

# Record Mirror

Largest selling colour pop weekly newspaper  
No. 232 Week ending August 21, 1965  
Every Thursday 6d. Registered at the G.P.O. as a newspaper

## TOP DISC MEN QUIT!

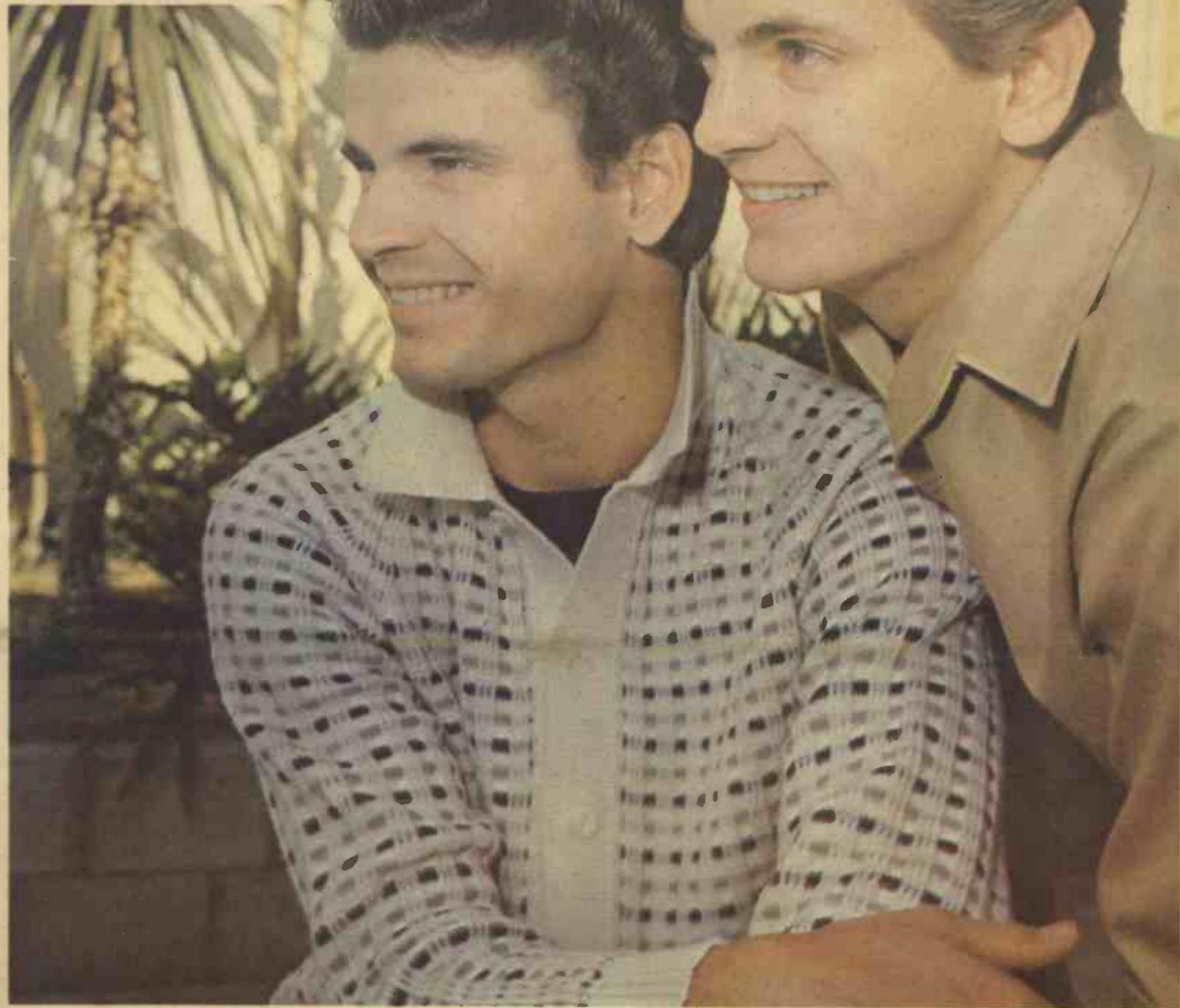
A RECORDING industry sensation — announced just before the Record Mirror went to press. Three of the most powerful recording managers in the business, including Beatles' disc-maker George Martin, are to be released from their service agreements to form an independent record production company.

