

Record Mirror

Largest selling colour pop weekly newspaper

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The REAL Dream World of P. J. Proby

IN your wildest dreams, chaps, what are you doing? Lazing on a desert island? Sailing round the world with hundreds of beautiful girls? Being the richest of the rich?

"Whatever men dream of doing, I'm gonna put into practice," yelled P. J. Proby. "I'm gonna do all the things other men want to but never can."

This sudden outburst was brought on by my asking P.J. what his ultimate goal was.

"I want a boat like the Queen Mary," he said and his eyes lit up. "I'll have wall to wall mattress and make the whole thing like a penthouse."

While it may take quite some time for that to come true, P.J.'s starting work almost right away on redecorating his new Chelsea house.

"Come back in two months time and I'll show you the four-poster beds and the inscriptions of P.J. everywhere," he invited. "Everything's gonna be antique, just the way I want it."

P.J. was sitting the wrong way round on a chair, fondly holding an antique rifle. Black shoes, black shirt and black trousers contrasted with red polo neck sweater and red socks.

"Why aren't you drinking?" he demanded. "Fix yourself a drink. Get someone to get you one."

A shelf along one wall of the lounge was covered with bottles of Scotch, ginger ale, wine, brandy and cans of beer. People all over the place were drinking.

PLAYING

Under a table, Mr. President, the Beagle, was playing with Marmaduke, the long-established cat member of the P.J. Proby household.

"Mr. President was introduced to Marmaduke right away. He doesn't know the difference between himself and the cat. He thinks he's a cat," P.J. explained. "Marmaduke has never seen another dog. He thinks he's the same as the dog."

Yes, well. An excited shriek came from the other side of the room and

by **RICHARD GREEN**

gorgeous Sarah Leyton told everyone that her new pet kitten was coming round. She ran about smiling and only stopped to pour a glass of wine into a claret-coloured glass for P.J.

P.J. was telling someone that he was going to be the next biggest attraction to the Beatles.

"My act is gonna send the kids wild," he stated with an air of authority. "I've added three new numbers to my repertoire for the tour with Cilla Black.

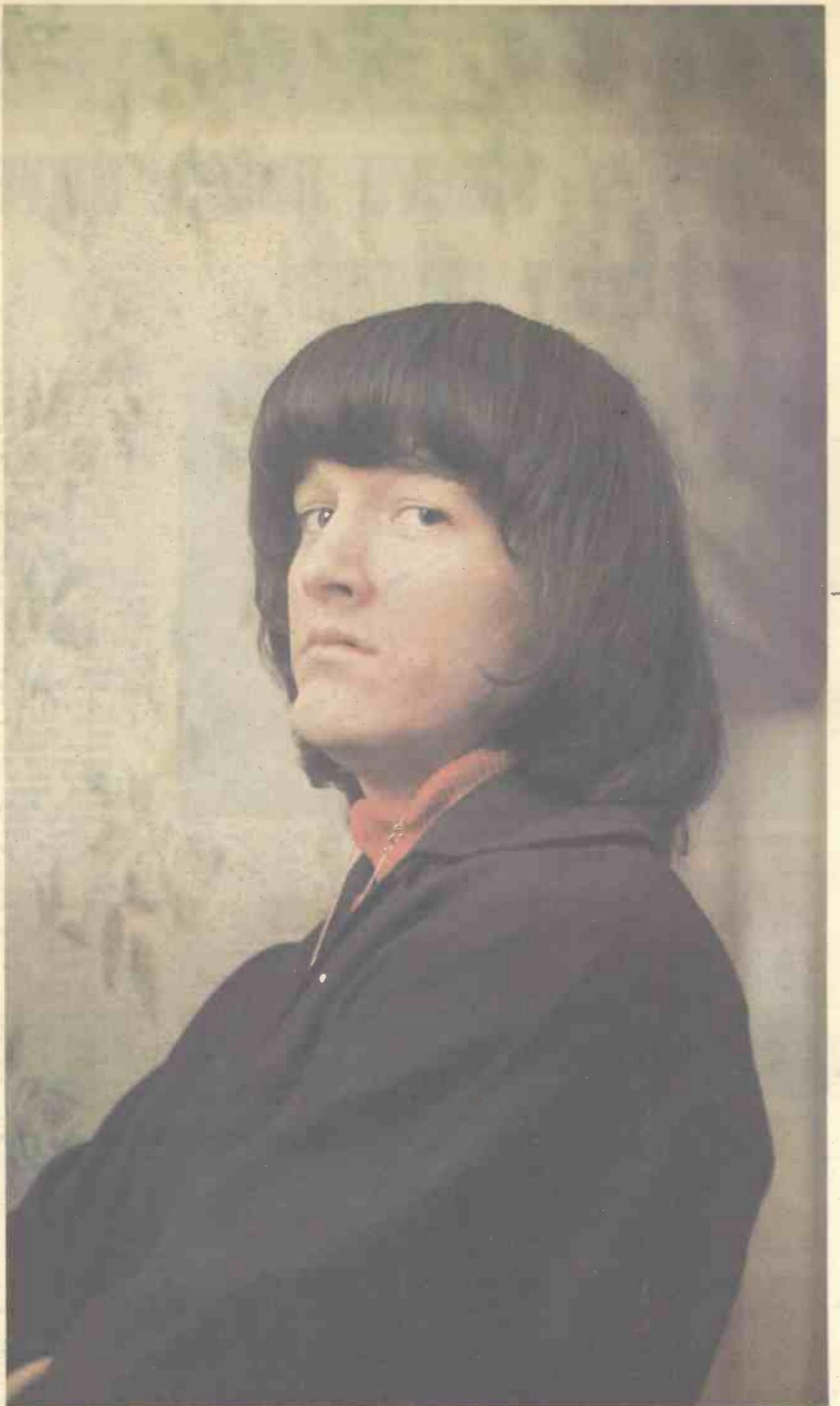
"I think I've got a week off after that before I start my own tour. It's called 'The P.J. Proby Motor Show'."

A little while ago, there was a lot of trouble about the money P.J. was asking. He talked a bit about money and business.

"The trouble is, when an American spends a pound, he thinks he's spending a dollar," he began. "I like the slow pace in England, but I don't like the slow way of doing business. In America, it's the hard sell."

I wondered what P.J. was going to do when he'd earned all the money he could in this country.

He smiled and said: "I'll rob the next country I go to. That's it—keep them guessing. Which country will P.J. rob next?"



P. J. PROBY—is he destined to become the biggest solo name this year?

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YOUR PAGE

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

Stones' sleeve notes: drivel or highly original . . .



ANDREW OLDHAM—discovered by the Stones in the boot of his car, during their tour of Belgium recently

Record Mirror

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ROOM AT THE TOP

WHAT'S with this "Elvis v. Cliff" battle? Surely readers must realise that there is room at the top for both fine talents. As for reader Leslie Gaylor does he know that Elvis was offered more money than any other single performer or group (including the Beatles) in show-biz history to appear on the American TV "Shindig" show? Elvis doesn't tour any more because he prefers films and he is in a position to make his own choice. Don't tell me that current top groups will be touring and doing package shows in ten years.—Dianne Metzger, 13 Talbot Square, London, W.2.

COUNTRY SNOB

WHAT is Country music? Reader P. Smith has obviously drawn a definable barrier where the majority of the country and folk fans would not dare to draw one. Seems he is a "musical snob" — in other words, if a song is not recorded by one of his favourite non-commercial artists he considers it absolute rubbish. If he thought about it, he would find that Messrs. Flatt and Scruggs, instrumentally or Hank Williams vocally, have practically no versatility. Hear one record and you've heard the lot. Reader Smith galled me by saying that Ray Charles had hit the charts with a mutilated form of Country music. He meant, presumably, "Can't Stop Loving You." Well, this was a pop blues ballad, beautifully performed. It's only connection with Country music was that it was written by Don Gibson, generally accepted in the pop world as a country singer. If Reader Smith removed some of his barriers he'd find that some of his "mutilated" country music is extremely listenable. And I'm a great Country and Folk fan.—D. J. Lansbridge, 56 Elm Road, Paulton, near Bristol.

P. J. TALENT

SEEMS to me that most of the controversy over P. J. Proby has been stirred up by agents and promoters because he will not let himself be taken advantage of. P. J. is popular enough with the fans, his record successes and fantastically well-received TV appearances prove this. There's no false modesty about him — he has talent and he knows it and as far as I'm concerned he can shout it from a platform in Hyde Park. I'm sick of humble "Boy-next-door" images. If someone loses popularity because they demand their rights and because they are honest then I think it's a sorry state of affairs.—David Holland, 142 Carlisle Street, Splatt, Cardiff.

THREE 'THREE BELLS'

COULD you settle an argument between my girlfriend and myself? Who else, besides Brian Poole, has recorded "Three Bells." Alan Welch, 79 Victoria Road, Warminster, Wilt.

James Craig: Cease the argument. It's been done by American group The Browns, on RCA Victor. And by the French group Les Compagnons de la Chanson.

GROUPS GOING STRONG

WE'RE always being told that the groups are "out." Well, one year ago when the group scene was supposed to be at the hit, there were 23 groups in the charts. A year later: there are 24. Also everybody cries out about the swing back to American artists. In January, 1964, there were 14 records by Statesiders in the top fifty. Now there are 14 . . . and that includes P. J. Proby. Let's set the facts right. Also, from a year ago: only 21 of the artists in the Fifty then are still in now. And of the other 29, ten are Americans. The four who remain are Elvis, Orbison, Gene Pitney and Brenda Lee. Must prove something: —Peter G. Knipe, 27 Farrar Lane, Adel, Leeds 16.

BEING a fan of the Rolling Stones, I purchased their new LP on the first day of issue, I'm delighted with the record but amazed at the drivel Andrew Long Oldham had written on the back. Sentences like, and I quote: "Cast deep within your pockets for loot to buy this disc of groovies and fancy words. If you don't have bread, see that blind man, knock him on the head steal his wallet and low and behold you have the loot. If you put in the boot, good — another one sold!" All I can say is that people have been locked up for less things than this. — Broderick Beauchamp, 36 Gainsborough Road, Ipswich, Suffolk.

Says James Craig: Just when I was thinking that Andrew Oldham had managed to find an original way of getting across sleeve notes! Anyway, Reader Beauchamp has ONE point of view. But what about sleeve notes in general? Are they good enough? Lousy? Let's know your views criticisms, requests. Send 'em to Peter Jones at this office — he'll collate them into a feature.

A DARE

COME on, you copyists. Go ahead and make a "cover" of Shirley Ellis' "The Name Game" and see how far you get — we are looking forward to hearing the results — Dave Godin, Gloria Marcantonio and Bob Nessling, National Federation of R and B fan Clubs, England.

VOCALS AT FAULT

AFTER reading your article "Ooops Sound," I just want to tell you that faults not only occur in the singing but also in the recordings. Just one bad example is "I'll Keep You Satisfied," by Billy J. Kramer. Immediately after the guitar solo, one can hear a loud ringing. This is acoustic feedback. For this disc to be released just shows what "rubbish" can and is churned out these days. — Graham Mullett, The Music Box, 6 Halesowen Street, Oldbury.

RE the "Ooops Sound" article: I played through my collection to find some boobs. Half-way through "She's Not You," by Elvis, there is a cough. On Helen Shapiro's LP, "Tops With Me," she hums along with the music, then the music suddenly stops and Helen is still humming. Elvis, again, on "Such A Night," from the "Elvis Is Back" album, gives out with a "Whew" after the song as if he is out of breath. Thanks for the article — I got me playing records I'd forgotten all about. — J. K. Hitcher, 101 Cherry Tree Street, Elsecar, near Barnsley.

SHANNON FAVOURITES

JUST had a competition inside the Del Shannon fan-club to find Del's top ten favourite records. They are: 1, Runaway; 2, Kelly; 3, I Won't Be There; 4, That's The Way Love Is; 5, The From; 6, Little Town Flirt; 7, Swiss Maid; 8, This Is All I Have To Give; 9, Hey Little Girl; 10, The Answer To Everything. — Doug and Geoff, 100 Humberstone Road, Pitstow, London, E.13.

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NORMAN JOPLING'S 'A LOOK AT THE U.S. CHARTS'

FAST rising US hits include—"What Have They Done To The Rain"—Searchers; "A Married Man"—Richard Burton; "King Of The Road"—Roger Miller; "At The Club"—Drifters; "Little Things"—Bobby Goldsboro; "Breakaway From That Boy"—Newbeats; "My Heart Would Know"—Al Martino; "The Birds & The Bees"—Jewel Akens; "Somewhere"—P. J. Proby; "I'm Over You"—Jan Bradley; "A Change Is Gonna Come"—Sam Cooke.

New US releases include—"It's Gotta Last Forever"—Billy J. Kramer; "Bring Your Love To Me"—Righteous Brothers (Maxwell label); "Like A Child"—Julie Rogers; "Can't You Hear My Heartbeat"—Herman's Hermits; "The Rockin' Teenage Mummies"—Ray Stevens; "Diana"—Bobby Rydell; "Tell Me"—Anita Bryant; "That's How Strong My Love Is"—Otis Redding; "My Little Room"—Jimmy Soul; "Sweet Sweet Baby"—Dion; "Come On Down, Baby Baby"—Orlons; "Night Walker"—Jack Nitzsche.

New Vee Jay albums include—"More Of The Best Of Jerry Butler"; "The Very Best Of Betty Everett"; "Jimmy Reed—The Legend, The Man"; "Little Richard's Greatest Hits"; "We Love Girls"—the Four Seasons.

Coming up—"Land Of A Thousand Dances"—Head Hunters (137); "What A Shame"—Rolling Stones (125); "The Phillie"—M.M. & Peanuts (144). N.J.

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SORRY CILLA, SAID THE RIGHTEOUS BROTHERS TO RM'S NORMAN JOPLING BUT

'We DON'T like your record!'



THE RIGHTEOUS BROTHERS—a pic taken at "Ready Steady Go" (RM Pic)

"WHAT do we think of Cilla's version of 'You've Lost That Lovin' Feeling'?" said America's Righteous Brothers when I posed them the question. "Well, we don't like it . . . for a start we don't think she sings the song in the way that it's meant to be sung. When we first heard that Cilla Black had recorded it we were pleased and complimented—especially as Cilla was one of Britain's top singers. Also we went mad over her recording of 'You're My World'.

"But it was quite a while after we arrived here before we heard Cilla's version—and we just don't think that there's enough, well, soul there. Can't say anymore about it really . . ."

