

Record Mirror

No. 182 Week ending September 4, 1964
 Every Thursday 6d. Registered at the G.P.O. as a newspaper

'You Really Got Me' was a jazz song!

SAY THE KINKS

'YOU Really Got Me,' the Kinks third disc and first hit is now number 2 in the charts. But the story behind it is strange to say the least. For when it was written by Ray Davies it was a light jazz tune, and bearing little resemblance to its final form on disc.

But when the rest of the Kinks heard it, and played around with the tune for several hours they realised the immense potential that it had. That night Dave Davies, ace guitarist dreamt it would be a hit. So the boys rushed down to Regent Sound Studios where they cut a demo of it and took it along to Pye.

Pye were delighted. "Sign them up at once!" ordered Alan Freeman, A & R man.

"But we've got them already!" protested other Pye officials. It was true, in fact the boys had made two other discs including a rockin' version of "Long Tall Sally".

The Kinks are surprised about their disc hitting the top. Also they imagined that if they had a record anywhere near the top ten it would alter their way of life completely.

"I haven't bassist Pete Quaise told me. "Not a bit. And although it's OK being in the spotlight none of us like getting up early — or rushing about everywhere."

DISTINCTIVE

"One thing that's bothering us is the gear we wear. Our hunting coats do tend to get rather uncomfortable on stage."

The Kinks themselves are one of the most distinctive groups on the scene—which is saying something when one looks at majority of groups.

"Long hair and groups really started with Art Schools. Everyone at Art Schools used to wear their hair long, and it was there that the first R & B groups sprang up. Consequently the fashion. A load of the new



THE KINKS.

groups just copy the Beatles or Stones hair though.

"Although short hair is modern now, I don't think that I'll ever have my hair short," said Dave. The rest of the group agreed with him.

An LP for the group is being prepared for mid or late September. The boys are hoping to make it into a showcase for their various styles

of rock R & B and ballad. Several tracks have been recorded already and one of the ballads is "So Tired". The Kinks hope that it won't be tagged after the single, but just called "The Kinks".

And if it's anything like as original as their chart-topping single the odds are it'll crash up to the top of the LP charts too.



DAVE BERRY'S latest disc, *The Crying Game*, is the sort of number that grows on you. It's almost two months since it was released but now it's growing, growing, growing. This week the record is at number five in our charts, which is no crying matter.

Dave—son of a Sheffield semi-professional drummer—is drumming up a lot of fan-fer these days. Is he Britain's next BIG pop star? Maybe. See next week's *Record Mirror* for an exclusive interview with Dave the Rave written by his friend David Griffiths.

ember

"IT'S GOTTA BE"

NEWS FLASH

EMB \$199



by **RAY SINGER**

SEE RAY SINGER
 IN ABC TV'S
"LUCKY STARS"
 THIS SATURDAY

Music Published by
 Sparta Music Ltd.
 36 Wardour Street,
 London W.1.
 GERard 2468.

Management:
 Forrester-George Ltd.
 140 Park Lane,
 London, W.1.
 MAYfair 6484

'I knew the Beatles were bigger than Elvis Presley...'

BRIAN EPSTEIN—relaxing for a last few hours in the sun and sea at London. But, before setting off for America on the latest and most important of all Beatles tours — said, with an enthusiasm more like a fan's than a show biz mogul's, "I just can't wait to get started — even though I know it's going to be hectic and the phone won't stop ringing. But it will be worth it — I've never in my life been happier than I am now."

SAYS BRIAN EPSTEIN TO DAVID GRIFFITHS IN THE FIRST OF OUR NEW 'STARMAKERS' SERIES

Mind you, I never was particularly happy before I got into this business.

The fantastic thing about the Beatles is that they never stand still, they're always advancing. We've just com-

pleted a couple of recording sessions and they've shown that once again the Beatles are out in front, taking the newish sounds made by other groups, such as the Stones and the Animals in their stride.

When he first met the Beatles just three short years ago, Epstein was doing well in his family's business (furniture and a record store) and was regarded by the boys as rather a wealthy bloke with a Zodiac and company directorships. Now they are all fabulously rich and Brian will not concede that this has surprised him: "I said right from the start that I thought they'd be bigger than Elvis Presley."

GROWN

All the same he sometimes wishes his responsibilities with the NEMS empire had not grown quite so large.

There are some things don't enjoy — all the desk work involved in the day to day bookings of the artists.

"And, at first, I didn't want to become well known myself. I tried to prevent my name being mentioned in newspapers because I didn't want the boys' success to look contrived. It was my theory in the early days that too many well-known artists seemed to have got there as a result of pressure from managers rather than their own talent. Even now I don't think it helps anyone if he is regarded as an Epstein article — except, of course, that it does mean he will get good exposure because we now have the opportunity to set good bookings."

AWKWARD

"The first journalist who interviewed me said I was the most awkward person he'd ever interviewed — I was embarrassed and shy talking about myself. But I had been to the Royal Academy of Dramatic Art and so, although I never tried to promote myself, I did find it fairly easy to appear on *Juke Box Jury* and make public appearances of that sort. Now I can't enjoy the celebrity." (And, incidentally, that journalist, Derek Taylor — is now Epstein's personal assistant at NEMS.)



