

Record Mirror

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THIS WEEK

STONES IN U.S.A.,
BEATLES SESSION,
HERMAN SPEAKS.



Manfred Mann are shooting up the charts—as usual—with their version of "Sha La La". But the boys are none

too happy about the commercial material they're recording. They definitely prefer their L.P. in terms of

songs they themselves like performing. The boys also hope to bring out an E.P. soon.

GOOD MORNING

LITTLE

SCHOOL GIRL!



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

'Elvis—a bad contrast'



ELVIS—an early shot, taken even before he recorded "Ain't That Loving You Baby"—but not long before!

I'M really depressed. And it's about Elvis's new disc. The reason is that RCA issue this first rate Elvis rocker, cut some six years ago, and which is obviously going to be a great hit in Britain and the States. Why am I depressed? Because "Ain't That Loving You Baby" shows the Elvis discs made within the last two years or so to be the second-rate recordings they are. The contrast is too much. What will happen when Elvis has to follow-up this record, and can only make discs like "One Broken Heart For Sale," or "Viva Las Vegas"?—JOE MATHEWS, 5 Pear Close, Wigan, Lancs.

BEST BLUES

SANDRA CLEMSON'S outspoken letter (RM, October 17) reflects the opinions of many club regulars who are experienced enough to know that groups like Graham Bond and Alexis Korner were giving out the R and B when most of the so-called top groups were non-existent, or were on the trad band-wagon. The technical ability of Bond and his associates transcends by far most of the so-called big guns. He was playing the only organ in the R and B field two years ago. Heckstall-Smith is easily the best R and B sax in the land, with Jack Bruce probably the best bassist and Ginger Baker a fine all-round drummer. Because they are not in a certain clique, they are not in record sessions. But they certainly pull the crowds.—Elizabeth Wilson, 460 Springburn Road, Glasgow N.

FEMME NITS

I HEARD a live performance on Radio Luxembourg but the conversation between the host and guest group was obliterated by the screams of hundreds of feminine nits. I wonder if they realise how cheap they make themselves look when they scream at an idol. It is just because the attention is on the artiste, and not on the fans—I suppose they scream in the hope of getting a smile from the idol and have an excuse to faint and cause a fuss. It's a pity someone doesn't ram a sock down their throats—then we'd all have some peace. If I went to one of these shows, I wouldn't gain anything, just lose . . . a dozen pairs of socks.—Miss V. Cornwell, 1 The Cottages, Little Cliffsend Farm, Ramsgate, Kent.

HURST HURT

PROTEST I must. What are Philips Records playing at? Mike Hurst has brought out a great disc "Half Heaven — Half Heartache," yet it is unheard of. A store I visited hadn't heard of it and I created such a fuss that they rang Philips. "Mike Hurst? Is he one of OUR artistes?" O.K. I ordered the disc. Went back to the store. Rang Philips again because it hadn't come in. "Yes, we have. ONE copy—we'll post it on." Went back to the store—the disc was being played and everyone was raving about it. Come on, Philips. Mike can be dynamite.—Chris R. Lorimer, Glencalm, 85, The Turnways, Leeds, 6.

NEGLECTED

WHY do our best groups release their best discs abroad. The Stones, for instance, had "Tell Me" and "I Just Want to Make Love To You" out in the States—a top side which would have sold big here. Now they have another there—while we have been neglected again. The Beatles are also offenders, with EP's in France and Denmark and in Germany. Some titles are out here on LP's, but who can afford thirty bob each time. I have these EP's because they are being smuggled into the country.—George Chappell, 120 Saddlebow Road, King's Lynn, Norfolk.

● Says James Craig: On many parts of the Continent, there are no singles—only EP's. This gives at least a partial explanation.

REMEMBER

THURSDAY, October 29 is one year exactly after the tragic death of Michael Holiday. I, for one, will always remember Mike's friendly personality through his many excellent records. I guess that many others will, too. It's the good things we remember.—Roger E. Saunders, 64 Abbotsford Gardens, Woodford Green, Essex.

OLDIE EP

LONDON AMERICAN have released a most successful series of "Oldie" LP's. How about the companies releasing EP's of deleted tracks? London, could, for instance, issue one containing four of the greatest group recordings ever made, but now unfortunately unavailable: "Whispering Bells," by the Del-Vikings; "You Cheated," the Shields; "Since I Don't Have You," the Skyliners; "I Wonder Why," the Belmonts. Again, a rocking package could consist of a track each from Larry Williams, Chuck Berry, Bobby Freeman and Fats Domino. It'd give the fans a chance to collect deletions without having to buy an LP.—Michael Pearce, 12 Old Brigade Road, Whistable, Kent.

BIG BAD BILL

WHAT on earth is Bill Haley talking about? His rhythm guitarist says that R and B and rock 'n' roll are the same. This only goes to show how little feeling this so-called artiste has. Bill may still be a good rock singer but as far as I can see rock has had it. And he has completely shattered my respect for him after insulting R and B in this way.—M. Heaven, 63 Gordon Avenue, Hornchurch, Essex.

HEART-BROKEN

SO at last Norman Petty has given the true facts about the Buddy Holly tapes being finished. Now all his fans, having wondered how long it can last over the years, are now thoroughly heart-broken. Though we won't be hearing any more releases, we can remember that Buddy was a great early influence on many stars, including the Beatles and Brian Poole.—Christabel Barrass, Edge-wood, Houghton Road West, Helton Le-Hole, Co. Durham.

MADNESS

HAS Andrew Oldham gone completely wrong? The second release from a new artiste is always the hardest to make into a chart hit and Marianne Faithfull has just had her second disc released. But after a Top Ten entry for her lovely "As Tears Go By", how can she possibly get anywhere in the charts with the horrible arrangement of "Blowin' In The Wind". The song just isn't her type.—Richard Green, Bretaye, Mill Hill, Shenfield, Brentwood, Essex.

● James Craig says: Ancient Chinese proverb goes—People who predict disc flop often end up miss-hit!

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.
Telephones GERrard 7942/3/4

EDITORIAL

Fleet St. snubs Stones

WE LIKE THE ROLLING STONES! We admire their music, their unconventional image! And that is apart from the fact that we were the first pop-music paper to write about them and to say they would, quite definitely, be very big stars.

But we are puzzled by the lack of acclaim in the National Press for these long-haired ambassadors of British pop. Consider. The Beatles travelled the world to an accompaniment of headlined jubilation from the Fleet Street scribes. Their every utterance was faithfully reported: every gesture was photographed.

We don't want to start a Beatles v. Rolling Stones feud. That would be ridiculous. The Beatles have completely dominated world show-business . . . and rightly so! But surely, in fairness, the Stones, who have received tremendous adulation on the Continent and (these past few days) in America, should have their fair share of credit and newspaper coverage.

What has happened? Virtually nothing in the National Press. Could it be that the finicky Fleet Street fraternity has turned sour on British achievements in the competitive world of pop? Of course, during the "silly season" the newspapers were glad of anything that would sell papers. Now they have the Election, Olympics, economics to talk about. But we feel that it is unfair that the Stones' achievements should pass with so little recognition.

This is why the Record Mirror is proud to spotlight the Stones' tours of the Continent and America this week. This is why we've always given full coverage to the Beatles and their boost-British efforts wherever they have travelled.

The Stones DO make news—and in a big way. Not just because of the length of their hair, or their off-beat personalities. Their music is important. The Americans are finding this out for themselves.

And if the National newspapers can't, or won't, reflect the Stones' triumphs . . . well, the Record Mirror is proudly glad to do just that.

FOXX FANS

FROM Inez Foxx, in Leeds: I thought I had better straighten up the question of my fan club. The clubs have all now been combined under one secretary: Chris R. Lorimer, 85 The Turnways, Leeds 6. All letters should be addressed to Chris—don't worry if you have already written as all letters will be forwarded and dealt with fast. May I also take this opportunity of saying "Thank You" on behalf of my brother and myself to all our kind friends over here and don't forget: never kill a "Mockingbird".

GOOD DJ!

WITH an increasing number of disc-jockeys on radio and TV, they must carefully choose the material for shows . . . and it stands to reason that the records which give the majority of listeners the most pleasure are those in the charts. Most dee-jays have to us this philosophy. But Bob Wooler, on Sunday evenings, gives a balanced programme, trying to include discs by a group, an old record, plus some R and B. I think he should be commended.—Don Godwin, 21 Lynton Green, Woolton, Liverpool 25.

MARIANNE FAITHFULL BLOWIN' IN THE WIND

F 12007

DECCA



Produced by Andrew Loog Oldham

The Decca Record Company Ltd. Decca House, Albert Embankment, London SE1

Sugar Pie Desanto
I DON'T WANNA FUSS
7N 25267

The Beni Sisters
SHE'LL BE COMING AROUND MOUNT FUJIYAMA
7N 25274

The Kingsmen
DEATH OF AN ANGEL
7N 25273

Rod & Carolyn
LOVE IS WHERE YOU ARE
7N 15706

Johnny Sandoz
THE BLIZZARD
7N 15717

The Hi-fi's
I KEEP FORGETTING
7N 15710



This twenty-foot high poster dominated the Champs Elysées for two weeks before the Stones sensational visit. The boys are so well known in Paris that even when shopping in St. Germain de Pres, Charlie Watts was stopped many times and asked for his autograph.

Mick runs off in Paris

by BRIAN HARVEY

FRANCE has been attacked and occupied. It then capitulated to the Commando force of five which had launched a surprise attack in the early part of last week.

According to latest reports the force has now attacked and occupied New York and is all set for a complete take-over of North America. Taking a closer look at the domination of Paris of this superlative force—code name 'Rolling Stones' we find that they left the city reeling under their impact.

In both Paris and Brussels Brian Jones announced "I'd love to have a flat here, yes, one in New York as well then I'd commute between the three". And it was this international Mr. Jones who had surprised a Paris taxi driver (and the other Stones) by giving directions in almost fluent French a few hours before. He's hidden talents has our Brian!

Mick Jagger also surprised the French. After the sensational Olympia concert where contrary to national press reports the French fans were rioting favourably, the boys were whisked away in a

locked police van which to avoid trouble toured the streets for some time.

"It was all right, I suppose", confessed Mick, "but when I noticed a rack of sten guns above my head I began to wonder what sort of trouble they were expecting." Mick, fed up with the ride, opened the back doors at traffic lights and alone, disappeared into the crowds.

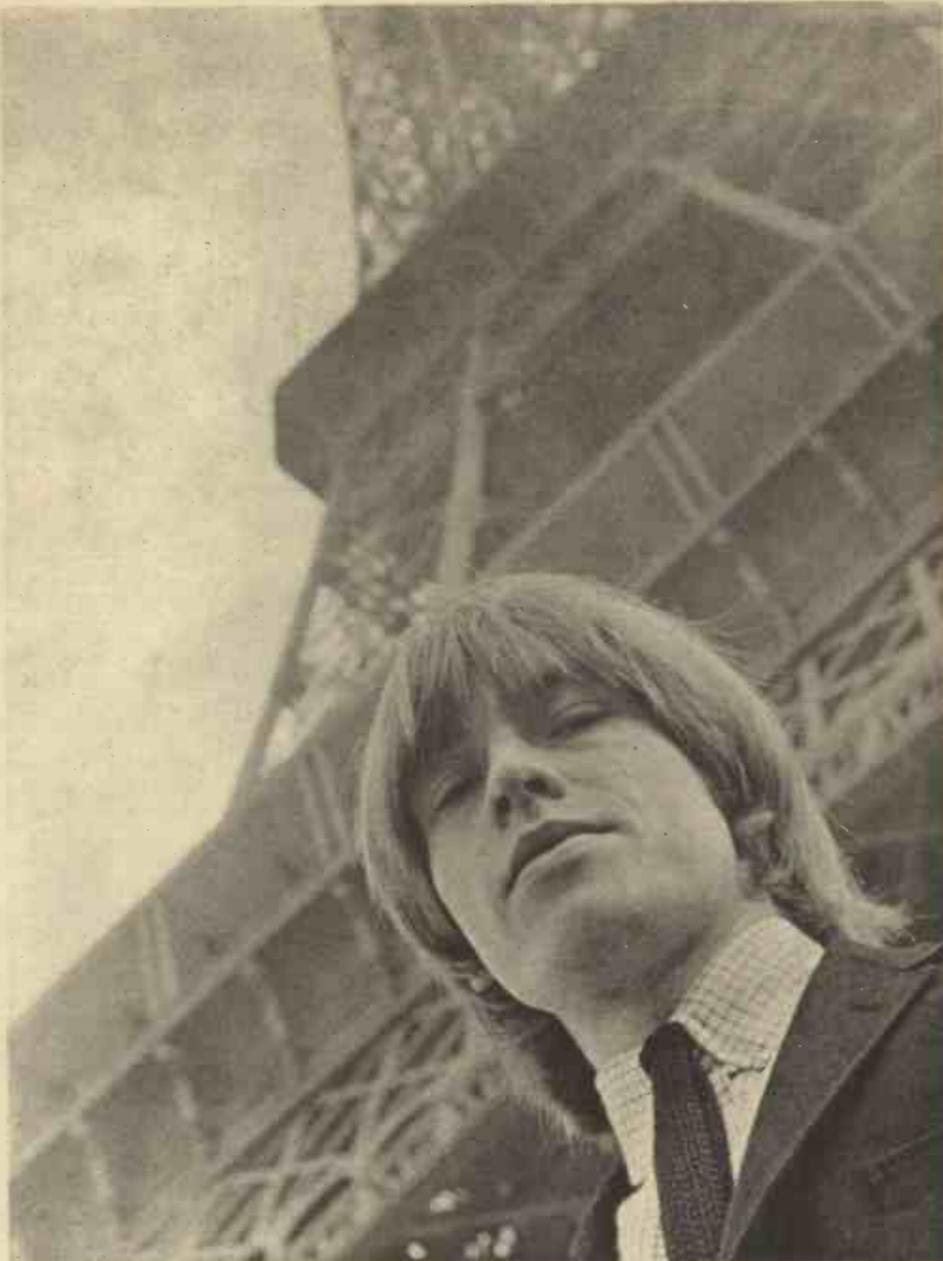
SURPRISES

Charlie Watts had surprises up his sleeve too. Shopping for clothes in St. Germain De Pres with Mick, Andrew Oldham, myself and our photographer Marc Sharratt, he darted into an art shop and started thumbing through Picasso and Buffet prints. "Like to take some of these back," he said, and proceeded to talk of modern art in detail. Charlie, who was once a highly paid illustrator with several books to his credit, obviously has

other talents than those he shows on stage.