Frank speaking from Bob Hatfield (the short fair one) and Bill Medley (the tall dark one), better known as the Righteous Brothers, who are currently racing Cilla up the charts with the Phil Spector-Barry Mann-Cynthia Weil composition "You've Lost that Lovin' Feeling". Then, Bill told me how the pair met, and how they got their unusual and distinctive name.



CILLA — "I think the Righteous Brothers version drags a bit . . ."

"We both had separate groups to start with, and as we both worked round about the same area, we would go and see each other on our nights off. We liked the way the other one worked, so eventually we joined forces. But we didn't have a steady name. Anyway the audiences we'd play to would be largely coloured. At that time everyone, or everything who was hip, with it, switched on, call it what you like, was tagged 'righteous' by the coloured set. And when they started to really dig our sound they'd shout out, 'You're really righteous, brothers'. It sounds corny, but that's how we got our name . . ."

FEELING

"We met Phil Spector about eighteen months ago. He came to see us, when we were working after we had a hit with "Little Latin Lupe Lu". He liked the way we worked, and we liked the way he recorded and produced. So after our contract with Atlantic had expired we moved to the Philles label. It was quite a time before our first release came up, but Phil is a perfectionist. This is our biggest hit—before we had a couple of other reasonably big national hits, and more local hits in California.

"We really made our name on Jack Good's 'Shindig' show, where we sang a load of numbers. In fact we are the only artistes to have a more or less regular booking there. The programme itself is very fast-paced, and every star, with the exception perhaps of Elvis Presley, does themselves good by appearing on it.

CONTRACT

"When we cut "You've Lost That Lovin' Feeling' we had no idea it would be so big. But it wasn't too easy to record. It took about five vocal takes, and the backing took much, much longer. Phil experimented a lot, adding voices and going over the backing again and again, until he got the sound he wanted. Altogether it took about two weeks, work all the time, to finish. The sad, moody, bluesy feel that we aimed at came over we think".

HURST HITS OUT

By MIKE HURST

in an interview with David Griffiths

SO Georgie Fame has made it! Now all the fans want to see him. He's BIG star. And all because he's made one number one record.

But Georgie has always been good. Why didn't more people want to know about him until he had a hit disc? Why is the whole business of the pop scene based on records and nothing else?

I know it's a small country but surely there ought to be room for performers who are good on-stage. But, except for an occasional act thrown in to fill out a bill, the only performers you ever see are those who have hit records. Do audiences really want to see the same artistes over and over again? On television shows we get the same old thing week after week. Sure, there are quite a lot of different artistes but so many of them sound exactly the same. It wouldn't be so monotonous if they were all different. That's why the odd exception is such a pleasant change. I'm not saying Val Doonican is the greatest but at least he's refreshingly different.

Now, I'm not saying that the situation is the fault of promoters. They've obviously got to make a living and they can only do that by supplying shows the public will buy.

I'm luckier than most members of the public, I guess. I happen to like the Stones, the Beatles, jazz, rock 'n' roll, R & B — any sort of pop so long as it's good. But today's pop public set one type fixed in their minds and stick to that. For six months or more it's all groups. Why?

Why can't they appreciate lots of different sounds? I'm not suggesting everybody should rush



MIKE HURST

around buying Peggy Lee, Frank Sinatra and artistes like that but today's young listeners simply won't listen to them. I do interviewing on BBC radio's Pop Inn most weeks and if I ask an older person what he'd like to hear and he says somebody like Vic Damone — all the youngsters groan. What- ever for? They can't seriously think that guys like Damone are poor singers can they? And it doesn't take any great sophistication or superior musical knowledge to appreciate them. All you've got to do is listen.

NOT EASY

I have a feeling that lots of young people do listen but they think Ella and Frank and suchlike are unfashionable so they don't admit to listening.

Well, I'm 22 now but I liked Sinatra when I was 15 or 16 and I didn't think it a crime to say so.

It's funny how record buyers like to think they're all modern, hearing up-to-the-minute sounds. Yet the basic rock 'n' roll sound hasn't changed for ten years. Is Freddie and The Bellboys playing "Giddy Up A Ding Dong" so different from Manfred's "Sha La La"?"



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VAL—A CLOSE LOOK

RM SPECIAL
by **PETER JONES**

SO he's done it again. Val Doonican, the deep-voiced Irishman with the built-in smile, has followed his smash-hit "Walk Tall" with "The Special Years," so snubbing the inevitable theories that he'd be a one-hit wonder!

But let's look closely at Val. Purely factually. Factually because Val's background in show-business is a long one . . . despite the folk who insist on believing that he suddenly shot on the scene overnight. Hearken, then . . .

Michael Valentine Doonican was born on February 3, 1929. He's a six-footer, the hair is fair and the eyes are hazel. Slender build. He was born in Waterford, Eire, educated

at Waterford de la Salle school . . . and was appearing in a summer season show back in 1948 when he was 19. His first radio appearance was in 1950. His first telly on "Beauty Box," a star-finding show incidentally, was seven years later.



VAL DOONICAN—Peter Jones takes a closer look at the facts about Val (RM Pic)

Paul doesn't sing kiddies songs now

"THIS is the first time I've flipped in two years." That's the answer you get when you ask Paul Anka about his new single "To Wait For Love."

Paul did the song on ABC-TV's "Eamonn Andrews Show" and the next morning I visited him at his London hotel. His suite was on the top floor, which the superstitious may take as a pointer to the disc's chances of success.

"To Wait For Love" is from the pens of that prolific team of Burt Bacharach and Hal David. Burt, I discovered, is a personal friend of Paul's.

"Last time I came over here, Burt brought me this number and we recorded it in London," Paul told me. "I don't do numbers like 'Puppy Love,' 'You Are My Destiny' and 'Put Your Head On My Shoulder' now. This song is not a kiddies song."

He sank deeper into his arm-chair and added: "After all, I'm not a teenage idol like I used to be."

I wondered how many other artists would be as honest as that.

For the past few years we have had the enigma of Paul's records becoming big hits in America and on the Continent, but, strangely, missing out here.

"Britain is the most difficult market at the moment," Paul

opined. "I have never seen so many groups. You even find British groups on the Continent because there are too many of them to get work here."

"It has got to go down, I'm not putting them down, but this thing is bound to level off. The whole thing is a cycle."

He explained more fully: "The Liverpool sound was not a new thing. It wasn't a special sound. All that happened was that over here, they got the sound that the Americans got eight years ago."

DIFFERENT

"They learned from America. When the rhythm and blues thing died down in America, it caught on here. All that happened was that British musicians and technicians put things on a different frequency or used some different instruments."

Talk went back to "To Wait For Love" and we spoke about non-British artists recording in this country.

"Really, it's no different to recording in America," he said. "The musicians are wonderful and the groove is great. I enjoyed recording here and I would do it again."

Paul regards Britain as very much a home market at the moment. But he feels that with the right recording techniques, a



PAUL ANKA

non-British artist could make it here.

"I think we've got a good thing with this song," he said, without the slightest sign of conceit. It was just a man making a statement in which he believed.

"I slept about fifteen times between the airport and here," Paul said "in the car and doorways. Everywhere. We got held up with fog in the States and I was late getting here."

"I'd like to spend more time here, for appearances and recordings. In fact, I will probably be doing more recording here," he promised.

As I was about to leave, Paul asked me my age. I told him and he yelled: "It's a young world and I love it!"

Nice chap, Paul.

RICHARD GREEN

SLAYED 'EM

But for Val it all really happened when he slayed 'em, as they say, on "Sunday Night at the London Palladium" last year . . .

and became the only British artist to be invited back, pronto, the following week-end.

He did his own BBC Light series "Your Date With Val" for three years, which explains why he now has a repertoire of more than 400 songs. Yes, Val IS married

—to singer Lynnette Rae, who I met once at the London Palladium and was a very good singer, indeed.

Val has written a lot of songs, including "Travelling Home" ("B" side of his latest disc) and "Slick Chick", "It Must Be You", not to mention his adaption of a lot of traditional items. He has also done a lot of cabaret work at the top London night-spots.

WIDE TASTE

He likes: singers Jim Reeves, Nancy Wilson, Eddie Arnold; instrumentalists Segovia and Chet Atkins; groups the Shadows and the Searchers. He has a wide taste in music though says he isn't mad about trad jazz. He likes listening to the compositions of Matt Dennis and Jimmy Van Heusen. He has six brothers and sisters and he was, at one time, a steel worker. He is convinced the folk music, in all its forms, has been the biggest single helping hand in his career. He plays guitar, of course, but also dabbles on drums and bass.

Val is, therefore, an

experienced sort of character to crash so suddenly into chart popularity. Capable, too, of making the most of all the big breaks that are coming his way. Eve Taylor is his manager—she also handles Adam Faith and Sandie Shaw. And Kenny Woodman is his musical director—he also handles Adam Faith and Sandie Shaw. A tight-knit, high-

success little outfit all round.

An easy-going character, amusing and informative to chat to, Val looks set for an even more successful year in 1965. He's already proved he can handle his own TV programmes—look for more work in the compere-vocal field. Maybe films, too.

Michael Val Doonican—this is your life (so far)!

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by



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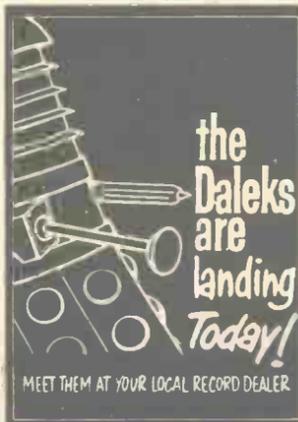


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P. J. PROBY



BEAU BRUMMELL

Proby vs. Brummel

P. J. PROBY hails as one of the most colourful performers on the disc scene today, but dare I say it P.J.? There is a rival. A new boy who could become a serious threat to your popularity. One **BEAU BRUMMELL ESQUIRE**. Although he would be far better suited in Regency London, Mr. Brummell is causing quite a stir wherever he goes.

At a recent E.M.I. Recording, I talked to Beau and found him a fast talking young man who really knows what he wants in life. "I shall be a social figure, my image will become so real, the image of the old Beau Brummell will die."

BEAU shall be seen at all the big fashion parades, Hardy Amies, Dior, etc. "I have become a male model, the results should be in the next issue of Tatler. My manager even wants me to take part in the vintage London to Brighton car race."

BIG NAME

Television appearances are all lined up, if his record breaks through he would like to go on a national wide tour, but Beau tells me "if the promoters want me, they shall come and offer, for I shall be a big name." There will be no ballroom dates for Beau. "They're too dirty, I would soon become so filthy."

BEAU BRUMMELL has also got ambitions in films, besides his obvious ambition to film "The Beau Brummell Story." He has an urge to film a Tarzan picture. "I would take a camera crew and really get down to it, no stunt men, I'm a real swimmer — think of the image then."

BEAU BRUMMELL is also managed by the man who managed THE DIAMONDS who backed P.J., so it is not surprising Beau has

seen Proby in action "I've watched that guy working, the girls love him, but the older women will like me as well — look at me! I'm elegant."

True, **BEAU BRUMMELL** is elegant—a tall, 6ft. 3in. who comes from South Africa and was educated at the Hilton College, a large public school over there. He obtained the equivalent of A level G.C.E. and turned down a place in the University of Massachusetts for sport. Beau first decided on the **BEAU BRUMMELL** image at school, reading all the books he could lay his hands on. "Soon I will be Beau Brummell by deed poll and then you can all know my real name. It's nothing like Percy Jones or anything like that, but it would spoil the image." When Beau first came to Britain four years ago he started cultivating the **BRUMMELL** image, "when my mother first saw pictures of me, she was shocked, "Beau, you don't go around like that!" she asked. "People know I'm elegant, well—I look it, don't I?"

BEAU and his group **THE NOBLEMEN** plan to take residence at Brighton, the seat of the 18th Century dandy. "When I travel to London, I shall go by coach, trains are so dirty. I think a Sedan Chair would be rather smart too." His **NOBLEMEN** are just as smart, but like their leader will not say their original name, they have, in fact, recorded for **PYE** under a different name.

Well, judging by fan reaction, **BEAU BRUMMELL ESQUIRE** will be quite a big name, his record "I Know, I Know, I Know" is already getting a fair amount of radio plugs. Hailed by his record company as the "New Singing Sensation of 1965". Well, Proby has a rival, but if they both have talent, both might survive.

That so-hip BBC show...

FOR my four quid a year, "Top Gear" is the hippest BBC radio show ever. For RM readers, too. If I recall correctly, the Letters Page was packed with protests when it was taken off a month ago.

The stars dug it, too. The Beatles loved it. "The best thing on BBC", George told me, "we did the very first show. Hope we'll be asked back again soon". Said Dusty Springfield: "On what other show would I be allowed to sing a duet with Martha of The Vandellas?" And I remember Cilla singing her heart out with Sounds and knocking me out with "Money".

"Top Gear" returns to the air this Saturday. At a new time of four till five in the afternoon. And I'm feeling really chuffed. Because I've been asked to present the first programme. Even though the edge has been taken off my elation. Because I'm deputising for an ailing, in-agony Brian Matthew. And Brian is "Top Gear."

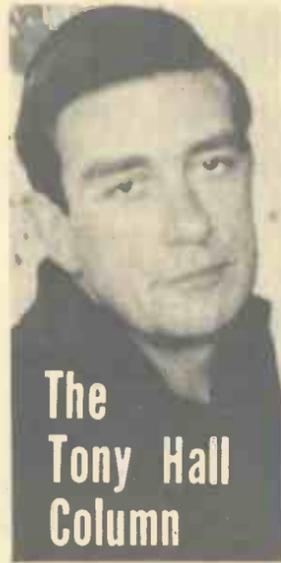
MODEST

Brian and producer **Bernie Andrews**. If you meet Bernie for the first time you might not even notice him. He's unassuming, mild-mannered, modest. Fights shy of any spotlight. Yet he probably has the most RM-type approach to records in the BBC.

What makes "Top Gear" so different to all the other BBC shows? I'd say because it's unobvious. Unobvious in its choice of material. Unobvious in its approach to interviews. Unobvious in its bookings.

Let's take the material side first. As Bernie puts it: "We like to play, by BBC standards, what I'll call unobvious hits. Like the last two number ones, for instance. Both Georgie Fame's 'Yeh Yeh' and The Moody Blues' 'Go Now' each had six plays from us before Christmas. Before either had taken off. And we had the first BBC play on each."

"Another example happened a few months ago. I won't name the record, 'cos I didn't dig it at all. I'd even go so far as to say I hated it. But I knew it was very commercial. We first aired it when it had been out for a month without a single BBC broadcast. And it got to number one."



