

Record Mirror

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STONES EXCLUSIVE PAGE FIVE



THINGS- AN LP SOON

NEXT step for the controversial Pretty Things, now that their single "Don't Bring Me Down" has barnstormed the charts: An LP, featuring some Berry-Diddley material but also at least five originals.

And a film is planned. Story is centred around the beat scene generally and the group in particular and it is hoped that it will be

called "The Pretty Things." "The boys will have some lines to say, too," said their manager.

But perhaps the most exciting part of their disc success is that offers are coming in fast from America. Said spokesman Brian Morrison: "It now looks fairly certain that they will visit the States early in the New Year, possibly for the last two weeks of January."

Frank Ifield

DON'T MAKE ME LAUGH

(DON'T MAKE
 ME CRY)

COLUMBIA DB7412



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

No more mass-produced stars!

says an RM reader

stars!

NO wonder there's to be a pop promoters' conference to recoup on some of the losses made on packages sent out during the year. Aren't we all getting our values a little mixed when we let people like Marianne Faithfull and Simon Scott dictate certain trends in pop. I thought Larry Parnes (with Daryl Quist) and Robert Stigwood had more sense than to promote Tommy Steele-type publicity campaigns for these people. The days of the mass-produced star are over. Bye bye birdie! Talent will out!—Morris Rowland, 17 Museum Street, Warrington, Lancs.

James Craig: There's likely to be a lot of controversy over this one, too.

I'M NO PHONEY

IT looks as if I have upset reader Jeff Laffill, got him jumping up and down because he believes I have attacked the Blues. If I may bend his ear a moment: I have the highest artistic and professional regard for all Bluesmen who present their music with emotion based on experience. But no one can sing without this basic experience. Instinct is frequently not enough. Perhaps Jeff has noticed a lot which is sad and bad about the British urban scene and I suggested people should think their music in these terms rather than attempt to emulate emotions, experiences and humiliations of the American Negro who devised a natural music form which expresses the happiness and misery of their lives. But it isn't MY life and I'd be a phoney if I told my audience it was. So I have tried to capture the basic atmosphere of the Blues in its historical context and by singing Adderley and Eddie Vinson numbers, mainly modern because there aren't too many people around who recall being a slave, etc. If by trying not to be phoney I am ignorant, then that's the way I want to stay. — Rod Stewart, Archway Road, London, N.19.

C. AND W. COMING

MOST people think that the recent success of Jim Reeves' discs is because of his tragic death. Partly so. But another reason is that C and W music is on its way in. Proof comes from listening to the radio, to watching the charts, from local disc shops. How this will affect our stars is an interesting point. The Stones are limited by R and B and will probably slide down. The Beatles will remain unchanged as they are so versatile. They can adapt themselves. In fact, several Beatle songs have strong C and W tunes—"All My Loving," for instance with George Harrison's brilliant guitar work.—Janet Hilton, London, W.15.

AWAY WITH GIMMICKS

FURTHER to your recent editorial the National Press should be congratulated and not criticised for the way it has given the "We don't want to know" treatment to the Rolling Stones. It's time people took a close look at the world of entertainment and gave the cold shoulder to the almost no-talented, long-haired and unkempt groups springing up like a rash. There's no excuse why any person wanting to entertain shouldn't be smartly dressed. In the past there have been world famous stars who didn't find the professional act and being sickly dressed were handicaps. The Beatles got the big treatment because they were the first—the Stones are only following up on that wave of success. What would fans think of the Rolling Stones if they had their hair cut to a normal length and started wearing decent suits. It's a safe bet the Stones would soon be forgotten.—Neville Nisse, 17 Gloucester Avenue, Regent's Park, London, N.W.1.

Says James Craig: We still think that British triumphs abroad should be covered, given prominence. And we also think that entertainers are entitled to dress how and when they like! Haircuts have never been positive requirements in the straight acting field, from repertory to many top film stars. Show business is supposed to be the most tolerant, least conformist, business.

GREAT GEAR

JUST bought Helen Shapiro's new LP "Helen Hits Out" and strongly advise anybody to give it a spin. I was amazed at the quality of her voice. I usually expect it to be rather deep but on many tracks it is very high—she's never before sounded like she does on "Walk On By." Even my friends who do not care for Helen's voice thought the album outstanding.—Ian Ford, 87 Ardenslate Road, Kirn Argyll, Scotland.

COMPLETE AGREEMENT

COULDN'T agree more with Peter Jones who said: "The Spencer Davis Group are going to be very big. Here in the business, they have had a large following for some time and we felt it would only be a matter of time before the whole country appreciated them." If it is possible for white artists to achieve an authentic R and B sound, then surely the Spencer Davis group do. — Pam Palmer, 75 Chesterwood Road, Kings Heath, Birmingham, 14.

TOP YANKS

I USED to think that covering was covering and us "Yank-minded" minority had to put up with it. But what have we now? Downright blatant copying, word-for-word and note-for-note of the Four Tops' fantastic "Baby, I Need Your Loving" by some British group. Look, let's admit it, the Yanks have always been in the lead... always will be. Why don't all the disc jockeys wake up to the fact that ninety per cent of the rhubarb that British artists record was originally American material. Perhaps this country is waking up at last to the talents from across the puddle. Not chart-wise, but by the increasing standard of that once shocking goggle-box weekly, "Ready Steady, Go." Recently, the great Martha and the Vandellas, Gene Pitney and Johnny Tillotson... plus the most fantastic live performance ever seen on TV by the Beach Boys. How can anyone claim the Beatles are the greatest group now. Hope I've made a point in your Union-Jack waving little minds.—I. H. Hughes, President for the Association of the Furthering of U.S. Discs in G.B., Brown Robin, 17, Mead Way, Hayes, Bromley, Kent.

Says James Craig: Stand by for blasting. But we run, on page four this week, a "reply" from the Fourmost, group implied in Mr. Hughes' attack.

OTHER STARS

WOULD someone please remind the bosses at the London Palladium that there are other stars besides Frankie Vaughan and Frank Ifield. How about Adam Faith topping the bill again.—Joan Heslop, London, S.E.19.

Record Mirror

EVERY THURSDAY

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

EDITORIAL

THE Prophets of Pop Doom predict a slump in the beat-group business. "Back to quality. Back to solo singers," quoth they. And they proffer poor box-office figures for touring packages, mostly topped by the groups naturally enough, as evidence.

Meanwhile, the agents who handle touring packages are panicking themselves into forming a society to protect their own interests, to avoid "clashes" of big-name tours in any part of the country, to come to an arrangement over providing quality instead of quantity.

But why are YOU, the fans, NOT ATTENDING THESE SHOWS? Do the rows of empty seats herald a genuine fall-off in group popularity, leaving aside such guaranteed sell-out successes as the Beatles and the Rolling Stones? The Record Mirror has had a big post-bag from readers on the reasons.

Fans are fed up with: groups who attempt nothing new but simply churn out their hit records. They're angry with: artists who don't turn up at all, or turn up late. They are furious with: the lack of originality in staging shows, particularly as better productions are being hammered across on television. They are nasty-minded over: shows that get shorter in length but dearer in ticket-prices.

Many promoters give full value for money, say the fans. Quite a few don't. Our readers don't forecast a group slump, though they feel the scene may have reached a peak. But they are able to discriminate between records they want to buy... and groups they believe capable of putting on a good show on stage.

New groups get their fair share of first-time disc hits. But groups who fail to back up a big disc with well-presented personal appearances soon get the cold-shoulder at the box-office.

It's not, it seems, the group sound on record that is taking a knock. It's a shortage of professionalism and showmanship when the groups get out and about the country that is cutting the profits.

The Prophets have a good point when it comes to profits.



TOMMY STEELE—once upon a time, Britain's answer to Elvis Presley. Now an adult family entertainer. But his teen career was launched in a huge welter of publicity.

OLYMPIC FAN!

BEING a keen pop music lover and reader of the Record Mirror for quite a time, I even had it sent to me whilst I was in Tokyo. It's funny, I've had my name and photo in almost every paper yet never in a pop paper, though I was mentioned on "Easy Beat" when I won my medal. I have seen most of the

British and US recording stars in action. The most thrilling was Jerry Lee Lewis—he's dynamite, but I cannot convince my wife he is!—PAUL NICHILL, OLYMPIC SILVER MEDALLIST, 50 KM WALK, 48 Whitworth Road, South Norwood, London, S.E.25.

James Craig says: We're proud to publish reader Paul Nichill's letter—and his photo and details are in our 'Readers Club' section on page twelve this week.

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The day Dusty found a dog

SO there was this girl called Dusty, who went out to have some pictures taken in Hyde Park, London. Record Mirror photographer Dezo Hoffman took shots of her walking, running, sitting in deckchairs, standing coyly under trees. And there was a dog, a huge dog complete with collar and lead — and Dusty LIKED dogs. So Dusty ran over to make friends with the huge canine creature. The dog was, at first, snooty . . . didn't know it was THE girl called Dusty!



Dusty said: "Hey you're a Piran . . . a Pyrane . . . a Pirrane . . . oh, I can't spell it, but you know what I mean." She meant a Pyrenean mountain dog. And the dog suddenly became friendly. Very friendly. And he stared right back at Dusty. He licked her face. Dusty said: "Good boy, good dog." And the dog pushed her over. She said: "Don't get too rough, I've got a dog of my own at home." Then she remembered that HER dog was a tiny poodle, named Mo! So she let the dog push her over again.



The dog barked, then nestled up close to Dusty. Dusty tried to lift up the dog, but staggered under the weight. The dog galloped off, but returned panting. Nobody knew where its master, or mistress was. Dusty thought of taking it home . . . "But the flat just isn't big enough for both of us, Neddy." The dog nestled up some more. Dezo Hoffman's camera clicked incessantly.



The dog was getting restive; and Dusty was getting worried. It looked as if her new friend wanted to go for a walk. Dusty didn't feel in the mood for a wander from Hyde Park to somewhere like Coventry! Dusty sang over a snatch of "Just Don't Know What To Do With Myself," but the dog still looked longingly at the far-off horizon.



"O.K." said Dusty. "If you really insist, I'll let you take me for a walk." That word "walk" had a near-disastrous effect on the dog. It was off, quick as a flash . . . a huge white flash. And Dusty once again fell over. Obviously the dog had been told to wait at a special place for its master. Dusty let go of the lead. It'd been a most enthusiastic meeting. But Dusty never did find out the dog's name . . .

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'WHY WE COPIED THE 4 TOPS'

THE majority of "Juke Box Jury" panellists—that is, three out of the four—hammered the Fourmost's new single "Baby, I Need Your Loving" on the grounds of its "similarity and cover-approach" to the American original by the Four Tops. Perversely, the panellists also voted the Fourmost effort a hit!

But allegations of "covering" anger the Fourmost. I met up with the TWOMost for a lunch time chat — Messrs. Brian O'Hara and Billy Hatton.

Said Billy: "The situation quite simply is this. The Four Tops disc came out weeks ago and despite a heck of a lot of plugging it just didn't do much on sales. We waited,

PETER JONES TALKS TO THE FOURMOST

deliberately, to give the Americans a chance to make it — or not make it. We liked the song. In fact, it was easily the best we'd heard in a long time. If John and Paul had come up with a better one . . . O.K., we'd have done that.

"But it IS a big song and it needs a backing. That's where this 'copying' allegation comes in. We used a big orchestra and choir. Our recording manager, George Martin, said we needed this sort of sound — and we accepted his word. After all, he's had a lot of hits . . ."

BETTER

Said Brian O'Hara: "Anyway, people who say we've copied the Tops should actually listen to the discs. We've cut a lot out on the main phrases — and the string backing is definitely better on our version. Sounds a bit dodgy for us to say it, but we reckon our disc is more commercial as far as Britain is concerned.