"The only shopping I've had time for was to buy a blue sweater," said Keith Richard as we slipped whisky and coke at his hotel bar—this diabolical mixture is the Stones' favourite pep' up drink. Very good after late nights and early mornings. Keith was looking forward to the current American visit. "New York has an atmosphere all its own," he added. "the only other places I've found like that are Paris and London. The group is very big in New York but this Paris reception has knocked us right out. Bruno Coquatrix who owns the Olympia told us we had the biggest reception ever for 'visiting artistes'."

The Stones did indeed capture the French. They have three records in the top ten and now a very firm place in French affections. If they have only half as much success in the States they'll still be tops.



Mick Jagger took this one with Marc Sharratt's camera. Quite a photographer our Mick, he even managed to get the Eiffel Tower in behind Brian Jones.

STONES

Are you the girl for them?

BEATLES

Best of Ringo's own album

ELVIS

Why he is the lonely giant

CILLA

Join her with the fun people

PAGES OF COLOUR PICS. Mick Jagger, Marianne Faithfull, Rolling Stones, Cilla Black, Dave Clark Five, Hermit Herman, Dave Berry, Klnks, Ringo Starr, Animals, P. J. Proby... and the KOOKIEST Beatles pictures ever.

NOVEMBER ISSUE OUT NOW—AND WAY OUT AHEAD IN THE POP WORLD! 2/6d. MONTHLY



Charlie Watts — a portrait by that new top photographer "Jagger of London." Charlie spent one of his evenings in Paris playing jazz records at Vince Taylor's flat.

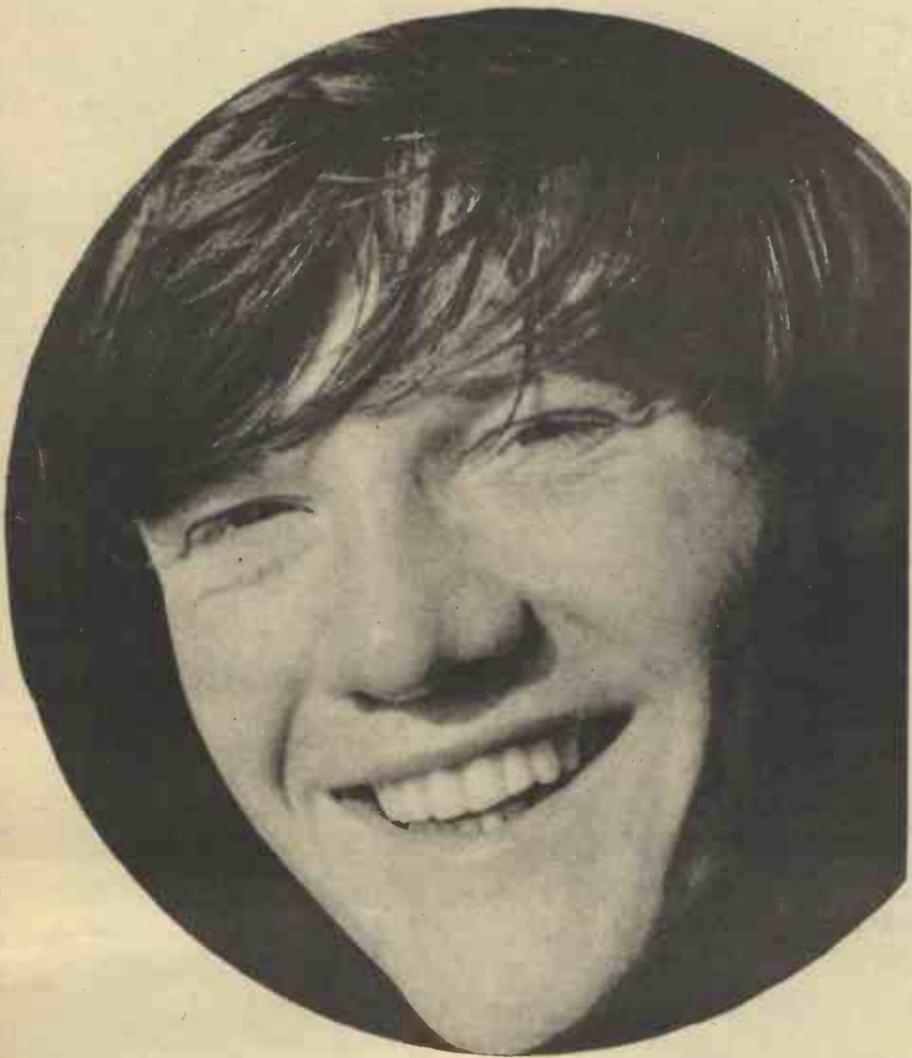


Just how tall is that Eiffel Tower asks Keith Richard as Monsieur Jagger snaps again. Keith found the "shades" helpful after long hours of travel.



At last homeward bound! But there's no rest if you are one of Les Rolling Stones. A mere twenty-four hours after this picture was taken the Stones were back at the airport again, on their way to America, the Ed Sullivan show and a three week tour.

Whipping up a storm—
currently appearing on
THE BEATLES TOUR



TOMMY QUICKLY

'The Wild Side of Life'
Pye 7N 15708

Sole Director Brian Epstein

Shangri's sensational seagull sounds

THE latest gimmick in pop discs: sound effects! Riding up the charts are four pert young (16 and 17 years old) American girls, The Shangri-Las with their recording (on the Red Bird label) of Remember (Walkin' In The Sand). Part of the backing, which adds atmosphere to the seashore locale of the song, consists of the cries of seagulls. The record's producer, George Morton, has struck it so lucky with this sound effect that the girls' follow-up disc (Leader Of The Pack) will use motor cycle engines as part of the accompaniment.

by **DAVID GRIFFITHS**

Though three of the four girls (Mary-Ann, Marge and Mary) are still attending school in New York, they are currently visiting Britain on a fast fortnight's promotional trip (leaving Mary's sister Betty back home with a bad cold).

Over here, the girls' odd stage costumes are unlikely to cause many gasps of astonishment because Honor Blackman has already popularised the gear. They wear black leather thigh boots, black suede waitcoats, floppy bow-ties and striped white shirts. I asked if they'd picked up the idea from watching Honor wearing all-leather outfits in ITV's Avenger series.

"No," said Mary (who looks like a teenage Bardot), "we've never seen that programme, don't think it's been shown in America. And



THE SHANGRI-LAS—their new disc will be considerably different to their current hit "Remember". It's called "Leader Of The Pack" and is shooting up the U.S. charts! (RM Pic)

this is our first visit to Britain. We just decided among ourselves that we ought to assemble an unusual stage outfit. We looked around and this is what we bought.

The Shangri-Las' biggest problem on in-person performances is, of course, the sound effects. They can hardly carry seagulls and motor bikes around, as part of the act!

"Doesn't matter too much," their personal manager, Larry Martire, told me. "George Morton's songs

aren't wholly reliant on the sound effects and they sound all right without. If necessary, we can always use a tape recording backstage.

Anyway, Larry isn't complaining. He's managed them for a year and for the first six months he did nothing but attend to their schooling, their choreography, their clothing and their musical arrangements. "It took me a lot of money but I had faith that they'd make the top and they've done marvellously well already. Now their ambition is to go into the movies."



JOHN

HOWARD

HENRY

BARRY

DAVID

Look out for
the

GOBBLEDEGOOKS

'Where Have You Been?'

November 13th

GOBBLEDEGOOKS

'Where Have You Been?'

STARLITE ARTISTES, 41 Kingsway,
London, W.C.2. Temple Bar 3611/0408

HOLLIES—IT TAKES HARD WORK—NOT GIMMICKS

"WE'RE a funny group," said Graham Nash of The Hollies thoughtfully. "The rules that apply to most of show business don't apply to us."

He went on to explain: "A lot of groups make a couple of records that reach the top — and are never heard of again. They have a gimmick which sells a couple of times — but then becomes stale. We've got no gimmicks, and I think that's why we stay popular. Once you've got a gimmick it's very hard to change."

by **SALLY BROMPTON**

not disillusioned by the bright lights of the pop world. "We love it," they admitted, "probably because we've been successful. Disillusionment comes with failure. But then it's the same with anything."

FRIENDLY

And so far The Hollies haven't had to worry about failure. Possibly because they're friendly to their fans. Often they set aside an hour after one of their dates to sign autographs. "The kids think of us as the 'funny' group," said Graham. "We're just ourselves on stage — and we do whatever we feel like."

We were sitting in his manager's office in London's Soho. Graham and his wife, Rosemary, had just driven down from their Tudor cottage home in Manchester where they had managed to grab themselves a few hours relaxation. "That's the biggest disadvantage in this business," Graham admitted. "We have so little time to ourselves. Nobody outside the business seems to be able to get it in perspective. The pop fans think it's wonderful. They just see the glamour and excitement. Their parents are slightly cynical about it, and often jealous because of the money we earn. None of them realises that it's hard work. Especially all the travelling. It makes it difficult to unwind."

Even so, The Hollies are



THE HOLLIES—scoring with their hit "We're Through". Their new L.P. "The Hollies Style" is already in the shops.

In fact, The Hollies appear to be one of the most relaxed groups on the present scene. They enjoy playing — and it comes over during their performances. "But it's very hard work to look relaxed," Graham told me. "And it's difficult to make an act like ours look easy. Unless you work together — it's almost impossible. We're lucky because our group is made up of five personalities that fit together."

And the five happy-go-lucky Hollies do fit together. Allan Clarke, Bobby Elliott, Tony Hicks, Eric Haydock

and Graham act as friends, colleagues and stooges to one another. They joke, argue and quarrel together. Then make it up and throw themselves wholeheartedly into the next performance. As a team.

And as a team they are earning roughly between £13,000 to £15,000 a week. "But I don't think we're overpaid," said 22-year-old Graham. "After all, we have worked for it, and we may be finished in a year from now." Already the boys are discovering the fickleness and faithfulness of the fans. "No group, however popular,

can afford to give second-rate performances," Graham explained. "The fans will only support you as long as you live up to their expectations."

In spite of all the money they are earning The Hollies don't have much to spend. They have a financial manager in Manchester who holds the purse strings. "Of course, it's in our own interests," confessed Graham, "but it can get a bit embarrassing when we have to go to him for every penny."

DISLIKES

I asked Graham what he disliked about becoming

famous. "Suddenly everyone wants to become friendly with you so they can cash in on your success," he replied. "You have to be able to sort out which are your real friends and which aren't. The thing to remember is not to let people impose upon you. I don't."

Would Graham encourage any children of his own to enter the business? "If they wanted to," he said. "I certainly wouldn't stop them. But I wouldn't like them to become too involved in the pop world. It's too precarious a life to take all that seriously."



BRENDA

LEE

is highly honoured and delighted on being chosen to appear
at this years

ROYAL COMMAND PERFORMANCE

Brenda is looking forward to meeting her old and new fans on her forthcoming British tour

November 14th:- ASTORIA, FINSBURY PARK November 16th:- ODEON, CHELMSFORD

November 17th:- ODEON, GUILDFORD

★ WATCH MUSICAL PAPERS FOR FURTHER CONCERT TOUR DATES ★

Manager:- DUB ALLBRITTEN

RECORDING FOR DECCA

British Tour Representatives:- GEORGE COOPER ORGANISATION LTD.,

Publicity:- KEITH GOODWIN GER 3591

16 SOHO SQ., W.1. GER 4894/8

Dave Berry and Cruisers split!

