, **Buddy's** mother, **Mrs. Ella Holly** has at least two more numbers but no titles are available.

The first song to be issued is "That's What They Say", already familiar to **Buddy's** fans via "The Buddy Holly Story Volume Two" and as the flip of the original version of "What To Do". The previous version of that song was one of a number of tapes found in **Buddy's** New York apartment and when it was released it had dubbed backing by the **Jack Hansen Combo**.

All the new versions of the songs from Volume Two were recently put out here on a series of EP's by **Coral**. These new versions has up-to-date backings by the **Fireballs**. However "That's What They Say" was not included and is still awaiting release.

Two numbers expected to be still at **Coral** in the States are "Have You Ever Been Lonely" and "Smokey Joe's Cafe". True vintage Holly, these were recorded 12 years ago in 1954 with **Bob Montgomery** for "The Buddy and Bob Show" for **Radio KDAY**.

Recorded at the **Nes-Buddy Holly** (Courtesy the man Recording Studios Society) at **Wichita Falls** with several other numbers, already issued on "Holly In The Hills", they are typical **Buddy Holly** country-bop music.

The fourth song is called "I Tried To Forget" but details are scarce. There were several numbers that **Buddy** performed on stage which were NOT recorded. They are "Long Tall Sally", "Be-Bop-A-Lula" and the **Norman Petty** instrumental hit "Almost Paradise".

The last—and possibly the most interesting—disc is "That's My Desire", the oldie, which has been previously recorded by such artists as **Cliff Richard**, the **Shadows** and **Dion** and the **Belmonts**. It's being issued in the States as a single and release here should quickly follow. The track has been in the possession of **Norman Petty**.

An album is scheduled from **American Brunswick** (Coral here) called "The Best Of Buddy". This would be a double LP, and may even be brought out in stereo. And that's just about all disc-wise.

There isn't much chance of anyone seeing any films of **Buddy** performing, although a couple DO exist. One is owned by **Norman Petty**, the other by the **Columbia Broadcasting System**. Neither are prepared to release them.

A photograph of **Buddy** with **Don** and **Phil Everly** may be forthcoming, according to **John Beecher** of the **Buddy Holly Appreciation Society**. It was while **Buddy** was indulging in one of his favourite pastimes, water skiing on **Lake Buffalo** near **Lubbock**. Apparently someone removed his wallet and this photograph was inside. It was recently recovered by **Mrs. Holley** and there are now plans to release this photograph.

There's not much left now, but quite obviously **Buddy's** fans are hanging on to every last shred of hope. Let's hope that **Coral** see fit to release the last few unreleased songs.



BUDDY HOLLY (Courtesy the man Recording Studios Society)

TWO HITS FROM THE AMERICAN CHARTS!!!

HUSBANDS AND WIVES recorded by **ROGER MILLER** on **Phillips BF1475**

THE ONE ON THE RIGHT IS ON THE LEFT recorded by **JOHNNY CASH** on **CBS 202046**

The Burlington/Palace Music Group, 9 Albert Embankment, London, SE1 Reliance 2692 and MALDEN 7507 Sole Selling Agents: Southern Music, 8 Denmark St., London, WC2