Apart from Mr. Martin, they are Ron Richards and John Burgess. They will, however, continue to record their current artistes on behalf of EMI Records. A fourth director of the new company, Associated Independent Recordings (London) Limited, will be Peter Sullivan, formerly with EMI and now with Decca.

Among the artistes recorded by these four men are: The Beatles, Tom Jones, Manfred Mann, the Hollies, Gerry and the Pacemakers, Adam Faith, Kathy Kirby, Billy J. Kramer, Freddie and the Dreamers, Lulu, Matt Monro, Cilla Black, Peter and Gordon, P. J. Proby, Rolf Harris.

Says George Martin: "The record industry has been going through a strange time."

CONTINUED ON PAGE 8



THE EVERLY BROTHERS—sensational duo who made a terrific chart comeback with the pounding "Price Of Love." Their new disc, issued here on the Warner Bros. label, now handled by Pye, is "I'll Never Get Over You."



# WITHOUT LOVE BF 1426

A powerful new ballad  
RONNIE CARROLL  
On Philips Records 

# YOUR PAGE

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



**LITTLE  
BOX  
SINGERS**

DONOVAN is in the news again with his documentary film which he's to make soon for TV. Some of it will be filmed in Cornwall... some in London. An RM reader makes some points about Donovan in the lead letter.

WHO kids who? The field of pop music is experiencing a boom, which is supposed to be folk music. The very fact that one of this type of music's leading composers, Bob Dylan, allows his work to be recorded by a highly commercial group like The Byrds convinces me that all this talk of folk singing is bunkum. It's another sound and a very profitable one. As the folk song itself is only such because of it being handed down through the generations, while most of today's folk songs are written now, it cannot technically be authentic. All these Dylans and Donovans are manufactured singers. They all step out of the same little box and look exactly alike and are subject to high-pressure salesmanship. Rebels? Rubbish. They're just singers, with a now fashionable sound. — T. G. Philpott, Royal Oak Road, Hackney, London, E.8.

### GRAN FAN

AFTER hearing Brian Poole's latest recording on TV, I couldn't rest until the shops opened today and get a copy for my teenage son and daughter. I think "Candy" is the best Brian and Co. have ever done. Don't suppose I'm their oldest fan, but I am a grandmother sixteen times over and enjoy pop discs as much as the younger members of my large family. I'd like to join the Tremeloes fan club. — Mrs. Edith Martyn, 30 Kenbourne Road, Sheffield 7.

## Record Mirror

EVERY THURSDAY

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

### UNCOMPARABLE NO CHART CHANGES

HERE we are again. Out of all the letters we received from English RM readers, only seven agreed with us about Elvis. Only one disagreed about P. J. Proby. But we haven't changed. But in reply: we don't think it matters what a performer looks like, or dresses like. We don't IDOLIZE the Stones or any other group. We appreciate them for their music, talent and style. We enjoy the Stones putting across the blues. A crew cut and Old Spice after-shave don't go with the blues. Blues are an expression of one's inner feelings. Unlike El and P.J., the Stones wish to keep their music in the foreground and themselves in the background. We agree Mick Jagger and Elvis are uncomparable. You can't compare Mick's motion-packed songs with El's placid ones. One doesn't know if El has real musical talent, for his singing in movies is just miming. So El has been around for ten years. This shows he has a lot of money and a good publicity agent. Rudy Vallee is still around and quite popular but what does it mean? You say El is the King of R and R, but how many rock records has he made in the last five years? Can one do the jerk, monkey or frog to "Crying in the Chapel," or "Easy Question" or "It Feels All Right"? — Amy Burmann, Jane Downey, 1036 Superior Street, Oak Park, Illinois U.S.A., 60301.