BRIAN EPSTEIN—one of the greatest managers in show business gives RM's David Griffiths an exclusive and revealing interview.

BRIAN POOLE & The TREMELOES



Their **6th** hit crashing the charts with **TWELVE STEPS TO LOVE**

(a Strand record production released through Decca)

DECCA/STRAND F.11951

PETER WALSH (STARLITE)

41 KINGSWAY, W.C.2.

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other I don't think I'll be able to sign.

As it is, his hands are full keeping his top stars at the top and helping the lesser known ones to reach the pinnacle of success. "I have no set policy, no star-making formula. Each artist is a different case. For some I make the most careful plans, for others I try to carry out their wishes — so long as I'm in agreement, and I've never yet had a big row with any of them. Occasionally one of them has been booked into a dreadful ballroom but they understand I can't possibly get round personally to every place they work. So they tell me about any awful ballroom and I make sure we don't book anyone there in future.

GREAT

"Right now, I've been planning Cilla's first big tour of this country for next February. And then she'll make her first visit to America. A sign got a great talent as a sign got a great going to be a lot bigger."

"I'm determined to see that Tommy Quickly gets a big hit. This boy is going to be

tremendous. He's marvellous on stage and the kids are going to go crackers over him.

"I have not lost confidence in a single one of the artists I handle."

OBSCURITY

The strategic way Brian Epstein has brought out performers' talents has obviously been vitally important. But his confidence in them has also been invaluable. Confidence, in show business, is as important as having talent. Fans are often told, by those who should know better that stars of the calibre of the Beatles, Billy J. Ferry and Cilla remain untroubled by fame, that they are the same unassuming people as they were in obscurity. Nonsense! They've all changed, all acquired much greater poise and self-confidence.

To talk to Brian Epstein about the artists he manages is to realize how much confidence he has given them. He's achieved so much, I think because he is an unbeatable combination: he has the head of a shrewd business calculator and (still) the heart of a fan.

The **MARK FOUR**

Management: Ian Swan, Wansstead 9161
32 Forest Court, London, E.11.



with **TRY IT BABY**

b/w **CRAZY COUNTRY HOP**
Mercury MF 825

'TIME'S MY FEE'

"I JUST don't get enough time to cram everything in," top U.S. songwriter, arranger and producer Burt Bacharach told me, during a two-day visit last week.

"If there were twice as many hours in the day I guess it still wouldn't be enough for me."

Burt flew in from the South of France, tanned a deep shade of brown, where he has been resting for several days. While he was there Cliff Richard was recording three of Burt's songs in New York written especially for Cliff.



"I would have liked to have arranged those" said Burt. "But again, I just didn't have the time. They're soft tender ballads that should fit Cliff perfectly. I've a great admiration for him. I once did a song for him, a couple of years back called 'It's Wonderful To Be Young'." It wasn't issued in Britain but it was the title tune to the renamed "Young Ones" film, in the States.

"It was a flop. Burt himself is a free-lance songwriter and record producer. Here, he's mainly known for his work with Dionne Warwick—all of her hits were written and produced by Burt, and song-writing partner Hal David—but Burt's musical history stretches way back.

FIRST HITS

"My first two hits were 'Magic Moments' and 'Story Of My Life.' They both reached number one in your charts here which pleased me no end. After that I gave up writing for some years while I was conducting and generally messing about with various sides of the music business. It was about three years ago that I came back to the scene in earnest."

"We discovered Dionne in a group form. She stood out."

● First picture in this country of top U.S. tenor Jerry Barber, above, and Mike Stoller (below), who are friends of Burt Bacharach.



says Burt Bacharach to Norman Jopling —

a mile she was so great. We manage her now, and we have a contract with Scripper records. We write especially for her of course, and do the arrangements. Dionne comes from East Orange, New Jersey.

"I worked a lot with the Shirelles, Chuck Jackson and others, including Gene McNablis, Jerry Butler & Gene Pitney. But I like to write songs that will last. For instance, once a record is out of the charts it's dead—as a record. But if it's a good song it'll stay around. Like our 'Wives and Lovers' 22 artists have recorded that one, which was originally a Jack Jones hit.

FAVOURITE

Burt's favourite British artist is Dusty Springfield. Burt was very impressed with her success in the States with 'Wishin' and Hopin'." He says: "I loved Dusty's version of that. Some One Days even started playing



BURT BACHARACH (at the piano) with top music publisher FRANKLYN BOYD (RM pic)

Dionne's version of it—it was the flip of her second single 'This Empty Place'—but of course Dusty really hit it big.

"I think that her latest here 'I Just Don't Know What To Do With Myself' is great. We originally recorded it with Tommy Hunt in the States eighteen months ago — and when Tommy's record company, Scripper, heard Dusty they re-released it on a single. But I prefer Dusty singing the song."

"It's disappointing when a song and record that we've taken a load of trouble over doesn't mean anything. All the blood, sweat and tears and then nothing happens." The late Bud Lewis, lead singer of the Drifters was an

artist who Burt had a great deal of respect for: "He was great. It was such a terrible thing about Bud—he was improving all the time. He died on the morning that the boys cut their big hit 'Enter The Boardwalk'." The session was almost paralysed with grief. The Drifters couldn't hardly sing, and the musicians couldn't play. But they got through — and produced a top ten hit. A happy song with an immensely sad sound.