"Incidentally, we all played as well as sang on our record — except Mike Millward. He just sang. The basic rhythm came from us — it was terrifying sitting there, with all those experienced musicians around, wondering if my guitar was out of tune!"

BIG BACKING

And with this single, the Fourmost become the first British four-part vocal outfit to use a big backing by choir and orchestra. Gerry Marsden, for example, is a solo singer in effect.

Does this mean a new trend? Said Billy: "Not for us. This happened because the song needed that sort of sound. But it could be that groups stronger on vocals than instrumental work WILL concentrate more on the vocal side. Our long season at the London Palladium has taught us that we CAN get these intricate harmonies through sufficient rehearsing. It's rather like driving a car . . . you slip into the motions once you're experienced enough.

"We like vocal groups like



THE FOURMOST seen during one of their recording sessions (RM Pic).

the Four Seasons and the Beach Boys. It shook us when we realised that the Beach Boys also played instruments as well as got that fantastic vocal-sounding harmony."

Said Brian: "The thing is that the group scene has got to widen. It's hard to see what can go on. But you've got to have versatility. Suppose we joined up with Sounds Incorporated — became Fourmost Sounds, or something. Just think of the

variety of sounds and performances you would get then, with ten people, in a ballroom show. I reckon the real show band sort of group will be all the rage . . ."

INSIPID

And Billy added: "Going back to 'Baby, I Need Your Loving.' Suppose we hadn't gone for the big orchestral sound. Suppose it'd just been our guitars and drums as the backing. All the critics then

would have said our version was weak and insipid. I suppose it's one of those things where you just can't win."

But the boys agreed that there are big changes on the way in the group scene. And they want to make absolutely sure they are equipped to stay in the big-time swim.

Meanwhile, they went off in search of something known to them as "gruntingon."

And I'm certainly not going to attempt to explain what that means . . .

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Stones-'our obsession'

Norman Jopling reviews a

THE success of a pop star is not always measured in terms of hit records—when a star, or a group reaches a certain stage, there are other points of success. International tours, films, and books.

And Corgi books have just issued what is bound to be one of the biggest selling paperbacks this year. It's called "Our Own Story—by the Rolling Stones". And it'll sell well, because not only does it give a complete account of the lives and career of the five lads, but also contains a wealth of unpublished and exclusive material about them—and some insights into their personal lives and feeling which have not been revealed until now.

Mick talked about his early

new book on the Rolling Stones

school days: "Even at the age of six I found myself only taking an interest in things which interested me. Try to cram some rubbishy old knowledge down my throat and I'd just pack it in. Just as if I'd put up a complete mental block. Mick also didn't like having to wear any sort of uniform: "It was a drag—all that peaked cap stuff... but if I could find a way to lose my school cap—I did!"

TEDDY BOY

Keith's friends remember him as being rather a snappy dresser. He went through the Teddy Boy period, wearing skin-tight trousers, orange socks and all the trimming. Then he moved into the art school "gear," with denim drainpipe trousers, a jean-jacket and mauve-striped shirts.



THE ROLLING STONES—some unknown facts are unearthed by Pete Goodman in his new book on the team (RM Pic)

After the group was initially formed, they would talk about themselves. Brian said: "I remember one chat between the three of us, with a Muddy Waters' LP providing the background music. We thought about our parents, about the efforts they'd made in giving us a good home-life and a good education. We wondered if we were doing the right thing by not getting into worthwhile jobs and forgetting all about this mad music bit."

"Mick usually led the discussions. He'd say we really had to go for what we believed in. We had this sort of obsession about pushing Rhythm and Blues across to a wide public here. We wanted OUR idols idolized by everybody else. We didn't have the money to buy a banner and cart it through the streets, but if we had it we would have done just that."

In their flat, the food-cupboard was nearly always bare. Keith's mum turned up trumps more than once. She reckons it cost her about a pound a day to keep her ambitious son going. She sent him parcels of food, knowing he would share it with the two flat-mates, Brian and Mick. And she worked on the theory that it was better to actually buy the food—if she sent cash it would probably be

spent on cigarettes, glasses of beer, or guitar strings.

After the Stones had joined the National Jazz Federation they met with their stiffest opposition—from jazzmen, embittered at the crumbling trad scene. One jazz man watching the fans leaving for the last buses and trains, after a Stones date said: "By the time we've finished with that little lot, they won't be able to get a job anywhere."

STAGE SUITS

After their success Brian, explains one reason for the team's non-conformity in clothes: "At one time we were thinking of getting stage suits. But we just couldn't agree on a style, or even a colour. You see, we've all got different tastes. And none of us wanted to become a carbon copy of the others."

And on stage, Brian talked about their live performances. "It's essentially a two-way thing. You give... and you receive. The wilder the audience, the more there is in it for us. That sounds a little selfish, I know, coming from someone who is paid, as opposed to those who pay to see us. But I mean it."

"For some reason there are the odd characters about who think they can treat us like a cang of dogs. We don't have goes at people yet they manage to come out with insults hurled straight at us. You hear people yell out that we don't wash. Well, who ARE these people? They only yell when there's a crowd around them. If they had any courage they'd not write

anonymous letters to us... they'd sign their names and addresses so we could reply... And the Rebels With A Cause go on and on, telling of incidents trivial and important. And they told them to PETE GOODMAN, in "Our Own Story—by the Rolling Stones" with 32 original photographs, and published by Corgi books at 5/-.

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THE MANIACS

This time it's the Maniacs!

THE third heat of the Record Mirror-promoted "All Britain Beat Contest '64-'65" was roared to success by a crowd of more than 1,100 at the Wimbledon Palais, South London on Sunday. And when it came to the final verdict, only ten votes separated the winning South London group The Maniacs from the North London-based runners-up, The Sentinels.

So the Maniacs join the first two heat winners in the first of four semi-finals. But the heats go on for nine more weeks — each Sunday at Wimbledon Palais, from 7.30-11.00 p.m. Eventually 12 groups will reach the semi-finals, with the finals held later in the New Year.

Prizes? For the outright winner there will be a Decca recording contract, about £200 worth of equipment from Burns (who loan all the gear for the heats), plus £100 worth of clothing for each member of the winning outfit from noted West End tailor Harry Fenton. Mr. Fenton also awards prizes to each member of a heat-winning group.

Judging? It is done by the audience. Each dancer exchanges an admission ticket for a ballot form. The votes are put into sealed

boxes and the actual counting is done on stage in full view of the audience.

Entries? Any group wanting to enter should send off for an application form to the promoters, Stuart Weller Promotions, 3, Old Pye Street, London, S.W.1.

Jameson withdrawn

Decca have withdrawn until further notice the new Bobby Jameson release, scheduled to be issued on November 27. Both sides of the record were recorded by Rolling Stones A and R man Andrew Oldham, who also wrote, with Keith Richards, the "A" side, "All I Want Is My Baby." Keith teamed up with Mick Jagger to write "Each And Every Day" as the flip.

V.J. JOINS PHILIPS

PROBY DISC 'A MISTAKE'

The new P. J. PROBY record that television viewers heard on "Juke Box Jury" on Saturday was "a mistake" RM learned this week. Said a spokesman for EMI, who will release the disc on November 27: "The disc was an acetate rushed straight from the factory to be included in next week's show, which was to be tele-recorded on Saturday. Somehow, the BBC put it in a week early." The title is "Somewhere" from the musical, "West Side Story." Flip, "Just Like Him" was written by JACKIE DE SHANNON for Proby.

Manfred Outfits

When Manfred Mann, who this week fell from 3 to 5 in RM's Top 50 with "Sha La La," go to America at the end of this month, they will be wearing, for the first time, new stage outfits, designed especially for them by designer Michael Kavanagh.

Their follow-up to "Sha La La" has already been recorded, and will be featured on the group's American stage act, although it will not be heard here for some time.

Tomorrow (Friday), the Manfreds are at Stoke Trentham Gardens, and on Saturday appear at Edinburgh Palais. Next week's dates include more recording and filming and appearing at Ipswich ABC (21), Boston Regal (22), Bristol Colston Hall (23), and filming the Red Skelton show for screening in the States (24).

STARS ADDITIONS

Julie Rogers, Johnny Rivers, and Frankie Vaughan, have been added to the bill of "Thank Your Lucky Stars" (ABC-TV) on December 12, which already includes The Searchers and The Miracles.

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THE American Vee-Jay record label has changed its British outlet from E.M.I. to Philips. And the first releases by the label, which has discs by the Four Seasons, Jimmy Reed, Little Richard, John Lee Hooker, Bing Crosby, Betty Everett, Damita Jo, Sam Fletcher, and a group called the Honeycombs, will be out next week (27).

First disc is "Blueberry Hill" c/w "Cherry Red," by Little Richard. Second Vee-Jay issue that day is by a duo called Don and Alleyne Cole "Somethings Got A Hold." On December 4, Betty Everett has a new release: "Getting Mighty Crowded." President of Vee-Jay, Randy Wood, was in London this week to finalise the deal with Philips, who will issue all Vee-Jay recording on their Fontana label.

The agreement with Philips provides for world-wide distribution. Vee-Jay, whose subsidiary labels include Tolle, Fame, Goldwax and Nola was founded as a strong blues and gospel label and 75 per cent of its catalogue is in this field.

They switch the lighties on...

Billy J. Kramer and Tommy Quickly will jointly switch-on the Christmas illuminations at Liverpool this afternoon (Thursday) The "switching-on" ceremony takes place at 4.30 p.m. at the junction of Parker Street and Lord Street. Earlier, Tommy is visiting a new NEMS record shop in Hoylake Road, Moreton at 12 noon, and the NEMS shop in St. Charlotte Street an hour later. Billy J. Kramer is to open a new record department at Trojan Radio, at Altrincham at noon.

P & G INVITED TO STATES

PETER AND GORDON have been invited by New York disc-jockey MURRAY THE K to top the bill on his Christmas show this year. "But we don't know if we will be able to make it yet," Peter Asher told RM's BARRY MAY in a transatlantic 'phone call this week.

The invitation came after the duo, who are in the States on a five-week tour, had appeared on the DJ's current show. "Our spot lasted for three-and-three-quarter hours—the longest interview for 15 years," Peter said. "It was really a raving scene."

On their arrival at New York, cops had to restrain about 50 screaming, teen-aged girls at the airport. The girls rushed forward and the duo were being escorted from customs to the press room, and the cars that were to have taken them to their hotel had to be moved when the crowd closed in.

Peter mentioned that they had played their new single to several DJ's "and they think it is great!"

They did the Ed Sullivan TV show on Sunday "with lighting and everything specially worked out for us. We were presented not as a 'group' but as the first 'duo' from England. It was completely different from anything that has been done with British artists before and we were knocked out."

Lewis 'scene'

Jerry Lee Lewis has been signed for "Scene At 6.30" (Granada TV) on November 27. Other new bookings are for The Miracles on December 2, Howlin' Wolf on December 4.

Pitney on 'Top Gear'

Gene Pitney will join The Rolling Stones, and the Ladybirds on "Top Gear," BBC Light, December 3.

Stones on 'Saturday Club'

THE ROLLING STONES will join Jerry Lee Lewis, Chad Stewart and Jeremy Clyde, and Martha and the Vandellas on BBC's "Saturday Club," November 28.

The following week (December 5), Marvin Gaye, The Searchers, The Fourmost, Jess Conrad, and The Spotnicks are set to join the programme.

"Easy Beat" bookings on November 29 are The Searchers, Lulu, and Spencer Davis Group, and on December 6, Patsy Ann Noble, Long John Baldry and the Hoochie Coochie Men, Kenny Lynch, and Brenda Lee.