DAVE BERRY is going to part company with his backing group, **The Cruisers**. The decision was reached this week after long talks about the future of both Dave and the group. The Cruisers have played on only one of Dave's discs, "Memphis Tennessee", and the singer has emerged as a solo artiste rather than a front man for a pop group.

But Dave has found a new group to back him on personal appearances and concerts. They are the **Frank White Combo**, from Dave's hometown, Sheffield.

The official break will be this Sunday, November 1, just a fortnight before the release of Dave's next single. Titles are "One Heart Between Two", which was written by **Geoff Stevens**, who penned "Crying Game", and "You're Gonna Need Somebody", the first tune that Dave has ever written for himself.

A farewell party for Dave and the Cruisers will be held in Rochdale in the near future.

Dave will be seen with his new group on the **Dusty Springfield - Searchers** one-nighter tour that starts at **Edmonton Regal** on November 13. Watch out for **Frank White's** custom-built £450 Gibson double-necked guitar with 12 strings on one neck and six on the other!

TOMMY TO U-S

Tommy Quickly, finding chart success with "The Wild Side Of Life", will travel to America on November 25 for five days of personal appearances. He will film two spots for Jack Good's "Shindig" series on TV.

SEGOVIA PLANE

The world's finest guitarist on the same plane as popsters **Peter and Gordon**, **The Searchers**, and **Eden Kane**. That was the scene in New Zealand recently. But the British pop singers didn't realise that **Andres Segovia**, the Spanish classical guitarist, was flying with them, until after they had left the plane.

Although the master probably knew that **Peter and Gordon** and **Co.** were in the pop business from the noise they were making on most of the journey, they didn't hear until disembarkation that Segovia had been a fellow-passenger. Said **Peter and Gordon** afterwards: "We felt a bit ashamed really, hogging all the limelight with the crowds and photographers, on the tarmac and in the airport building. If we had known of his presence we would happily have stood aside and let Segovia be properly received—after all, we, like nearly all 'pop' musicians these days, are ardent Segovia fans."

Dave Clark Five to holiday here

The **Dave Clark Five** flew to America yesterday (Wednesday) to begin one of the longest tours of any British pop group abroad.

The group, who have separate discs in the top thirty of both Britain and America ("Any Way You Want It" here and "Everybody Knows" in the States) will be away for two months, returning on December 21.

They will spend Christmas at home—on holiday.

MORE TAMLA TOUR DATES

Additional dates for **Martha and the Vandellas**, **Marvin Gaye**, and **The Miracles**, have been set by the **Harold Davison Agency** since last week's RM story announcing the arrival here of the Tamla-Motown stars. **Martha and the Vandellas** will now also be appearing on "Thank Your Lucky Stars" on November 8 (to be televised on November 14), "Top Beat" (9), and "Top Gear" (10).

Marvin Gaye is added to "Top Gear" on November 20 and "Thank Your Lucky Stars" (November 22 for transmission November 28). **The Miracles** will be on "Top Gear" (December 1) as well as other dates given.

TWO BOONE LP'S

Pat Boone has two LP's out on the **Dot** label next month. They are "He Leadeth Me" and "Boss Beat."

New discs from Lulu, Four Seasons, Sammy Davis, etc.

NEW records by **Lulu**, **Chuck Jackson**, **Sammy Davis, Jr.**, **Pat Boone**, **The Four Seasons**, **Frankie Vaughan**, **Johnny Dankworth**, **Eden Kane**, **Andy Williams** and **Lesley Gore** on November 6. And more releases from **Susan Holliday**, **Ken Dodd**, **Nina and Frederick**, **Sounds Inc.**, **Adam Faith**, **Connie Francis**, **The Crickets**, **Johnny Rivers** and **Tamla-Motown's Earl Van Dyke** quartet, the week after.

These are the big names due for new discs that will be aiming towards the mammoth Christmas market. **Lulu**, without her **Luvvers**, sings "Here Comes The Night", a ballad produced by **Bert Berns** and **Mike Leander**. On **Decca**, the flip is "That's Really Some Good". **Rhythm and bluesman Chuck Jackson** sings "Anyday Now" and "The Prophet" on **Pye International**. "A" side of **Sammy Davis's** newie is "Don't Shut Me Out", on **Reprise**.

Pat Boone gets on the surfing kick with his **Dot** single "Beach Girl," and "Little Honda." **The Four Seasons' Phillips** newie is "Big Man In Town", coupled with "Little Angel." **Frankie Vaughan** sings a **Tom Springfield - Brian Blackburn** number, "Susie Q", coupled with "I'll Always Be In Love With You." **Mike Vickers**, of the **Manfreds**, had a big hand in **Johnny Dankworth's** newie. He helped **Johnny** write "Beekeepers" for the "A" side, from the TV series, "Search For A Star," and wrote by himself the flip, "Down A Tone" (**Fontana**).

Eden Kane's Fontana release is "Hangin' Around" and "Gonna Do Something About You." "On The Street Where You Live" is the "A" side of **Andy Williams' CBS** disc, coupled with "Almost There," from the film, "I'd Rather Be Rich." On **Mercury**, **Lesley Gore** sings "Hey Now" and "Sometimes I Wish I Were A Boy." **Susan Holliday** has chosen the old **Chuck Jackson** number "Anyday Now" as the "A" side of her **Columbia** newie.

Also on **Columbia** are "So Deep Is The Night" and "No One Is Listening" by **Ken Dodd** and "Little Boxes" with "Hush Little Baby" by **Nina and Frederick**. **Sounds Incorporated** play "William Tell" and "Bullets" (**Columbia**). The "A" side of **Adam Faith's** newie is the **Bacharach-David** song that **Lou Johnson** recorded to follow - up "Always Something There To Remind Me." It's called "A Message To Martha (Kentucky Bluebird)" but the flip "It Sounds Good To Me" was penned by **Britain's Chris Andrews**. It's on **Parlophone**.

Connie Francis sings "Don't Ever Leave Me" and "Waiting For You" on **MGM**. "I Think I've Caught The Blues" is the top-side of the new record from **The Crickets**. The flip, "We Gotta Get Together" was penned by **Jerry Allison** and **Buzz Cason** (**Liberty**). **Johnny Rivers** is coming to Britain to promote "Mountain Of Love" and "Moody River", on **Liberty**. **The Earl Van Dyke** disc is an organ instrumental on **Stateside**, "Soul Stop" and "Hot 'N' Tol."

STONES ON RSG

The **Rolling Stones** have been set to appear on **Redifusion's "Ready, Steady, Go"** on November 20—the date of release of their next single, "Little Red Rooster." **Marvin Gaye** will be on the same programme.

The previous week, it's the **Hollies**, **Herman's Hermits**, and **Dave Berry** and on November 6, the line-up includes **The Beach Boys**, **Gene Pitney**, **Martha and the Vandellas**.

B.B.C. BOOKINGS

Dionne Warwick, **Herman's Hermits**, **Freddie and the Dreamers**, **John Lee Hooker**, **The Isley Brothers**, **Peter's Faces**, and **John Lee and the Groundhogs**, are set for "Saturday Club" (**BBC Light**) on November 14. On "Easy Beat" the following day are **The Migl' Five**, **The Rockin' Berries**, and **Sandie Shaw**.

ELVIS ALBUM

Elvis Presley's long - playing album from the film "Roustabout" will be issued in America this Sunday—the day of the movie's premiere.

Recorded earlier this year, the tracks are: "The Roustabout", "Little Egypt", "Poison Ivy League", "Hard Breaks", "It's a Wonderful World", "Big Love, Big Heartache", "One Track Heart", "It's Carnival Time", "Carny Town", "There's A Brand New Day On The Horizon", and "Wheels On My Heels".



THE shoes, of course, were off... kicked away under a table laden with celebrity drinks and food. **Sandie Shaw**, slim and seventeen, was receiving her **Record Mirror TOPPER** award from **Adam Faith**, the top popster who had so much "Faith" in her talents.

Watching the presentation was a huge gathering of dee-jays, publishers, show-biz folk. **Sandie** gulped as the flash-bulbs plopped, said: "Marvellous—never, ever, thought anything like this would happen to me." And she marvelled more at the thought of how quickly it had all happened.

Said **Adam**: "Sandie's really a marvellous girl, you know. She likes to study the business—improve herself all the time. I think she's not really grasped all this Number One business yet. Sometimes she just seems overcome by it all." "But I was genuinely impressed by the qualities in her voice as soon as she came back-stage to see the **Roulettes**. That took a lot of courage, you know, just sort of crashing into a dressing-room and announcing that she wanted to be a singer."

"She sang 'Everybody Loves A Lover' and though it was an impromptu performance it was just right. It only needed that one song to convince me that she had this rare sort of talent. I think she's a natural. So did my manager, **Eve Taylor**, as soon as I introduced her. It's the quality in her voice—marvellous!"

Sandie had only one doubt. She thought she had to give back her **TOPPER** Award as soon as her record dropped from **Number One** spot. She was assured that it is hers for life. A permanent reminder of the way she raced, bare-foot, to the top of the charts with only her second record.

RUFUS THOMAS TO TOUR

RUFUS THOMAS, best known for "Walkin' The Dog" more than a year ago, and now aiming at the charts with a new release, "Jump Back," is coming to Britain in December for a ten-day club tour promoted by **RIK Gunnell**.

This week's 'stars'

"Thank Your Lucky Stars" this week features **Dusty Springfield**, **Helen Shapiro**, **The Sun-Specs**, **Lorne Gibson**, **The Zombies**, **Wayne Fontana** and **The Mindbenders**, **The Shangri-Las**, and **Gary Miller**. Next week's guests include **Gene Pitney**, **The Four Pennies**, **The Merseybeats**, **Patsy Ann Noble**, and **Vince Philpott** and **the Drags**. Further bookings include **Freddie and the Dreamers**, **Eden Kane**, **The Beach Boys**, and **Martha and the Vandellas** (November 14), **Adam Faith** and **the Roulettes**, **Francoise Hardy** (November 21), **Brenda Lee** and **Marvin Gaye** (November 28), **The Rolling Stones** special (December 5), **The Searchers** and **The Miracles** (December 12), and **Adam Faith** and **the Roulettes** (Boxing Day).

The negro bluesman, who followed up "The Dog" with "Walkin' The Dog," "Can Your Monkey Do The Dog," and "Somebody Stole My Dog," will also be doing promotional appearances on TV pop shows.

He arrives on December 9 to open his tour at the **Flamingo, Soho**, and the following day will tele-record "Beat Room" for television on the 14. He may also appear at the **Friday E Club** in London that night.

Friday, December 11, he will be on "Ready, Steady, Go," and appear at the **Ricky Tick Club, Windsor**. Saturday's session is from midnight until 5 a.m. at the **Gaumont State, Kilburn**.

The other club dates are **Bromley Court** (13), **Kooks Ferry Inn** (14), **Leytonstone Red Lion** (15), and the **Fender Club, Kenton**, as well as a **Flamingo** all-nighter. Throughout his visit, **Thomas** will be backed by **Tony Knight's Chessmen**.



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Beatles—new single!

The new Beatles single will be released on November 27. Titles are "I Feel Fine" and "She's A Woman"—both Lennon and McCartney compositions. The number of the disc is Parlophone R 5200.

Their next LP will be out a week later, on December 4. It's called "Beatles For Sale", and will be available Mono (PMC 1240) and Stereo (PCS 3062). There are fourteen tracks on the album, of which nine were written by John Lennon and Paul McCartney. Neither of the single tracks are on the album. All the numbers are new Beatles recordings.

MILLIE DRAMA

Seventeen-year-old Jamaican singer Millie is to star in a serious dramatic play on Independent Television in December. She will play the part of a girl from Trinidad who comes to Liverpool, and then to London in "The Rise And Fall Of Nellie Brown," written by Robert Gould.

Rehearsals begin in a month's time, and location shots will be filmed in both London and Liverpool. Studio scenes will be tele-recorded on December 9 at Anglia TV's Norwich studios, and the production will be fully networked on December 14. Although Millie's part is mainly an acting role, she will also sing two or three songs in the play.

Orbison million

Roy Orbison's "Oh Pretty Woman" has hit a million sales in the States. Here in Britain, sales are heading towards the 500,000 mark.

KATHY KIRBY FILM

Plans for a big film deal with Kathy Kirby in the lead role were revealed in London last week by the singer's manager, bandleader Ambrose. The news of negotiations came through while blonde Kathy was celebrating her 24th birthday at a party given by her record label, Decca.

Said Ambrose: "Nothing definite has been fixed at present but I can say that the film company has approached me with a view to having Kathy as the star of a big film. She would perhaps sing several numbers but the role would be principally an acting one."