"My ambition is to do the score for a musical — the complete score. I think that Hal and I produce our best work together. We think of ideas, lyrics, and add to them, and together we work faster. We like to work out

the arrangements if there's time. That way we can feel personally responsible if the disc is a hit—or a flop. One thing Burt didn't talk about much were cover versions of his songs. He did mention that he preferred Dusty's 'Wishin' and Hopin' to the Merseybeat disc...

"I think it's very good, the co-operation between Britain and the States musically," said Burt when I asked him about the work he was doing for British artists: "In the States now everyone looks at the British trade mags and says 'What's... happening in Britain'."

That's Burt Bacharach then. A nice guy with only one complaint. He hasn't enough time...

The Swallows

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Rhythm & Greens

(from film of same name)

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The Miracles

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SS 324

Marvin Gaye

TRY IT BABY

SS 326

Stevie Wonder

HEY HARMONICA MAN

SS 323

M.M. RECORDS LTD., C.M.I. HOUSE, 20 MANCHESTER SQUARE, LONDON W.1

Will the groups have to give way?

AS more and more group records flood the market many people are saying that saturation point has now been reached. Are the groups losing popularity? One man who definitely thinks they ARE on the way out is twenty-four-year-old KENNY LYNN.

I climbed four flights of stairs to the top floor of the Savoy Row

building which houses his producer, piano-enthusiast office to get his views on this controversial issue. Almost literally top on the roof, the black leather-jacketed artist, dressed in a comfortable brown sweater, sits on a stool in a bare oak, intently with sheet music, and says he's had enough.

"I think there are far too many groups now and the public won't clamor for them like they used to," he says. "I have been working in the store or out of the top group, and their popularity is definitely not as strong as it was eighteen months ago."

GEORGE ROONEY TALKS TO KENNY LYNN

"When I say that many groups will probably use favor to get the best of the Beatles, I don't mean they will find their level and always be better. I just mean that these new groups coming out every week won't mean a thing any more. I honestly believe that people are getting fed up with this same old 'beatnik sound'."

Fifty (August 20th) are by solo artists. In the case of Eric, Gita and Jim Reeves each has two hit records to their credit. One could say that the top 100 is dominated by solo acts. But when you look at the charts you'll find that the top 100 is still dominated by groups. (The "Ferry Wheel" while not solo stars, could hardly be described as solo group.) So in actual fact almost half the top 100 consists of non-solo acts.

NEW TREND

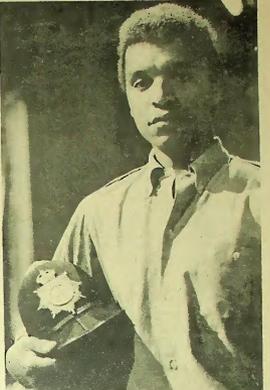
If this is so, then what will be the new trend? I suppose, previously ignored, folk, rock, blue or country music. I think that the new wave will be the Beat Bach-Weird-Folk type of what I think will be the next trend. They're all out of the business, but I think that Beat (Gita-John) Galters record, "Gita From (Lenny's)" is another example that I'm right in making this prediction because I notice it in the charts. There are only a few more groups like this with a few "group songs" like "The Beat Group."

He also mentioned that the solo stars would soon be back in force. Indeed they are all present and correct now, for no one, not even the disc jockey, "A.M.", top

On a recent American trip Kenny composed his current release, "What Am I To You," in association with Marc Johnson, a former member of the group. It was a surprise when he found out that the group they also worked with for their summer!

STRONG BEAT

A modern beat number titled "I Got It For You," it was submitted for a future Freddy music. Eric and his mother heard it, but didn't think it was suitable for the group. It was submitted for the group for some other picture. But when it was submitted to the group they were so interested that they had to record it himself. "I left" at least heard and considered the song. "I'm not sure if it's the kind of music you want to hear, but I think you'll like it."



KENNY LYNN—edging in the charts with "What Am I To You" (R.M. Pic)

the warmth of a bright sunny afternoon I reduced upon some conversation with "The Man" who has a bit on his hands.

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Motown Success



● THE SUPREMES — off with a bang with "Where Did Our Love Go?"

It looks as if the Tamla-Motown group have their second big hit in this country with their Supremes recording "Where Did Our Love Go?" After Mary Wells' "My Guy" this one could really establish the trend-setting label on this continent and it is the success of this disc that clinched the deal for Tamla's own label in this country.

Just who are the Supremes, the group who have reached the top of the U.S. charts with one of the most beautiful rhythm and blues numbers ever performed? They are Diana Ross, Mary Wilson, and Florence Ballard, who were at school together and have been close friends since their childhood days.

The career of the Supremes started in the also-lamellar pattern, of singing at amateur shows, church socials and at their last year at school winning a talent contest.

At that contest was a talent scout for Motown records, at that time beginning to emerge as the foremost 'new wave' blues label in the States. They were signed up on the spot, but their success train was temporarily derailed because they were still at High School at the time and unable to travel.

Eventually, as graduates the girls found themselves able to leave their home town of Detroit, Michigan (home town of 'Hitsville, U.S.A.', the Tamla-Motown building) and go on tour to boost their records, with the famed Motortown Review.