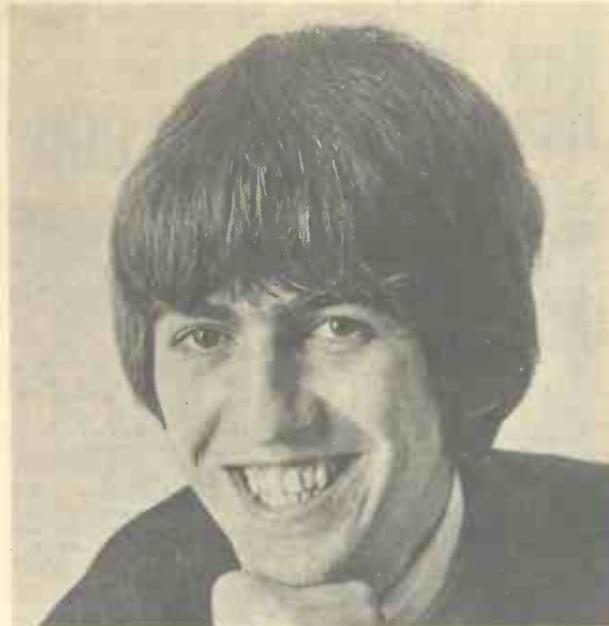
The Tony Hall Column

"But once a record gets into the Twenty, generally speaking, we're finished with it. Then we're looking out for the next unobvious hits. Also I believe that a record has its greatest entertainment value to the listener on the second, third, or fourth hearing. After that the novelty wears off."

PUFF-PLUG

As for its interviews, "Top Gear" aims at controversy. It avoids the usual puff-plug pleasantries. For example, Brian's heart-to-heart with Dusty some six weeks ago. The one in which she called **Connie Francis** "a machine." It lasted exactly six minutes. Bernie resolutely refused to cut it — either for content or time. It brought an avalanche of meaty mail. Some listeners loved it. Others loathed it. But nobody ignored it.

Artists queue up for bookings on the show. **Dusty, Cilla, Georgie Fame, Cliff Bennett, Dave Berry,**



"Top Gear is the best thing on BBC radio", says George Harrison.

the Manfreds, probably The Beatles and The Stones... they're all in line. And even when they're not booked, if they're in town, they'll stop by the studio to say hello to Brian and Bernie and do some off-the-cuff patter. George and Ringo are frequent visitors. I hope that one of them will be there this Saturday to wish me luck.

The whole atmosphere is informal and flexible. In the control room, too. Bernie takes along a bulging briefcase full of records to every show. At least a couple of hundred. I'd say. He'll busk the running order as he goes along. This, of course, could be chaotic. But Bernie's ever-present stopwatch is infallible. He'll always come out on time to the very second. And Brian's professionalism matches Bernie's all the way.

"Top Gear's" audience, according to Bernie comprises "adult-minded teenagers." Or (and here his dry sense of humour shows) "teenaged - minded old age pensioners." It's done more to sell the 'soul' sound than any other

BBC show. And future guests include all the members of the Motor Town Revue.

The programme is one-third records, two-thirds "live." "People think it's all records," says Bernie. Which is a nice compliment. Because he'll never try a live "copy" of a record if he can't match the sound of the original—or improve upon it.

PAY-OFF

By the way, there's a marvellous pay-off line to this. It's linked with last week's column about my "battle" to promote the Righteous Brothers' record against the Cilla Black. Last Saturday night, producer **Derek Chinnery** asked me to pop in to Pete Murray's superb Saturday night show to talk (in Brian's absence) about the new "Top Gear" series.

And the record Pete played to plug it? Cilla's "Loving Feelin' "!!! Oh well, that's show business!

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DECCA



DECCA

Sandie to tour with Adam

New Pretty Things disc

The Pretty Things' next single "Honey I Need" is released on February 12. The Fontana disc was written by lead guitarist Dick Taylor and some of his friends.

To tie in with the release, they are booked for Rediffusion's "Ready, Steady, Go" (12), BBC Light's "Saturday Club" (13), ATV's "Lucky Stars" (20) and TWW's "Discs A Gogo" (24).

Their club and ballroom appearances include: Soho 100 (February 2), Hull Majestic (3), Bolton Boneyard (5), Manchester New Century Hall and Manchester University (6), Wembley Starlite (7) and Newcastle Majestic (8).

The group's first LP is due for release in late February or early March. No title has yet been decided, but nine of the likely tracks and their composers are "Honey I Need" (Dick Taylor), "Baby Doll" (Chuck Berry), "Big City" (Jimmy Duncan), "13 Chester Street" (Pretty Things), "Road Runner" (Bo Diddley), "Unknown Blues" (Pretty Things), "Pretty Thing" (Bo Diddley), "She's Fine, She's Mine" (Bo Diddley) and "Hey Mama" (Bo Diddley).

SANDIE SHAW makes her first-ever live appearance in this country when she tours with Adam Faith next month. Adam tops the three-week tour which begins at Leicester De Montfort on February 21.

\$500,000 CONTRACTS FOR MICKIE MOST

INDEPENDENT record producer Mickie Most—he has been responsible for hits by the Animals, the Nashville Teens and Hermans Hermits—has just signed two contracts worth almost half a million dollars.

Mickie's contract with CBS is to produce records by new artists and with MGM to produce discs by Herman's Hermits and others not already on other labels.

He also has a new contract with EMI to continue producing records by the artistes he already deals with for that company.

The new Animals' single "I Don't Want To Be Misunderstood" which is released on Columbia this week, is a Mickie Most production as is the debut disc by Ron and Mel "Shabby Little Hut." Ron and Mel's record is also on Columbia and out tomorrow (Friday).

PETER & GORDON IN PARIS

Peter and Gordon fly to Paris on February 8 to star at the Olympia Theatre that evening.

Dusty on Palladium

Roy Orbison, the Shadows and Dusty Springfield are all set for appearances on ATV's "Sunday Night At The London Palladium" during the next two months.

A special bonus for pop fans will be on February 7 when the Shadows top the bill that also includes Dusty Springfield.

Roy Orbison, whose British tour opens next month, headlines the bill on the Palladium show on March 7.

The Barron - Knights, the Roulettes and the Paramounts are on the bill and also doing his first tour is former "Ready Steady Go" dancer Patrick Kerr. Compere is Freddie Earle.

After Leicester, the tour visits Bedford Granada (22), Ipswich Gaumont (23), Cardiff Capitol (23), Worcester Gaumont (25), Bristol Colston (26), Bournemouth Winter Gardens (27) and Cannock Danilo (28th).

Then it plays Norwich Royal (March 1), Harrow Granada (2), Kingston Granada (3), Maidstone Granada (4), Slough Adelphi (5), Portsmouth City Hall (6), Walthamstow Granada (7), Tunbridge Wells Essoldo (8), Shrewsbury Granada (9), Stockton Odeon (10), Newcastle City Hall (11), Doncaster Gaumont (12), Mansfield Granada (13) and Bradford St. George's Hall (14).

NEW PROBY DATES

There are three new dates for P. J. Proby's tour which opens at Finsbury Park Astoria on March 1. The tour will play Bradford Odeon (2) instead of Birmingham Odeon, the Birmingham date being switched to March 4.

Also set are dates at Kettering Granada (3) and Woolwich Granada (5).



"NAPOLEON" Brian Jones is pictured here with 18-year-old Donovan who makes the second of his three successive appearances on "Ready Steady Go" tomorrow (Friday). Donovan was discovered by programme editor Bob Bickford and is being hailed as the British Bob Dylan.

New discs from Poets Marianne and Bobby Bland

A SONG specially written for her by Jackie De Shannon is Marianne Faithfull's next Decca release. Titled "Come And Stay With Me", it is out on February 5.

Also out on that date are discs by the Poets, Ernie K. Doe, Bing Crosby, the Spencer Davis Group, Lesley Gore, and the Kingsmen.

Andrew Oldham's discovery the Poets sing "That's The Way It's Got To Be" (Decca). Ernie K. Doe, who had a hit some years ago with "Mother In Law," pops up with "My Mother In Law" (Vocalion).

The 1931 Bing Crosby recording of "Where The Blue Of The Night" is on Brunswick. On Fontana, the Spencer Davis Group play "Every Little Bit Hurts."

Lesley Gore's newie is "Look Of Love" (Mercury). Those "Louie Louie" people the Kingsmen, sing "The Jolly Green Giant" (Pye International).

The rest of the February 5 releases are: Dave Kaye's "In My Way" (Decca), Niki Dallon's "Do You Call That Love" (RCA), Bert Weedon playing "Twelve String Shuffle" (HMV) and Patsy Ann Noble singing "Then You Can Tell Me Goodbye" (Columbia).

Rhythm and blues singer Bobby Bland warns "Yield Not To Temptation" (Vocalion) and Peggy Lee sings "Pass Me By" (Capitol).

Danny Williams' single is "Roundabout Of Love" (HMV), and the Cherokees bid for chart honours with "Wondrous Place" (Columbia). Also on Columbia, Milton DeLugg and his Orchestra play "Theme from The Addams Family."

The Columbia releases are Ron Goodwin's "The Fat Man," Nadia Cattouse's "Port Mahon," the Just Four Men's "There's Not One Thing" and the Sundowners' "Where Am I."

Carolyn Crawford sings "When Someone's Good To You" (State-side) and on Verve, Ella Fitzgerald wants to know "Why Was I Born." Slim Whitman revives "Maria Elena" (Liberty).

Man and wife team Victor Brox and Annette Reis sing "World In A Jug" (Fontana) and on the same label, Jimmy Page says "She Just Satisfies."

Size Seven Group ask "Where Do We Go From Here" (Mercury) and the Cadets Showband inquire "Are You Teasing Me" (Pye). The Eric Delaney Big Beat Six play "The Big Beat" (Pye) and Nella Dodds claims "Finders Keepers" (Pye International).

On Red Bird, the Ad Libs tell about "The Boy From New York City" and Chubby Checker sings "Lovely, Lovely" (Cameo Parkway). Patti Labelle sings "Danny Boy" (Cameo Parkway).

BIG FOREIGN TOUR FOR ROCKIN' BERRIES

THE Rockin' Berries will be visiting Scotland, Australia, New Zealand, Ireland, Sweden, Norway and France during the next six months.

There are also offers for them to play in America, Belgium, Italy and Germany.

The group, whose new record "What In The World's Come Over You" entered the RM charts last week, begin their travels on March 31. They play Glasgow Locarno at the start of a six-day Scottish tour.

On April 7, they appear at Melbourne Tivoli Theatre and remain in Australia for seven days of concerts and TV appearances in Sydney, Adelaide, Perth and Newcastle. Then they move on to New Zealand where they are booked for shows in Wellington and Auckland.

The Berries fly back to England and on April 18 move on to Ireland for eight days. Their tour there begins at Dublin Adelphi.

On May 6, they arrive in Stockholm for concerts, then spend three days in Oslo from the 11th. During the second week of July, they visit Paris for four days doing concerts and TV and radio shows.

The Berries' new disc is issued in America tomorrow (Friday) on Frank Sinatra's Reprise label.

The group's forthcoming TV and radio appearances include BBC Light's "Joe Loss Pop Show" (January 29), BBC Light's "Easy Beat" (31) and TWW's "Discs A Gogo" (February 10).

READY, STEADY RADIO

The Pretty Things, the Rockin' Berries, Eikie Brooks, Craig Douglas, the Sorrows, the Shevelles and Peter Jay and the Jaywalkers are in the line-up for "Ready Steady Radio" at Soho Marquee tomorrow (Friday).

Elvis for MGM contract

Elvis Presley has signed a new three-picture contract with MGM and begins work almost immediately on the first of them.

The first feature under the new contract will be "In My Harem" with Sam Katzman producing. The other two films will be announced at a later date.

The new trio of films brings Elvis' MGM starrers to eight, dating back to "Jailhouse Rock" in 1956. They include "Girl Happy" which is being released here later this year.

Since 1956, Elvis has had 16 feature films released with an estimated world-wide theatrical gross of 160-170 million dollars. In addition, Elvis has sold more than 15 million long-playing records.

MURDERER MIKE

Mike Sarno plays a murderer in Rediffusion's April 12 edition of "No Hiding Place." On a less dramatic scale, Mike will sing on BBC-TV's "Meeting Point" on February 21. Mike plans to visit America for a business and promotional trip.

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Pennies - new look & sound

THE Four Pennies return to the pop scene next month with a new Philips record and different hairstyles.

Their manager went to Philips this week to help choose their next 'A' and 'B' sides from a recent recording session.

Though the title is still a secret, I can reveal that the 'A' side is very different from their last and bound to surprise many of you.

Said Alan Lewis: "Before their appearance at Luton Majestic on February 4, the boys will be going to their hairdresser because we have decided that their hairstyles must match their appearance."

FAITH SHOW HOLDOVER

Adam Faith's bill-topping stint on "Sunday Night At The London Palladium," due to have been shown last Sunday, will be shown within the next two weeks. A spokesman for Adam's manager told RM: "The programme was tele-recorded, though it wasn't transmitted. It will be on TV in a week or two."

MANFREDS - DATES AFTER AUSTRALIA

MANFRED MANN's first date after returning from their Australian tour on February 10 is on Rediffusion's "Ready, Steady, Go" two days later.

Yardbird dates

The Yardbirds are appearing at Trentham Gardens tomorrow (Friday), followed by Morcambe Floral Hall (30), Soho Marquee (February 1), Nottingham Dungeon (5), Birmingham Whisky A Gogo (6), Manchester Cavern (7).

Applejacks home

The Applejacks return to Sollahull Civic Hall, where they began their career on February 1. Other dates for the group next month include Morecambe Central Pier (5), Bradford Majestic (8), Taunton Empire Hall (11), Middlesbrough Top Rank (15), Preston Top Rank (22) and Weston-super-Mare Winter Gardens (27).

Their next appearances will be at Soho Marquee (15), Swansea University College (17), New Brighton Tower (18) and Newcastle University (26).

On March 16, they leave for a tour of Scandinavia and Germany lasting three to four weeks. They will visit Norway, Sweden, Finland and Denmark in turn, then spend six days in Germany.

NEW LOOK G.G.

Pye's Golden Guinea label takes on a new look from this week with each quarterly release being divided into four sections—Jazz, Collector, Popular and Continental.

Tom Grantham, the general sales manager, said: "We have, in effect, streamlined the label and at the same time widened its range considerably."

New artistes who will have releases on Golden Guinea include Dave Brubeck, Sidney Bechet, Pat Boone, Johnny Hallyday, Duke Ellington and Sir John Barbirolli.