New R & B prog.

One of the first programmes on the new commercial radio station, Radio City, which begins broadcasts early next month will be "Blue Opera," a weekly 60-minute show about R & B clubs in London and the suburbs. First show will be beamed from Radio City's HQ in the Thames Estuary on Sunday, December 13, at 10.30 a.m.

The programme will visit various clubs each week, featuring interviews with members and groups who have regular spots. Radio City, on 299 metres, expects to beam broadcasts over a radius of about 150 miles—reaching 15 million people in London, Kent, East Anglia and the South Coast.

NEW KINKS EP

THE Kinks, whose raving disc "All Day And All Of The Night" has this week jumped to number two in RM's Top 50, have a new EP out next week. It's titled "Kinks Size Session" and includes three new numbers written by Ray Davies. They are "I Gotta Know," "I Got That" and "Things Are Getting Better." The fourth track is "Louie Louie," previously recorded as a hit by The Kingsmen. Their first record, "You really Got Me" is rising just as fast in the States as it did here, this week getting into the number eight slot.

But any thoughts of visiting the States yet are out. "There is a history of British groups falling in America," said their publicity agent Brian Sommerville. "We don't think this is the right time for them to go. They would need at least one other hit and a lot of exploitation before they could go to the States" he said.

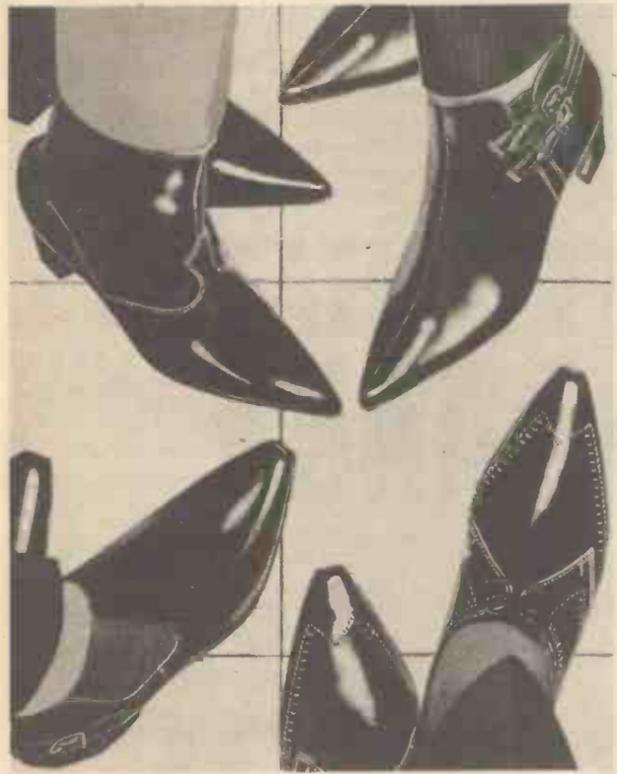
A LOOK AT THE U.S. CHARTS.

FAST rising U.S. hits include—"Anyway You Want It"—Dave Clark Five; "Saturday Night At The Movies"—Drifters; "The Price"—Solomon Burke; "Run, Run, Run"—Gestures; "Willow Weep For Me"—Chad & Jeremy; "The 81"—Candy & the Kisses; "Amen"—Impressions; "Walk Away"—Matt Monro.

New U.S. releases include—"A Happy Guy"—Rick Nelson; "Keep Searchin'"—Del Shannon; "Dear Heart"—Jack Jones; "Getting Mighty Crowded"—Betty Everett; "Watch Out Sally"—Diane Renay; "I Just Can't Say Goodbye"—Bobby Rydell; "When Ev'ry Little Bit Hurts"—Bobby Vee; "And Satisfy"—Nancy Wilson; "Little Autograph Seeker"—Freddie Cannon; "Across The Street"—Ray Peterson; "I Don't Wanna Love You"—Cliff Richard; "Paper Tiger"—Sue Thompson; "The Man With All The Toys"—Beach Boys; "I Saw Mommy Kissing Santa Claus"—Four Seasons; "Don't You Know"—Millie Small; "I'm In Love"—Junior Parker; "Without The One You Love"—Four Tops; "Talk To Me Baby"—Barry Mann; "How Sweet It Is"—Marvin Gaye; "I'm Moving On"—Timi Yuro (Liberty); "So Fine"—Premiers; "United"—Jive Five; "Let's Get The Show On The Road"—Hank Ballard; "Anne Of A Thousand Days"—Leroy Van Dyke.

Top R & B hits five years ago—"So Many Ways"—Brook Benton; "Dance With Me"—Drifters; "Don't You Know—Della Reese; "Mr. Blue"—Fleetwoods; "Poison Ivy"—Coasters; "Always"—Sammy Turner; "The Clouds"—Spacemen; "Smooth Operator"—Sarah Vaughan; "I Don't Know"—Ruth Brown; "Misty"—Johnny Mathis. From Billboard, N.J.

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RECEPTIONS for new groups get crazier and crazier... Like the one for the Moody Blues, last week, when the group hired platform 1 of Holborn Viaduct Railway Station and a four-carriage train to go with it. The group set-up their gear on the platform. played their new

disc, "Go Now" as guests arrived, and then stepped aboard to eat, drink and be jogged from one side of the carriage to another all the way to Victoria Station and back. The train left on time at 12 noon, despite the "go slow" order of railwaymen, while genuine passengers were delayed

Summer Beatle release

THE BEATLES' second film, for which shooting starts on February 22 in London, will get a summer release in Britain—"probably about July" Walter Shenson, producer of "A Hard Day's Night" and this new movie, told RM this week.

GAYE FLIES IN

Marvin Gaye flew into London Airport for his six-day promotional visit to Britain, during which time he is booked for five TV shows and two radio programmes. Acclaimed as "the performer's performer," Gaye is accomplished as a pianist, drummer and guitarist, as well as singer for the Tamla-Motown label. He is expected to be one of the many Tamla-Motown acts who will visit Britain early next year on a package show.

An American, Marc Behm, is writing the script, which will be "a strong, zany, wild comedy to really emphasise The Beatles' natural comedy abilities." Mr. Shenson said. He revealed that there will be at least six new songs for the picture, and they will be recorded during the week of February 15. He added that The Beatles will start writing the new material soon after their Christmas shows. There will probably be no other stars in the picture, which will be shot in colour, and although there will be "a lot of pretty girls there will be no romantic interest for The Beatles."

Brian ill—flies home

BRIAN JONES, the Rolling Stones' rhythm guitarist who has had to miss all the group's American dates for the last week because of a serious illness, will have flown back to Britain this week for an immediate full medical check-up.

As RM went to press, it was still uncertain what day Brian would fly home, or even if he would be fit enough to appear on "Ready Steady Go" and at the "Glad Rag Ball" at Wembley tomorrow (Friday).

But a spokesman at the Stones' office in Regent Street, London, told R.M. that Brian had only been released from the Passovane Hospital in Chicago to fly back to Britain. If the Stones had been staying in the States any longer he would have been detained there.

Brian was taken sick and confined to bed at the group's Chicago hotel last week. But over night his temperature rose to 105 degrees, and he developed a bad fever. At 7 a.m., the hospital doctor said: "I will not be responsible for his health unless he is admitted to hospital."

An ambulance was called and Brian rushed to the hospital to be drugged and fed through his veins. On Sunday, he was still "very ill."

Charlie Watts and Mick Jagger were expected to return on Tuesday at 7.55 a.m., and Bill Wyman and Keith Richards planned to come back on Wednesday.

New discs from Sandie Shaw, Searchers...

THERE are big new singles by Dusty Springfield, The Bachelors, The Searchers, Sandie Shaw, Brian Poole and the Tremeloes, Francoise Hardy, Susan Maughan, Howlin' Wolf, The Drifters, Frank Sinatra, Bing Crosby, and Duke Ellington next week. Also on the release sheets for November 27 appear the names of Jan and Kelly, Lorne Greene, Robert Earle Keely Smith, Clarence 'Frogman' Henry, Ruby and the Romantics.

The following week there are new discs by the Barron Knights with Duke D'Mond, Marvin Gaye and Kim Weston, Fats Domino, Danny Williams, Georgie Fame, Richard Chamberlain, and Gene Chandler. First, Dusty, and a very generous gesture in donating all the royalties of her new disc to Dr. Barnardo's Homes for orphans. "O Holy Child," written by brother Tom Springfield and Peppi Borza is a special release on Philips, backed with the traditional "Jingle Bells," this time arranged by Tom.

The Bachelors' newie is a traditional Italian tune, "No Arms Can Ever Hold You," backed with "Oh Samuel Don't Die." The Searchers revive an old folk song, "What Have They Done To The Rain" for their new "A" side, coupled with "This Feeling Inside." Both sides of Sandie Shaw's follow-up to "Always Something There To Remind Me" were penned by Chris Andrews, who writes much of Adam Faith's material. Titles are "I'd Be Far Better Off Without You" and "Girls Don't Come." Brian Poole and the Tremeloes turn to the classical strains of "Three Bells" for their new disc, coupled with a number that Brian helped to write, "Tell Me How You Care."

Francoise Hardy sticks to the French language for her new disc, "Et Meme" and "Le Temps De L'Amour." Susan Maughan's newie is "Make Him Mine" and "South American Joe." Howlin' Wolf sings "Love Me, Darling," and "My Country Sugar Mamma." "Saturday Night At The Movies" is the "A" side of the new Drifters' release. Flip is "Spanish Lace."

Frank Sinatra's Christmas release is "Little Drummer Boy," and "I Heard The Bells On Christmas Day." Bing Crosby sings "Christmas Candles" and "It's Christmas Time Again." Duke Ellington's first single release for a long time is "A Spoonful Of Sugar," coupled with "Chim, Chim Cher-EE." Jan

and Kelly appear with their first "serious" "A" side in "There Was A Girl—There Was A Boy." Flip is "And Then There Was Nothing." "The Wedding," the tune that recently took Julie Rogers within grasping reach of the top of the charts was recorded by Robert Earle several years ago. Now he returns with "Walk Hand In Hand," coupled with "Never." Keely Smith's new single is from her latest US album, "Keely Smith Sings The John Lennon - Paul McCartney Songbook." Titles are "If I Fell" and "Do You Want To Know A Secret." Clarence "Frogman" Henry turns to the London label for the first time for "Little Green Frog," coupled with "Have You Ever Been Lonely."

New from Ruby and the Romantics is "When You're Young In Love" and "I Cry Alone." Lorne Greene's first expedition on disc is "Ringo," and "Bonanza," which has made an immediate smash in the States. "Come To The Dance" was not a success, so The Barron Knights quickly return with "The House Of Johann Strauss," coupled with "She's The One." Marvin Gaye teams up with Kim Weston for "What Good Am I Without You" and "I Want You 'Round."

Fats Domino, who may visit Britain in the New Year, sings "Heartbreak Hill" and "Kansas City" on his first release in many moons. Both sides of the new Danny Williams single are being classified as "A" sides, and are therefore being given equal plugging by EMI. Titles are "Forget Her, Forget Her," and "Lollypops And Roses." Georgie Fame's new disc is "Yeah, Yeah" and "Preach And Teach." Actor-singer Richard Chamberlain sings "Rome Will Never Leave You" and "You Always Hurt The One You Love." Finally, Gene Chandler, who years ago hit the charts with "Duke Of Earl" returns with "Bless Our Love" and "London Town."