FIRST DISC

Their first disc was "I Want A Guy" "Never Again" and it achieved a small amount of success without actually setting the world on fire. The same applied to their next few singles "Buttered Popcorn" "Who's Lovin' You" "Hear! Hear! Belong's To Me" "Heavenly" etc. Their next few discs were bigger — in fact they all did very well in the R & B charts and all the while the Supremes were building up a strong core of fans.

"My Heart Can't Take It No More" "You Bring Back Memories" "A Breath Taking

Guy" "Man With The Rock and Roll Bang". They followed their first really big pop chart hit. Also their first disc to be issued here. It was "When The Lovelight Starts Shining Through His Eyes" "Standing At The Crossroads Of Love" which was creating a lot of interest here and was very widely played.

Their next, "Run, Run, Run" Popped, compared with "Lovelight" and wasn't issued here—but will be included on the next "R & B Showcase" EP.

And now comes their latest, which shot to the top spot in the States after only a few weeks. It looks as if it could very well do the same here.

Let's hope so too, for this group really has not talent. And apart from singing, the three girls have interests outside of music. Diana still makes her own clothes, and those for the group's appearances. Florence still likes to go down to the hot-top bowl in alley for a quick game. And Mary still likes to around reading quite a bit, and quote Latin.

Quite a change from singing "Where Did Our Love Go".

My Heart Can't Take It No More "You Bring Back Memories" "A Breath Taking

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Club & concert guide

100 CLUB

100 OXFORD ST., W1
12.30 to 11 p.m.

THURSDAY, September 3rd
THE GRAHAM BOND ORGANISATION
THE KING BEEZ FOUR

FRIDAY, September 4th
The MIKE DANIELS Big Band
THE DEBRA JAZZMEN
JOHN CHILDEN'S QUARTET

SATURDAY, September 5th
ALEX WELSH and his Band
JOHN MADDOX TRIO

SUNDAY, September 6th
TERRY LIGHTFOOT'S Jazzmen

MONDAY, September 7th
THE BIRDS
THE BLUES BY KNIGHT

TUESDAY, September 8th
THE PRETTY THINGS
BRIAN KNUX'S BELLY BY SIX

WEDNESDAY, September 9th
Wednesday Night Beat Session
THE KINKS

THURSDAY, September 10th
DANNY AND THE TORBONS

FRIDAY, September 11th
THE GRAHAM BOND ORGANISATION
THE KING BEEZ FOUR

Full details of the Club from the Secretary, 100 Club, 8 Great Chapel St., W1. (GERR. 2027).

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T-BONES

Saturday - SAINI PADI, CHIPPON AUTHENTICS

Sunday - HICKMUND A.A. GROUNDS YARBIRDS!!

Friday - HICKMUND A.A. GROUNDS AUTHENTICS

MARQUEE

89 WARDOUR ST., W.1.
Thursday, Sept. 3rd (7.30-11.0)
THE MOODY BLUES
THE NIGHT SPIES

Friday, Sept. 4th (7.30-11.0)
THE YARBIRDS
THE DISSATISFIEDS

Saturday, Sept. 5th (7.30-11.0)
MODERN JAZZ
JOE HARRIOTT/ RONNIE ROSS

Sunday, Sept. 6th (7.30-11.0)
"JAZZ 625"
(All tickets have been allocated for this show)

Monday, Sept. 7th (7.30-11.0)
MANFRED MANN

Tuesday, Sept. 8th (7.30-11.0)
DICK CHARLESWORTH'S Big Blues

Wednesday, Sept. 9th (7.30-11.0)
HUMPHREY LYTELTON AND HIS BAND
JOHNNY TODGOWN JAZZBAND

FLAMINGO & ALL NIGHTER CLUBS

32-33 Wardour St., London, W.1.
General 100 Club, Officers
Tony Harris & Bill Connell

Thursday, Sept. 3rd 8-12 Midnight
DUBS VIA SOUND SYSTEM

Friday, Sept. 4th 7.30-11.30 p.m.
JOHN MAYALL
All Nighter Session

Saturday, Sept. 5th 7.30-11.30 p.m.
THE NIGHT-TIMERS
Singing RONNIE JONES
★ JOHN MAYALL

Sunday, Sept. 6th 7.30-11.30 p.m.
THE NIGHT-TIMERS
Singing RONNIE JONES
★ JOHN EZE AND THE GROUND HOGS

Saturday, Sept. 5th 12.30-5 a.m.
★ ZOOT MONKEY
★ JOHN MAYALL

Sunday Afternoon Session
8-6 p.m.
THE CHEVENS

Sunday Evening Session 11 p.m.
★ JOHN MAYALL

Monday, Sept. 7th 12.30-5 a.m.
★ THE CHEVENS

Wednesday, Sept. 9th 7.30-11.30 p.m.
★ ZOOT MONKEY
★ JOHN MAYALL

The Gateway to the Stars THE CELLAR CLUB

Wednesday, September 2nd
Closed—took a night off!