Two of the biggest pop music names together. Del Shannon seen with Paul and Ringo of the Beatles in their hotel room, during their second American tour. Del is currently at number twelve in the charts with his latest disc "Keep Searchin'." And we think a Beatles tee-shirt really suits Ringo . . . (RM Pic.)

TOP A & R MAN QUILTS PYE

A PYE Records spokesman declined to comment when asked by the RM if top a and r man Alan Freeman was leaving the company shortly.

News came from a reliable source that Freeman would leave soon to join Martin Wyatt of Essex Music and Ian Ralphini in a business to produce independent records, find new talent and act as artistes' agents.

During his stay with Pye, Freeman has produced records by many stars, including Petula Clark and Lonnie Donegan. Petula's sister, Babs, will also be joining the new company.

Kathy's song for Europe

Kathy Kirby will be on BBC TV tomorrow (Friday) singing the six songs from which the number she is to perform at the European Song Contest will be chosen.

The BBC commissioned six top songwriters to write a song each for Kathy. Viewers will be asked for the song they prefer most and the winning entry will be sung by Kathy in the contest at Naples on March 20.

The songs and their composers are "One Day" (Chris Andrews), "Sometimes" (Leslie Bricusse), "I Won't Let You Go" (Tony Hatch), "I'll Try Not To Cry" (Les Reed), "My Only Love" (Tom Springfield) and "I Belong" (Peter Lee Stirling).

Kinky custom

The Kinks were held up in Moscow for four hours on their way to Australia last week. They ran into customs difficulties at the airport, but were eventually allowed to continue.



WINNERS of the eleventh—last but one—heat of the "All Britain Beat '65" contest, held at the Wimbledon Palais on Sunday, were the Rojeens, from Margate, Kent. And once again a very big crowd watched and heard a fantastic, close-fought, contest.

The Rojeens culled 189 votes. Second were the Plainsmen, from Maldon, Essex, with 171 votes. Now the scene is set for the last of the heats, next Sunday. Then, to re-cap on the later dates, there will be the semi-finals on February 7 and 14. Two semi-finals have already been held. On February 21, again at Wimbledon Palais, there will be a special contest featuring the groups coming third in the semi-finals to find one for a place in the finals. An all-star panel will judge the final, the Grand Final, on February 28.

Tickets for the final will be in short supply. Allocations have been made for the contesting groups but individuals who would like to book in advance should write to Stuart Weller Promotions, 3 Old Pye Street, London, S.W.1.

BROOKS AND BURDON DUET

ERIC BURDON and Elkie Brooks will duet on "Baby It's Cold Outside" when they appear on Rediffusion's "Ready Steady Go" tomorrow (Friday).

Elkie and Eric will be backed by the rest of the Animals on their first TV appearance after returning from America.

On February 3, Elkie appears on Scottish TV's "Larry Go Round" and BBC Light's "Saturday Club" on February 13.

She and recent chart-topper Georgie Fame star in a show at Coventry Theatre on March 7.

HOLLIES ON 'R-S-G'

The Hollies appear on Rediffusion's "Ready, Steady, Go" tomorrow (Friday) when they will perform their new record.

Their personal appearances for February include Warrington Par Hall (1), Bristol Corn Exchange (3), Kidderminster Town Hall (4), Stoke King's Hall (5), Ramsey Gaiety (6), and Manchester Oasis (7).

Blue Jeans to Iceland

THE Swinging Blue Jeans are off to Iceland on February 9, taking with them a very odd item of luggage — an old-fashioned bed warmer. Their publicist, John Chiltern, explained to RM: "They'll use it to warm their hands at the side of the stage before going on!"

The Blue Jeans will be there for four days of concerts in Reykjavik.

Their dates prior to the trip are Swindon Locarna (tonight), Southampton Guildhall (Friday), Manchester University (30), Hindley Monaco (February 4) and BBC Light's "Ken Dodd Show" (7).

On March 10, they begin a six-day tour of Scotland.

BBC Radio dates

The Hollies, Acker Bilk, Billy J. Kramer and the Dakotas, the Spencer Davis Group, Danny Wilkins, the John Barry Seven and the Marionettes appear on BBC Light's "Saturdays Club" this week.

"Top Gear" returns on the same day and the Animals, Cilla Black and Sounds Incorporated can be heard. During the afternoon the Searchers, the King Brothers and Lita Roza appear on "Saturday Swings."

On Sunday, in BBC Light's "Easy Beat" there are the Rockin' Berries, Lulu and the Luvvers, Craig Douglas and the Travellers.

BILLY'S 'HORSE' SONGS

Billy Fury sings six numbers on the forthcoming LP from his film "I Gotta Horse." The Gamblers, the Bachelors, Amanda Barrie, Michael Medwin and Jon Pertwee also have numbers on the album. Billy's songs are "I Gotta Horse," "Stand By Me," "The Old Soft Shoes," "I Like Animals," "Find Your Dream" and "Somebody Tell Me Why." The Bachelors sing "Far Away" and "He's Got The Whole World In His Hands."

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SURELY there aren't more than a handful of beat groups around who haven't featured Chuck Berry numbers . . . not who'd actually swear, hands on heart, that they'd never even dabbled on one of his numbers.

Or put it like this. The Stones, the Beatles and others have built their careers on the bedrock of rock 'n' roll and it's Chuck who holds most of the lease. His influence on the big beat boom has been fantastic. He can claim more standards on the R and B song-list of all time.

It's nearly ten years since the recording of the Billboard Triple Crown winner "Maybellene," yet year after year the prolific Mr. B comes up with still more numbers . . . most of which are totally original in feeling and character — all bearing the brand-mark "Berry Built." His latest, "Promised Land," is currently riding up the charts, of course.

CONSISTENT

That Chuck is one of the few consistent creators is obvious. But I'd have thought that some other artiste, or group, might have influenced him. So, in his sumptuous suite at London's Hilton Hotel, I put the question to him.

Chuck finished off an enormous steak, alternating with mouthfuls of strawberry shortcake and cream (his favourite food combination) then sat down on a settee, thought carefully for at least two minutes. "I'll answer you this way," he said finally. "You have to listen to all the words in my songs. They tell a story, or if not a story—well, at least they're descriptive. They're the result of my own impressions and images so I don't see how I can be in-

Berry Favourites

by PETER MEADEN

fluenced by anyone or anything outside of the people or things actually in the tale I'm telling.

"You see, Peter, no-one else can know the ideas I have in my mind—just as I can't know the ideas in other peoples' minds. There aren't too many mind-readers about, you know." He grinned.

"In my songs, I try to convey what I have observed, experienced or imagined at one time or another. You'll see that if you listen to the words."

I wondered whether this point, obviously dead right over lyrics, also covered tunes—or styles of playing.



CHUCK BERRY tells Peter Meaden about his own private disc collection (RM Pic)

Ray Charles album last time. Nat Cole and the Everly Brothers I like and I have some of their work. You might say I also like Harry Belafonte—as a matter of fact, I recorded one of his numbers at the Pye Studios here in London last Saturday for my new album.

"You know, this has been a real sweat. I can't remember when I've worked so hard before. I got five numbers off at Pye in one session for the LP — the other tracks I did at the Chess Studios in Chicago just before coming over for this tour.

"Incidentally, the tour is going just great. I meant to have my sister Lucy Anne, who's with me here, do a record last Saturday but I guess we used up all the time. Time was so short that I arrived at Finsbury Park just three minutes before I was due to go on stage. There doesn't seem to be half enough time . . ."

MELODIES

Said Chuck firmly: "The melodies I use in my songs are my own. As for treatment, I sometimes regard it necessary to inject an atmosphere into a song. You might say there that I've been influenced by certain noises . . . say traffic noises, or train noises, for instance. I feel it adds to a song." Chuck tended to agree that this had happened on "Nadine" and "Downbound Train" just a couple of examples.

Then I said I was sure that Chuck had a big record collection—and I wondered which artistes in it were rated highest by him. Chuck chuckled again.

"Sure, I do have a collection but you wouldn't regard it as large. You see, I go to a record store about once a year to get a record I have in mind. Sometimes I don't get it and have to be content with something else. "I remember buying a



It's that marvellous TWINKLE, still in the top ten with "Terry."

BETTY EVERETT



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DEATH OF A DYNASTY

Norman Jopling takes a hard, cynical look at the declining beat boom and makes some frank comments

To face facts, the group scene just isn't doing as well as it was a year ago. Just about everybody concerned with making money from the pop scene — which is a heck of a lot of people — have been near to flogging their guts out to try to keep it going. And what is more important than work, an incredible amount of loot is being spent in an effort to find another group like the Beatles. Mind you, no manager or promoter will admit to this, but they still nurture the secret thought that maybe THEIR latest find will turn out to be the greatest money spinners the pop world has ever known.

Of course they never will. I know this, and YOU know this, but together our advice won't stop some extremely greedy, and equally extremely un-hip manager from spending several tens of thousands of pounds grooming a group doomed to failure before being born.

STONES—MORE MONEY SOONER

The laughable — though at the time it was frustrating — thing is that the only long-haired beat group ever to approach the success of the Beatles were not recognized as potential Beatle killers, until they had already stolen away the hearts of half the Beatle fans in Britain. They were the Stones of course, and if anyone concerned with them had seen the light six months before, and spent a fraction of the money lavished on the Simon Scotts and Daryl Quists, on the Stones, they would have made a lot more money a lot sooner.

THE FEW EVERGREENS

Believe me, I know what I'm talking about. Because I gave the Stones their first national write-up, before they had a recording contract or even decently long hair (We've got pictures to prove it).

Now, it seems that the Stones and their more successful predecessors the Beatles will join the microscopic fraction of pop stars who have become evergreens. Like Elvis, Cliff, Billy F. the Shads, and a couple more. But what about the groups who have tested a great deal of success but about the Olympian proportions of the two graven imaged groups. People like Gerry and the Pacemakers, Manfred Mann, Billy J., the



Kinks, the Dave Clark Five, etc. Well, they could ALL end up in my "Fallen Idols" column unless they keep on bringing out good records. Which of course they are all managing to do at the moment. At least it would seem so on first glance. — but the fact is that if one of this type of group made a bad record (which may have already happened) it would still make the charts, but I wouldn't give much for the chances of the one after that, no matter how good it was.

Witness the Honeycombs, Peter and Gordon, to name but two. The Honey's made a marvellous debut disc, an incredibly bad follow-up, and a third disc that was even better than the first one. But it didn't get anywhere, or pick them up from the great void. Same with P & G. Two big hits, two good records.

FAILURE AFTER SUCCESS—DAMNING

Then a mediocre song, a big flop. Fourth disc was good, but it didn't mean the proverbial light. These two groups will need a near-miracle to bring them back now. In fact it would probably be easier to change their name and start again. For failure after success in the pop world is as damning as everywhere else in life — even politics. Most of the top groups say that

they're not worried about the thought of failure. Well, chaps, it would worry ME. Even if I had salted away a million, I wouldn't fancy some overgrown teenager nudging her younger sister and saying, "Remember HIM, Florrie?" To which her sister would reply she didn't know HIM from Adam, and former pop-star would realize that it's not only love that money won't buy.

THE WINNERS IN THE END

I just hope, for the sake of our Welfare State at least, that our American friends can keep on making good records, which can be easily covered. Seeing as most of the top groups seem to be recording increasingly deteriorating material, as can be seen from chart positions.

As for new groups, well, if they bring out a disc they have the usual fifty-fifty chance of making it. And solo singers, well, even if F. J. Proby becomes as big as Cliff, he'll still be treated with contempt by half the people in Show Business, and he always will be.

And no matter what happens, I can make a safe prediction which everyone is entitled to go and lay money on. That the pop papers will keep on going.

We may not make a thousand a week, but boy, do we have big record collections.

MANFRED MANN are currently in the charts with their "Come Tomorrow" disc. They are one of the groups commented on by Norman Jopling

TWO HIT SINGLES NOW A HIT LP FROM JULIE ROGERS



FRIENDLY PERSUASION, LOVE LETTERS, TOO CLOSE FOR COMFORT, YOUNG AND FOOLISH, WE'LL BE TOGETHER AGAIN, HOW SOON, I'LL BE AROUND, SOMETHING'S GOTTA GIVE, WHERE WALKS MY TRUE LOVE, BUT NOT FOR ME, IN THE BLUE OF THE EVENING, A HOUSE IS NOT A HOME.

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FRIDAY, January 29th
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MICK EMERY'S FOLK GROUP

SATURDAY, January 30th
LONDON CITY
STOMPERS

SUNDAY, January 31st
BRIAN GREEN'S
NEW ORLEANS STOMPERS

MONDAY, February 1st
ART WOODS

TUESDAY, February 2nd
PRETTY THINGS
THE LOOSE ENDS

WEDNESDAY, February 3rd
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"JAZZ 625"

(All tickets have been allocated for this show)

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Saturday (30th) 7.30-11.30 p.m.
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JOHN MAYALL
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● fan clubs

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R & B RELEASES 1964

1964 R & B Releases in rough chronological order.

It's gonna work out fine—like and Tina Turner (re-issue). Tonight you're gonna fall in love with me—The Shirelles. Puppy-Love—Barbara Lewis. What kind of fool—The Tams. I have a boyfriend—The Chiffons. That boy John—The Raindrops. Girls grow up faster than boys—The Cookies. Baby I love you—The Ronettes. Quicksand—Martha and the Vandellas. Let's start the party again—Little Eva. Monkey diddle—Bo Diddley. When the lovelight starts shining through his eyes—The Supremes. Anyone who had a heart—Dionne Warwick. You're no good—Betty Everett.

Bon-doo-wah — The Orions. Doo-wah-diddy — The Exciters. Pain in my heart—Otis Redding. Nadine —Chuck Berry. Talking about my baby—The Impressions. Around the corner—Ben E. King. Vaya con dios—The Drifters. Southtown USA —The Dixiebelles. He'll have to go —Solomon Burke. Can your monkey do the dog — Rufus T. Um X 6 — Major Lance. That's how heartaches are made — Baby Washington. I gotta dance — The Miracles. I wonder — The Crystals. Jaybirds — I. Foxx. Hi heel sneakers — Tommy Tucker. Oo-ee baby — The Majors.

Dear Abbey—The Hearts. Live Wire—Martha and the Vandellas. T'aint nuthin' to me—The Coasters. Shimmy shimmy—The Orions. Mulberry bush—I, and C. Foxx. Who do you love—The Sapphires. The way you do the things you do—The Temptations. Send you back to Georgia—Timmy Shaw. He's a good guy—The Marvelettes. Walk on by—Dionne Warwick. I can't stand it—The Soul Sisters. The shoop shoop song—Betty Everett. It's in his kiss—Ramona King.