Kathy herself was delighted with the news. She said, "I am thrilled to bits. I have always wanted to act, and this may prove to be my big chance. But it won't mean that I'm dragged down by concentrating on an acting career," she promised.

BEACH BOYS FOR "SCENE"

Big names booked for Granada TV's "Scene at 6.30" next month include Sister Rosetta Tharpe (2), The Beach Boys (3), Martha and the Vandellas (4), Gene Pitney (5), Herman's Hermits (9), Kim Weston (12), and Marvin Gaye (18). Bookings for December so far set are The Miracles (2), and Howlin' Wolf (4).

These were the first words from Andrew Oldham, the Rolling Stones' recording manager, when he phoned Record Mirror across the Atlantic on Monday from New York, where the Stones had torn the town apart. Andrew was confirming reports from press agencies that the Stones had hit the city like a tornado. "It was The Beatles all over again for pop-battered New York City" said one newspaperman.

The Stones arrived at Kennedy International Airport on Friday to a reception by hundreds of screaming girls. Previously, letters had been despatched to 18,000 members of the group's American fan clubs, pleading with them not to go to the airport. As the Stones walked from their jetliner to the customs building, two bouquets of roses were dropped from a third-floor observation deck. One of them hit Mick Jagger on the head. "It's true," confirmed Andrew, "Mick staggered." The Stones then went into a private customs room for baggage inspection, and then into limousines heading for New York City.

Their first appearance in New York was at the Broadway Academy of Music, where, despite the presence of cops on stage, several girls fought their way to the stage. One managed to clamber up and kiss Keith Richard before she was dragged down by cops.

They gave two shows at the Academy, to a total audience of about seven thousand people. Co-manager Eric Easton said afterwards: "It was fantastic."

When the Stones left the Astor hotel, hundreds of young fans surrounded the building. After cops had cleared a path to waiting cars, Mick, Brian, Keith, Bill and Charlie made a dash for it. But only two made it. The other three headed back for the hotel, and Charlie was dragged into the crowd. "We had to go back and rescue him," said Andrew. Then safely in the cars, Eric Easton still couldn't believe it was true. "We literally had to use bulldozing tactics to get to the cars. As for the show itself it was fantastic. It fully lived up to our expectations. The kids loved them."

At Sunday's Ed Sullivan TV show, impresario Sullivan had to appeal to teenagers to behave after the Stones' first number — "Never Stopped Rockin' Till The Moon Went Down." But the screams went on through the second number, "Time Is On My Side," the "A" side of their current American release, now number 30 in the Cashbox Chart.

The record had sold 200,000 at the last count, and at presstime, Andrew Oldham told RM: "It's bound to be a ridiculous big hit. I am convinced the Ed Sullivan show will put 100,000 on that figure."

Orders for the Stones' American LP, "12 x 5" had reached 60,000 on Monday. Titles are: "Around And Around," "Confessin' The Blues," "Empty Heart," "Time Is On My Side," "Good Times," "It's All Over Now," "2120 South Michigan Avenue," "Under The Boardwalk," "Congratulations," "Grown Up Wrong," "If You Need Me," and "Susie Q."

The Stones flew to the West Coast on Monday, for concerts and three days of solid recordings for a new LP. "The Stones have been writing a terrific amount of stuff and I've set up a music company over here to deal with it," said Andrew.



THE BACHELORS with their new female discovery TWINKLE. Her first disc is released this week on Decca, titled "Terry" (RM Pic.)

Caroline calling

The Animals, The Nashville Teens, The Bachelors, Georgie Fame, Paul Jones of Manfred Mann, The Isley Brothers, Barry St. John, and Ronnie Jones. All assembled in a sound studio at the wee small hour of 2.15 a.m.

That was the scene at Chesterfield Gardens, W.1., last Thursday, when Radio Caroline started the first in a series of international broadcasts to America. The British artistes telephoned American DJ Terry Knight of Radio station CKLW of Detroit, and the conversations were broadcast live over a network covering 26 States. The America to Britain call will take place today (Thursday).

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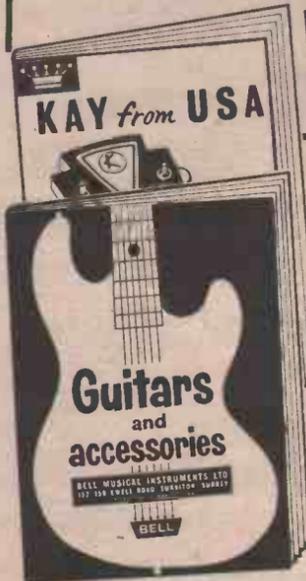
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Record Mirror is sponsoring a beat contest with a Decca recording contract and £150 worth of equipment and clothes as first prize.

It will be held every Sunday at Wimbledon Palais, London, starting this week at 7.30 p.m. There will be 12 heats culminating in a grand final on February 28, next year. Any group wishing to enter should write to Stuart Weller Promotions, 3 Old Pye Street, London, S.W.1.

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THE BE

THE BEATLES trail into the recording studios of EMI in London's Abbey Road. Not together . . . to expect all the Beatles to turn up at the same time is to expect a miracle. Recording manager George Martin, tall and easy-to-meet, no longer believes in miracles.

Paul arrives in his own car. So does George. John and Ringo come by the group's limousine. They're late. But then George Martin often calls a session half-an-hour earlier than he wants because it means getting a prompt start.

Neil Aspinall and Malcolm Evans, the road managers, line up the equipment. A fast job of work—both are experts after months of world travel. The Beatles huddle together and chat over an arrangement. Voices are raised. The atmosphere, one feels, is starting to warm up.

John and Paul work out their vocal touches by one microphone. George sits, clutching his guitar, coaxing out intricate solo phrases. Ringo sits quietly, away from the others. He drums, sharp beat-patterns, but quietly . . . using his hands on his knees.

INSTINCT

It looks as if nothing is organised. But that's the way the Beatles prefer to work. The regimental discipline of many of the lesser groups doesn't appeal. The Beatles act on instinct, on improvisation.

Up in the control-room, George Martin watches patiently. He sees Paul McCartney refer to a tatty scrap of paper, apparently mouthing some words. Not to worry. Paul often puts the finishing touches to a new set of lyrics on an envelope or empty cigarette packet. Spur-of-the-moment stuff, again. Yet those words, so carelessly jotted down, will be worth many thousands of pounds.

John announces that the boys have made a decision. George Martin and the engineer perk up. "We need some tea," says John. Malcolm Evans, quietly reading in a corner of the studio, is leaping out towards the "char-machine" in the corridor. "You get to be a

★★★★★★★★★★★★

mind-reader in this business," he says.

Everything stops for tea with the Beatles. Yet hardly anything had happened yet! After the best part of half-an-hour. Suddenly a Beatle shouts: "OK George, let's try one." Tapes spin and the Beatles launch into a very energetic version of a new McCartney-Lennon number.

MIMING

Thumbs-up signs from the control-room, but the boys are perfectionists. They've noticed something not quite right. They get together, ironing out a minor section of phrasing. For no apparent reason, John indulges in some riotous miming gestures. An all-in-wrestler? Maracca-shaker? Difficult to tell, but everybody smiles broadly.

Another take. Then another. The boys leap up to the control-room for the play-backs. George grimaces at a middle-eight play-back but the others mumble that "It's great, just right, George." George Martin looks pleased. So do the handful of visitors . . . people like Jane Asher, or Peter and Gordon, or Brian Epstein often drop in.

John asks if they can do just one more "take." They've had an idea to change, and improve, one small bit of the introduction. Back to the studio floor, Ringo reaching his drum kit by a series of Groucho Marx-like steps, head bent well forward.

Lighthearted banter from all sides. George Martin restores order with a polite: "Let's REALLY get one this time, boys." Suddenly, in a split-second, the Beatle-gagging is turned off . . . and the serious business of getting a final tape of a new single is undertaken. The song (title has to be kept secret as yet) really moves with excitement and verve. Somehow it is easier, in the studio, to pick out MORE of the boys' individual instrumental contributions. But then there is no screaming, no yelling. Just a Beatle Sound.



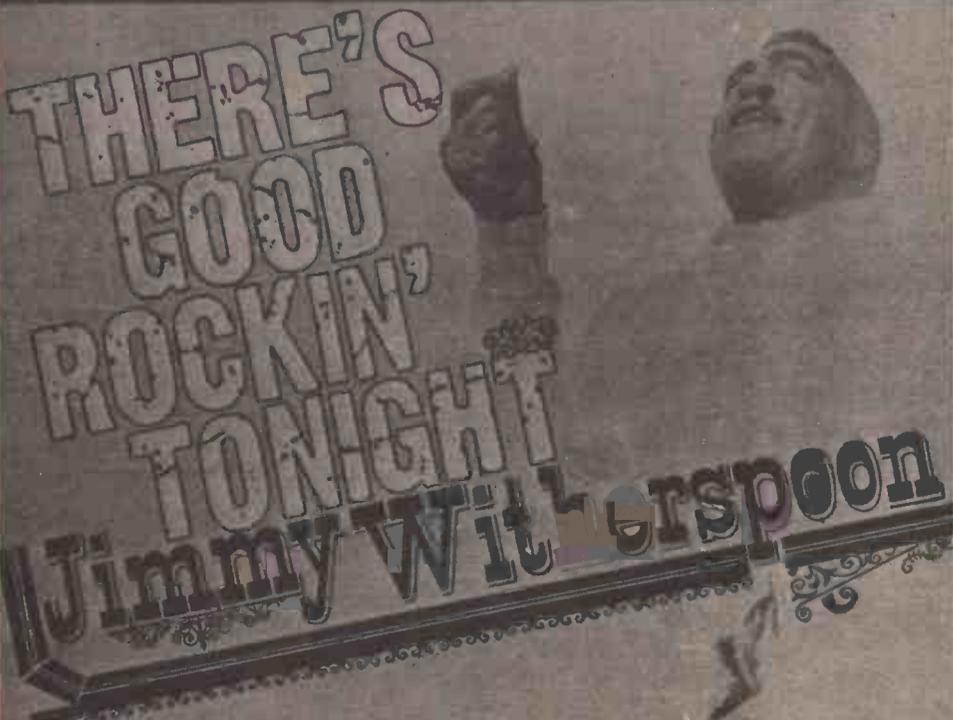
GEORGE HARRISON: He tends to get lost in his own guitar-playing on a Beatle disc session (Above). **Right: JOHN LENNON:** "Send for another delivery of hot tea," he says. **PAUL McCARTNEY** (below right): He thought he'd composed something new at the piano — but it sounded like "All My Loving!"

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RINGO STARR: Beatle song-publisher Dick James once had a hit with "Robin Hood." "I defy you to wear a feather in THAT hat," roared Ringo.

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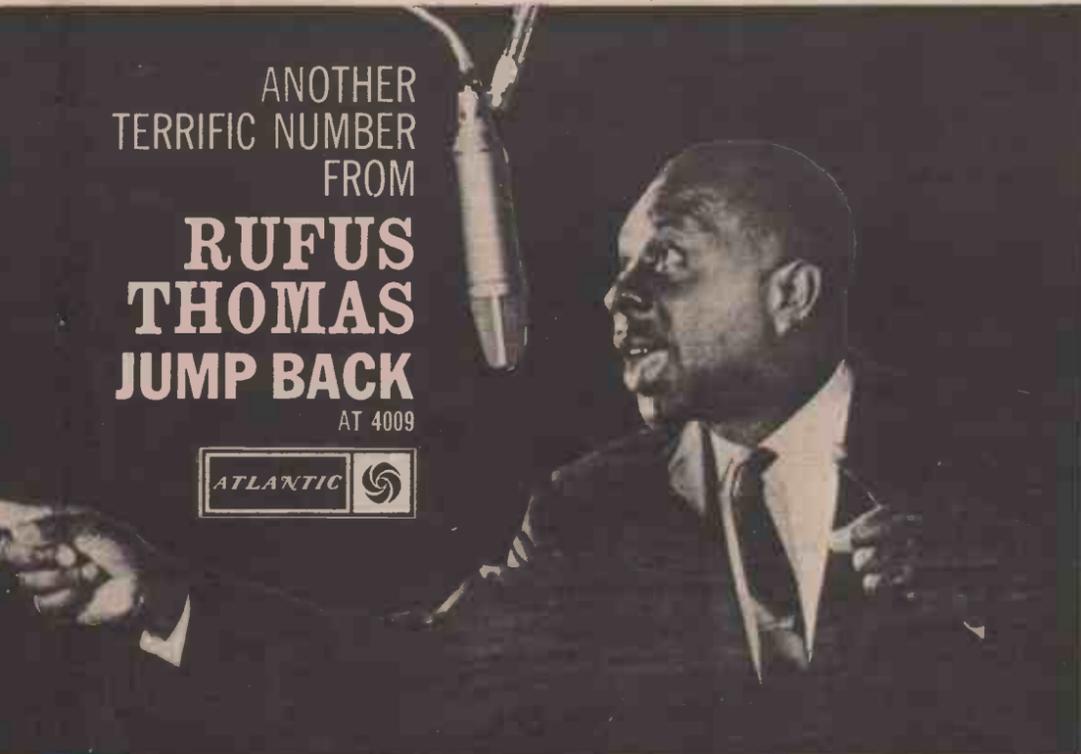
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Herman's bet with his Dad!