Friday, September 4th
BEAT SYNDICATE

Saturday, September 5th
Wow! — great THE PLEBS are here

Sunday, September 6th
RECORDS and GROUPO

Monday, September 7th
The Fabulous MOJOS
are here

ADMISSION ONLY 4/-

THE BLACKPOOL SCENE

IT WAS a sad old weekend in Blackpool for the fans of the Blackpool Night Out. Well, Jackie looked so good last night, but he was back to 2 stone and Diana Dors was back to 10 stone. The boys were making of swinging bills on the way out, but they were not to have any criticism in that Dottie had worked them out. But to return they so great. The girls were the best ever seen at a night out. I got a perfect mood today to you see. AAAAAAAAAAAAAA!!!



SUTCH

That's better. Now for a screener of a different sort. Lord Sutch himself. In a show a few days ago and both Mr. Sutch and some of the boys were seen to be in a bit of a state. The boys were supposed to be with him in Blackpool but they never made it in time. They had a breakdown and had to be taken to hospital. It was said to be a bit of a shock to the boys. The boys should reach into the Savoy Row. The boys should reach into the Savoy Row. The boys should reach into the Savoy Row. The boys should reach into the Savoy Row.

THE ATTIC CLUB

100/501
1A HIGH STREET, HOUSLON

Friday 4th Pye Recording Artists
THE BEAT MEN
plus THE SOUNDCASTERS

Saturday 5th **ZOOT MONKEY**
(The Uncle Willie)
plus THEM

Sunday 6th **TOP TWENTY DISC NITE**
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On Stage: BRIAN & THE KNIGHTS

Thursday 5th **THEM**
RAVING R & B

Wednesday 8th **DISCAMANIA**
★ Hit and Miss Parades ★ Nims Contest
★ Your Own Requests ★ D.J. Miss Roma Lee Jay
On Stage: THE DE KUYPER SECT

Friday 11th **THE CLASSMATES**
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MARRIED

Fred Magdon (Harry's brother) and Shave Fenton got married over the weekend. They are both in the band. They are both in the band. They are both in the band. They are both in the band.



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ROY ORBISON



ADAM FAITH



THE RUSTIKS



DOWNLINER SECT



BUDDY HOLLY



RONNIE CARROLL

Pretty ballad from new Ne's group ROCK SONG FROM ROY ORBISON

On "Pretty Woman" To And Maria (London Monument HM 819)

COMPLETE change of style for the Ne's. A soulful, brother with a convincing guitar and a cross-over sound. Callar and Orban keep it steady as the number builds. Good lyrics and the album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

TOP FIFTY TIP
100 & PEEP
Young Love: The Rise of the Brian Setzer Orchestra (Decca F 1180)

A LOUD cranking shaking of the old. Setzer's new sound is a blend of rockabilly and a modern sound. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

TOP FIFTY TIP
100 & PEEP
Young Love: The Rise of the Brian Setzer Orchestra (Decca F 1180)

ADAM FAITH and THE BOLLWEIGS
Only One Sober At A Time (Dove Records F 1169)

TWO more Chris Andrews compositions for Adam with the dramatic ballad and ballad with a lot of form with this one, a passionate lullaby song. Adam who is not the type of form with this one, a passionate lullaby song. Adam who is not the type of form with this one, a passionate lullaby song.

TOP FIFTY TIP
ME AND THEM
You're Not What You Getaway (Decca F 1180)

THE POPULAR tempo comes with this catchy number with a good flow and some reason. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

TOP FIFTY TIP
ME AND THEM
You're Not What You Getaway (Decca F 1180)

THE RUSTIKS
What a Memory Can Do: Little Ann (Decca F 1169)

THE NEW wave discovery in R. Rustiks and a pretty little song. They had from the West. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

TOP FIFTY TIP
MATT MONRO
Walk Away, Across The World (Parlophone R 514)

FROM the discotheque hit-song set come this great and very good. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

TOP FIFTY TIP
LADY LEE: I'm Into Something Good (Decca F 1180)

DOWNLINER SECT
Little Egypt, Set Appeal (Columbia DJ 1197)

THE new and Coasters number 1. Given an ultra-commercial treatment by the B. & B. group. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

TOP FIFTY TIP
MATT MONRO
Walk Away, Across The World (Parlophone R 514)

BUDDY HOLLY
Buddy Made A Fool of You: You're The One (Coral 1197)

THE new and Coasters number 1. Given an ultra-commercial treatment by the B. & B. group. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

TOP FIFTY TIP
MATT MONRO
Walk Away, Across The World (Parlophone R 514)

RONNIE CARROLL
Chinatown: The Shinning (Columbia DJ 1197)

THE new and Coasters number 1. Given an ultra-commercial treatment by the B. & B. group. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

TOP FIFTY TIP
MATT MONRO
Walk Away, Across The World (Parlophone R 514)



I'M INTO SOMETHING GOOD

Lady Lee

F 1181

THE MOJOS

Seven daffodils F 1159

THE DECCA RECORD COMPANY LTD
ALLEN EMKINSON LONDON SE1

WHAT AM I TO YOU

THE ANIMALS

are coming back again

THE ANIMALS
are coming back again

WHAT AM I TO YOU

SINGLES IN BRIEF

ANNETTE and THE KEYSMAN
Love Me Like This (Capitol 1197)
A duet with the title song. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