Come to me—Otis Redding. The man in you—The Miracles. Yes sir, that's my baby—Ruth Brown. Sha-la-la—The Shirelles. Shake it with me baby—The Isley Brothers. Hey Jean hey Dean—D. and J. The Matador—Major Lance. You're a wonderful one—Marvin Gaye. Ask me—Inez and Charlie Foxx. My girl Stoop—The Vibrations. Our everlasting love—Ruby and the Romantics. My guy—Mary Wells. I'm so proud—The Impressions. Wish someone would care — Irma Thomas.

One way love—The Drifters. Goodbye baby—Solomon Burke. Surfer street—The Allisons. Tall cool one—The Wallers. Smokestack lightning — Howlin' Wolf. My baby left me—Arthur Crudup. Chapel of love—The Dixie Cups. Send for me—Barbara George. Mona — Bo Diddley. No particular place to go —Chuck Berry. You lied to your daddy—The Tams. Long tall shorty —Tommy Tucker. Who's going to take care of me—Baby Washington. Rules of love—Orions.

In my lonely room—Martha and the Vandellas. Hurt by love—Inez and C. Every little bit hurts—Brenda Holloway. Black night—Arthur Alexander. Get your hat—Don and Dewey. Rock me baby—B. B. King. Big boss line—Jackie Wilson. The best part of breaking up—Ronettes. Beg me—Chuck Jackson. Soulful dress—Sugar Pie de Santo. I wanna love him so bad—The Jelly Beans. Keep on pushing —Impressions. I wanna be loved—Dean and Jean. Once upon a time —Marvin and Mary.

Giving up—Gladys Knight and the Pips. I'll be in trouble—Temptations. Under the boardwalk—The Drifters. All grown up—The Crystals. You'll never get to heaven—Dionne Warwick. I can't hear you —B. Everett. Anyone who knows what love is / Time is on my side —Irma Thomas. Down the aisle—Patti Labelle and the Bluebelles. Mixed up shook up girl—Patty and the Emblems. Hey harmonica man —S.W. High-priced woman—John Lee Hooker. I like it like that—

The Miracles. Mama keep your big mouth shut—Bo Diddley. You never can tell—Chuck B. I'm into something good—Earl-Jean. Ain't nuthin you can do—B. Bland.

Everybody needs somebody to love—Solomon Burke. Try it baby —M. Gaye. I've got no time to lose—Carla Thomas. Where did our love go—Supremes. Hey girl don't bother me—The Tams. Always something there to remind me—Lou Johnson. People say—The Dixie Cups. Selfish one—Jackie Ross. Rhythm — Major Lance. Shame shame shame (R) — Jimmy Reed. Just be true—Gene Chandler. Sailor boy—The Chiffons. You're my remedy—The Marvelettes. Baby I need your loving—The 4 Tops. Let it be me—Betty Everett and Jerry Butler. Do I love you — Ronettes.

I love you honey—John Lee Hooker. It's all over—Ben E. King. Remember—The Shangri-Las. Dancing in the street—Martha and Vandellas. Knock knock—The Orions. Funny—Joe Hinton. The Magilla—Little Eva. I trust you baby—Ketty Lester. You must believe me—The Impressions. Good-night baby—The Butterflies. Baby love—Supremes. Fever—Alvin R. Why you wanna make me blue—Temptations. Baby be mine—The Jelly Beans. Out of sight—James Brown. I've got sand in my shoes —The Drifters. Jump back—Rufus Thomas. Lovers always forgive—Gladys Knight and Pips. That's what love is made of—Miracles. Shake it baby—John Lee Hooker.

FENDER CLUB

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Friday, January 29th
JOHN MAYALL

GEORGIAN CLUB

Cowley, Uxbridge
Saturday, January 30th
JOHN MAYALL
BLUE MOON
Hayes, Middlesex
Sunday, January 31st
CLIFF BENNETT & THE REBEL ROUSERS

The last girl—The Isley Brothers. Watcha gonna do 'bout it—D. Troy. Little Marie—Chuck Berry. Lonesome cabin—Sonny Boy Williamson. I have a little girl —Howlin' Wolf. Got to have some—Willie Mabon. I done woke up—Louisiana Red. Crazy for my baby—Willie Dixon. You should have seen the way he looked at me—The Dixie Cups. Heartache—Dee Clark. Watch your step (R) Bobby Parker. Any day now (R)—Chuck Jackson. I don't wanna fuss —Sugar Pie de Santo. Message to Martha—Lou Johnson. Oh no not my baby—Maxine Brown.

Share your love with me—Bobby Bland. Soul stomp — Earl Van Dyke. I had a talk with my man —Mitty Collier. A little more love —Kim Weston. How sweet it is—Marvin Gaye. Opportunity — The Jewels. Jerk—Larks. In the rain—The Ronettes. Hurt (R) — Timi Yuro. What's easy for two is so hard for one (R) — Mary Wel's. Saturday night at the movies—The Drifters. When you're young and in love—Ruby and the Romantics. Needle in a haystack—The Velvettes. Night train (R) — James Brown. Pushing a good thing too far — Barbara Lewis. What good am I without you—Marvin Gaye and Kim Weston. Bless our love—Gene Chandler.



Jimmy Wilson, 18, 30, Shillingford House, Devons Rd., Bow, London E.3. Stars — Kinks, Beach Boys, Gene Pitney, Jan and Dean, 4 Seasons, Shangri-las. Hobby and interests — Tennis, football, table tennis, records, sports, driving my E-type.



Miss Natasha Ward, 19, 18, Phillimore Gardens, Ken. W.8. (drama student). Stars—P. J. Proby, Stones, Chuck Berry, G. Fante, Manfred Mann, Little Walter. Hobby and interests — Theatre, collecting records, parties, singing, listening to blues at clubs.

READER'S CLUB



Linda Dackman, 15, 2014, 74th Street, Brooklyn 4, N.Y., U.S.A. Stars, Rolling Stones, Zombies, Kinks, Mick Jagger — any blues artiste or folk. Hobby and interests — Horse back riding, writing, listening. I'm dying to come to England.



Linda Kitchen, 17, c/o Cpl. Kitchen, 4 M.F.P.U., H.Q. (Unit) R.A.F. Germany, B.F.P.O. 40. Stars — Beatles, Kinks, P. J. Proby, Connie Francis. Hobby and interests — Reading, writing letters, dancing. I would like to hear from anyone wanting a pen-pal.



Anita Huxley, 15, 25, Layton Road, Brentford, Middlesex. Stars—Stones, Nashville Teens, and Long John Baldry. Hobby and interests — Sketching and parties, listening to Stones records, and painting.



Terry Stock, 17, 275, Hainault Rd., Leytonstone, E.11. Stars — Elvis, Cliff, Mark Wynter, Julie Rogers, Susan Maughan, Roy Orbison. Hobby and interests — Records, motor cycles, films, drums, girls.



John Moody, 16, "The Anchorage," 14, Orchard Way, Mullins Lane, Hythe, Hants. Stars — Rolling Stones, Kinks, Nashville Teens, Supremes, Beach Boys, Dave Berry. Hobby and interests—Playing records especially The Stones, girls, football, Rolling Stones, listening to Luxemburg.



Geoffrey Brenton, 18, 37, Berkley Close, Blackhorse, Bristol. Stars — Little Richard, Chuck Berry, Fats Domino. Hobby and interests — Girls, listening to R. and B. records.



Jennifer Hillman, 18, 10, Mostyn Road, London, S.W.9. Stars — Elvis Presley, Stones. Hobby and interests — Swimming, dancing and letter writing.



John Larry, 16, 8, Walnut Avenue, Chichester, Sussex. Stars—Marianne Faithfull, Roy Orbison, Bachelors. Hobby and interests — Stamp collecting and buying records.

Please do not worry if your photograph has not appeared yet as we have been flooded with replies and are still in the process of acknowledging them all by letter

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THIS is a great album. It could well be titled "Down Memory Lane With The Everlys" as it contains so many of their past hits which will bring back floods of memories to every pop fan. Although six of the titles are re-recordings, they don't lose ANYTHING in the process and in the case of most of them are virtually indistinguishable from the first recordings on the Cadence label. Anyone who likes, liked, or is just starting to like this great two-some should buy this album.

★★★★★

CHET ATKINS

THE BEST OF CHET ATKINS Jitterbug Waltz; Main Street Breakdown; Vanessa; Meet Mr. Callaghan; Yankee Doodle Dixie; Django's Castle; Swedish Rhapsody; Blue Ocean Echo; Trambone; Malaguena; Country Gentleman; The Peanut Vendor (RCA Victor RD 7664).

CHET ATKINS has been the inspiration of many guitarists, whether they are famous, or just amateurs who love the instrument. This set comprises many of his best tracks and will doubtless enchant any listener interested in the guitar. Probably a lot more specialist than the other albums in this series though.

★★★★★

BILLY STRANGE — THE JAMES BOND THEME/WALK DON'T RUN '64 (Vocallon VA-N 8032).

TOP US session man Billy, and a wide selection of last year's hits in instrumental form, with his guitar taking the place of the vocal. Very powerful and compelling, with great strong beat and some pretty intricate work all the way through. Good party stuff, or if you like to turn it down it can be used as background. Best tracks are: "Walk Don't Run", "In The Mood", and "House Of The Rising Sun".

★★★

LITTLE JOHNNY TAYLOR — Since I Found A New Love; Darling Believe In Me; She's Yours, She's Mine; Stay Sweet; Somewhere Down The Line; Part Time Love; You're The One; As Quick As I Can; What You Need Is A Ball; You Gotta Go On; She Tried To Understand; You'll Need Another Favour (Vocallon VA-F 8031).

THIS man hasn't had any disc releases before here, and this album definitely shows him to be one of the new blues names to be watched. His mammoth US hit "Part Time Love" is undoubtedly the highlight here, being a slow, intense atmospheric blues, with loads of emotion. But the other tracks, most of which feature big band backings, are just as distinctive, and are in the same mould as Bobby Bland, James Brown, etc. It's from the US Galaxy label, and deserves to be given a close listen by beat and blues fans here.

★★★★★

ELVIS PRESLEY

ROUSTABOUT — Roustabout; Little Egypt; Poison Ivy League; Hard Knocks; It's A Wonderful World; Big Love Big Heartache; One Tracks Heart; It's Carnival Time; Carny Town; There's A Brand New Day On The Horizon; Wheels On My Heels (RCA Victor RD 7678).

ALTHOUGH this has been given a pre-release, we still feel justified in reviewing the latest Presley film album, as it surpasses many other movie albums Elvis has cut. A general high standard, with plenty of beat, and that more-mellowed Elvis giving out his all on such beaters as "Little Egypt," the old Leiber-Stoller hit for the Coasters. Not an album to make many new Elvis fans, unless they have seen the film first, but definitely one which won't disappoint the waiting multitudes.

★★★★★

THE PREMIERS—FARMER JOHN (Warner Bros. WM 8164).

TAGGED after their hit US single, this is a raucous collection of frantic rock songs, intermingled with a few ballads. Not bad for beat, but audience noise cuts out much of the appeal.

★★★



THE EVERLY BROTHERS come up with a set of their greatest hits, contained in one superb album

HENRY MANCINI

THE BEST OF HENRY MANCINI — Peter Gunn; Timothy; Lujon; March Of The Cue Balls; Fallout; Mr. Lucky; Moon River; Experiment In Terror; Baby Elephant Walk; Days Of Wine and Roses; Theme From "Hawaii"; Charade (RCA Victor RD 7667).

HENRY MANCINI must be one of America's richest composers judging by the film and TV successes he has had. This album shows a cross-section of both mediums, and the interesting blend which Mr. Mancini obtains should see this album into the LP charts. Certainly, it contains some of the loveliest instrumental themes

composed within the last five years. A gem!

★★★★★

KETTY LESTER

THE SOUL OF ME — When Day Is Done; Lonely People Do Foolish Things; Time After Time; Gotta Be This Or That; Look For Me; Hello Lover Goodbye Tears; We've Come A Long Way; Sweet Torture; Looking For A Boy; It's The Talk Of The Town; I Want To Be Happy; You Can Have Him (RCA Victor RD 7669).

KETTY hit it big with several hits some years ago, including the sensational "Love Letters." In an interview, she stated that

she preferred singing gospel music. Although this album is mainly standard material, the gospel influence is heavily dominant, and her soulful voice with these crashing backs make a good noise.

★★★

THE ROUTERS — CHARGE (Warner Bros. WM 1559).

THE group that gave us "Let's Go," and another series of loud and beaty instrumentals, with that certain touch of professionalism which could make this into a reasonable seller. Any fan of US instrumentals will go a bomb for this well produced and performed set.

★★★

TOM JONES

IT'S NOT UNUSUAL

F 12062

DECCA

The Decca Record Company Limited
Decca House, Albert Embankment, London SE1

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



THE ANIMALS



TOMMY ROE



THE ZOMBIES



JIM REEVES

Animals face U.S. soul star opposition

THE ANIMALS:

Don't Let Me Be Misunderstood; Club-a-Gogo (Columbia DB 7445).

THIS'LL just whip up the charts. Eric Burdon hollers away most effectively. Organ-plus behind him. Not as soulful as the Nina Simone opposition, but the boys' name will make it a very big hit. It builds nicely, this version — and The Animals maintain their distinctive sounds, vocally and instrumentally. Flip is a bluesy operation, with wild vocal bits and soft-spoken bits and a pounding beat. Could be some animal-fans will go for this as much as the 'A' side.

TOP FIFTY TIP

WAYNE FONTANA:

The Game Of Love; Since You've Been Gone (Fontana TF 535).

A FAST-PACED version by the now-so-popular group — and it should make a sizeable dent in the Top Ten. Group vocal, with old bass notes here and there, and a solidly established beat. Song is very strong; And catchy. It has a fully-rounded sound to it all, with a strange tempo-change mid-way. Yes, a definite hit. Flip is more deliberate in tempo, with Wayne taking lead vocal in a strongly efficient way, despite the odd lull in ferocity. Good again.

TOP FIFTY TIP

TOMMY ROE:

Diane From Manchester Square; Party Girl (HMV Pop 1386).

FUNNY — EMI records are based in Manchester Square in London. Dunno Diane, Tommy, here to boost his fortunes on this pacy little spirit-filled beater, could do well, given the plugs he's already been guaranteed. Lots of that airy-fairy high-pitched vocal work which isn't everyone's cuppa, but it's also an infectious foot-tapper. Not a huge hit; should be a minor one, though. Flip is more routine. And we've heard similar many times before.