DDRESSED in a black pullover, pale blue shirt, slim brown trousers and black shoes, Herman perched on a bench in his dressing room and told me what difference a number one had made for him. "Well, it's made me a lot of 'friends' that I don't want, and of course I'm obviously better off financially," he began. "It's a fantastic feeling, having a number one, but we just can't picture ourselves as being in the number one position. "All the other chart toppers have been big idols like Roy Orbison, The Beatles, Manfred Mann etc., who have worked for years for their success. Whereas we made it first go.

"Another difference is the reaction of the girls who scream more. And we get recognised in the street which gives you a big kick."

I offered Herman a cigarette—"Ta, very much," he said in his broad Manchester accent — and inquired what his family felt about the success of their only son.

"I haven't had a chance to talk to them since we reached the top. But I know they'll be very proud. The last time I saw them was when we were at number three and my Dad said—'I bet it gets to number one.' We had a little wager and now I owe him some money!" he laughed.

ACCIDENT

Herman, or Pete as he prefers to be called, has been in show business since the age of 11. He made his T.V. debut in 1959, in Granada T.V.'s "Knight Errant," and has also appeared in "Family Solicitor" and "Coronation Street." I asked him whether he enjoyed being an actor more than a pop singer. "I started off as an actor, and the group thing was just an accident," he replied. "I did not like the actors I worked with, except for all those on 'Coronation Street.' They were a great lot.

"Now I'd definitely sooner have the group. But I hope I may be able to go back into acting one day perhaps. Because I used to go to speech training and I was

able to speak proper English," he said in his best Oxford accent! "But now I've gone back to the old Manchester slang. We're getting a chance at acting at Christmas, in the pantomime, and we'll have to see how that goes." He remarked that being in a group was a form of acting, because on stage they clown around and this takes a little skill.

"If I had to choose between acting and singing I'm not sure which I'd pick. I don't reckon myself as a singer or an actor. So I suppose I must be a nothing. I'm just a normal person. At the moment singing is great, but if I'd never been in either and was starting afresh, I would choose acting because there is a lot more scope there. "The one thing that worries me is pretending I'm somebody that I'm not — and that's acting. I like to be just me. Pete Noone and be one of the lads all my life. But at the same time I do want to be something better than the lads, so it's all a bit mixed up," he confessed.

The young pop star speaks with refreshing honesty. He doesn't like "fakers," as he calls them. He admits quite frankly that he's been expelled from a few schools. He's neither ashamed or proud of this—it's just a true fact. Willingly he will tell you his likes and dislikes.

by GEORGE ROONEY

Take for instance his current success.

"I've found that a few people in other groups, who used to be my friends now want to try and put me down a bit. And the only way they can think of doing this is by calling me big-headed — which I'm not — I haven't changed anyway in myself. But they like to take you down a peg, so they call you big headed and think that will hurt you. But it doesn't bother me, just as long as people don't start believing them. These sossips get on my nerves — they're probably jealous."

OPPOSITE

He mentioned that another thing which annoyed him were people who don't allow for one's mistakes.

"I make some whoppers, like saying the wrong things, or accidentally leaving the stage a few minutes early." The Liverpool groups came in for a lot of praise, while on the subject of the Rolling Stones he commented:

"They are the exact opposite to us. We play a completely different style of music. We're not all intelligent like they are supposed to be," Herman opined. "We don't wear long hair and scruffy — sorry, casual—clothes like them. We haven't got the sex appeal they have. Ours is a 'baby' sort of appeal.

Will folk music become really big? Herman thinks—at least hopes—so. "Most of the music that the English groups are playing now is old American stuff. But the British Isles has its own folk songs and if they came back then we would be really doing our own numbers." Finally, the group's new disc comes out soon. Over to Herman again.

"We recorded the number a short time ago and it's released on November 13 — the day before we start our national tour. It's called 'Show Me, Girl,' again written by Goffin and King.

"We can't really tell how it's going to do, but it is a much better number than the last one. But you can't always say that a better number will do as well. Because last time we had no Rolling Stones or Beatles to fight with at the time. This one is a completely different styling. But it's a happy tune again... not a ball nor a fast number. It goes like..."

He sang the opening few bars of the opus and it sounded pretty good to me! Then it was time for me to make the trek home. I wished Pete happy birthday, in advance, because he reaches the age of 17 on November 5. Guy Fawkes day, and to coin an American expression —he's a real regular guy!

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—"Slaughter On Tenth Avenue"—Ventures; "I'm Gonna Be Strong"—Gene Pitney; "Ringo"—Lorne Green; "Mr. Lonely"—Bobby Vinton; "Right Or Wrong"—Ronnie Dove; "You Should Have Seen The Way He Looked At Me"—Dixie Cups; "Walkin' In The Rain"—Ronettes; "Sidewalk Surfin'" — Jan and Dean; "Mountain Of Love"—Johnny Rivers; "Oh No Not My Baby"—Maxine Brown; "My Love Forgive Me"—Robert Goulet; "Gone, Gone, Gone"—Everly Brothers.

New U.S. releases include—"Ain't It The Truth"—"Stop Takin' Me For Granted"—Mary Wells; "One More Time"—Ray Charles Singers; "I Hope He Breaks Your Heart"—Neil Sedaka; "What Am I Gonna Do Without You"—Skeeter Davis; "Blueberry Hill"—Little Richard; "Johnny"—Timi Yuro; "Everybody Wants To Fall In Love"—Valentinos; "California Bound"—Ronnie & The Daytonas; "Too Many Fish In The Sea"—Marvellettes; "After You've Gone"—Peggy Lee.

New Tamla-distributed label V.I.P. has a Stevenson - Van Dyke - Gordy song by the Headliners making a chart bid. Title is "Tonight's The Night." Velvets of "Tonight" and "Lana" fame come back with "If," the oldie just revived by Timi Yuro. After successful revivals of debut hits, the Virtues come up with "Guitar Shuffle '65." "Move It Baby" taking off... Lloyd Price now switches to Monument (London here). N.J.



HERMAN'S HERMITS—they joined the elite of Gerry, the Honeycombs and the Searchers, all of whom had a number one for their first disc. (RM Pic)

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John Townsley, 15, 34 Frazer Street, Workington, Cumberland. Stars — 1 Beatles, 2 Rolling Stones, 3 The Animals. Hobby — Collecting Beetle pics, etc. Interests — Pop music, Writing letters.



Bob Lattimore, 19, 51 Bernwell Road, Chingford, E.4. Stars—Stones, J. Lee Hooker, Muddy Waters, Howlin Wolf. Hobby—Playing harmonica. Interests — Girls and good R & B Records. Pop magazines.

READER'S CLUB



Michael Hoskins, 15, 'Gulwell', Tatworth, Somerset. Stars — Dusty Springfield, Downliners Sect, Roy Orbison. Hobby — Collecting newspaper headlines.



Christine Sotiriou, 16, 31 High Road, Iford, Essex. Stars—Stones, Georgie Fame, Dionne Warwick. Hobby — Dancing. Interests — Drawing, Listening to records.



Valery Anne Nelhams, 20, c/o Arras Block (R.M.20), R.A.F. Uxbridge, Middlesex. Stars—Rolling Stones (Mick Jagger), Chuck Berry, Cilla Black. Hobby—Ice skating, Collecting records. Interests—Singing, Visiting Jazz Clubs, Reading R.M. Weekly.



Penny Jeffrey, 16, The Red Hart Inn, Three Holes, Wisbech, Cambs. Stars — Stones, Animals, Pretty Things, Yardbirds and Georgie Fame. Hobby—Listening to R & B, Dancing. Interests—Canvassing for fans for local groups The Missing Links and The Ebony's.



Janine Marlon, 15, St. Mary's Abbey, Mill Hill, London. N.W.7. Stars—Merseybeats, Beatles, Moneycombs, Bobby Rydell. Hobby — Writing to people in different countries. Travelling, music.



Wim Koopman, 17, Jan Lutmastraat 2, Groningen, Holland. Stars—Cliff Richard and The Shads, The Coasters, Johnny and the Hurricanes and any R & B artist. Hobby—Collecting records and playing them. Interests — To get Coasters' records.



Irene Weir, 19, 12 Orchard Lane, Dysart, Fife, Scotland. Stars — Dusty, Beatles, The Stones. Hobby — Ice skating. Interests—My two pet Boxer dogs (Mother and daughter).



C. J. Doyle, 20, 138 Barby Road, N. Kensington, W.10. Stars—Elvis Presley, John Wayne, Jerry Lewis. Hobby — Swimming, Judo.

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Surprise selection on Applejacks new L.P.

THE APPLEJACKS

Tell Me When; Wishing Will Never Make It So; Over Suzanne; Hello Josephine; As A Matter Of Fact; Monkey Business; Memories Of You; Ain't That Just Like Me; Kansas City; I Wonder; Three Little Words; Baby Jane; No Time; See If She Cares; What's The Matter Little Girl; What'd I Say (Decca LK 4635).

AFTER three successful singles, the Applejacks come up with a very good debut L.P. indeed. It features their initial single, and no less than fifteen other items. The variety is good, and the beat predominates throughout. But the production and performance is very professional here, unlike many other new beat groups and this L.P. is one of the best from a British group for quite a while. Best new tracks are "See If She Cares" and "Wishing Will Never Make It So." N.J.

★ ★ ★

THE FOUR PENNIES

2 SIDES OF 4 PENNIES—Da Doo Ron Ron; Sweeter Than You; Claudette; If You Love Me; Do You Want Me To; Love's Journey; You Went Away; Will You Love Me Tomorrow; Now We Are Through; Pony Time; Come To Me; Why Do You Cry (Fontana BL 7642).

RATHER a mixed LP this one. There's a selection of original songs, and revivals and in most cases the originals sound much better. All of the ballads such as the Rick Nelson number "Sweeter Than You," and "If You Love Me" are handled very smoothly, and very nicely by the boys. But "Claudette" and "Da Doo Ron Ron" could have done better. Their first hit "Do You Love Me Too" is an outstanding track, and so is "You Went Away."—N.J.

★ ★ ★

THE BARRON-KNIGHTS

"Call Up The Groups." Call Up The Groups; Don't Call Me; Skin; Jo-Anne; Duke Of Earl; That's My Girl; Come Back; Talking Blues; What A Girl; Beetroot Song; Where Are You Going (Columbia SX 1648).

THIS so-smooth group had to wait much too long for national recognition for their "Call Up The Groups." This is a show group, an outfit getting far away from the normal routine. Duke D'Mond is a first-rate lead singer, coping with comedy as well as pop emotion. Fine guitar by Butch Baker on "Talking Blues," the Woody Guthrie item, but this is a first-rate professional set all round. Must sell well. — P.J.

★ ★ ★

VIKKI CARR

"Discovery!" The Surrey With The Fringe On Top; I Cry Alone; Put Your Arms Around Me Honey; Bluesette; Moanin'; Don't Talk To Me; Should I Follow; Never Will I Marry; Where Are You; What Are You Afraid Of; How Insensitive; So In Love (Liberty LBY 1208).

THIS gal, unheralded, sang up a major storm on a recent Palladium television show and is so darned good that she deserves to come back and top the bill. Not a terribly distinctive voice, specially on the more hackneyed material, but her interpretation, sensitivity phrasing, dramatics, styling... marvellous! She's electric. Listen to "Surrey With The Fringe..." for a starter, then dine off "Moanin'," plus the marvellously paced "What Are You Afraid Of." This is talent—P.J.

★ ★ ★

MIKE COTTON

THE MIKE COTTON SOUND: Watermelon Man; Chinese Checkers; Love Potion No. 9; So What; How Long Can This Go On; Moanin'; Night Train; Pills; This Little Pig; Pretty Thing; Walk On The Wild Side; I Don't Wanna Know (Columbia SX 1647).

MIKE COTTON and his boys were once a top trad name. They switched to R and B when the trad craze died, and their natural versatility and way-out style in everything they touched made them a success in the commercial field of R and B. This album features some excellent bluesy tunes, well performed and some rather meaningless and mediocre tracks. Into the first category come "Watermelon Man", "Moanin'", "Night Train" while into the second comes "Pills", "Love Potion No. 9" and "Pretty Thing". The rest come somewhere in between. Rather interestingly enough, the best tracks are those which are jazz tinged. N.J.

★ ★ ★



THE APPLEJACKS—a fine new RM Pic of the team who have just come up with an L.P. containing their first, and most recent of their hits.