BARRY BARNETT
I Saw You (Capitol 1197)
A duet with the title song. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

MADIE RIVER
I'm Into Something Good (Decca F 1180)
A duet with the title song. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

LOU JOHNSON
The Rise of the Brian Setzer Orchestra (Decca F 1180)
A duet with the title song. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

THE MESSENGERS
I'm Into Something Good (Decca F 1180)
A duet with the title song. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

LYNN HOLLAND
I'm Into Something Good (Decca F 1180)
A duet with the title song. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

THE LONG AND THE SHORT
The Rise of the Brian Setzer Orchestra (Decca F 1180)
A duet with the title song. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

BRYAN DAVIES
The Rise of the Brian Setzer Orchestra (Decca F 1180)
A duet with the title song. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

BOB SEGHERS
The Rise of the Brian Setzer Orchestra (Decca F 1180)
A duet with the title song. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

RAY CHARLES
The Rise of the Brian Setzer Orchestra (Decca F 1180)
A duet with the title song. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

THE LADYBIRDS
The Rise of the Brian Setzer Orchestra (Decca F 1180)
A duet with the title song. The album is a definite success. The title is a Spanish style item with lots of special slow and acerbic very little.

WHAT AM I TO YOU

KENNY LYNCH

POP 1321

RECORD MIRROR



AIR MAILED FROM NEW YORK

- 1 HOUSE OF THE RISING SUN* (4) Animals (Mer) 28
- 2 WHERE DID OUR LOVE GO* (1) Supercuts (Motown) 29
- 3 EVERYBODY LOVES SOMEBODY* (4) Dean Martin (Mercury) 30
- 4 A HARD DAY'S NIGHT* (4) The Beatles (Capitol) 31
- 5 UNDER THE BOARDWALK* (4) Doffers (Atlantic) 32
- 6 CHON AND SWIM* (4) Bobby Freeman (Atlantic) 33
- 7 BECAUSE* (4) Dave Clark Five (Epic) 34
- 8 BREAD AND BUTTER* (4) Newbeats (Mercury) 35
- 9 WALK DON'T RUN #4* (4) Ventures (Doan) 36
- 10 HOW DO YOU DO IT* (4) Gerry & The Farmaways (London) 37
- 11 MAYBE I KNOW* (4) Leroy Gray (Mercury) 38
- 12 WISHIN' AND HOPEIN' (Philly) (4) The Honeybees (Mercury) 39
- 13 SUCH A NIGHT* (4) Eva Peles (RCA Victor) 40
- 14 AND I LOVE HER* (4) Beatles (Capitol) 41
- 15 YOU NEVER CAN TELL* (4) Chuck Berry (Chess) 42
- 16 SELFISH ONE* (4) Jackie Blue (Chess) 43
- 17 GLINGING VINE* (4) Bobby Vinton (Mercury) 44
- 18 MABELLINE (Mercury) (4) The Johnny Rivers (Mercury) 45
- 19 C.L.O.* (4) Bonnie & Davy (Mer) 46
- 20 OH PRETTY WOMAN* (4) Ray Orbison (Mercury) 47
- 21 AG DOLL* (4) Four Seasons (Philly) 48
- 22 JUST BE TRUE* (4) Bobby Goldsboro (Mer) 49
- 23 AIN'T SHE SWEET* (4) Beatles (A&O) 50
- 24 YOU DON'T KNOW HOW GLAD I AM* (4) Andy Williams (Mercury) 51
- 25 HAUNTED HOUSE* (4) Gene Simmons (Mer) 52
- 26 THE LITTLE OLD LADY (FROM 'PARDENAY') (4) Jan & Dean (Liberty) 53
- 27 REMEMBER (WALKIN' IN THE SAND)* (4) Simon & Garfunkel (Columbia) 54
- 28 IN THE MISTY MOONLIGHT* (4) Four Seasons (Philly) 55
- 29 IT HURTS TO BE IN LOVE* (4) Eric Burdon (Mercury) 56
- 30 IT'S ALL OVER NOW* (4) Rolling Stones (London) 57
- 31 SAVE IT FOR ME* (4) Four Seasons (Philly) 58
- 32 PROVE IT SA* (4) Blue Caps (Mer) 59
- 33 ILL CRY INSTEAD* (4) Beatles (Capitol) 60
- 34 I GET AROUND* (4) Beach Boys (Capitol) 61
- 35 DANCING IN THE STREET* (4) Marla & Tandalis (Mer) 62
- 36 WHEN YOU LOVED ME (4) Brenda Lee (Decca) 63
- 37 FUNNY (4) The Beatles (Decca) 64
- 38 SAY YOU (4) The Beatles (Decca) 65
- 39 BABY I NEED YOUR LOVIN' (4) Four Tops (Mer) 66
- 40 OUT OF SIGHT (4) James Brown (Savoy) 67
- 41 WELL SING IN THE SUNSHINE (4) Gale Garnett (RCA) 68
- 42 HANDY MAN* (4) The Beatles (Mer) 69
- 43 SOMEBODY WALKIN' (4) The Beatles (Mer) 70
- 44 SOMEBODY AGAIN* (4) Scorpions (Kapp) 71
- 45 STAL ALVA* (4) Jimmy Beckles (Fame) 72
- 46 YOU'LL NEVER GET TO HEAVEN* (4) Bruce Warwick (Mer) 73
- 47 I WANNA LOVE HIM SO BAD* (4) Andy Bears (Mer) 74
- 48 IF MY GIRL DON'T BOTHER ME* (4) Frank Acker (Mer) 75
- 49 WORRY (4) The Beatles (Mer) 76
- 50 I'M ON THE OUTSIDE (LOOKING IN) (4) The Beatles (Mer) 77
- 51 THERE'S IS NOT A HOME* (4) Franky & Frank (Mer) 78

* A blue dot denotes new entry.
* An asterisk denotes record released in Britain.