XMAS LP FROM JIM

Faithful followers of the late Jim Reeves, who are pushing the singer's new British release, "There's A Heartache Following Me" high into RM's Top 50, will be joyed to hear of a special Christmas LP to be issued in the middle of the month. On RCA-Victor, the album is titled "Twelve Songs Of Christmas" and features "Jingle Bells," "Blue Christmas," "Senior Santa Claus," "An Old Christmas Card," "The Merry Christmas Polka," "White Christmas," "Silver Bells," "C-H-R-I-S-T-M-A-S," "O Little Town Of Bethlehem," "Mary's Boy Child," "O Come All Ye Faithful," and "Silent Night, Holy Night."

New contract for Billie

Graham Parnell, of the Bernard Delfont Agency has taken over representation of singer Billie Davis from Robert Stigwood. New plans include a new Pye recording contract which ensures a release early in January, and a spot on a Pathe Pictorial film to be shot a week from today.

No Beatles party

There will definitely be no Beatles Fan Club Convention this Christmas, Tony Barrow, NEMS Press officer and organiser of last year's event, told RM this week. But he added that there would be a convention some time in the New Year, in between the group's filming and other commitments.

RIVERS TOUR CANCELLED

Elaborate plans for promotion dates already set for the first visit to Britain of Johnny Rivers, due to arrive here on Sunday, were scrapped this week when Brian Epstein, who recently acquired representation of the singer in Britain, Europe, and Australasia, received a cable from Los Angeles saying "Catastrophe. Johnny Rivers collapsed."

The Californian singer, whose new disc is "Mountain Of Love" had apparently collapsed from exhaustion and any travelling had been ruled out by doctors.

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LAST NIGHT
MERSEY BEATS
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LOU'S FLATTERED BY COVER DISCS

by PETER JONES

LOU JOHNSON is tall, slim, wispily moustached . . . and flattered! He's had three of his biggest chart-chances "covered" by other artistes, yet he's not marked . . . but flattered! The 23-year-old described as "a Fort Knox of Talent," has interesting views on the thorny old question of cover versions.

Said he: "I had 'Reach Out For Me,' then Dionne Warwick did it, had a hit with it, Dionne's a big girl in the States, so I was flattered that someone like that should do the same song.

THEORY

"Then we had your girl Sandie Shaw on 'There's Always Something There To Remind Me.' Well, that was just fine. She had a big hit here — I like her record, I've a theory that it's like what came first, the chicken or the egg. I did the disc first, so people know that — and it kinda keeps my name alive in the business. I figure that anything that happens is good just so long as your name is there . . ."

And now the likeable Lou has a third "battle," with Adam Faith's version of "A Message To Martha." As a keen student of the boxing world, he is looking forward to the scrap!

Said Lou: "I'd made several discs before I got going with Burt Bacharach. Like I was with the Zionettes, as lead singer, in 1961. That was for Simpson records, a com-

pany owned by my manager Dick Simpson.

"We had a pretty big one with 'Talking About The Man,' which was a gospel song. But Dick suggested I got in touch with Burt, who had some material which might suit me. Then I found that Burt had heard me and was anxious for us to meet. We met . . . I guess you could say we fell in love, musically. That man Bacharach is just one great big talent. He's a wonderman to work with. His ideas — man, they're great.

"Singing is, for me, just about the only thing that matters. I don't play around much, though I enjoy stock car racing, simply because I want to keep on improving as a performer. And please don't tag me in the R and B field . . . that's kinda hard to get out of. I try only to sing quality songs, whatever the tempo and 'feel,' so naturally I like working to audiences who really listen to the words. The way I figure is this: if you have a really great song, well you just can't do it all that badly!

GOSPEL

"Did you know I also play piano and organ — and I like kicking around on drums, too. I majored in music in Brooklyn and played in the



LOU JOHNSON (RM Pic).

night-times in the Pentecostal Churches round New York. That's where you hear the real Gospel music. I worked professionally in Gospel later on, with my own group. But please don't tag me as a Gospel performer, either. I'm just a singer . . ."

And when he isn't singing, when he's feeling all tensed up, Lou relaxes by playing something soulful on the organ. "That's the quickest way I know to unwind," he said.

About "A Message To Martha," he said simply: "At least, I've got an even-money chance. That's good enough for me, what with the excitement of visiting Britain thrown in as an extra."

JULIE ROGERS

Like a child



MF 838



THE ROCKIN' BERRIES crash into the top ten this week with "He's In Town." Left to right—Roy Austin Clive Lea, Terry Bond Brian Botfield, and Geoff Turton.

The Berry digs Norman Wisdom

by SALLY BROMPTON

THE Rockin' Berries were tired. That's for sure — after all, they've had only one day off in the last four months and are booked solid until the end of the year. "Overworked and underpaid," they kept saying, but it was obviously a joke. At least, their manager Maurice King was smiling . . .

But the Berries took a gamble recently and it has paid off handsomely. There "He's In Town" has proved a smash hit, yet they worried and wondered if it hadn't been released much too quickly after their previous one, "I Didn't Mean To Hurt You," the old Shirelles' number.

They could have killed sales on both discs. But they'd felt that it was better to get in fast with the excitingly-styled "He's In Town." "People said we were mad," confessed Clive Lea. "Now it's us wondering just WHO are the nut-cases!"

The Berries set a something-like Four Seasons' sound and have built one of the most popular stage acts in the country. One reason, for sure, is Clive Berries' impersonations. His repertoire ranges from Norman Wisdom to Cliff Richard. "Been doing them since I was three," he said, curled up on a deep-piled rug. "My mum says that I sang 'You are My Sunshine' in a school pantomime. Now my biggest ambition is to meet Norman Wisdom . . ."

REFORMED

Group was formed five years ago at the Moseley School of Art in Birmingham. They broke up when they left school, but re-formed in 1961. Then they spent 18 months in Germany, hitting the German charts. "But somehow we didn't click over here," said Geoff. "We had three records before this one but none of them reached the Top Twenty."

"Did get into the Top Fifty, though," said their manager encouragingly. The boys grinned. Before they turned professional, Chuck was an apprentice

commercial artist; Terry a hospital administrative clerk; Geoff a toolmaker; Roy a draughtsman; Clive a composer. They earned between £4 10s. and £20 a week. Today, said their manager, they bring in a four-figure sum each week, though he wouldn't say how much.

The Berries all live within a mile of each other in Birmingham. They all live with their families. Girl-friends? "Don't get much time now, but we manage somehow," said Geoff. He didn't enlarge on the subject. "But we're trying hard not to lose our old friends. So far, their attitude hasn't changed towards us. We hope it never does."

Said Terry: "We'd like to be really big, of course. But we'd hate our friends to think we'd gone all big-time on them."

The Berries are really friendly with only a few of the other groups — closest mates include the Nashville Teens, Bill Haley, Jackie Trent and Manfred Mann. "On the whole, we try to keep our social lives separate," said Roy. "Working together means that it's easy to get on each others nerves, I suppose."

Biggest hate? Easy. Cramped dressing-rooms on tour. "Nothing worse than travelling for hours to reach a theatre, then find yourself cooped up in a dressing-room without proper washing facilities. But it happens all the time," said Chuck.

They also hate not having enough time for their hobbies. "I've got a canoe in my back garden," complained Chuck. "And I still haven't had a chance to take it on the river. We get home pretty often, because Birmingham is nice and central, but we never manage to stay there more than a few hours."

Still, they don't really mind. Watching a bank balance is also a happy hobby! "Even so, I still miss being a draughtsman," admitted Roy. "If anything happened and we had to pack it all up, I'd go back to my old job like a shot . . ."

In the meantime, though, it's a case of all stops out for these strictly NON-poisonous Berries.

Even if they are feeling more than a trifle tired.

Why mon

GENE PITNEY & TALK TO DAVID

GENE PITNEY (with whom I had breakfast at Gene's and said: "I know it's a little a look at this.")

He parted his thatch to reveal of his head. "Present from a Castanets flew through the air I told the audience that I appointed out that this sort of Somehow, I knew I was in jelly baby was thrown up my idea of how accurate the shoe

"Really, this throwing business is getting out of hand," Gene continued.

"They've been throwing sharp-pointed can openers at Marianne Faithfull on this tour. One of The Kinks had to go to hospital after being forced to leap over a wall to escape fans. I've had two girls pulling each end of my necktie while I was trying to get into a car. I was very nearly throttled. One of the Mike Cotton band was hit with a lamp."

INJURY

So far, Bobby has escaped injury — but he's being especially vigilant. While touring Sweden last year he was met with a hail of medallions and other potentially dangerous objects. Ducking to avoid them, he hit his head on his knee — and knocked himself out!

"Quite true," confirmed Gene. "In the States it is very bad if they throw things at you. Over here, unfortunately, it's the done thing. I didn't know this when I first came to England and I got the nastiest shock of my career in Sheffield when a girl, who was right up close, let fly a whole packet of rock-hard candies. 'They must hate me,' I thought. 'Let me outa here.' Only when I got off was it explained that the girl was showing her appreciation!"

Apart from the hazards of being pelted, both Bobby and Gene were agreed that touring is more comfortable in England. You don't have such huge distances to travel, and the backstage facilities tend to be better. "In America, shows no longer play theatres. They are held in huge auditoriums, school gymnasiums and open-air parks," said Gene.

"Yes," confirmed Bobby. "I did one show that was put on by a radio station in Scranton, Pennsylvania. There were dozens of artistes appearing and 55,000 youngsters in the open-air audience. They were hanging from the trees! The presentation in these circumstances, without proper lighting or dressing rooms, results

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- THE EVERLY BROTHERS Gone, gone, gone WB 146 WARNER BROS

THE IN THE P



the stars need danger

hey...

**BOBBY SHAFTO
AND GENE PITNEY**

When Bobby Shafto and I were in the London Hotel) leant forward early in the morning, but take

...a bloody gash on the top of my head, last night, in Birmingham. Bobby and I nearly knocked me out. Bobby appreciated their good wishes but I don't think anything could be dangerous for it. The previous night a record sleeve, which gives you an idea of what is getting!

RM SPECIAL

...in very casual performances. Nobody seems to care much.