SLIM WHITMAN

YOPELLING (Liberty LBY 3032).

FROM the once chart-topping Mr. Whitman comes this interesting selection of country-tinged material with his inimitable vocal work—pleasant easy-on-the-ear balladeering which not so long ago was the centre of much controversy. Slim's yodelling talents are heard to the full on this package and very interesting they are too. His guitar work is plain-

tive and folksy as usual, and this will make a good disc for anyone who yearns for the days of "Rose Marie". W.L.

★ ★ ★

MEMPHIS SLIM

Mean Old 'Frisco; I Ain't Bad; If A Rabbit Had A Gun; You'll Never Make It; A Short One; Alberta; I Love You Baby; What Makes You Do Me Like You

Do; Number Nine; 4 O'Clock In The Morning. Xtra 1008.

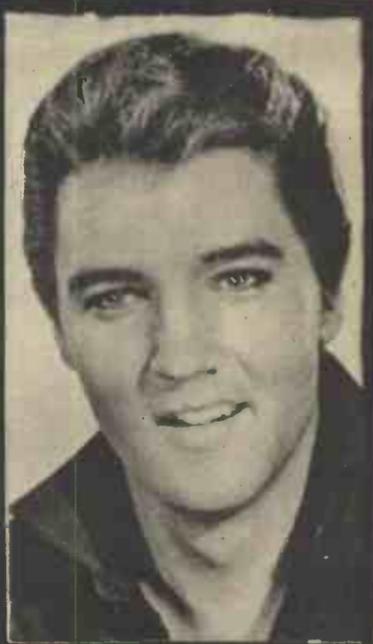
SIX foot six inches tall Memphis Slim is one of the most powerful blues pianists and singers on the scene today. This album presents him solo in almost reminiscent mood. It has great pounding, swinging blues, and lowdown late night blues, but all pure blues. Great. B.B.

★ ★ ★

ELVIS PRESLEY

AIN'T THAT LOVING YOU BABY

RCA 1422



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HENRY MANCINI

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SUE RE-ISSUE R&B CLASSIC

Bobby Parker's greatest record

GREAT news for all interested in rhythm and blues is that this week Sue re-release the fantastic "Watch Your Step" by Bobby Parker (Sue WI-340). This record, which was originally released and deleted during 1961, is considered by many people to be a classic R & B record. Undoubtedly it was ahead of its time when it was first made available here, but now, with the R & B craze at its height, it should at last attain the popularity it deserves.

"Watch Your Step" opens with a pounding guitar intro, before Bobby Parker's wildly exciting vocalising takes over in front of a wailing band. The record is pure dynamite from start to finish, and literally compelling in making one want to get up and dance. The flip-side "Steal Your Heart Away" (which was recently recorded here by the Moody Blues) is another sensational outing taken at a slower tempo by Bobby Parker and his band. This side shows a more marked Ray Charles influence than the top-side, and many people prefer this. It undoubtedly makes the record a two-sided treat.

Greatest

Unfortunately little is known of Bobby Parker. Of the four records he has so far made, "Watch Your Step" is undoubtedly the greatest. According to reliable sources, he has now started his own record company, but no releases have been forthcoming yet. The release of this record here is yet another feather in the cap

by
GUY STEVENS



Bobby Parker

and they have some great discs lined up for release in the coming weeks; among them "Like Long Hair" by Paul Revere and The Raiders, "Loop De Loop" by the Soul Sisters and "The Bounce" by The Olympics.

Complete list

All Sue records are obtainable at any record shop in England, but due to their specialist nature many shops do not stock them and they have to be ordered. For a complete list of Sue R & B releases to date, write to:—ISLAND RECORDS LTD., 108 Cambridge Road, London, N.W.6.

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JIM REEVES



THE NEWBEATS

Poignant new Jim Reeves

JIM REEVES

There's A Heartache Following Me; Diamonds In The Sand (RCA Victor 1423).

COUNTRY-Styled piano opens this medium pace weepie from the late great country star. The tune is pleasant and there's a certain haunting quality about the whole thing. The backing is soft and subtle, while Jim's velvet tones will doubtless be in the top ten for many a week to come. Flip is a slower number with a more conventional flavour, and not as much country feel as usual. It's a great wistful item with Jim on top of his vocal form as usual.

TOP FIFTY TIP

BOBBY PARKER

Watch Your Step; Steal Your Heart Away (Sue WI340).

A LONG rock-blues instrumental intro on this fast beater, and a Ray Charles styled vocal starts wailing after a while. Certainly one of the wildest vocals we've heard for quite a while. Great dancing beat and loads of all-round appeal. Flip is a slower haunting beater, with a strange atmospheric flavour. As good as side one. With a few plugs, and interest this could make it.

TOP FIFTY TIP

THE NEWBEATS

Everything's Alright; Pink Dally Rue (Hickory 1282).

SUBDUED intro, then the familiar twelve-bar blues pounding beat comes in, and the voices of the lower-pitched Newbeats chants this never-let-up rocker. Then Larry with his fantastic high-pitched voice adds the in-credient to the number which put "Bread And Butter" in the charts. Perhaps not as big as their last, but danceable enough to make it. Flip gets off to a jerky start and all three boys sing together on the typical rocker. Could do a lot for the sales.

TOP FIFTY TIP

SINGLES IN BRIEF

THE DRIFTERS: I've Got Sand In My Shoes; He's Just A Playboy (Atlantic AT 4008). Follow-up to their "Under The Boardwalk" hit could well be part two of the same song. It's very similar, both tune and lyric-wise. Latin-ish and listenable again.

THE ISLEY BROTHERS: The Last Girl; Looking For A Love (Atlantic AT 4010). A slow almost Bacharach-styled effort from the Isley's here. Pleasant and subtle tune, with strings in the backing and a jerky vocal sound. Different, but not too impressive.

MARK WYNTER: Forever And A Day; And I Love Her (Pye 7N 15716). A tender ballad from Mark, with subtle string work, and a femme chorus backing him up. It's pleasant but it's more for adult, than teen consumption.

RALPH DOLLIMORE: When The Children Are Asleep; What Kind Of Fool Am I (HMV POP 1352). The Richard Rodgers number is given a tasteful piano workout via the excellent night-club styled pianist. It's slow and very late-night flavoured. Perhaps a very steady seller.

PATSY ANN NOBLE: Tied Up With Mary; Green Eyed People (Columbia DB 7386). A brass beater here with loud drumbeat almost dominating the vocal. It's very catchy and a trumpet and femme chorus helps things along.

WILLIE DIXON: Crazy For My Baby; Walking The Blues (Pye Int. 7N 25270). The popular vet bluester and ace writer has a swinging blues-tinged item here. Very commercial too and it could just scrape in.

DONALD PEERS: Club Night Part One; Part Two (Columbia DB 7396). What can you say! A complete cabaret here from the still very popular star. "Everybody join in" too, and with Xmas coming up, this should go a bomb—especially with all the Peers fans there are. A selection of songs.

RONNIE JONES: Let's Pin A Rose On You; I Need Your Loving (Decca F 12012). A plaintive soulful effort from Ronnie — with predictable lyrics and tune, but nevertheless a pleasant sounding blues-tinged song.

THE GOLDBRIARS: Sea Of Tears; I've Got To Love Somebody (Columbia DB 7384). A pleasant easy-on-the-ear number by a girl group which has some interesting harmony arrangements. Soft and gentle with an insistent beat nevertheless.

FREDDIE STARR: Never Cry On Someone's Shoulder; Just A Keep On Dreaming (Decca F 12009). Soft tender vocal and jerky beat from Freddie. Femme chorus subtly backs him up, and the song climbs up to an interesting beat ballad climax. Could do well with plugs.

GLADYS KNIGHT AND THE PIPS: Lovers Always Forgive; Another Love (Stateside SS 352). Soulful vocal group here, and a slow exotic plaintive femme lead number. Sad and well performed but not commercial.

THE MUGWUMPS: I Don't Wanna Know; I'll Remember Tonight (Warner Bros. WB 144). Loud medium pace sound from this group. Guitar and drum beat with danceable tempo and sax interruptions.

SPIKE MILLIGAN: The Olympic Team; The Epilogue (Pye 7N 15720). From his TV show comes this very humorous effort, which has been released as a single due to demand. Should be a big seller—may not be a chart effort though.

THE EXECUTIVES: Strictly For The Beat; No Room For Squares (Columbia DB 7393). A rather dull fast instrumental here. Sounds like a theme, which it probably is. Well performed enough but lacking any atmosphere.

DORIS TROY: What'cha Gonna Do About It; Tomorrow Is Another Day (Atlantic AT 4011). This girl hasn't had a disc since her wonderful "Just One Look" well over a year ago. This is a bluesy medium pace heavy effort with good lyrics and sensational vocal work. One for the specialists in new R and B.

THE CONTRASTS: Call Me; Come On Let's Go (Parlophone R5190). A gentle and rather interesting ballad here. It's appealing and moves along well. The boys are well supported by a syncopated beat, and their vocal harmony is good.

THE SILVER DOLLARS: Rainbow; If I Lost You (Mercury MF 832). Pleasing ballad, this one. Lead vocalist is good—almost a touch of Nat 'King' Cole about his voice. Hymnal sounding organ backs things up—maybe a little too solemn for success.

RONNIE DANTE: Don't Stand Up In A Canoe; If You Love Me Laurie (Stateside SS 351). A gimmicky item here, with a good set of lyrics, and piano and femme chorus backing up this. Not bad, but not really for this country.

THE FISHER BROTHERS: The Big Round Wheel; By The Time You Read This Letter (London HLN 9928). An interesting harmony item from the new pair. Rather Everly Bros. inclined, with a pleasant shuffling beat.

ROY HAMILTON: There She Is; The Panic Is On (MGM 1251). The big voiced gent and a build-and-build ballad with heavenly femme chorus helping things along. A pleasant tune here, but not much chance chart-wise.

JORGE RENAN & LAS GUITARRAS FANTASICAS: Topkapi; The Bull Fight Song (United Artists UP 1071). A pleasant little latin-tinged instrumental here. OK for older latin fans, but not for the teenagers. Exquisite guitar work.

PEPE JARAMILLO: The Little Sparrow Of Paris; The Love Of My Life (Parlophone R 5196). A perky little piano affair here, with some rather off beat sounds from the keyboard. A good Ken Thorne backing which brings Pepe's excellent playing out into the open.

NIX-NOMADS: You're Nobody Till Somebody Love You; She'll Be Sweeter Than You (HMV POP 1354). Ray Charles styled item here, with an off-beat bluesy kind of vocal well supported by an insistent beat. A kind of controlled wildness runs through the whole affair. This may be too way-out to make the top fifty—but if it catches the imagination it could easily be a big hit. It deserves to be.

ROD STEWART: Good Morning Schoolgirl; I'm Gonna Move To The Outskirts Of Town (Decca F 11996). A jerky version of the old Wash-board Sam number, with some interesting guitar work, and a good piano break. Rod sings softly, and a more natural voice than most white blues singers. Could be a surprise hit.

THE ART WOODS: Sweet Mary; If I Ever Get My Hands On You (Decca F 12015). The old Leadbelly number and an insistent version by this group. Gets a bit strong after a while though—organ dominated, and plenty of heavy percussion. Vocal is hoarse.

BEAT SIX: Bernadine; The River and I (Decca F 12011). A multi-tracked item, slow almost weepie ballad with throbbing guitar running all the way through. Interesting fast drum work and a climax half-way along. A grow-on-you tune-click this.

DEE CLARK: Heartbreak; Warm Summer Breezes (Stateside SS 355). Big band effort with hand-clapping here from the vet hitmaker. His high bluesy voice fits the song well but there's little tune to carry it all along.

KITTY WELLS: I Gave My Wedding Dress Away; I've Thought Of Leavin' Too (Brunswick 05920). Big country star Kitty and a drab sad song, that's bound to go down well in Ireland. She sounds very much like Ruby Murray, except the backing is more subdued here. Sad poignant song of course.

LOUISIANA RED: I Done Woke Up; I Had A Feeling (Sue WI 337). Long harmonica intro on this blues item. It's a conventional bit of waxing with a powerful beat and backing, but not for any pop fan. Maybe a bit too ordinary for strong sales.

SHELLEY: I Will Be Wishing; Why Won't You Say (Pye 7N 15711). A good beat ballad here—t moves along well with a tinkly sound dominating the backing. Drums help the whole affair along prominently. Vocal is good and the song is quite commercial.