TOP TWENTY 5 YEARS AGO

- 1 ONLY SIXTEEN (4) Crisp Douglas (Mer) 11 MONA LISA (4) Coma Twins (Mer) 21
- 2 LIVIN' ON A PRAYER (4) The Beatles (Mer) 12 FORTY NILES OF BAD ROAD (4) Danny & The Juniors (Mer) 22
- 3 LONELY BOY (4) Paul Anka (Mer) 13 BIG HUNK O' LOVE (4) Eric Burdon (Mer) 23
- 4 LIPSTICK ON YOUR COLLAR (4) Connie Francis (Mer) 14 JUST A LITTLE TOO MUCH SWEETER THAN YOU (4) Holly Nelson (Mer) 24
- 5 CHINA TEA (4) Four Seasons (Mer) 15 BOULETTE (4) Russ Conway (Mer) 25
- 6 HEART OF A MAN (4) Frank Sinatra (Mer) 16 I KNOW (4) Jerry Como (Mer) 26
- 7 BATTLE OF NEW ORLEANS (4) Lesmie Bennett (Mer) 17 TEENAGER IN LOVE (4) Marty White (Mer) 27
- 8 SOMEONE (4) Johnny Mathis (Mer) 18 RAGTIME COWBOY JOE (4) Gene Vincent (Mer) 28
- 9 HERE COMES SUMMER (4) Jerry Reber (Mer) 19 PLENTY GOOD LOVIN' (4) Combs Family (Mer) 29
- 10 DREAM LOVER (4) Bobby Darin (Mer) 20 ONLY SIXTEEN (4) Sam Cooke (Mer) 30

BRITAIN'S TOP LPs

- 1 A HARD DAY'S NIGHT (4) Beatles (Parlophone) 11 IT'S THE SCARLERS (4) The Scarlars (Phy) 21
- 2 THE ROLLING STONES (4) The Rolling Stones (Decca) 12 GOD BE WITH YOU (4) The Beatles (Parlophone) 22
- 3 WONDERFUL LIFE (4) Cliff Richard (Columbia) 13 GOD N' COUNTRY (4) Jim Reeves (RCA Victor) 23
- 4 GENTLEMAN IM (4) Jim Reeves (RCA Victor) 14 A GIRL CALLED DUSTY (4) Dusty Springfield (Mer) 24
- 5 WEST SIDE STORY (4) Sound Track (Mer) 15 THE BACHELORS & 16 GREAT SONS (4) The Bachelors (Mer) 25
- 6 KISSIN' COUSINS (4) The Bachelors (Mer) 17 A TOUCH OF VELVET (4) Jim Reeves (RCA Victor) 26
- 8 A TOUCH OF VELVET (4) Jim Reeves (RCA Victor) 18 IN DREAMS (4) Jim Reeves (RCA Victor) 27
- 9 WITH THE BEATLES (4) The Beatles (Parlophone) 19 INTERNATIONAL IM (4) Jim Reeves (RCA Victor) 28
- 10 RUDY HOLLY SHOWCASE (4) Rudy Holly (Mer) 20 PRESENTING DIANNE (4) Dianne Warwick (Mer) 29

BRITAIN'S TOP EPs

- 1 FIVE BY FIVE (4) The Beatles (Decca) 11 CEST PAR (4) Françoise Hardy (Phy) 21
- 2 LONG, TALL SALLY (4) The Beatles (Parlophone) 12 I'VE GOT (4) Ray Charles (Mer) 22
- 3 WONDERFUL LIFE (4) Cliff Richard (Columbia) 13 LOVE IN LAS VEGAS (4) Cliff Richard (Mer) 23
- 4 THE ROLLING STONES (4) The Rolling Stones (Decca) 14 WALKIN' ALONE (4) Cliff Richard (Mer) 24
- 5 PETRA, PAUL & MARY (4) Petra Paul & Mary (Mer) 15 I ONLY WANT TO BE WITH YOU (4) Dusty Springfield (Mer) 25
- 6 LAWRENCE OF ARABIA (4) The Beatles (Mer) 16 THOSE BRILLIANT SHARPS (4) The Beatles (Mer) 26
- 7 ALL MY LOVING (4) Jim Reeves (RCA Victor) 17 WELCOME TO MY WORLD (4) Jim Reeves (RCA) 27
- 8 SPIN WITH THE PENNIES (4) Four Pennies (Philly) 18 THE BEATLES HITS (4) The Beatles (Parlophone) 28
- 9 ON STAGE (4) Four Pennies (Philly) 19 THE BEST OF CRUCK BERRY (4) Chuck Berry (Phy) 29
- 10 THE BACHELORS VOL. 2 (4) The Bachelors (Decca) 20