TOP FIFTY TIP

BETTY EVERETT AND JERRY BUTLER:

Smile; Love Is Strange (Fontana TF 528).

NOW Miss Everett has broken through here, this linking with the fine-voiced Jerry Butler could easily break the chart-barrier, as they say. The oldie gets a fully-blooded treatment, the singers taking it singly and in partnership. Slightly slow on the usual commercial tempo, but it should find a place in the lower reaches of the charts. Flip is perkier and a good song, too. Again, the voices jell very nicely. Nice arrangement here.

TOP FIFTY TIP.

THE ZOMBIES:

Tell Her No; What More Can I Do (Decca F 12072).

A GOOD one here from the group who are doing so well in the States now. This one starts gently enough then builds into a succession of dramatic-sold "noes." Nicely balanced backing aids the commercial appeal. Lead voice bends tunefully and soulfully around the mid-way mark. Yes, it should click in the "50." Organ booms into the flipper, an up-tempo item with a fair bluesy content. Not quite so strong as "Tell Her No" on sales appeal.

TOP FIFTY TIP

JIM REEVES:

It Hurts So Much To See You Go; Wishful Thinking (RCA Victor 1437).

HIT material, of course. A positively typical Reeves' offering, delicately simple, well rounded vocally. A nice song, easy to keep in mind. Dead straightforward blend of light backing, gentle choral sounds — and Jim. A Reeves' composition, too. Flip is much faster, with banjo having a go behind the voice. This one could have been an 'A' side hit, too. "Cos it's artistic and commercial.

TOP FIFTY TIP

JACKIE LEE: I Cry Alone; 'Cause I Love Him (Decca F 12068). A Bacharach-David composition for the wee blonde with the Raindrops. She sings, as ever, very clearly and with a lot of feeling. Song is classy; arrangement is simple and direct. Good.

THE JOHNNY HOWARD BAND: El Pussy Cat; A Tune Called Harry (Decca F 12065). Gimmicky orchestral touches, piano lead in after weird noises. Then it swings most happily. Good solid beat; danceable.

FRANK SINATRA: Somewhere In Your Heart; I Can't Believe I'm Losing You (Reprise 23028). Choral opening, then Frank's slightly-ebb-ing voice dictates some first-rate phrasing. Not a chart song, but a performance of quality. A nice arrangement.

STEVE BRETT: Wishing; Anything That's Part Of You (Columbia DB 7470). Castanets on the opening, then a vibrant vocal job by Steve. Slow, almost mournful, dead simple. A story-line ballad of fair charm. Not a charter.

FREDDIE SELF: Don't Cry; Why Should I (Mercury MF 839). Freddie is stand-in for Cliff Richard at the London Palladium pantomime. And there are undertones of Cliff's style present there in this pacy beater. It's good enough to click, arrangement-wise, performance-wise, and song-wise.

THE ALAN CLARE GROUP: Milligatwny; Dog's Body (Pye 15764). Talented pianist and his modernistic group on a tonally-exciting composition with an interesting trumpet solo almost right away. A good and musicianly job.

TEMPERANCE SEVEN: Letkiss; Tajkaedi (Parlophone R 5236). Highly individualistic approach (of course) from the Temps on the new dance routine. Fruitfully old-fashioned sounds, mit plenty charm. Straightforward, clean-cut.

PEGGY LEE: Pass Me By; That's What It Takes (Capitol CL 1537). From the movie "Father Goose." Peggy picks a potential winner. Much more commercial than her usual jazz-stylings. Catchy enough; sung well, of course.

THE EARTHLINGS: Landing of the Daleks; March Of The Robots (Parlophone R 5242). Gimmicky show all round — based on those wierd inhabitants of the Dr. Who telly-series. Good original instrumental sounds but perhaps not "infectious" enough to hit it big.

LITTLE MILTON: Blind Man; Blues In The Night (Pye International 25289). R and B star on a wailer of a performance, with some lyrics that bear close listening. Jerky in concept early on, but bluesy. And of definite interest to the more specialist followers. Flip is fine. Big band arrangement.

RON AND MEL: In A Shabby Little Hut; I See Your Face (Columbia DB 7469). New duo on a fast-lick and staccato offering. You have to listen pretty closely, but it has a good grow-on-you quality. Slightly harsh in parts. Somewhat unusual.

ANTOINETTE: Thank You For Loving Me; If You Really Love Me (Pye Piccadilly 35223). Straight-forward beat-ballad with Antoinette sounding like a group in parts. It's O.K. but probably will get lost in the rush of releases. Nice personality from her, though.

BEN E. KING: Seven Letters; River Of Tears (Atlantic 4018). Ben's latest US hit has a country flavoured backing, but is a pretty mediocre song, highlighted only by his brilliant vocal work.

THE CHEYNES: Down And Out; Stop Running Around (Columbia DB 7464). Pretty wild opening here, with a number that fair pounds away all the way. Compulsive in approach and catchy enough to catch on. Rather good.

DICKIE VALENTINE: It's Better To Have Loved; Wanted (Phillips BF 1392). String-laden opening before the very soothing tones per Valentine take over. Song isn't as strong as some he's had, but it's a sure seller, specially with his telly-series.

PATRICK DANE: In My Baby's Eyes; The Only One (Columbia DB 7466). A distinctly chatty opening, then a fast-paced beater with Patrick singing out with powerful determination. This is catchily unusual, well-backed. A good song. Definitely.

THE MONOTONES: No Waiting; Like A Lover Should (Pye 15761). Group already have a fair following; this should enhance it to some extent. Softly - vocally, punchily-beatily, this song is fairly complex and out-of-the-rut. A foot-tapper with routine approach.

DILYS WATLING: I'm Over You; Act Like A Lady (Phillips BF 1393). Daughter of actor Jack Watling, Dilys has a softly appealing voice with a confident range. A bit square in some parts, but its building-powers make it commercial.

REPARATA AND THE DELRONS: Whenever A Teenager Cries; He's My Guy (Stateside SS 382). A hit in the States. Little girl sings the lead with a beaty-sort backing. Old formula, but it still comes up fresh here. Might just catch on.

THE GESTURES: Run, Run, Run; It Seems To Me (Stateside SS 379). Tearalong backing but with more subdued vocal work. A good song with strong lyric idea. But it still seemed a trifle tedious mid-way — hear the first bit and you've heard it all. Powerhouse guitar break.

ELLA FITZGERALD: Why Was I Born; All The Things You Are (Verve V 5524). Superlative tracks from Ella's new "Jerome Kern Songbook" album. Top-side is fantastically sensitive, fully orchestrated. Flip is one of the best songs ever written. Who could say more?

THE TERMITES: Tell Me; I Found My Place (Oriole CB 1989). Two teenage girls from Waltham Cross on a commercial debut. But what a funny name for a duo! Song was by Mick Jagger and Keith Richard which should help a lot. Could be a surprise chart entry, this.

GOLDIE AND THE GINGER-BREADS: Can't You Hear My Heartbeat; Little Boy (Decca F 12070). Highly-touted American girlie group on a Carter-Lewis song. They've got the commercial feel, atmosphere, blues-tinged. Another good release which could be tipped for the Fifty in less crowded circumstances. A tidily effective all-round sound.

KRIS JENSEN: The Little Wind-up Doll; Somebody's Smiling (Hickory 1285). Interesting little Country-styled number with a simplicity of vocal style and backing that tends to grow effectively. Double-tracking on the main phrases. O.K. disc, but not sensational.

THE DIXIE CUPS: Little Bell; Another Boy Like Mine (Red Bird 017). The "chapel" which made them is mentioned early on. But this isn't a particularly strong number in other ways. Fairly catchy; though deliberately tempoed. Nice harmonic touches, vocally.

TOP SIX: Walk Tall; What Have They Done To The Rain; I Could Easily Fall; Go Now; A Message To Martha; There's A Heartache (Top Six 12). Another half-dozen top hits on the one disc... and another value-for-money release. Some startlingly efficient performances.



GREAT!
ELKIE BROOKS

The way you do the things you do



F 12061
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Decca House, Albert Embankment
London SE1

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PERSONAL MANAGEMENT: MIKE JEFFERIES representation
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CONCRETE & CLAY

RECORDED BY:
UNIT FOUR + 2

APOLLO MUSIC LTD. TEM 0022

DECCA - F. 12071

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

PETER JAY AND THE JAY-WALKERS: Parchman Farm; What's Easy For Two (Piccadilly 7N 35200). From the talented team comes this popular light-hearted blues song, with a strong beat and plenty of jazz feeling from all concerned. Repetitive but interesting.

RONNIE JONES: My Love; It's All Over (Decca F 12066). From the coloured gent who's currently whipping up a storm in London clubs, comes this fierce and fiery beater, with crashing beat and subtle vocal work. Could be a hit.

NAT KING COLE: No Other Heart; Game Of Love (Capitol CL 15372). Song by Dave Lee and Herbert Kretzmer proves a fine vehicle for Nat's soulfully simple singing. A bit talkie-talkie at first but the melody appears in abundance later. So-professional, this.

SANDRA BROWNE: Knock On Any Door; I Want Love (Columbia DB 7465). Dramatic Builder of an opening for the emotionally-inclined girl. She's got plenty power, vocally, and a nice straightforward approach to a big ballad. Wanna comparison? A wee bit like Cilla.

YVONNE PRENOSILOVA: When My Baby Cries; Come On Home (Pye 15775). The Czech pop singer, who is a good singer and pretty with it, has a chuckling sob in her voice on this routine ballad. Good performance; nice climax. In fact, it's a good disc.

THE SYMBOLS: One Fine Girl; Don't Go (Columbia DB 7459). The latest Mickie Most production this—and it's a wee bit similar to the Hermit hits. Smooth running, very easy on the ear, and graced with a certain charm and professionalism.

THE PAGEBOYS: When I Meet A Girl Like You; I Have Love (London HLU 9948). Another one of those U.S. teams trying to take off the Mersey sound . . . horribly unoriginal.

CLODA ROGERS: Wanting You; Johnny Come Home (Columbia DB 7468). Probably Cloda's best yet. A Clive Westlake-Tom Springfield number with a haunting quality and a warmly emotional appeal. Lots of strings and lushness in the backing.

MARILYN POWELL: Please Go Away; Where Did I Go Wrong (Fontana TF 526). Girl of talent on a chug-along item. Marilyn really sings out with confidence. Touches of dual-tracking. A good record but not notably different.

RICK AND SANDY: Half As Much; Cottonfields (Mercury MF 843). This is a first-rate debut disc, heavily piano-ed behind the two boys. They have a good Country-styled approach and get a full, full choral sound. Could easily take off. In fact, we're wondering about its chance in the charts.

DAVE DEE, DOZY, BEAKY, MICK AND TICH: No Time; Is It Love? (Fontana TF 531). From the same stable as the Honeycombs, this hard-to-ask-for disc is pretty good . . . not so much a group as a way of life—that's the blurb. Song has a good tempo and the boys sing well. Entertaining.

GRAHAM BOND ORGANIZATION: Tammy; Wade In The Water; (Columbia DB 7471). Yes, it's the old "Tammy." Dressed up most bluesily by a first-rate group. Draggy but commercial tempo, with lots of tonal effects behind a great—great, yes—lead voice. Way-out. And good.

SHEB WOOLEY: Blue Guitar; Natchez Landing (MGM 1263). Potential-Hitster, with a talking-guitar effect going on behind his slow, ponderous vocal approach. Not particularly commercial in British circles, despite the gimmick value.

JAN PANTER: My Two Arms—You—Tears; Does My Heart Show (Oriole CB 1983). Shapely Jan, from North London, and a very fine debut disc. It's a jerky rhythmic romancer, with a bluesy undertone, and plenty of good vocal work.

DEV DOUGLAS: I Don't Know; How Does It Feel (Parlophone R 5237). More improvement from the gentle-voiced Country-tinged gent. He tackles this slow ballad sort of song with confidence and charm. Probably not a chart possible.

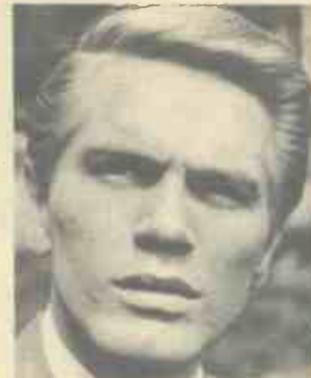
RITCHIE DEAN: Goodbye Girl; I'd Do Anything (Capitol CL 15374). Not a bad song, this, with a catchy quality and a slightly nasally-inclined vocal. Good beat laid down, but it's rather like a lot of British products right now. Flip is somewhat more commercial.

CHRIS KENNER: Land of 1,000 Dances; That's My Girl (Sue WI 351). Compulsive dance-disc, and very genuine R and B. A trifle monotonous but good for a party. Tends to take the mickey out of the scene, but it'll have a following.

MARTHA AND THE VANDELLAS: Wild One; Dancing Slow (Stateside SS 383). Similar to "Dancing In The Street," but not, we'd say, so immediately commercial. Typically Vandella-sounding and invested with a load of punch. Song carries well; nice beat.



THE HOLLIES



ADAM FAITH

Faith—weak follow-up

UNIT FOUR PLUS TWO:

Concrete and Clay; When I Fall In Love (Decca F 12071).

A SURPRISE tip for the charts? Sure, but this first-rate song is given a thoroughly musicianly treatment by a highly-talented outfit. Idea behind the number is good 'n' commercial. Needs a couple of spins to establish but that shouldn't hold it back. The boys have a folksey, occasionally Latin-tinged set-up going and the sounds are very good indeed. Watch this one . . . remember we told you. Flip is the number "made" by the Lettermen. Also good; but not 'so punchy.

TOP FIFTY TIP:

THE HOLLIES

Yes I Will; Nobody (Parlophone R 5232).

Of course, this must be a great big smash hit from the Hollies. It's a medium paced smooth beater, with some very pleasant sounding vocal harmonies from the group. Like most of their other hits, this takes more than one play to be fully appreciated, but once it comes through, boy it comes through strongly. Flip is an interesting ballad with quite a bit of appeal again.

TOP FIFTY TIP



ADAM FAITH:

Stop Feeling Sorry For Yourself; I've Gotta See My Baby (Parlophone R 5235).

A CHRIS Andrews' composition for Adam once again. It's a pulsating beat ballad, read with Adam's usual confidence and dynamism. But it tends to get a trifle complicated mid-way and therefore isn't so immediately commercial. But his name will steer it briskly into the charts. A very nice orchestral arrangement behind him — by Ken Woodman. A good performance all round. Flip moves much faster and gets Adam back on a rockin' kick. Good, No — very good.