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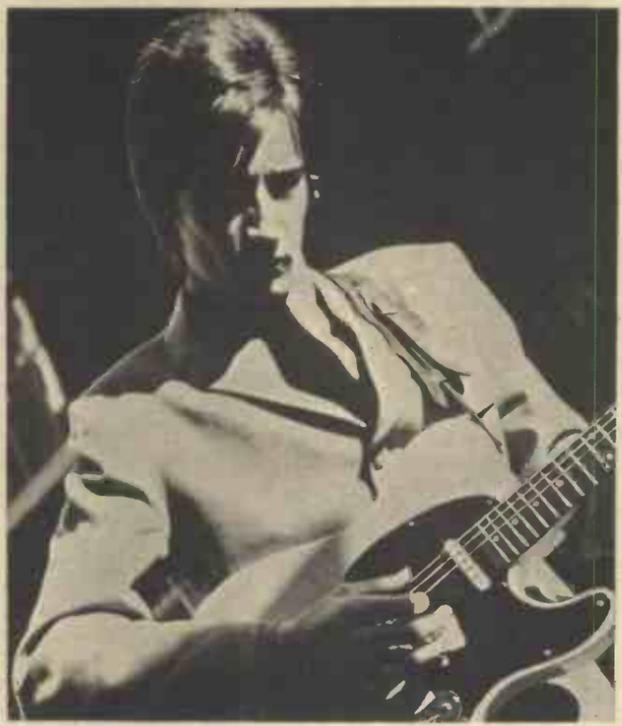
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Unwanted date led to disc contract



THE first British artistes signed by the major American "Liberty" label . . . the Stylos, a fivesome from Manchester where they've rampaged the clubs with their earthy, all-action R and B stylings. First release features two of their own compositions, "Head Over Heels" and "Bye Bye Baby, Bye Bye" . . . with the top side sizzling through a vocal onslaught from Graeme Rennie. It started, for the boys, with a date they didn't want to play, in Oldham at a very low fee. But singer-writer Brad Newman was there, having the quiet tot. He shouted aloud to Dick James about the group . . . and Dick, Beatle song-publisher, signed them. Line-up of the group: Roy Lowe, leader and bass; brother John Lowe, drums; another brother, Tony Lowe, rhythm; Jon Yeudall, lead guitar; Graeme Rennie, lead singer and harmonica. Their tastes in music range through Dionne Warwick, Jimmy Reed, Fats Domino, Graham Bond, Mick Jagger, Chuck Berry . . . and Milllicent Martin. And their ambition is to tour America.

PETER JONES'S NEW FACES

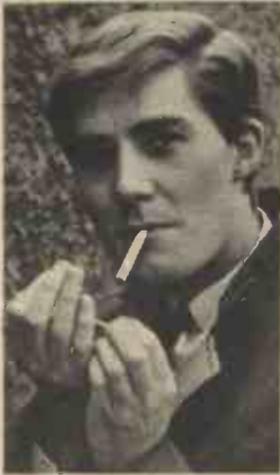


The feeling's there

"A WHITE person can sing the blues with just as much conviction as a Negro. All these coloured singers singing about 'Walking Down The Railroad Track' . . . they've never walked down a railroad track in their lives. Nor have I. You've got more to sing the blues about in the Archway Road, near my home, than on any railroad track I know! The speaker: Rod Stewart, resident of the Archway Road, London—and maker of "Good Morning Little Schoolgirl" on Decca. Talented soccer player, highly-skilled blues singer. Has worked with Jimmy Powell and the Five Dimensions, then Long John Baldry (as second singer)). Has played and worked with Memphis Slim. Has lived in a beatnik community on a derelict houseboat at Shoreham. Says, outspokenly: "Most of the third and fourth rate R and B bands are giving the music a bad name. I think most of them would be better off at home listening to Bill Broonzy." Plays guitar and has busked around France and Spain with folk singer Wiz Jones. Was arrested there for vagrancy and sent home. A colourful six-footer, Rod's ambition is to sing with the Count Basie Band.

HE'S NO SINGER

NO — he's not exactly a singer! But new-faced disc-jockeys qualify for a space on this page, and Don Wardell is currently very much talked-about in this field. He's 24, comes from Birmingham, is managed by Eric Easton. Don began broadcasting at the age of 13, served with the RAF, was a Forces dee-jay, moved on as assistant entertainments officer (compereing shows), went to Radio Luxembourg, then returned home to freelance. Now hosts "Saturday Swings" on the Light, has three Luxembourg shows, with another on the way, has a fan-club . . . and soon opens the first disc-jockey record shop in London's West End. He's played thousands of discs, still prefers those by Ella Fitzgerald and Mark Murphy — though is essentially with-it on teen tastes.



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Learn your trade first



"LEARN your trade—then try to trade in on it"—that seems to be the philosophy of good-looker Ray Merrell. He's got that hit-sounding approach to his "Where In The World", an emotional ballad on the Pye label . . . but that approach came only after a long spell with big bands like Joe Loss, Eric Winstone (he replaced the best-selling Michael Holliday), then Cyril Stapleton. He has broadcast hundreds of times, televised in several series. In between times, he writes songs with his mate, trumpeter - arranger Johnny Harris. Ray's experience and maturity fair shines through on "Where In The World". Shines through . . . because those ingredients aren't always available in the pop industry.

HONOR BLACKMAN (Star of The Avengers) Everything I've got



Everything I've got is yours: I want a fair and square man. Tomorrow is my turn & nine other dynamic tracks
SKL 4642 LK 4642
12" stereo or mono LP

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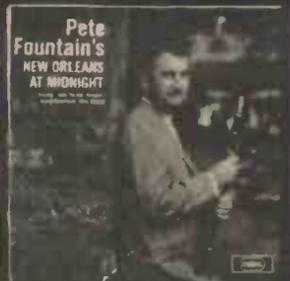
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CORAL

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Country session Don't let your deal go down; Logger man; Intoxicated rat & ten others

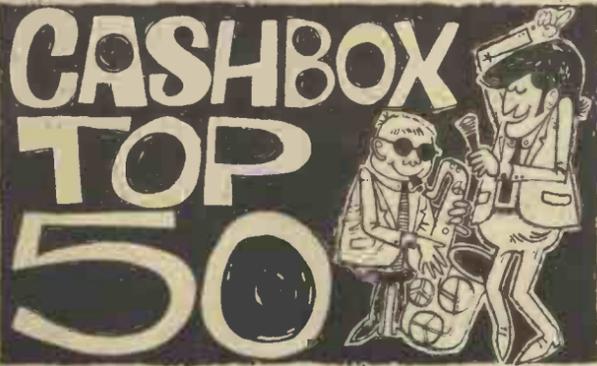
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RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- | | |
|---|--|
| 1 WE'LL SING IN THE SUNSHINE*
2 (9) Gale Garnett (RCA) | 25 I LIKE IT*
30 (4) Gerry & Pacemakers (Laurie) |
| 2 LAST KISS*
3 (7) J. Frank Wilson and Cavallers (Josie) | 26 SHE'S NOT THERE*
44 (2) Zombies (Parrot) |
| 3 DO WAH DIDDY DIDDY*
1 (8) Manfred Mann (Ascot) | 27 IT HURTS TO BE IN LOVE*
18 (10) Gene Pitney (Musicor) |
| 4 BABY LOVE*
7 (4) Supremes (Motown) | 28 BREAD AND BUTTER*
17 (12) Newbeats (Hickory) |
| 5 OH, PRETTY WOMAN*
4 (9) Roy Orbison (Monument) | 29 IS IT TRUE*
48 (2) Brenda Lee (Decca) |
| 6 DANCING IN THE STREET*
5 (9) Martha & Vandellas (Gordy) | 30 TIME IS ON MY SIDE
50 (2) Rolling Stones (London) |
| 7 CHUG A LUG*
6 (7) Roger Miller (Smash) | 31 ALL CRIED OUT*
33 (4) Dusty Springfield (Philips) |
| 8 HAVE I THE RIGHT*
9 (5) Honeycombs (Interphen) | 32 MERCY, MERCY*
26 (6) Don Covay (Rosemart) |
| 9 LET IT BE ME*
10 (7) Betty Everett & Jerry Butler (Vee Jay) | 33 FUNNY*
20 (10) Joe Hinton (Back Beat) |
| 10 LITTLE HONDA*
11 (6) Hondells (Mercury) | 34 RIDE THE WILD SURF
25 (5) Jan & Dean (Liberty) |
| 11 COME A LITTLE BIT CLOSER*
15 (5) Jay & Americans (UA) | 35 BABY I NEED YOUR LOVIN'*
22 (10) Four Tops (Motown) |
| 12 THE DOOR IS STILL OPEN*
19 (4) Dean Martin (Reprise) | 36 G.T.O.*
23 (11) Ronnie & the Daytonas (Mala) |
| 13 LEADER OF THE PACK
29 (2) Shangri-Las (Red Bird) | 37 TEEN BEAT 65*
39 (3) Sandy Nelson (Imperial) |
| 14 A SUMMER SONG*
8 (7) Chad Stuart & Jeremy Clyde (World Artists) | 38 I DON'T WANT TO SEE TOMORROW
34 (5) Nat King Cole (Capitol) |
| 15 TOBACCO ROAD*
16 (6) Nashville Teens (London) | 39 I'VE GOT SAND IN MY SHOES*
31 (4) Drifters (Atlantic) |
| 16 AIN'T THAT LOVING YOU*
21 (2) Elvis Presley (RCA) | 40 AIN'T DOING TOO BAD
- (1) Bobby Bland (Duke) |
| 17 YOU MUST BELIEVE ME*
14 (7) Impressions (ABC Paramount) | 41 BABY DON'T YOU DO IT
45 (6) Marvin Gaye (Tamla) |
| 18 WHEN I GROW UP TO BE A MAN*
12 (7) Beach Boys (Capitol) | 42 SO LONG DEARIE*
42 (3) Louis Armstrong (Mercury) |
| 19 I'M CRYING*
24 (3) The Animals (MGM) | 43 RHYTHM*
37 (8) Major Lance (Okeh) |
| 20 REMEMBER (WALKIN' IN THE SAND)*
13 (9) Shangri Las (Red Bird) | 44 SOFTLY AS I LEAVE YOU
38 (4) Frank Sinatra (Reprise) |
| 21 I DON'T WANT TO SEE YOU AGAIN*
32 (3) Peter & Gordon (Capitol) | 45 I'M ON THE OUTSIDE (LOOKING IN)*
36 (9) Little Anthony & Imperials (DCP) |
| 22 YOU REALLY GOT ME*
35 (3) Kinks (Reprise) | 46 I HAD A TALK WITH MY MAN
- (1) Mitty Collier (Chess) |
| 23 EVERYBODY KNOWS
28 (4) Dave Clark Five (Epic) | 47 FUNNY GIRL
- (1) Barbra Streisand (Columbia) |
| 24 COUSIN OF MINE*
27 (5) Sam Cooke (RCA) | 48 FROM A WINDOW*
40 (7) Billy J. Kramer & Dakotas (Imperial) |
| | 49 BABY BE MINE
- (1) Jelly Beans (Red Bird) |
| | 50 WHO CAN TURN TO*
- (1) Tony Bennett (Columbia) |

* An asterisk denotes record released in Britain.

TOP TWENTY 5 YEARS AGO

- | | |
|---|--|
| 1 TRAVELLIN' LIGHT
(1) Cliff Richard | 13 MR. BLUE
(20) Mike Preston |
| 2 MACK THE KNIFE
(2) Bobby Darin | 14 PUT YOUR HEAD ON MY SHOULDER
(-) Paul Anka |
| 3 TILL I KISSED YOU
(3) Everly Brothers | 15 LIVIN' DOLL
(10) Cliff Richard |
| 4 SEA OF LOVE
(4) Marty Wilde | 16 PEGGY SUE GOT MARRIED
(15) Buddy Holly |
| 5 RED RIVER ROCK
(9) Johnny & the Hurricanes | 17 TEEN BEAT
(-) Sandy Nelson |
| 6 THREE BELLS
(5) The Browns | 18 MONA LISA
(12) Conway Twitty |
| 7 HERE COMES SUMMER
(6) Jerry Keller | 19 MR. BLUE
(-) David Macbeth |
| 8 ONLY SIXTEEN
(7) Craig Douglas | 20 ONE MORE SUNRISE
(-) Dickie Valentine |
| 9 MAKIN' LOVE
(8) Floyd Robinson | |
| 10 HIGH HOPES
(20) Frank Sinatra | |
| 11 BROKEN HEARTED MELODY
(11) Sarah Vaughan | |