NATIONAL CHART COMPILED BY THE RECORD RETAILERS

- 1 HAVE I THE RIGHT (4) The Beatles (Phy) 27
- 2 YOU REALLY GOT ME (4) The Beatles (Phy) 28
- 3 I WON'T FORGET YOU (4) Jim Reeves (Mer) 29
- 4 DO WAR DIDDY DIDDY (4) The Beatles (Phy) 30
- 5 THE CRYING GAME (4) Dave Berry (Decca) 31
- 6 A HARD DAY'S NIGHT (4) Beatles (Parlophone) 32
- 7 I'VE GOT YOU (4) The Beatles (Phy) 33
- 8 I WOULDN'T TRADE YOU FOR THE WORLD (4) The Beatles (Decca) 34
- 9 I GET AROUND (4) The Beatles (Phy) 35
- 10 I'VE ALL OVER NOW (4) The Beatles (Decca) 36
- 11 CALL UP THE GROUPS (4) The Beatles (Decca) 37
- 12 I LOVE YOU BECAUSE (4) Jim Reeves (RCA Victor) 38
- 13 SUCH A NIGHT (4) Jim Reeves (RCA Victor) 39
- 14 TOBACCO ROAD (4) The Beatles (Phy) 40
- 15 I'VE GOT YOU (4) The Beatles (Phy) 41
- 16 SHE'S NOT THERE (4) The Beatles (Decca) 42
- 17 RAG DOLL (4) Four Seasons (Philly) 43
- 18 I'M INTO (4) The Beatles (Mer) 44
- 19 SOMETHING GOOD (4) The Beatles (Mer) 45
- 20 I JUST DON'T KNOW WHAT TO DO WITH MYSELF (4) Dusty Springfield (Mer) 46
- 21 IT'S ONLY MAKE BELIEVE (4) The Beatles (Decca) 47
- 22 RAIN (4) The Beatles (Mer) 48
- 23 ON THE BEACH (4) The Beatles (Mer) 49
- 24 I FOUND OUT THE HARD WAY (4) The Beatles (Mer) 50
- 25 I SHOULD HAVE KNOWN BETTER (4) The Beatles (Mer) 51
- 26 YOU'LL NEVER GET TO HEAVEN (4) The Beatles (Mer) 52
- 27 YOU NEVER CAN TELL (4) Chuck Berry (Mer) 53
- 28 THE FERRIS WHEEL (4) The Beatles (Mer) 54
- 29 EVERYBODY LOVES SOMEBODY (4) Dean Martin (Mer) 55
- 30 WISHIN' AND HOPEIN' (4) The Beatles (Mer) 56
- 31 HOUSE OF THE RISING SUN (4) Animals (Mer) 57
- 32 WHERE DID OUR LOVE GO (4) The Beatles (Mer) 58
- 33 BIVIN' IN GREENS (4) The Beatles (Mer) 59
- 34 TWELVE STEPS TO LOVE (4) The Beatles (Mer) 60
- 35 THE GIRL FROM HANALEI (4) The Beatles (Mer) 61
- 36 WHAT AM I TO YOU (4) The Beatles (Mer) 62
- 37 IT'S GONNA BE A BOOBY (4) The Beatles (Mer) 63
- 38 TOGETHER (4) The Beatles (Mer) 64
- 39 HOLD ME (4) The Beatles (Mer) 65
- 40 SOMEBODY'S GONNA DANCE WITH ME (4) The Beatles (Mer) 66
- 41 MOVE IT BABY (4) The Beatles (Mer) 67
- 42 HOW CAN I TELL HER (4) The Beatles (Mer) 68
- 43 THINKING OF YOU (4) The Beatles (Mer) 69
- 44 SEVEN GOLDEN BELIEVE (4) The Beatles (Mer) 70
- 45 KISSIN' COUSINS (4) The Beatles (Mer) 71
- 46 THE BEST PART OF (4) The Beatles (Mer) 72
- 47 I FOUND OUT THE HARD WAY (4) The Beatles (Mer) 73
- 48 HELLO DOLLY (4) The Beatles (Mer) 74
- 49 I AM A BELIEVER (4) The Beatles (Mer) 75
- 50 LA BAMBA (4) The Beatles (Mer) 76

THE BEATLES

DON'T MAKE ME OVER
DIONNE WARWICK

With vocalists
TOMMY TUCKER
and
THE BEATLES

DIONNE WARWICK
Dionne Warwick - Don't Make Me Over - 1964
Tommy Tucker - The Beat - 1964
The Beatles - Hey Jude - 1964

FRANÇOISE HARDY SINGS IN ENGLISH
FRANÇOISE HARDY

FRANÇOISE HARDY
Françoise Hardy - Les Mots - 1964
Françoise Hardy - Les Mots - 1964
Françoise Hardy - Les Mots - 1964

HELLO DOLLY
PETULA CLARK

HELLO DOLLY
Petula Clark - Hello Dolly - 1964
Petula Clark - Hello Dolly - 1964
Petula Clark - Hello Dolly - 1964

SONG; ME; MILLING; DAY; HERS; LPs; PANTY LEE; NOON SET