TOP FIFTY TIP



THE CONTOURS

THE CONTOURS: Can You Jerk Like Me; That Day When She Needed Me (Stateside SS 381). Typically Tamla-Motown, but not the best of the species. Song asks a question; then answers it. Group have enough following to do well, but it was rather lost on us.

MARIAN MONTGOMERY: When Sunny Gets Blue; Teach Me Tonight (Capitol CL 15375). Delayed vocal start, then Marian shows some smoothly throaty vocal touches. Her phrasing is delicious. She has a way with worthwhile lyrics, as here. A class recording; but commercially, it, for sure won't happen.

DANE HUNTER: Evergreen Tree; Too Late (Oriole CB 1985). New singer from Northampton — discovered by Ruby Murray and her husband Bernie Burgess. Fair-haired chanter shows a lot of potential on this mid-paced ballad, accompanied fully by Earl Guest. Could take off . . .

JOE LOSS ORCHESTRA: A Shot In The Dark; Drum Diddle (HMV Pop 1389). Another top-rated performance by Mr. Consistency. Tune comes from the similarly-named movie—fiery performance only just missed a Top Fifty tip. Big, brash, brassy . . . could easily show in the charts all the same.

FLIP: How Does It Feel (Parlophone R 5237). More improvement from the gentle-voiced Country-tinged gent. He tackles this slow ballad sort of song with confidence and charm. Probably not a chart possible.

RITCHIE DEAN: Goodbye Girl; I'd Do Anything (Capitol CL 15374). Not a bad song, this, with a catchy quality and a slightly nasally-inclined vocal. Good beat laid down, but it's rather like a lot of British products right now. Flip is somewhat more commercial.

MARTHA AND THE VANDELLAS: Wild One; Dancing Slow (Stateside SS 383). Similar to "Dancing In The Street," but not, we'd say, so immediately commercial. Typically Vandella-sounding and invested with a load of punch. Song carries well; nice beat.



NINA SIMONE

NINA SIMONE: Don't Let Me Be Misunderstood; A Monster (Philips BF 1388). First-rate, natch. Pianist-singer with the so-deep, fruity, tones, does a fantastic job on a sad, but fine, number. Jazz feeling to the full. Quite excellent; quite exceptional. Animals'll win the battle, though.

MILLIE: See You Later, Alligator; Chilly Kisses (Fontana TF 529). This'll do well enough but probably won't make the charts. Good dance-material, but Millie's shrill tones don't do much new for the oldie. Lots of fun, though. Plenty personality.



RAMBLERS

FOR

the number one

SINGLES



JIM REEVES

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THE SOUL OF 4 GIRLS!

GOLDIE & THE GINGERBREADS

CAN'T YOU HEAR MY HEARTBEAT?

C/W LITTLE BOY DECCA F 12070

PERSONAL MANAGEMENT
MIKE JEFFERIES

representation:
HAROLD DAVISON OFFICE



TIPPED for the charts this week: "Concrete and Clay," by the Unit Four Plus Two, on Decca. And it's a song, disc and performance that I've found positively way ahead of most of the releases in recent months. Group HAVE, in all honesty, been on disc before, but this is so new and original that I'm sure it will provide them with their first major breakthrough. Song, published through Apollo Music, was written by Tommy Moeller (piano, guitar, tambourines, etc.) of the group and by Brian Parker, who used to be lead guitarist with the outfit. Rest of the line-up now comprises Peter ("The Count") Moules, 20, lead singer; David "Buster" Meikle, 22, guitar; Rodney "Humble" Garwood, 20, bass and lead; Howard "Lem" Lubin, 21-year-old guitarist; Hugh "Pigmy" Halliday, 20, drums. Those wierd sounds at the start of the record were created by a tiny bell found in the studio before the session and by a cowbell. Watch this disc, I implore all fans. It's very good indeed.



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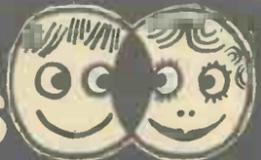
NOW NUMBER 20 ON CHART

Song CP's 2/6

ROBERT MELLIN LTD., 64 New Bond Street, W.1.
Mayfair 3272-3.

MICKIE Most, who seems to have a new disc produced by him each week, now presents Ron and Mel, alias Roland and Melvyn Lines — you may think they look a little like a couple of Billy Fury's. They're world-travellers—their life-stories would already provide enough material for a book. Like being banned from Egypt by Nasser for doing the "Limbo." Or playing the Olympia, Paris, with the Rolling Stones . . . after Andrew Oldham had met up with them in Juan-Les-Pins. Deck-hands, they'll tell you, see a lot of life. Mel, incidentally, worked on the "Sunday Break" TV series for many months. Their dad is a taxi-driver who's kept all the boys' letters home from far-flung places . . . says he'll turn them into a book one day. But back to music. The boys' debut: "In a Shabby Little Hut," on Columbia.

PETER JONES'S NEW FACES




MAY I introduce Jan Panter?—that's her in the picture. Thought there'd be no objection from the lads . . . So I'll say simply that she's 18 and her first disc, on Oriole, is "My Two Arms Minus You Equals Tears", a mathematical equation which sounds far less complicated when Jan sings it. Jan finds everything is happening in JANuary. She's on "TYLS" this Saturday, has just completed a six-week TV series. She comes from Finsbury Park, in North London, and was first discovered by man-of-music Ted Taylor. He signed her to a disc contract soon after he joined Oriole as A and R man. A wise man, Ted. Take another look at the picture. And take my word for it that Jan sings well, TOO.



HAZEL YEOMANS—after a highly successful career as a singer and dancer in her native Ireland—came to England six months ago to try to conquer a larger public. She changed her name to Lisa Shane (Lisa being Hazel more-or-less backwards and Shane being a family name) because she thought her original name rather square.

Then—realising you don't get too far in the singing business these days without a hit record—she paid for her own recording session, using Peter Knight and a 30-piece orchestra, on a number titled "Now". But Shirley Bassey came out with a different song using the same title. So—Lisa got her composer (Pat Napper) to change his number to "Here And Now" and paid for another recording session. Total cost: £300.

A couple of days before Christmas Lisa came home to her Hampstead flat, switched on the electric blanket and went into the kitchen to make a drink. By the time she returned the flat was merrily ablaze! Among her personal possessions destroyed was a very expensive white seal fur coat. She also lost some of the thigh-high leather boots she uses on stage to underline the fact that she's an aggressive-type singer. Nothing was insured.

The result: a crying Shane, homeless at Christmas and down about £2,000.

Bright note: EMI have bought "Here And Now" and released it on Columbia. But Lisa will need to collect an awful lot of royalties to make her journey to Britain worthwhile!

NEW LPs

BEN E. KING'S GREATEST HITS

BEN E. KING'S GREATEST HITS



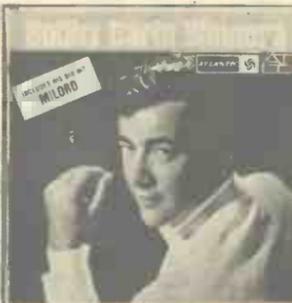
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ATLANTIC 12" stereo or mono LP SAL 5017 ATL 5017

BOBBY DARIN WINNERS



ATLANTIC 12" mono LP ATL 5014

KETTY LESTER The soul of me



RCA VICTOR 12" mono DYNAGROOVE RD 7669

ASTRONAUTS ORBIT KAMPUS The Astronauts



RCA VICTOR 12" mono LP RD 7662

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GOLDIE & THE GINGERBREADS

CAN'T YOU HEAR MY HEARTBEAT?

C/W LITTLE BOY DECCA F 12070

PERSONAL MANAGEMENT: MIKE JEFFERIES

representation: HAROLD DAVISON OFFICE

THE SOUL OF 4 GIRLS!

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|--|--|
| 1 DOWNTOWN*
1 (5) Petula Clark (Warner Bros.) | 26 YOU'RE NOBODY TILL SOMEBODY LOVES YOU*
27 (5) Dean Martin (Reprise) |
| 2 YOU'VE LOST THAT LOVIN' FEELING*
3 (5) Righteous Bros. (Phillys) | 27 JOLLY GREEN GIANT
36 (3) Kingsmen (Wand) |
| 3 LOVE POTION No. 9*
2 (8) Searchers (Kapp) | 28 PAPER TIGER*
37 (3) Sue Thompson (Hickory) |
| 4 THE NAME GAME*
6 (5) Shirley Ellis (Congress) | 29 TELL HER NO*
41 (2) Zombies (Parrot) |
| 5 THIS DIAMOND RING
30 (2) Gary Lewis (Liberty) | 30 HAVE YOU LOOKED INTO YOUR HEART
32 (6) Jerry Vale (Columbia) |
| 6 HOLD WHAT YOU'VE GOT*
7 (6) Joe Tex (Dial) | 31 THE 'IN' CROWD
40 (2) Doble Gray (Charger) |
| 7 COME SEE ABOUT ME*
5 (11) Supremes (Motown) | 32 SOMEWHERE IN YOUR HEART*
38 (3) Frank Sinatra (RCA) |
| 8 KEEP SEARCHIN'*
9 (8) Del Shannon (Amy) | BYE BYE BABY (BABY GOODBYE)
- (1) Four Seasons (Phillys) |
| 9 HOW SWEET IT IS*
10 (8) Marvin Gaye (Tamla) | 34 GOIN' OUT OF MY HEAD*
13 (11) Little Anthony and the Imperials (DPC) |
| 10 ALL DAY AND ALL OF THE NIGHT*
11 (3) The Kinks (Reprise) | 35 MY LOVE FORGIVE ME*
21 (12) Robert Goulet (Columbia) |
| 11 SHAKE
25 (3) Sam Cooke (RCA) | 36 NO ARMS CAN EVER HOLD YOU*
43 (2) Bachelors (London) |
| 12 LET'S LOCK THE DOOR*
23 (3) Jay & the Americans (United Artists) | LAUGH, LAUGH
(1) Beau Brummels. (Autumn) |
| 13 I FEEL FINE*
4 (9) Beatles (Capitol) | THE BOY FROM NEW YORK CITY
- (1) Ad Libs (Blue Cat) |
| 14 MR. LONELY*
8 (13) Bobby Vinton (Epic) | 39 SHE'S A WOMAN*
14 (8) Beatles (Capitol) |
| 15 DEAR HEART*
16 (9) Andy Williams (Columbia) & Jack Jones (Kapp) | 40 ANY WAY YOU WANT IT*
22 (10) Dave Clark Five (Epic) |
| 16 THOU SHALT NOT STEAL*
17 (7) Dick & Dee Dee (Warner Bros.) | 41 SHA LA LA*
15 (10) Manfred Mann (Ascot) |
| 17 GIVE HIM A GREAT BIG KISS
19 (4) Shangri-Las (Red Bird) | 42 MAKIN' WHOOPEE*
39 (4) Ray Charles (ABC) |
| 18 DON'T FORGET I STILL LOVE YOU*
18 (7) Bobbi Martin (Coral) | 43 WILLOW WEEP FOR ME*
24 (8) Chad & Jeremy (World Artists) |
| 19 I'LL BE THERE
20 (5) Gerry & The Pacemakers (Laurie) | 44 AMEN
26 (9) Impressions (ABC) |
| 20 THE JERK*
12 (11) The Larks (Money) | LEMON TREE*
- (1) Trini Lopez (Reprise) |
| 21 I GO TO PIECES*
42 (2) Peter and Gordon (Capitol) | 46 THE WEDDING*
28 (9) Julie Rogers (Mercury) |
| 22 HEART OF STONE
31 (3) Rolling Stones (London) | THANKS A LOT*
- (1) Brenda Lee (Decca) |
| 23 MY GIRL*
34 (2) Temptations (Gordy) | USE YOUR HEAD
- (1) Mary Wells (20th Fox) |
| 24 LOOK OF LOVE*
29 (3) Lesley Gore (Mercury) | VOICE YOUR CHOICE
- (1) Radians (Chess) |
| 25 TWINE TIME
35 (2) Alvin Cash/Crawlers (Mar-V-Lus) | FANCY PANTS
- (1) Al Hirt (RCA) |

* An asterisk denotes record released in Britain.

TOP TWENTY 5 YEARS AGO

- | | |
|---|--|
| 1 WHY
(1) Anthony Newley | 11 WHAT DO YOU WANT
(7) Adam Faith |
| 2 A VOICE IN THE WILDERNESS
(3) Cliff Richard | 12 OH, CAROL
(8) Neil Sedaka |
| 3 STARRY EYED
(2) Michael Holliday | 13 LITTLE WHITE BULL
(9) Tommy Steele |
| 4 WAY DOWN YONDER
(4) Freddie Cannon | 14 JOHNNY STACCATO
(12) Elmer Bernstein |
| 5 HEARTACHES BY THE NUMBER
(6) Guy Mitchell | BEYOND THE SEA
(-) Bobby Darin |
| POOR ME
(-) Adam Faith | MISTY
(-) Johnny Mathis |
| 7 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR
(5) Emile Ford | 17 EL PASO
(20) Marty Robbins |
| 8 EXPRESSO BONGO E.P.
(10) Cliff Richard | 18 WHY
(15) Frankie Avalon |
| 9 PRETTY BLUE EYES
(14) Craig Douglas | 19 BE MY GUEST
(15) Fats Domino |
| 10 SUMMER SET
(11) Acker Bilk | HARBOUR LIGHTS
(-) The Platters |
| | SLOW BOAT TO CHINA
(-) Emile Ford |

BRITAIN'S TOP EPs

- | | |
|--|--|
| 1 FIVE BY FIVE
(3) The Rolling Stones (Decca) | 11 LONG, TALL SALLY
(9) The Beatles (Parlophone) |
| 2 A HARD DAY'S NIGHT
(1) The Beatles (Parlophone) | 12 THE SEARCHERS PLAY THE SYSTEM
(12) Searchers (Pye) |
| 3 KINKSIZE SESSION
(2) Kinks (Pye) | KINKSIZE HITS
(-) The Kinks (Pye) |
| 4 BACHELORS HITS
(4) The Bachelors (Decca) | 14 P. J. PROBY
(16) P. J. Proby (Liberty) |
| 5 GROOVIN' WITH MANFRED MANN
(5) Manfred Mann (HMV) | 15 OH PRETTY WOMAN
(10) Roy Orbison (London) |
| 6 THE ANIMALS IS HERE
(6) Animals (Columbia) | ROLLING STONES
(-) The Rolling Stones (Decca) |
| 7 THE PRETTY THINGS
(8) Pretty Things (Fontana) | 17 UM! UM! UM! UM! UM!
(13) Wayne Fontana (Fontana) |
| 8 RHYTHM & BLUES AT THE FLAMINGO
(15) Georgie Fame (Columbia) | THERE'S ALWAYS SOMETHING THERE TO REMIND ME
(-) Sandie Shaw (Pye) |
| 9 A HARD DAY'S NIGHT VOL. 2
(7) Beatles (Parlophone) | HERMANIA
(-) Herman's Hermits (Columbia) |
| 10 PETER, PAUL & MARY
(14) Peter, Paul & Mary (Warner Bros.) | AMERICA
(-) Trini Lopez (Reprise) |