NOTING the amount of new labels out during the last year, I'd have thought we would have had a far greater variety of labels in our hit parade. But there's not much change. August 8, 1964: labels in U.S. chart 33; labels in British chart, 16. August 7, 1965, labels in U.S. still 33; labels in British chart, 19. We've a long way to go to catch up with the States. I'm sure record-collecting would be far more interesting if we had a larger variety of labels. Incidentally, with EMI and Decca changing to all black-and-silver labels, our record collections look duller than ever. — A. L. Huggins, 43 Mascalls Court, Charlton, London, S.E.7.

### EL MOVIE

FOR nine years, TV companies have meant because Elvis Presley hasn't done a television show for them. So why don't B.B.C. or I.T.V. put out an old Elvis film. In the USA, old Elvis movies are shown regularly, and hit the top spot in viewing. A few weeks back we had the "Tommy Steel Story" — why not an El movie? If about 20 million people in the United Kingdom go to El's movies today, then I'm sure they like to see his earlier ones. — Keith Campbell, 16 Carlton Road, Workson, Notts.

James Craig: Passed, hopefully, to TV executives.

### WHAT?

I AM sure many pop fans are becoming increasingly bored by certain group members WHO grab any opportunity to show how superior their tastes in music are. Some of the people I'm referring to are mentioned in the fifteenth word of this letter. — Peter Ross, 18 Dukes Avenue, Muswell Hill, London, N.10.

### DELETION DETAILS

S PARE a thought for the large-scale record collectors. Magazines publish full details of releases and sales, but what of deletions? I myself fight an unending battle against the deadlines set for deletions by some British companies — I've known some singles struck off less than six months after release. This senseless trend is growing, though it must be obvious that collectors cannot buy everything at once. Firms inform the shops of deletions — is there no means of getting this information more widely spread? — Barry Cornell, 6 Woodville Road, Maidstone, Kent.

James Craig: A fair point. Information on deletions isn't readily available, alas... but does anybody else think more could be done on the subject?

### PREJUDICE

C OULD someone please explain to me why Jerry Lee Lewis sings rock and roll and Chuck Berry's music is said to be rhythm "n" blues. Is it because Jerry is white and Chuck is coloured? — Martin M. Saffer, 15 Lockhurst Street, Clapton, London, E.5.

## WHAT'S SELLING ON SUE?

### PRISONER IN LOVE

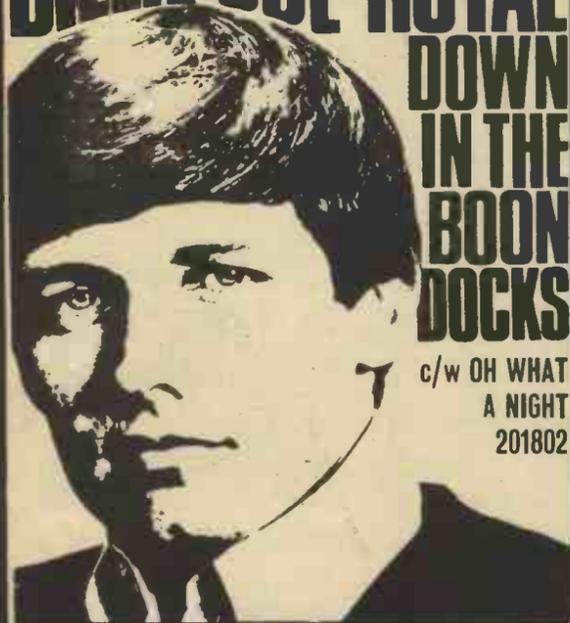
The Ikettes  
SUE WI-389

### ROCKIN' ROBIN

Bobby Day  
SUE WI-388

ISLAND RECORDS LTD., 108 CAMBRIDGE ROAD, LONDON, N.W.6.

## BILLIE JOE ROYAL



**DOWN IN THE BOON DOCKS**

c/w OH WHAT A NIGHT  
201802

An exciting young singer off to a flying start with an immediate smash hit that's climbing to the top!



## Johnny CASH

**RING OF FIRE**  
c/w Streets of Laredo  
201809  
A great follow-up to 'It Ain't Me Babe'

## THE DOLLIES

**YOU TOUCH ME BABY**  
c/w I Can't Go On 201788  
A great all-girl group with a great all-girl sound!



WE are told that the scene it is a "changin'". But we're never told what it's changing to. If rock 'n' soul is on the way, then the same goes for Jimmy James and the Vagabonds.