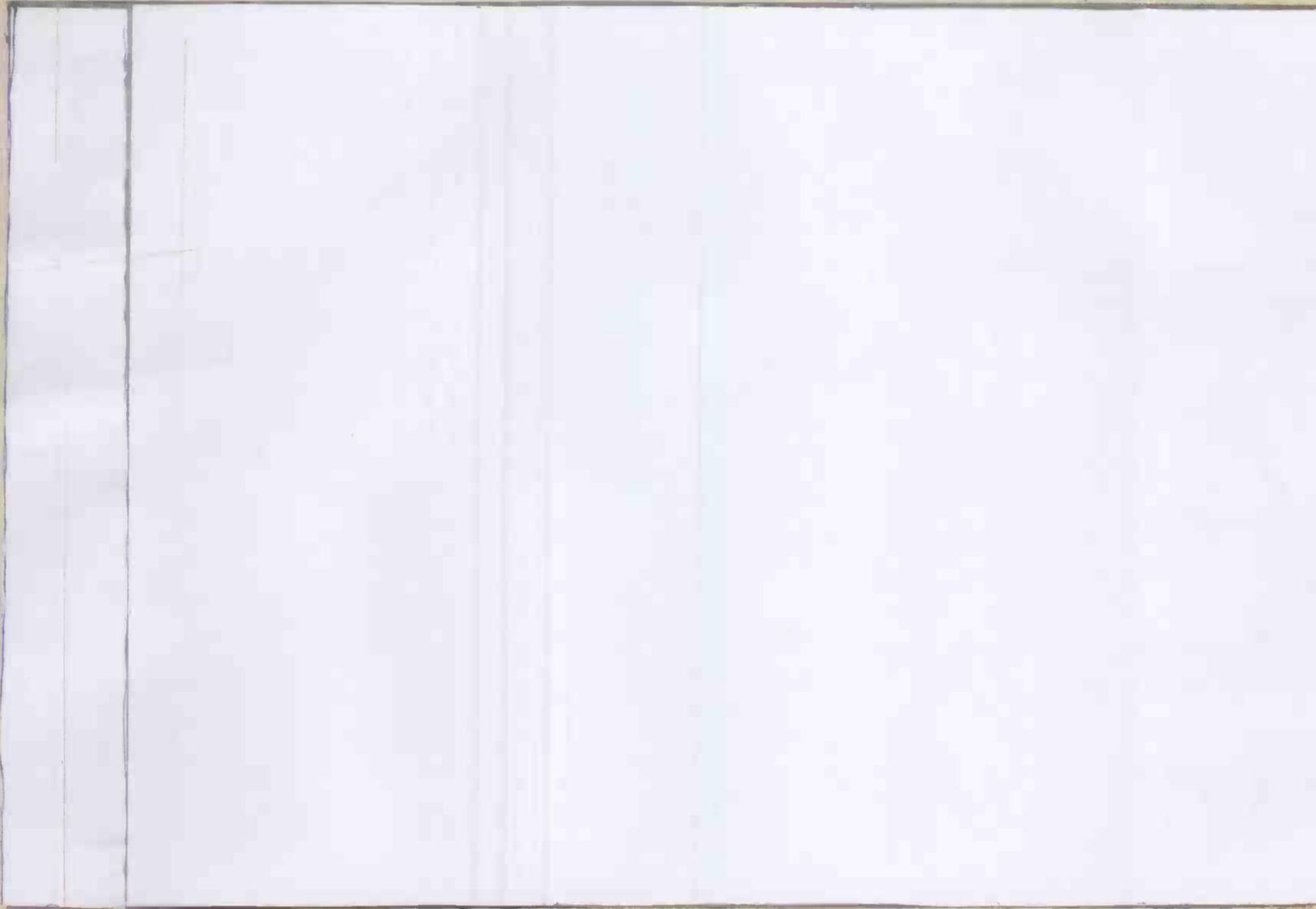
"But of course, America was a new experience for me and therefore more enjoyable than it would be for Gene. I'm looking forward to going back and seeing some more of the country.

"At the moment, anyway, it's great to be English. They make such a big fuss over the accent. I was supposed to make a three-minute guest appearance on Dick Blundell's deejay show but I stayed for three hours, introducing the records. I also did a promotion stunt, ringing up disc jockeys at 50 stations. Every one of them started by asking 'How are the Beatles?' I expect they'll be asking Gene the same question when he returns."

"No doubt," said Gene, "but I think the Beatle fever must be dying down a bit now. It has to. But it has been great for the business. There was a crying need for something new on the scene since Presley passed his recording peak. The Beatles sold so much more than anybody, with good songs and tremendous personalities. So radical. Before them, every pop artist had to pretend he didn't drink or smoke and had to be so respectful and say how wonderful everything was. But the Beatles behaved naturally, and they were witty. In Detroit one interviewer tried to put them on the spot by pointing to a sign saying Stamp Out The Beatles and asking what they thought. I think it was Lennon who replied 'Doesn't matter, we've got a campaign to stamp out Detroit.'

FREEDOM

"Another thing the Beatles did was bring back more freedom to the air. I started in this business just as the big payola bribes scandal started. It could hardly have been at a worse time because no disc jockey wanted to interview me in case it was thought he was being paid to do it. And they wouldn't dare play a record twice in a row in case people suspected there was a reason behind it. But then The Beatles became so big that the air-waves were opened up



again for everybody. Now it's possible for Bobby to go on for three hours. A year ago, they'd have been too scared to let him."

Bobby added: "One thing I liked about the size of America is that it is possible for a record to be issued and suddenly become a hit locally, in Washington say. This makes the trade take notice and they get behind the record and push it."

"True," confirmed Gene, "a new young singer has many more chances to make it through becoming a local hit. If a record sells 20,000 copies in Houston, Texas, as a result of local plugs then the record company will know that the disc must have something. But in this country, radio and TV is nation-wide. So the plugs, if you get them, come all at once. It's do or die."

PROFITABLE

Although the touring business in Britain has not been too prosperous lately, Gene believes that it is still easier to put on profitable shows in Britain. "In the States there is so much television that the kids are saturated. It's getting that way here but our show is doing tremendous business, even though

GENE PITNEY and BOBBY SHAFTO and a candid 'chart' piece between the two stars. Gene is currently selling a bomb with his "I'm Gonna Be Strong" single, on his new label, Stateside.

it seems to be a most peculiar bill. The Earl Van Dyke Quartet play excellent legitimate jazz, the Mike Cotton Sound is a fine band with a big sound. Marianne Faithfull is doing folk songs, some of them absolutely unaccompanied. When she started to do this I thought she was going to die—and I wanted to be in her place because I'd sooner die on stage myself than watch it happen to somebody else. I held my head backstage and muttered 'What is she doing?' But she's getting away with it—terrific applause. The Kinks, too, are going down very well and have worked out tremendous presentation."

If the performance can manage to withstand the barrage of the fans expressing their appreciation, it looks as though they are in for one of the happiest tours ever.

THE RONNETTES

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Now don't think the Yardbirds have left the club, they have not. They are down at Brighton with Mr Jerry Lee Lewis this week, but will be back next Sunday!!
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WHAT HAPPENED TO THE STONES IN THE STATES—IN PICTURES

WHAT a show! And what a million-dollar bill of eleven of Britain's and America's top pop stars singing fifty tunes in a hundred minutes.

And topping the bill at the Santa Monica Civic Auditorium in California, were the Rolling Stones, who followed James Brown and his Famous Flames, the Supremes, Billy F. Kramer and the Dakotas, Jan and Dean, the Beach Boys, Lesley Gore, Marvin Gaye, the Miracles, Gerry and the Pacemakers, and Chuck Berry.

The stars were assembled together for two days at Santa Monica for filming of the T-A-M-I Show (Teen Age Music International) in Electronovision.

The completed film will be shown in theatres throughout America during the Christmas holiday season.

Jack Nitsche was musical director for the show, which was filmed by special Electronovision cameras that transmit images to monitoring board and then directly into motion picture film.

Waiting for their spot on the show the Stones had plenty of time to get around and meet the rest of the bill. Mick was particularly keen to meet the legendary James Brown (upper left) but Bill spent his free time bowling (below).

It was the usual sweaters, casual shirts and slacks for the rehearsal (right) but for the actual filming Mick put on his new reefer jacket (below left) with Keith and Charlie in the background.

"Not Fade Away" following it by the B side of their new disc, "Off The Hook", then came "Tell Me", "It's All Over Now", "Time Is On My Side", winding up with "I Just Wanna Make Love To You".

BARRY MAY



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Jeans' album a mixed bag

THE FOUR SEASONS

RAG DOLL: Save It For Me; The Touch Of You; Dancer Marie; No One Cares; Rag Doll; An Angel Cried; Funny Face; Huggin' My Pillow; The Setting Sun; Ronnie; On Broadway Tonight (Phillips BL 7643).

"RAG DOLL" almost hit the top, and this album is bound to garner big sales on the strength of that. But it's not up to the standard of some of their earlier L.P.s. The tracks have a kind of 'sameness' about them—medium pace, full of falsetto and bass gimmickry. The outstanding track, of course, is the title track. And "Save It For Me," recently a hit in the States but not released here is better kept on an L.P. S.F.

★ ★ ★

FREDDIE AND THE DREAMERS

YOU WERE MAD FOR ME: Jailer Bring Me Water; It Doesn't Matter Anymore; Tell Me When; Cut Across Shorty; I'll Never Dance Again; What'd I Say; See You Later Alligator; Early In The Morning; I Think Of You; Only You; Johnny B. Goode; I Don't Love You Anymore; Say It Isn't True; Write Me A Letter (Columbia SX 1663).

THE lad himself and some pretty popular songs injected with Freddie's own special musical format. No comedy here, despite the title and pix on the sleeve—just some typical beat music, some of it good and some not too strong. Vocal work is excellent, both from Freddie and the Dreamers and the best tracks are "Jailer," "I Think Of You" and "What'd I Say." Could be a decent sized album hit due to his popularity, although Freddie is probably more acceptable in smaller doses. W.M.

★ ★ ★

GEORGE SHEARING

THE BEST OF GEORGE SHEARING (Capitol T 2104).

TRULY the best of the great pianist here. The gentle, subtle musical giant and a round dozen of his best known numbers, including "Roses Of Picardy," "Lullaby Of Birdland" and "September In The Rain." B.B.

★ ★ ★ ★

SWINGING BLUE JEANS

BLUE JEANS A' SWINGING: Ol' Man Mose; Save The Last Dance For Me; That's The Way It Goes; Around & Around; It's All Over Now; Long Tall Sally; Lawdy Miss Clawdy; Some Sweet Day; It's So Right; Don't It Make You Feel Good; All I Want Is You; Tutti Frutti (HMV CLP 1802).

THIS, the first L.P. from the Blue Jeans is an interesting selection and variety of songs, all in the inimitable style of the hitmakers. Probably the most surprising thing on this album is the versatility—many of the tracks are utterly different, almost to the point of being more like another group. The first track "Ol' Man Mose" shows some trad influence, and features excellent harmonies from the team. Then there are out-and-out rockers like "Around and Around," "Tutti Frutti" and the old stand-by "Long Tall Sally." But two of the best tracks are the Shadows penned numbers "Don't It Make You Feel Good," and "That's The Way It Goes." A good L.P., with some good numbers, and a definite grow-on-you flavour. U.R.

★ ★ ★ ★

VARIOUS ARTISTES

GOLDEN GOODIES VOLUME ONE: California Sun—Joe Jones; China Doll—Downbeats; I'm Not A Juvenile Delinquent—Frankie Lyman; Red's Dream—Louisiana Red; Little Bitty Pretty One—Frankie Lyman; Mary Lou—Ronnie Hawkins; A Walkin' Miracle—Essex; Near You—Flamingos; Do-Re-Mi—Lee Dorsey; Easier Said Than Done—Essex; Goody Goody—Frankie Lyman; Hey Lover—Debbie Dovalé (Columbia SX 1664).

AT last the disc companies are beginning to issue these mixed-bag hit L.P.s in bulk. This one is of numbers which mostly were recorded for the U.S. Roulette label, and include an interesting selection of old Frankie Lyman numbers. Recent hits such as "Easier Said Than Done" and "Do Re Mi" are here, and smoother ballads, such as "Hey Lover" and "Near You" also still sound good. A varied and interesting album.

★ ★ ★

N.J.



Lucy Curslo, 16, 44 St. John's Rd., Manselton, Swansea, Glam. Stars—Stones, Animals, Ringo, Kinks. Hobby—Dancing, motorbikes. Interests—A Swansea group seen on TV (The Jets).



Leon Shaler, 17, 15 Hendon House, Brent Street, N.W. 4. Stars—Dusty Springfield, Dionne Warwick and Tamla-Motown stars. Hobby—Reading. Interests—Amateur bull fighting, hypnotism.

READER'S CLUB



Chris Taylor, 15, 77 Oldham Road, The Landing, Rochdale, Lancs. Stars—Chuck Berry, Muddy Waters, Beatles, Manfred Mann, Val Doonican, Stones, Dusty, Freddie and the Dreamers, Supremes, Jim Reeves, Mary Wells, Dionne Warwick. Hobby and Interests—Reading—Charles Dickens, John Lennon, Paul Gallico. Pop music, walking, bacon butties, milk.