BRITAIN'S TOP LPs

- | | |
|---|---|
| 1 BEATLES FOR SALE
(1) Beatles (Parlophone) | 11 MOONLIGHT AND ROSES
(11) Jim Reeves (RCA Victor) |
| 2 ROLLING STONES VOL. II
(9) The Rolling Stones (Decca) | 12 ROUSTABOUT
(12) Elvis Presley (RCA Victor) |
| 3 LUCKY 13 SHADES OF VAL DOONICAN
(2) Val Doonican (Decca) | 13 ALADDIN
(13) Cliff Richard & The Shadows (Columbia) |
| 4 KINKS
(5) Kinks (Pye) | 14 MARY POPPINS
(14) Soundtrack (CBS) |
| 5 THE BACHELORS & 16 GREAT SONGS
(3) The Bachelors (Decca) | 15 FREEWHEELIN'
(15) Bob Dylan (CBS) |
| 6 A HARD DAY'S NIGHT
(4) The Beatles (Parlophone) | TIMES THEY ARE A'CHANGING
(-) Bob Dylan (CBS) |
| 7 THE ROLLING STONES
(6) The Rolling Stones (Decca) | 17 LENNON-McCARTNEY SONGBOOK
(16) Keeley Smith (Reprise) |
| 8 THE ANIMALS
(7) The Animals (Columbia) | 18 FAME AT LAST
(17) Georgie Fame (Columbia) |
| 9 OH, PRETTY WOMAN
(8) Roy Orbison (London) | 19 BEST OF JIM REEVES
(-) Jim Reeves (RCA) |
| 10 WEST SIDE STORY
(10) Sound Track (CBS) | 20 FIVE FACES OF MANFRED MANN
(18) Manfred Mann (HMV) |

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILERS

- | | |
|---|--|
| 1 GO NOW!
2 (8) Moodyblues (Decca) | 27 BABY I NEED YOUR LOVIN'
25 (10) Fourmost (Parlophone) |
| 2 YOU'VE LOST THAT LOVIN' FEELIN'
12 (3) Cilla Black (Parlophone) | 28 I UNDERSTAND
18 (13) Freddie & The Dreamers (Columbia) |
| 3 YOU'VE LOST THAT LOVIN' FEELIN'
20 (3) The Righteous Brothers (London) | 29 GETTIN' MIGHTY CROWDED
35 (3) Betty Everett (Fontana) |
| 4 YEH, YEH
1 (7) Georgie Fame (Columbia) | 30 GENIE WITH THE LIGHT BROWN LAMP
23 (9) The Shadows (Columbia) |
| 5 COME TOMORROW
14 (3) Manfred Mann (HMV) | 31 DANCE, DANCE, DANCE
39 (2) The Beach Boys (Capitol) |
| 6 TIRED OF WAITING FOR YOU
31 (2) The Kinks (Pye) | 32 COME SEE ABOUT ME
46 (2) The Supremes (Stateside) |
| 7 TERRY
4 (10) Twinkle (Decca) | 33 WHAT IN THE WORLD'S COME OVER YOU
42 (7) Gerry and the Pacemakers (Columbia) |
| 8 GIRL DON'T COME
3 (8) Sandie Shaw (Pye) | 34 RINGO
24 (5) Lorne Green (RCA) |
| 9 FERRY 'CROSS THE MERSEY
8 (7) Gerry and the Pacemakers (Columbia) | 35 LITTLE RED ROOSTER
26 (11) The Rolling Stones (Decca) |
| 10 CAST YOUR FATE TO THE WINDS
5 (9) Sounds Orchestral (Piccadilly) | YES I WILL
(1) The Hollies (Parlophone) |
| 11 BABY PLEASE DON'T GO
11 (4) Them (Decca) | 37 MESSAGE TO MARTHA
22 (10) Adam Faith (Parlophone) |
| 12 KEEP SEARCHIN'
19 (3) Del Shannon (Stateside) | 38 EVERYBODY KNOWS
44 (3) Dave Clark Five (Columbia) |
| 13 I FEEL FINE
7 (9) The Beatles (Parlophone) | 39 SOLDIER BOY
43 (2) The Cheetahs (Phillips) |
| 14 SOMEWHERE
6 (8) P. J. Proby (Liberty) | 40 THERE'S A HEARTACHE FOLLOWING ME
28 (13) Jim Reeves (RCA) |
| 15 WALK TALL
9 (16) Val Doonican (Decca) | 41 LIKE A CHILD
30 (8) Julie Rogers (Mercury) |
| 16 DOWNTOWN
10 (12) Petula Clark (Pye) | 42 MAKIN' WHOOPEE
48 (2) Ray Charles (HMV) |
| 17 THREE BELLS
21 (5) Brian Poole & the Tremeloes (Decca) | 43 GOIN' OUT OF MY HEAD
45 (3) Dodie West (Decca) |
| 18 I COULD EASILY FALL
13 (8) Cliff Richard (Columbia) | 44 WALK AWAY
36 (20) Matt Monro (Parlophone) |
| 19 I'LL NEVER FIND ANOTHER YOU
32 (4) Seekers (Columbia) | 45 ALL DAY AND ALL OF THE NIGHT
33 (14) The Kinks (Pye) |
| 20 LEADER OF THE PACK
27 (3) Shangri-Las (Red Bird) | 46 ET MEME
41 (5) Francoise Hardy (Pye) |
| 21 THE SPECIAL YEARS
37 (2) Val Doonican (Decca) | 47 PRETTY PAPER
38 (11) Roy Orbison (London) |
| 22 NO ARMS COULD EVER HOLD YOU
16 (9) The Bachelors (Decca) | 48 TRIBUTE TO JIM REEVES
49 (8) Larry Cunningham & The Mighty Avons (King) |
| 23 I'M GONNA BE STRONG
15 (12) Gene Pitney (Stateside) | 49 WHAT'CHA GONNA DO ABOUT IT
47 (9) Doris Troy (Atlantic) |
| 24 I'M LOST WITHOUT YOU
29 (3) Billy Fury (Decca) | 50 BABY LOVE
40 (15) Supremes (Stateside) |
| 25 WHAT HAVE THEY DONE TO THE RAIN
17 (9) The Searchers (Pye) | |
| 26 PROMISED LAND
34 (3) Chuck Berry (Pye) | |

A blue dot denotes new entry.

MARLENE DIETRICH
GO AWAY FROM MY WINDOW
7N 15770

7N15771
MARK WYNTER
CAN I GET TO KNOW YOU BETTER?

ANTOINETTE
THANK YOU FOR LOVING ME
7N 35223

7N 35225
PETER'S FACES
DE BOOM LAY BOOM

7N 25287
CHUCK JACKSON
SINCE I DON'T HAVE YOU

THE NEWBEATS
BREAK AWAY (from that boy)
45-1290

SHELLEY
STAIRWAY TO A STAR
7N 15773

LITTLE MILTON
BLIND MAN
7N 25289

THE DIXIE CUPS
LITTLE BELL
RB 10-017

45-1285
KRIS JENSON
THE LITTLE WIND-UP DOLL

7N 15775
YVONNE PRENOSILOVA
WHEN MY BABY CRIES



THE 'ACCIDENTAL' SOUND

The Rockin' Berries explain how they found their sound to David Griffiths

CLIVE LEA is the chief singer, announcer, impersonator and comedian of The Rockin' Berries. Yet it's Geoff Turton, the rhythm guitarist who only began singing quite recently, who is featured on their big hit "He's In Town" and their latest "What In The World's Come Over You?"

They hit upon this high-voice success formula by luck. And it started with bad luck for Geoff.

Chuck Botfield, the group's lead guitarist, explained: "One night at home Geoff was walking downstairs with a plateful of dinner. He was singing to himself. Then he fell, clutching the plate firmly all the time. But the food all slid off onto the floor. This made Geoff's voice shoot up a couple of octaves and we liked the sound!

"Then came Frank Ifield's version of 'I Remember You' which goes up high. We got Geoff to sing it."

Thus began Geoff's career as a vocalist. The boys had had a couple of discs that got nowhere, plus one ("I Didn't Mean To Hurt You") that scraped into the Top 50. So when they recorded "He's In Town" they decided to get Geoff to do his high-voice bit. And it paid off so well that they got Geoff to squeak back into action on their new one.

LEGEND

Both numbers reached them from the same source — Kim Fowley, sidekick of P. J. Proby (the man who's legend in his own time and may well become a legend in our time too) with whom the Berries are very friendly. Geoff told me: "Kim gave us the first number with the comment that it would be our first hit. He says the new one will be our second hit. Well, he was right first time. Anyway, it was very kind of him. We've had a lot of laughs with him, and with P.J. A lot of people bow down at P.J.'s feet and tell him how great he is. We call him all the names under the sun and get along fine!"

The Berries have been rockin' for five years and have been professional for just 2½. All of their first pro years was spent in Germany and at first there were a few personnel changes. Jimmy Powell left to become a solo artist, a saxophone player left and Roy Austin (an old friend of all the group's from Birmingham, their home town) replaced the original bass guitarist when the group came home from Germany for a month's holiday.

USEFUL

"Living together in Germany was a useful experience for us," said Clive. "We really got to know each other so well that we knew we'd be able to stay together without quarrelling."

The group even has its own resident special agent. They call drummer Terry Bond "0033". They got the idea after a visit to the film "Goldfinger". In the foyer coming out, Terry stopped to make a phone call. He had difficulty making himself heard and, when asked who was speaking, shouted into the receiver "BOND!" Everybody passing stared in amaze-

ment—and Terry was promptly christened "0033".

Their first LP is about to be released (and it will give some indication of the very varied types of performance the Berries are capable of). If this album, and the new single, do well these boys will be well on the way to realising some of their most luxurious ambitions. They are:-

BUNGALOW

Chuck: A bungalow in the countryside outside Birmingham.

Clive: A swinging flat in the centre of London.

Roy: To see the rest of the world and go where he pleases.

Geoff: A private recording studio.

And 0033 wants to live up to the Bond image by owning his own yacht — "complete with all up-to-date gadgets such as beautiful girls!"

THE ROCKIN' BERRIES changed their sound to make a very successful disc "He's In Town". They explained to RM's David Griffiths how they found it . . .

MATT MONRO goes into his first London cabaret season at the Talk Of The Town on February 1. He is expected to remain there for several weeks. . . . Mickie Most: office angrily denies any association with Goldie & the Gingerbreads. (Face' last week) . . . P. J. Proby's hairdresser is Mr. Tony of Vidal Sassoon. . . . Del Shannon recorded "I'm Gonna Be Strong" before Gene Pitney. . . . Jimmy Radcliffe raving about 12-year-old U.S. singer Wayne Anthony. . . . Marianne Faithfull's next single likely to be Jackie De Shannon's "Come Stay With Me". . . . Dave Berry has recorded Buddy Holly's "Heartbeat". . . . Will Mick Jagger and Chrissie Shrimpton form a ring together? . . . Isn't Twinkle a smasher? . . . Brian Sommerville's secretary, Lisa, does a lot to brighten the office. . . . Paul Anka and Mitch Murray are launching a singer in America called Paul Murray.

Sam Cooke's "At The Copa" to be issued here next month. . . . Selecta will continue to distribute Ember records, although EMI added as a distributor will the Beatles dedicate "I'm A Loser" to a certain former Cabinet Minister?

Andy Williams and ex-Cadence chief Archie Beyer sued in US for giving away half a million "First Family LP's" after the death of President Kennedy. . . . Vox's calendar pic of Elkie Brooks is really something. . . . we won't get



the chance to forget you Jim. . . is Chess breaking away from Pye? Julie Rogers first album issued in States before Britain. . . . ten years ago Joan Weber's "Let Me Go Lover" was topping the US charts. . . . big Juke Box favourites not yet in charts include—"Needle In A Haystack"—Velvettes; "Saturday Night At The Movies"—Drovers; "Make Him Mine"—Susan Maughan; "People"—Barbra Streisand; "Looking For Love"—The Hummelings; and "The Last Girl"—Isley Brothers.

Original recorder of Tab Hunter's chart topping "Young Love", Sonny James, is currently topping the American country charts with "You're The Only World I Know". Tommy Quickly's recent hit "The Wild Side Of Life" included on new Hank Thompson LP. . . . "we had to wait a long time to find the right song for our new single" said Peter, Paul & Mary about their latest disc "For Loving Me". . . . How many more Buddy Holly EP's?

Will Twinkle ever watch "Not So Much A Programme" again? It's becoming more and more difficult to distinguish between each Tamla-Motown record. . . . there's a three-minute pop programme on Hull telephone's in the afternoons—dial Hull 211411—but it's being moved to the evenings as from April. . . . after a hit by the Kingsmen for the Righteous Brothers "Little Latin Lupe Lu",



it's now moving in the States for the Chancellors. . . . in Heanor, Derbyshire, beat concerts are to replace traditional brass band music. First group engaged there is Big Ugly Dave & The Diamonds.

Ken Dodd stars in a new weekly series on BBC-Light beginning April 4. . . . Edmund Hockridge will be in a summer season at Blackpool North Pier this year. . . . Burt Bacharach and Dionne Warwick soon to record an album here. . . . Paul Anka's new single recorded at Pye studios. . . . Nashville Teens' American album includes "Bread And Butter" and "La Bamba". . . . How long before Vince Hill gets a hit? Four Pennies' publicist Mike Duffy jumped on by Julla Foster near RM office—lucky chap. . . . Who buys all those country and western LP's? . . . Memo to Fourmost—Four Tops' latest is "Without The One You Love (Life Is Not Worth-

while). . . . What's so special about Donovan? . . . Did Twinkle send a telegram to Patrick Gordon-Walker? . . . Wolf Mankowitz superb on "Juke Box Jury". . . . Connie Francis following Peggy Lee's footsteps, marriage-wise. . . . someone would make a lot of money if they re-issued Pet Clark's hits like "Romeo" and "My Friend The Sea" in the States. . . . Buddy Holly's latest — and probably last — album "Holly In The Hills" issued last week in the States. . . . R.M. office looking almost-human after alterations.

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