BRITAIN'S TOP EPs

- | | |
|---|--|
| 1 FIVE BY FIVE
(1) The Rolling Stones (Decca) | 11 ALL MY LOVING
(10) The Beatles (Parlophone) |
| 2 LONG, TALL SALLY
(2) The Beatles (Parlophone) | 12 IT'S FOR YOU
(15) Cilla Black (Parlophone) |
| 3 DUSTY
(4) Dusty Springfield (Philips) | 13 C'EST FAB
(16) Francoise Hardy (Pye) |
| 4 IT'S OVER
(3) Roy Orbison (London) | 14 SPIN WITH THE PENNIES
(17) Four Pennies (Philips) |
| 5 THE ROLLING STONES
(5) The Rolling Stones (Decca) | 15 THE BACHELORS VOL. 2
(11) The Bachelors (Decca) |
| 6 WONDERFUL LIFE
(6) Cliff Richard (Columbia) | 16 TELL ME
(18) Howlin' Wolf (Pye) |
| 7 FROM THE HEART
(9) Jim Reeves (RCA Victor) | 17 SONGS TO WARM THE HEART VOL. 2
(-) Jim Reeves (RCA Victor) |
| 8 WELCOME TO MY WORLD
(8) Jim Reeves (RCA Victor) | 18 TWIST AND SHOUT
(19) The Beatles (Parlophone) |
| 9 PETER, PAUL & MARY
(7) Peter, Paul and Mary (Warner Bros.) | 19 DON'T MAKE ME OVER
(20) Dionne Warwick (Pye) |
| 10 RHYTHM 'N' GREENS
(13) The Shadows (Columbia) | 20 MOJOS
(12) The Mojos (Decca) |

BRITAIN'S TOP LPs

- | | |
|---|---|
| 1 A HARD DAY'S NIGHT
(1) Beatles (Parlophone) | 11 GOOD 'N' COUNTRY
(10) Jim Reeves (RCA Victor) |
| 2 THE ROLLING STONES
(2) The Rolling Stones (Decca) | 12 MY FAIR LADY
(-) Soundtrack (CBS) |
| 3 MOONLIGHT AND ROSES
(3) Jim Reeves (RCA Victor) | 13 INTIMATE
(12) Jim Reeves (RCA Victor) |
| 4 FIVE FACES OF MANFRED MANN
(4) Manfred Mann (HMV) | 14 FREEWHEELIN'
(19) Bob Dylan (CBS) |
| 5 THE BACHELORS & 16 GREAT SONGS
(5) The Bachelors (Decca) | 15 INTERNATIONAL JIM
(11) Jim Reeves (RCA Victor) |
| 6 KINKS
(8) The Kinks (Pye) | 16 GOLDFINGER
(-) Soundtrack (United Artists) |
| 7 WEST SIDE STORY
(6) Sound Track (CBS) | 17 GOD BE WITH YOU
(14) Jim Reeves (RCA Victor) |
| 8 GENTLEMAN JIM
(9) Jim Reeves (RCA Victor) | 18 WITH THE BEATLES
(18) The Beatles (Parlophone) |
| 9 WONDERFUL LIFE
(7) Cliff Richard (Columbia) | 19 MIGHT AS WELL BE SWING
(17) Frank Sinatra and Count Basie (Reprise) |
| 10 IN DREAMS
(16) Roy Orbison (London) | 20 DANCE WITH THE SHADOWS
(-) The Shadows (Columbia) |



NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- | | |
|--|--|
| 1 (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME
1 (4) Sandie Shaw (Pye) | 26 GOGGLE EYE
34 (2) Nashville Teens (Decca) |
| 2 OH PRETTY WOMAN
2 (8) Roy Orbison (London) | 27 ANYWAY YOU WANT IT
33 (2) Dave Clark Five (Columbia) |
| 3 THE WEDDING
6 (12) Julie Rogers (Mercury) | 28 WALK TALL
35 (3) Val Doonican (Decca) |
| 4 WHEN YOU WALK IN THE ROOM
3 (7) The Searchers (Pye) | 29 REMEMBER (WALKIN' IN THE SAND)
31 (4) Shangri Las (Red Bird) |
| 5 WHERE DID OUR LOVE GO
4 (9) Supremes (Stateside) | 30 LOSING YOU
38 (2) Dusty Springfield (Philips) |
| 6 WALK AWAY
7 (7) Matt Monro (Parlophone) | 31 AS TEARS GO BY
19 (12) Marianne Faithfull (Decca) |
| 7 WE'RE THROUGH
8 (7) The Hollies (Parlophone) | 32 AIN'T THAT LOVIN' YOU BABY
- (1) Elvis Presley (RCA) |
| 8 TWELFTH OF NEVER
13 (4) Cliff Richard (Columbia) | 33 SUMMER IS OVER
30 (5) Frank Ifield (Columbia) |
| 9 ONE WAY LOVE
15 (7) Cliff Bennett (Parlophone) | 34 DON'T BRING ME DOWN
49 (2) Pretty Things (Fontana) |
| 10 I'M INTO SOMETHING GOOD
5 (11) Herman's Hermits (Columbia) | 35 TOKYO MELODY
- (1) Helmut Zacharias Orch. (Polydor) |
| 11 SHA LA LA
18 (3) Manfred Mann (HMV) | 36 BREAD AND BUTTER
21 (8) The Newbeats (Hickory) |
| 12 HOW SOON
10 (6) Henry Mancini (RCA Victor) | 37 I LOVE YOU BECAUSE
39 (37) Jim Reeves (RCA Victor) |
| 13 BABY LOVE
24 (2) Supremes (Stateside) | 38 IS IT BECAUSE
40 (2) Honeycombs (Pye) |
| 14 I'M CRYING
9 (7) Animals (Columbia) | 39 NOW WE'RE THRU*
- (1) The Poets (Decca) |
| 15 I WOULDN'T TRADE YOU FOR THE WORLD
11 (12) The Bachelors (Decca) | 40 IS IT TRUE
28 (8) Brenda Lee (Brunswick) |
| 16 RAG DOLL
12 (10) Four Seasons (Philips) | 41 BLACK GIRL
- (1) Four Pennies (Philips) |
| 17 I WON'T FORGET YOU
14 (20) Jim Reeves (RCA Victor) | 42 ALL DAY AND ALL OF THE NIGHT
- (1) The Kinks (Pye) |
| 18 HE'S IN TOWN
29 (3) Rockin' Berries (Pye) | 43 HAVE I THE RIGHT
25 (15) Honeycombs (Pye) |
| 19 EVERYBODY LOVES SOMEBODY
17 (10) Dean Martin (Reprise) | 44 WILD SIDE OF LIFE
46 (2) Tommy Quickly (Pye) |
| 20 UM, UM, UM, UM, UM, UM
22 (4) Wayne Fontana (Fontana) | 45 WHEN I GROW UP
- (1) Beach Boys (Capitol) |
| 21 GOLDFINGER
27 (3) Shirley Bassey (Columbia) | 46 DANCING IN THE STREET
- (1) Martha and the Vandellas (Stateside) |
| 22 TOGETHER
16 (9) P. J. Proby (Decca) | 47 YOU REALLY GOT ME
26 (12) The Kinks (Pye) |
| 23 THREE LITTLE WORDS
32 (3) Applejacks (Decca) | 48 IT HURTS TO BE IN LOVE
36 (3) Gene Pitney (United Artists) |
| 24 REACH OUT FOR ME
23 (4) Dionne Warwick (Pye) | 49 DO I LOVE YOU
47 (4) Ronettes (London) |
| 25 MAYBE I KNOW
20 (6) Lesley Gore (Mercury) | 50 COME TO THE DANCE
42 (2) Barron-Knights (Columbia) |

A blue dot denotes new entry.

PETULA CLARK
DOWNTOWN

CHUCK BERRY
LITTLE MARIE

FRANK SINATRA
SOFTLY AS I LEAVE YOU

THE NEWBEATS
EVERYTHING'S ALRIGHT

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Hickory RECORDS INC.

Heinz's hat, some surfing, & the sharks!

THE fact that Heinz has just visited Australia stuck out the proverbial mile when I met him last week, after an exhausting two week tour of the down-under continent. When I saw Heinz he was proudly wearing a white straw hat that he had picked up somewhere along the dusty outback.

by **NORMAN JOPLING**

Certainly the hat was attracting enough looks—and as many compliments. But the white straw Sintra-styled headpiece wasn't all in the way of clothes that Heinz bought.

"I almost filled a suitcase with some of the Aussie shirts," he said, "and in some cases I could have done a straight swap with my British shirts."

PARROTS

"I wanted to go surfing too. But there just wasn't enough time. But we did see truck loads of surfers going down to the beaches, with their surf-boards. The sport is as popular in Australia as it is in the States. But you can't surf on all the beaches. I saw a 'Shark Warning' sign at Brisbane!

"Another thing that amazed me about Australia was all the parrots flying about — and the oranges which can be just picked off trees."

Although he's only been back a few days Heinz has already started another tour. This time with the Dixie Cups, The Hollies, Jess Conrad and The Tornados. I asked Heinz whether or not he had ever regretted leaving the Tornados.

"Yes and No. Yes, because the burden of decision is harder now, and because the Tornados were such a great bunch of guys. And no, because I'm now doing what I always wanted to do."

Now, Heinz is back to plug his new disc, already in the top fifty. It's called "Questions I Can't Answer" and in my opinion is one of the best British beat discs in the charts. But as always Heinz is working almost unceasingly. When his first disc and first tour flopped, Heinz spent months perfecting an act. His next disc "Just Like Eddie," and his next tour rocketed him to the top.

When he does relax Heinz likes to take time out fishing or playing golf. During his last summer season at Rhyl, Heinz lessened his handicap considerably.

Although they're pretty much in the background, Heinz's group — the Wild Boys — deserve a lot of credit. In fact Heinz has sold his Chevrolet and bought a new Zephyr estate, with back seats that fold into beds, just so that

the group can travel around in more comfort.

And travelling around they will certainly be doing, with dates on their next tour as far apart as Watford and Huddersfield. But although Heinz has toured with many artistes there's one he remembers with sadness.

SHOCK

"We had a concert date with the late Johnny Burnette once. After the show Johnny took the boys and myself to a big restaurant, and bought us all a huge meal. And he didn't even know us before that night! It was a terrible shock to me, and everyone when we heard how tragically he had been killed . . ."

Anyway, now that Heinz is back on our shores let's hope that he and manager Joe Meek continue to make hit discs with an original sound in an era dominated by beat groups.

HEINZ—a fine RM pic by Dezo Hoffman. Heinz is wearing his straw hat, bought in Australia during his recent tour.



SEARCHERS may be touring South Africa in January both sides of Chuck Berry's newie seem familiar. James Brown served an injunction not to record for Smash label, and to go back to King. Watch out for a new style Connie Francis. With new U.S. Beach Boys LP "Concert", 36-page fan mag is being given away in the States. R & B fans will be pleased that Bobby Bland's "Yield Not To Temptation" is being issued on an E.P. Applejacks got a Tokyo Gold-disc for topping the Japanese hit parade. Selmer pushing heavy sales campaign in Denmark. Brian, Dennis, Carl and Mike, are all above 5ft. 10ins. but fifth Beach Boy Al tops only 5ft. 4ins. Deke Arlon no longer records with Joe Meek. Mary Wells shy. Andrew Oldham will record him when Bobby Jameson comes here next month. Ian Hockridge (son of singer Edmund Hockridge) has been at Pye for well over six months. RM revelation of title of next Stone's single was a world-wide scoop. Looks like Mickey Most is going to be the biggest independent record producer by November, not Andrew Oldham as claimed in his boast many moons ago. Kingston Trio will cut all future tracks for Decca at their own £10,000 studio in San Francisco. Joe Loss has got a new Finnish party dance that is going to "sweep the nation" called The Finjenka.



New Maureen Evans disc next week: "Get Away" and "I Often Wondered". Jimmy Rogers' "English Country Garden" L.P. here next week on Pye's Dot. Decca office staff whipped round for box of chocolates on Kathy Kirby's 24th birthday last week. Hard-up Mark V walking from Edinburgh to London "because it's the only way we can get any publicity" — Really? Johnny Rivers due here next month. Sugar Pie Desanto started short tour with Mike Cotton Sound on Monday. Kenny Ball signed for Arthur Haynes shows October 31 and November 7. Tailor Sydney Flowers, who designed and made Bob Monkhouse's wild suits for "The Big Noise" now

clothing Frankie Vaughan and Kenny Lynch. Who are The Germs? Gerry Moss, of A. & M. Records in the States, recently here for talks with Decca. Frank Sinatra to be tried by jury on Californian traffic offence. Carpet from Beatles' hotel at Cleveland Ohio, cut into one-inch squares for sale at a dollar apiece. Sounds like Keith Richard's 12-string on Marianne Faithfull's "Blowin In The Wind". Walt McGuire, of London Records, in New York, in town. Martin Murray's efforts on recent Thank Your Lucky Stars made Honeycombs mime a farce. Four Pennies discarded suits for black sweaters now. George Marek, vice-president of RCA-Victor, in London. Zombies have recorded demos of originals they've written for other groups. Songwriter Jerry Lorden, who penned "Apache" and other hits for The Shadows, coming up with new protege, Toby Brown. Susan Maughan kicked off at north London Showbiz XI soccer match on Sunday. Tommy Steele wrote both lyrics and music for "Richard Whittington Esquire," on Redifusion this Christmas. Bonanza bossman Lorne Green's "Ringo" single getting "very hot exposure" in the States. Major Lance expected here soon.