George P. A. Uyanneh, 24, 63 Balloch Road, Cufford, London, S.E. 6. Stars—Elvis Presley, Adam, Joe Brown, Beatles, Connie Francis. Hobby—Learning to play the guitar. Interests—Writing and receiving letters from girls.



Irene Rowley, 17, 8 Stanley Terrace, Upper Holloway, N.19. Stars—Cliff, Brian Poole, Treme, Billy J. Kramer, Roy Orbison. Hobby—Pop stars. Interests—Writing, photography.



Paul Nihhi, 25, 48 Whitworth Road, South Norwood, S.E.25. Stars—Jerry Lee Lewis, Beatles, Lesley Gore, Tony Bennett, Cliff, Elvis. Interests—Pop music, boxing, road walking. (Olympic silver medalist, Tokyo, 1964)



Robert Lucas, 16, 9 Osborne Avenue, Weston-Super-Mare. Stars—Four Pennies, Shadows, Beatles. Hobby—Running a beat group. Interests—Music and reading books.

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THE SWINGING BLUE JEANS debut L.P. is released this week.

THE FOUR FRESHMEN

FUNNY HOW TIME SLIPS AWAY (Capitol T 2067).

THE inimitable style of this way-out adult vocal group, and twelve familiar and not-so-familiar items, all given the same treatment. This is a group one can either be fanatical over, or have no patience with. Musically sound, but they've done all this before—W.M.

★ ★ ★

TOMMY GARRETT

THE FIFTY GUITARS GO ITALIANO (Liberty LBY 1203).

THE somewhat electronic sound of these soothing instruments are employed to good effect on this latin-tinged album. None of the tracks are fast, and all are adequate background music with plenty of flavour. Good for late night listening too. W.M.

★ ★ ★

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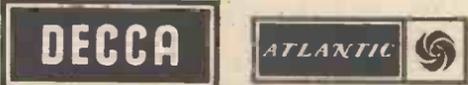
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SINGLES IN BRIEF

DORA BRYAN: Oh, Oh, Oh, Seven; Because He Loves Me (Fontana TF 511). This time Dora gets both the Beatles and the Stones in her opening lines. It's typically Cockney good humour, with a fair number of giggles... and a catchy little tune.

RUSS SAINTY AND THE NU-NOTES: This Is My Lovely Day; Bless You Girl (Columbia DB 7394). The old—very old—favourite is given a mellow medium pace beat ballad treatment via the efficient and musical group. It's entertaining and given rather a Bachelors' sound. Can't see it being a hit though.

NAT KING COLE: I Don't Want To See Tomorrow; I O.Y.E. (Capitol CL 1195). Female vocals opens the latest smoothie from Nat. It's a country styled ballad with a plaintive tinge and a great lyric. Rather melancholy but a great disc too. His voice is still great.

BOB CREWE: Maggie Maggie May; We Almost Made It (State-side SS 356). Guess what show this comes from. Bob, the well-known disc producer enters the recording field as a singer here. It's a smooth swinger with loads of appeal, but more for the adults than kids. A very dubious lyric though... not for the BBC.

MAUREEN EVANS: I've Often Wondered; Get Away (Orion CB 1959). A very well arranged and performed smoothie here from Maureen. Adult appeal almost exclusively and it's a medium pace beat ballad with a good overall sound. Lyric is interesting too.

NINA AND FREDERIK: Little Boxes; Hush Little Baby (Columbia DB 7400). A lovely little song, with a suitably delicate treatment from Fred and his missus. Pete Seeger did this on a Palladium TV, thereby creating big demand. Must sell well.

DELANEY BRAMLETT: You Never Looked Sweeter; Heartbreak Hotel (Vocalion Pop N9227). Slow-tempo ballad sung by a clear voiced balladeer. Song rides along nicely, with a plaintive quality most of the way. Not a chart bizzie; but a nice respite from the usual brash releases.

THE CARAVELLES: I Don't Care If The Sun Don't Shine; I Like A Man (Fontana TF 509). Pretty version of the oldie, well performed by the whispery voices of the Caravelles. Bubbly backing, likeable sound and altogether a pleasant disc.

DEAN FORD AND THE GAY-LORDS: Mr. Heartbreak's Here Instead; I Won't (Columbia DB 7402). Scottish group have another stab at the charts. Drum-inclined intro, then lead voice wanders through a mid-tempo beater, with some run-of-the-mill lyrics. Interesting backing vocal sounds. Well performed.

MIKE BERRY: Two Lovers; Don't Try To Stand In My Way (HMV Pop 1362). Mary Well's great U.S. hit given a beat ballad treatment by Mike, who takes it at a smooth gentle pace, with plenty of mellow appeal in his voice. Nice tune and lyric—could garner strong sales.

THE MARK FIVE: Tango; Baby What's Wrong (Fontana TF 513). The group that trod the soil all the way from Scotland and a wild uninhibited item, full of screams or yells. Becomes rather animalistic towards the end but contains a certain appeal. For animals anyway.

SUSAN HOLLIDAY: Any Day Now; Don't Come Knocking At My Door (Columbia DB 7403). The Chuck Jackson song given a smooth adult treatment by Susan. Delicate backing, and poignant lyrics from the pen of Bert Bacharach.

RORY STORM AND THE HURRICANES: America; Since You Broke My Heart (Parlophone R 5197). The song which has recently been popularised by Trini Lopez is rocked up by the group with a somewhat dated name. Tune is good, but it sounded better in "West Side Story." At least they have a professional approach though.

PETER LEE STIRLING AND THE BRUISERS: Everything Will Be Alright; You'll Be Mine (Parlophone R 5198). A soft and interesting beat ballad here from Peter, and a rather Adam Faith-tinged song. It grows on you and has an appealing tune. Good backing, both vocally and instrumentally.

THE THREE BELLS: Softly In The Night; He Doesn't Love Me (Columbia DB 7399). The old Goffin-King song, once recorded by the Cookies is given a pounding shrill beat treatment by this team. Wild and uninhibited with plenty of atmosphere.

THE VERNONS GIRLS: It's A Sin To Tell A Lie; Don't Say Goodbye (Decca F 12021). Warsaw Concerto piano opening on this heavy-sounding vocal affair from the girls. Very way-out approach, and certainly a commercial sound on a familiar tune.

THE HILLSIDERS: I Wonder If I Care As Much; Cotton Fields (Decca F 12026). Bells open this, which was the flip of the Everly's first disc. It's a soulful kind of tune with a ballad flavour and quite an amount of commercial appeal.

THE T-BONES: How Many More Times; I'm A Lover Not A Fighter (Columbia DB 7401). The old Howlin' Wolf song, and a rather muzzy slow-beat version by the top blues group. Tune is almost plaintive and lyric is more meaningful than usual.

THE GOBBLEDEGOOKS: Where Have You Been; Now And Again (Decca F 12023). The old Arthur Alexander song is given a tuneful medium-pace treatment by the strangely monickered team. It's a good song, with a dramatic climax and fair old chart chances.

THE PRIMITIVES: Help Me; Let Them Tell (Pye 7N 15721). Jerky harmonica opens this revival of Sonny Boy Williamson's song. Danceable and atmospheric with a good beat, and decent lyrics. Perhaps too way-out for chart acceptance here.

FRANKIE HOWARD: Last Word On The Election (parts one and two) (Decca F 12028). Sequences from Frank's brilliant "political commentator" tele-cast, with tremendous value in that there's six-minutes-worth each side. Very funny—and very professional.

PEGGY MARCH: Watch What You Do With My Baby; Can't Stop Thinking About Him (RCA Victor 1426). She's dropped the "Little" tag, has Peggy, and here she has a mid-tempo beat-ballad, with chug-along backing. Good enough in most aspects but there's a trace of sameness in the vocal and lyrical departments.



THE EVERLY BROTHERS



FRANK IFIELD

CHART COMEBACK FOR THE EVERLYS?

MARVIN GAYE

How Sweet It Is; Forever (State-side SS 360).

THAT swinging piano-beat of the Tamla-Motown sound opens this solid middle paced beater from Marvin. A subtle vocal, with a crashing beat running slowly through it, insistent girlie chorus, and a catchy punch-line. A slight plaintive quality on this ultra-commercial recording, which is being given the same US and GB release dates. His first hit here—definitely. Flip is a slower ballad with insistent piano backing, and those femme voices again. Tender and listenable.

TOP FIFTY TIP

MILLIE

I've Fallen In Love With A Snowman; What Am I Living For (Fontana TF 515).

THIS sounds more like something from 'Pinky and Perky' than a pop disc. Millie's screeching, shrill little voice grates on the ear mercilessly on this pretty little Xmas song, which she injects with a certain amount of... originality. There's not to be some Xmas hits—this COULD be one of them. Flip is a slower, bluesier item, with strong dance potential. Once a hit for Chuck Willis.

TOP FIFTY TIP

THE EVERLY BROTHERS

Gone, Gone, Gone; Torture (Warner Brothers WB 146).

CURRENTLY their biggest in the States for several years, this throbbing beater should mean a comeback, chart-wise here too. There's a loud and beating backing, with piano and drum working more prominently. The vocal work is crisp and sharp, and although the tune isn't as strong as in some of their hits, it's still there. Flip is the old John D. Loudermilk number that hit the top in the U.S. for Kris Jensen.

TOP FIFTY TIP

FRANK IFIELD

Don't Make Me Laugh; Without You (Columbia DB 7412).

FRANK hasn't missed yet, since "I Remember You", and this smooth, sad ballad could be his biggest for a long long while. There's certain hymnal quality about this slow-ish builder which is well-supported by strings and a subtle femme chorus. Pleasant lyrics, and more meaningful than most. Needless to say the vocalists are excellent. Flip is another slowie, pleasant enough but without the definite commercial appeal of side one.

TOP FIFTY TIP

PETER & GORDON

I Go To Pieces; Love Me Baby (Columbia DB 7407).

THE duo who had the great flop with their last disc are set for a come-back with this Del Shannon penned number. It may not be a mammoth hit, but the catchiness of the song is considerable, and there is the usual sweet vocal work from the twosome. Slow, with a Geoff Love accompaniment which adds considerably to the effect. Flip sounds like the Everly Brothers. It's a fast harmonica-backed self-penned beater with good dance appeal.

TOP FIFTY TIP

JULIE ROGERS

Like A Child; Our Day Will Come (Mercury MF 838).

ANOTHER big ballad from Julie. This time there's no matrimonial issues involved, only a pleasant big ballad with Julie in vocal form par excellence. It has a certain grow-on-you quality, and although there's more adult than teen appeal here this should be a successful follow-up. Similar in conception to her last, though not lyric-wise. Flip is a smooth version of the Ruby and the Romantics hits. Gentle and smooth, but a certain hit flavour about it.

TOP FIFTY TIP

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Marching to fame

MARK FIVE — the group that marched from Edinburgh to Market Harborough. They marched and marched in an effort to draw attention to their determination and talent. They'd have gone on to London only agent Bunny Lewis heard about them and signed them to a disc contract in Market Harborough. They were then whipped by car, resting their

tootsies, to do an interview spot on "Ready, Steady, Go." Incidentally, the boys had been helped by Kelvin Moses, PRO for "Tuf" boots as they marched and marched. First disc by this two-year-old group is "Tango" and "Baby What's Wrong," on Fontana. There are six in Mark Five, but originally the title was more accurate. When the original singer

left, they replaced him . . . and added an organist-pianist. The disc is being given top priority by the Philips company. In the picture, left to right (back row) Manuel Charlton, lead; Jerry MacPherson, vocalist; Andy Clement, rhythm; (front) Gus Rennie, organ; Brian "Hondo" Henderson, bass; Harry Carmichael, leader and drums.

PETER JONES'S NEW FACES



They're good enough for Little Walter

THE Art Woods were formed, early this year, as an amalgamation of the Art Wood Combo and Red Blood's Bluesicians. Art himself—that's a self-portrait of him — was a founder member of Alexis Korner's Blues incorporated in 1962, along with the late Alexis Korner and Charlie Watts. Said Little Walter of a recent Art Woods' Show: "Truthfully, I thought that white boys couldn't play the blues but these boys were playing the hell out of the music. Them boys was as pure in the blues as many a Negro group back home. There's many a player in the States who couldn't keep up with them." Now handled by the London City Agency, and independently recorded by Southern Music. Decca release is "Sweet Mary," with "If I Ever Get My Hands On You." Line-up features Art on vocals and harmonica; Derek Griffiths on lead; Jon Lord, organ and piano; Malcolm Pool, bass; Keef Hartley, drums. Says Art: "The people who knock me out are Joe Williams, Joe Turner, Muddy, Alexis, Howlin' Wolf and Jimmy Reed."

JIM REEVES



Singles THERE'S A HEARTACHE FOLLOWING ME RCA 1423
I WON'T FORGET YOU RCA 1400
I LOVE YOU BECAUSE RCA 1385

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A TOUCH OF VELVET SF 7521 RD 7521 12" stereo or mono LP
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THE COUNTRY SIDE OF JIM REEVES SND 5100 CDN 5100 12" stereo or mono LP RCA Camden



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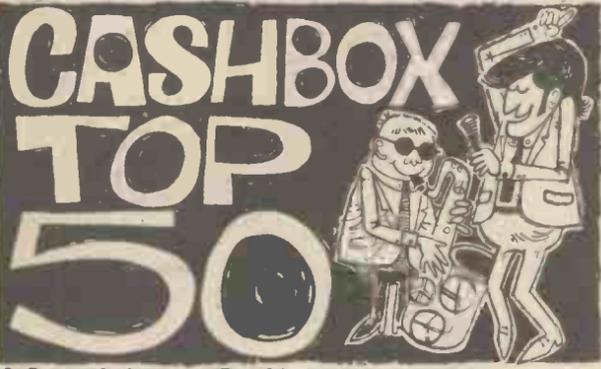
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RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- | | | | |
|---|---|--|--|
| 1 BABY LOVE*
1 (7) Supremes (Motown) | 17 DO WAH DIDDY DIDDY*
11 (11) Manfred Mann (Ascot) | 33 CHUG A LUG*
24 (10) Roger Miller (Smash) | 49 MY LOVE FORGIVE ME
49 (2) Robert Goulet (Columbia) |
| 2 LEADER OF THE PACK
3 (5) Shangri-Las (Red Bird) | 18 LET IT BE ME*
14 (10) Betty Everett & Jerry Butler (Vee Jay) | 34 SIDEWALK SURFIN'
45 (2) Jan & Dean (Liberty) | 50 GONE, GONE, GONE*
(1) Everly Brothers (Warner Bros.) |
| 3 LAST KISS*
2 (10) J. Frank Wilson and Cavaliers (Josie) | 19 I'M INTO SOMETHING GOOD*
23 (3) Herman's Hermits (MGM) | 35 THE JERK
(1) The Larks (Money) | 51 I'M CRYING*
22 (6) The Animals (MGM) |
| 4 COME A LITTLE BIT CLOSER*
6 (8) Jay & Americans (UA) | 20 LITTLE HONDA*
16 (9) Hondells (Mercury) | 36 DANCING IN THE STREET*
21 (12) Martha & Vandellas (Gordy) | 52 SHAGGY DOG*
(1) Mickey Lee Lane (Swan) |
| 5 RINGO
9 (3) Lorne Greene (RCA) | 21 ASK ME*
25 (3) Elvis Presley (RCA) | 37 MY LOVE FORGIVE ME
49 (2) Robert Goulet (Columbia) | 53 OH NO, NOT MY BABY*
(1) Maxine Brown (Wand) |
| 6 HAVE I THE RIGHT*
4 (8) Honeycombs (Interphen) | 22 REACH OUT FOR ME*
31 (3) Dionne Warwick (Scepter) | 38 WHO CAN I TURN TO*
40 (4) Tony Bennett (Columbia) | 54 I LIKE IT*
29 (7) Gerry & Pacemakers (Laurie) |
| 7 SHE'S NOT THERE*
12 (5) Zombies (Parrot) | 23 MOUNTAIN OF LOVE
33 (2) Johnny Rivers (Imperial) | 39 COME SEE ABOUT ME
(1) Supremes (Motown) | 55 I HAD A TALK WITH MY MAN*
46 (4) Mitty Collier (Chess) |
| 8 YOU REALLY GOT ME*
10 (6) Kinks (Reprise) | 24 I DON'T WANT TO SEE YOU AGAIN*
19 (6) Peter & Gordon (Capitol) | 40 DON'T EVER LEAVE ME*
43 (3) Connie Francis (MGM) | 56 GOIN' OUT OF MY HEAD
(1) Little Anthony and the Imperials (DCP) |
| 9 THE DOOR IS STILL OPEN*
8 (7) Dean Martin (Reprise) | 25 EVERYTHING'S ALL RIGHT*
36 (3) Newbeats (Hickory) | 41 I'M CRYING*
22 (6) The Animals (MGM) | 57 AIN'T IT THE TRUTH
(1) Mary Wells (20th Fox) |
| 10 TIME IS ON MY SIDE
15 (5) Rolling Stones (London) | | 42 THE ROLLING STONES
(3) The Rolling Stones (Decca) | 58 SLAUGHTER ON 10th AVENUE
(1) Ventures (Dolton) |
| 11 MR. LONELY
17 (3) Bobby Vinton (Epic) | | 43 FROM THE HEART
(6) Jim Reeves (RCA Victor) | 59 NEEDLE IN A HAYSTACK
(1) Velvettes (V.L.P.) |
| 12 OH, PRETTY WOMAN*
5 (12) Roy Orbison (Monument) | | 44 RHYTHM 'N' GREENS
(9) The Shadows (Columbia) | 60 WONDERFUL LIFE
(10) Cliff Richard (Columbia) |
| 13 AIN'T THAT LOVING YOU*
13 (5) Elvis Presley (RCA) | | 45 I'M CRYING*
22 (6) The Animals (MGM) | |
| 14 WE'LL SING IN THE SUNSHINE*
7 (12) Gale Garnett (RCA) | | 46 SHAGGY DOG*
(1) Mickey Lee Lane (Swan) | |
| 15 IS IT TRUE*
18 (5) Brenda Lee (Decca) | | 47 OH NO, NOT MY BABY*
(1) Maxine Brown (Wand) | |
| 16 I'M GONNA BE STRONG*
23 (3) Gene Pitney (Musicor) | | 48 I LIKE IT*
29 (7) Gerry & Pacemakers (Laurie) | |

* An asterisk denotes record released in Britain.

TOP TWENTY 5 YEARS AGO

- | | |
|---|---|
| 1 TRAVELLIN' LIGHT
(1) Cliff Richard | 11 TEEN BEAT
(13) Sandy Nelson |
| 2 RED RIVER ROCK
(3) Johnny & the Hurricanes | 12 BROKEN HEARTED MELODY
(10) Sarah Vaughan |
| 3 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR
(5) Emilie Ford | 13 THREE BELLS
(11) The Browns |
| 4 MACK THE KNIFE
(2) Bobby Darin | 14 MAKIN' LOVE
(8) Floyd Robinson |
| 5 SEA OF LOVE
(4) Marty Wilde | 15 HIGH HOPES
(9) Frank Sinatra |
| 6 TILL I KISSED YOU
(6) Everly Brothers | ● SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT
(-) Avons |
| 7 PUT YOUR HEAD ON MY SHOULDER
(7) Paul Anka | 17 ONE MORE SUNRISE
(14) Dickie Valentine |
| 8 OH, CAROL
(17) Nell Sedaka | ● WHAT DO YOU WANT
(-) Adam Faith |
| 9 MR. BLUE
(12) Mike Preston | 19 RAWHIDE
(18) Frankie Laine |
| 10 SNOW COACH
(16) Russ Conway | ● POISON IVY
(-) Coasters |

BRITAIN'S TOP EPs

- | | |
|--|--|
| 1 FIVE BY FIVE
(1) The Rolling Stones (Decca) | 10 WELCOME TO MY WORLD
(8) Jim Reeves (RCA Victor) |
| 2 A HARD DAY'S NIGHT
(11) The Beatles (Parlophone) | 11 WONDERFUL LIFE
(10) Cliff Richard (Columbia) |
| 3 IT'S OVER
(4) Roy Orbison (London) | ● GROOVIN' WITH MANFRED MANN
(-) Manfred Mann (HMV) |
| 4 LONG, TALL SALLY
(2) The Beatles (Parlophone) | 13 ALL MY LOVING
(12) The Beatles (Parlophone) |
| 5 DUSTY
(5) Dusty Springfield (Philips) | 14 FOUR BY THE BEACH BOYS
(20) The Beach Boys (Capitol) |
| 6 THE ROLLING STONES
(3) The Rolling Stones (Decca) | 15 DON'T MAKE ME OVER
(15) Dionne Warwick (Pye) |
| 7 PETER, PAUL & MARY
(7) Peter, Paul and Mary (Warner Bros.) | 16 C'EST FAB
(13) Francoise Hardy (Pye) |
| 8 FROM THE HEART
(6) Jim Reeves (RCA Victor) | ● A-ME-R-I-C-A
(-) Trini Lopez (Reprise) |
| 9 RHYTHM 'N' GREENS
(9) The Shadows (Columbia) | 18 JAZZ SEBASTIAN BACH
(19) Les Swingler Singers (Philips) |
| | 19 IT'S FOR YOU
(14) Cilla Black (Parlophone) |
| | 20 TWIST AND SHOUT
(17) The Beatles (Parlophone) |

BRITAIN'S TOP LPs

- | | |
|--|--|
| 1 A HARD DAY'S NIGHT
(1) Beatles (Parlophone) | 11 GENTLEMAN JIM
(9) Jim Reeves (RCA Victor) |
| 2 THE ROLLING STONES
(3) The Rolling Stones (Decca) | 12 FREEWHEELIN'
(11) Bob Dylan (CBS) |
| 3 MOONLIGHT AND ROSES
(2) Jim Reeves (RCA Victor) | ● INTERNATIONAL JIM REEVES
(-) Jim Reeves (RCA) |
| 4 FIVE FACES OF MANFRED MANN
(4) Manfred Mann (HMV) | ● ANOTHER SIDE OF BOB DYLAN
(-) Bob Dylan (CBS) |
| 5 KINKS
(6) The Kinks (Pye) | 15 CAMELOT
(16) U.S. Cast (CBS) |
| 6 THE BACHELORS & 16 GREAT SONGS
(5) The Bachelors (Decca) | 16 GOOD 'N' COUNTRY
(12) Jim Reeves (RCA Victor) |
| 7 WEST SIDE STORY
(7) Sound Track (CBS) | 17 GOLDFINGER
(19) Soundtrack (United Artists) |
| 8 THE ANIMALS
(13) The Animals (Columbia) | 18 TWO SIDES OF FOUR PENNIES
(20) Four Pennies (Philips) |
| 9 IN DREAMS
(8) Roy Orbison (London) | ● WITH THE BEATLES
(-) The Beatles (Parlophone) |
| 10 WONDERFUL LIFE
(10) Cliff Richard (Columbia) | ● TIMES THEY ARE A'CHANGIN'
(-) Bob Dylan (CBS) |



NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- | | |
|---|--|
| 1 BABY LOVE
5 (5) Supremes (Stateside) | 26 WE'RE THROUGH
20 (10) The Hollies (Parlophone) |
| 2 ALL DAY AND ALL OF THE NIGHT
7 (4) The Kinks (Pye) | 27 BLACK GIRL
31 (4) Four Pennies (Philips) |
| 3 HE'S IN TOWN
6 (6) Rockin' Berries (Pye) | 28 GOLDFINGER
26 (6) Shirley Bassey (Columbia) |
| 4 OH PRETTY WOMAN
1 (11) Roy Orbison (London) | 29 I UNDERSTAND
27 (3) Freddie & The Dreamers (Columbia) |
| 5 SHA LA LA
3 (6) Manfred Mann (HMV) | 30 I WOULDN'T TRADE YOU FOR THE WORLD
28 (15) The Bachelors (Decca) |
| 6 UM, UM, UM, UM, UM, UM
8 (7) Wayne Fontana (Fontana) | 31 NOW WE'RE THRU
32 (4) The Poets (Decca) |
| 7 (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME
(2) (7) Sandie Shaw (Pye) | 32 DANCING IN THE STREET
38 (4) Martha and the Vandellas (Stateside) |
| 8 WALK AWAY
4 (10) Matt Monro (Parlophone) | 33 I WON'T FORGET YOU
23 (23) Jim Reeves (RCA Victor) |
| 9 TOKYO MELODY
12 (4) Helmut Zacharias Orch. (Polydor) | ● PRETTY PAPER
(1) Roy Orbison (London) |
| 10 DON'T BRING ME DOWN
17 (5) Pretty Things (Fontana) | 35 WILD SIDE OF LIFE
33 (5) Tommy Quickly (Pye) |
| 11 THERE'S A HEARTACHE FOLLOWING ME
19 (3) Jim Reeves (RCA) | 36 MARCH OF THE MODS
35 (3) Joe Loss (HMV) |
| 12 THE WEDDING GOGGLE EYE
10 (5) Nashville Teens (Decca) | 37 I'M CRYING
29 (10) Animals (Columbia) |
| 13 REMEMBER (WALKIN' IN THE SAND)
18 (7) Shangri Las (Red Bird) | 38 I'M INTO SOMETHING GOOD
24 (14) Herman's Hermits (Columbia) |
| 14 WHEN YOU WALK IN THE ROOM
11 (10) The Searchers (Pye) | ● SHOW ME GIRL
(1) Herman's Hermits (Columbia) |
| 15 I'M GONNA BE STRONG
34 (2) Gene Pitney (Stateside) | ● WHEN I GROW UP
(1) Beach Boys (Capitol) |
| 16 LOSING YOU
22 (5) Dusty Springfield (Philips) | 41 ANYWAY YOU WANT IT
30 (5) Dave Clark Five (Columbia) |
| 17 TWELFTH OF NEVER
13 (7) Cliff Richard (Columbia) | 42 LAST NIGHT
40 (3) Merseybeats (Fontana) |
| 18 AIN'T THAT LOVIN' YOU BABY
15 (4) Elvis Presley (RCA) | 43 THE DOOR IS STILL OPEN
42 (2) Dean Martin (Reprise) |
| 19 DOWNTOWN
41 (2) Petula Clark (Pye) | 44 EVERYBODY LOVES SOMEBODY
43 (13) Dean Martin (Reprise) |
| 20 HOW SOON
21 (9) Henry Mancini (RCA Victor) | 45 RAG DOLL
36 (13) Four Seasons (Philips) |
| 21 ONE WAY LOVE
14 (10) Cliff Bennett (Parlophone) | ● WHAT'CHA GONNA DO ABOUT IT
(1) Doris Troy (Atlantic) |
| 22 WALK TALL
25 (6) Val Doonican (Decca) | 47 REACH OUT FOR ME
39 (7) Dionne Warwick (Pye) |
| ● LITTLE RED ROOSTER
(1) The Rolling Stones (Decca) | 48 I CAN'T STAND IT
47 (3) Spencer Davis (Fontana) |
| 25 WHERE DID OUR LOVE GO
16 (12) Supremes (Stateside) | 49 GOOD MORNING LITTLE SCHOOLGIRL
49 (2) The Yardbirds (Columbia) |
| | 50 IS IT BECAUSE
44 (5) Honeycombs (Pye) |

● A blue dot denotes new entry.



THE HONEYCOMBS

GREAT NEW RELEASE!

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WHY HERMAN HATES LONDON

George Rooney talks to Herman 'Off The Cuff'

PETER NOONE, alias Herman, of the Hermit's, is a lad with a cheeky, cheerful boyish face. . . surmounted by an unruly mop of fair hair. When he laughs he displays those rather prominent teeth — which tend to make him look even more impish!

He's just sixteen, yet talks with more ease, confidence and knowledge than one would expect. When most boys of his age were taking G.C.E. or starting work, Herman was at the proverbial top of the pops. "I'M INTO SOMETHING GOOD" was the disc responsible.

Secret of his appeal? — apart from his vocal ability — must lie in his 'boy next door' look and youthful unspoilt personality. He makes an interesting "Off The Cuff" subject, as you can now judge for yourself.



HERMAN (RM Pic)

GIRLS WHO SCREAM DURING AN ACT: It's great — hides the mistakes for a start! Seriously though, it gives you a good feeling and you work harder.

MOD FASHIONS: Definitely the best ever at the moment. In Manchester it used to be all scruffy jeans and duffle coats, but now the fashions are really smart.

MANCHESTER GROUPS: I think some of the best groups come from Manchester . . . groups like The Hollies, Freddie and The Dreamers, Wayne Fontana and The Mindbenders. There's lots of Manchester groups, that haven't been discovered yet, who could easily be as good, or better, than some of the Liverpool groups.

FAN MAIL: I love getting letters from fans, because it gives you a great feeling to think that they go to all that trouble. Up to now I've answered every one, but I haven't had all that many.

THE HERMITS: There couldn't be four better lads, no one else would fit in the group as well as they do.

RECORDING: I don't like the actual recording, but when the bits all get pieced together it's great.

FILMS: I enjoy films very much I'd go every day — all day — if I could!

A NUMBER ONE HIT: Frightening! You just can't imagine yourself being up there.

MICKY MOST: A fabulous fellow. he can pick number one hits, and he can do nothing wrong at the moment.

LONG HAIR: Too many groups are starting out with long hair at the moment. I don't think it will last with groups.

TAMLA-MOTOWN SOUND: I don't know very much about it, except for Mary Wells and The Supremes. Their records are very good. It's a different style, and people are always wanting something new, because they're fickle.

LONDON: Can't stand it! It's horrible. All ignorant people who haven't got a minute to spare for you — especially the station people. They just don't want to know. Everybody's doing too many things at once.

COVER VERSIONS: Originally I didn't like cover jobs — I always bought the American version. When we did "I'M INTO SOMETHING GOOD," we didn't know that Earl Jean's was going to come out in England. We recorded it five days before her's came out here. It was such a good song that we felt someone would get a hit.

FUTURE AMBITIONS: None so far . . . just living for the moment. But we hope to carry on doing as well as we are now.

STAGE NAMES: Very important, because that's the first impression you get of a group.

ONE NIGHTERS: I don't like the travelling . . . but I like playing at all the different places we've never been to.

GIRLS: I like girls with a decent personality, who can talk intelligently. Not necessarily brainy, just girls who can talk sense. Good looks don't matter . . . if they've got a good personality and talk intelligently that's the main thing.

TELEVISION: Scaring the first few times, but after a bit you begin to enjoy yourself.



THE SUPREMES are the most successful Tamla-Motown group to date. Other Tamla artistes due to tour here include Marvin Gaye and the Miracles. RM pic by Dezo Hoffman.

P. J. PROBY lecturing to students at St. Martin's College of Art, Charing Cross Road, London, last week revealed that "Hold Me" was made "as a kind of joke. I don't like it musically, but you can't knock success".

Beatles sought for return charity concert in Washington in aid of John F. Kennedy Centre for the Performing Arts. In seeking an acting career, Dave Clark wants to bypass musicals and head straight for dramatic roles. Kingston Trio moving from Capitol to Decca. Sue chief Juggy Murray back in Britain with the Soul Sisters.

Marianne Faithfull really ought to watch her language when she's being quoted. Cowboy Tex Ritter re-elected president of Country Music Association at Nashville. J. Frank Wilson (Last Kiss), injured in auto crash, that killed his manager, playing on current 15-day US tour with cast on his leg. Rockin' Berries "He's In Town" played to 20,000 crowd at Birmingham City v. Arsenal soccer match recently. Three Monarchs open in "Robinson Crusoe" at Nottingham's Theatre Royal this Christmas.

Beatles would like to record other artists but they're just too busy, says Brian Epstein. Tommy Quickly named dog given him by



Jack Good, "Arthur" . . . Ambition of Kink Dave Davies: To fly the Atlantic in a glider. From his TV series, new album for Spike, "The Best Of Milligan's Wake" . . . John Leyton recording new material in Hollywood for release here and there on Atlantic. Lou Johnson's a tolerant man. New Charlie Drake single: "Charles Drake, 007" and "Bump-analogy (Bumphead Blues)".

Singer from the days of "Oh Boy" and "6.5 Special" Jim Dale doing more work today than he would care to admit. Prime Minister invited to do publicity tie-up with Moody Blues ("Go Now") . . . After "Ringo's Dog" by the Jack Dorsey Big Band will

it be the St. Bernard's Waltz coming back?

Chuck Jackson's "Any Day Now" re-issue getting tremendous plugs on late-night Luxembourg. Sandie Shaw was invited, but declined to attend Lou Johnson reception at Decca . . .

get well soon Dionne. Vee Jay label is to develop its country catalogue. In Red China there's only one official record label—and that's government run!

Johnny Rivers wants to record live at the 'Ad Lib' club—pity it's closed down! "If I Had A Hammer" now recorded as a single by Don Costa, Paul Anka's former arranger. Impressions "Amen" their first-ever single not penned by their leader Curtis Mayfield. top disc in Spain—"Ma Vie" by Alain Barriere . . . big rise in turnover for Decca and EMI records . . . a by-law protecting young members of groups from unscrupulous agents is to be sought by the Plymouth trades council. big Juke Box hits, not showing on the charts yet are "Carryin' On"—Nocturne; "Tokyo Melody"—Bert Weedon; "A Boy I Used To Know"—Andee Silver; "Blowin' In The Wind"—Marianne Faithfull; "I'm Yours"—Jimmy Young; "Selfish One"—Jackie Ross.

Top disc in Germany — "And I Love Her" by the Beatles. Peter Jay's next revives Shirelles "Tonight You're Gonna Fall In Love With Me" . . . Carl Perkins newie sounds very much like William Bell's "Monkeyin' Around". Irish show bands copy well, but aren't showing over-much originality, record-wise. Simon Scott's new disc a bigger joke than his busts.

Beach Boys, Martha and the Vandellas, Dusty Springfield, Kinks, on "Top Gear" tonight (Thursday). Marianne Faithfull, Manfred Mann, and Tommy Bruce guest "Joe Loss Pop Show" tomorrow (Friday). Cliff Richard's new American release on Epic was recorded by Bob Morgan in Nashville ("I Don't Wanna Love You") and New York (the Burt Bacharach tune, "Look Into My Eyes, Maria") . . . Burl Ives has 41 albums on the American market. El's Christmas present to his fans: "Blue Christmas" c/w "Wooden Heart" (stateside only at the moment) . . .

LIBERTY discovered this girl then released this LP then all discovered her

Now here's her newest from LIBERTY a great new single just recorded in Britain 'DON'T TURN YOUR BACK ON ME' LB10175

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