"Rock 'n' soul is a show," explained Jimmy between sets at the Marquee where they are currently creating a storm every week. "We put a lot into numbers, they're like production routines."

Indeed, RSG's Vicki Wickham said she had never seen such an exciting version of "Do You Love Me" as that performed by the Vagabonds. Praise indeed.

Though Jimmy does most of the singing, he is joined up front by a large gentleman who rejoices in the name of Count Prince Miller. I don't quite know how the postman takes to delivering letters addressed to him in Peckham where the group resides.

"Count is the cheer leader. He stands there and whips up the audience," was how Jimmy described his function. "We work out the act together. We get a song and find the movements to fit it."

Lines of boys dance to the Vagabonds' music at the Marquee, oblivious to the fact that there are several girls nearby equally ready to dance.

"Boys lead the applause and the girls follow," said Jimmy. "It's always the boys who start first. We seem to be a group that appeals more to boys. But once we get started, the girls enjoy themselves too."

Jimmy and I were joined by the group's co-manager, arch hippie Peter Meaden. He managed the Who when they were the High Numbers. Now he looks like having a big hit on his hands.

With seven in the group, the Vagabonds can create a lot of noise, a fact of which they are not slow to take advantage.

One of their audience raved about them and enthused: "The only geezer who's as good as them on stage is Jerry Lee Lewis."

# YOUR PLOTS FOR NEXT BEATLE FILM!

by JAMES CRAIG

**WHEW!** What I asked for was a few suggestions as to a plot for the Beatles' next film! A few! I've had dozens. And as most of them are a bit complex, they can't be cut down much. Anyway, you've done your bit admirably.

Here's what we plan. We'll use some of the movie sagas this week, some next. And then we'll announce the winner—who will receive a copy of the new Beatles LP. And let's make one thing plain. Our contest is not run in conjunction WITH the Beatles it's just a way of sounding out the sort of movie YOU would like to see them in. O.K? Let's go then. . . And you'll note that lots of fans would like to see the Beatles in Moon-land or on a desert island.

Like R. Collier, of 22 Katherine Gardens, Eltham, London, S.E.9: The Beatles are in Miami . . . want to get away from their fans, hire a boat, go to sea. A storm springs up; they're shipwrecked on a tropical island. With them are the boat skipper, an ardent female fan and a reporter. Story deals with their adventures.

M. D. Hill, 30 Temple Avenue Becontree Heath, Essex: Paul and George should be featured strongly as they've previously been pushed in the background. Remembering Dick Lester's love of camera tricks, I think they should each have a dual role. Four boys, then, run a detective agency. They're identical-looking to the Beatles. They look for a missing heiress (Marianne Faithfull?) and meet the

real Beatles. The heiress falls in the hands of a kidnapper (Boris Karloff) and the Beatles help, between songs. A CID man (John Le Mesurier), two tramps (Messrs. Cook and Moore) and Margaret Rutherford confuse the matters. Will they find the heiress? If so, which of the EIGHT heroes will she fall for.

Brenda Smith, of 11 North Terrace, Crook, County Durham: The boys are called up and go into the navy — are very popular for entertaining the men. The ship hits a reef. They swim for a desert island. Wake up to find guitars, drums and a tea chest have been washed ashore. Island is actually inhabited, the natives treating the Beatles as gods. Food, song, dancing girls. But life eventually becomes monotonous so they build a raft and drift away. Get picked up by a ship and taken home.

From G. M. Cooper, of 69 Bloomfield Road, Gloucester: the boys walk down the street, are seen by four crooks who resemble the Beatles, but are bald. So they make some wigs. The Beatles are actually



THE BEATLES—photograph by Keith of the Hoffman Studios (RM Pic)

wasters — John the leader, Paul the brainy one, George the Romeo, Ringo the clown. The crooks snatch a pay-roll. The Beatles are wrongly arrested; the Beatles have to clear themselves. Maybe Mick Jagger could bail them out!

There's the entry from Anne Flint who is only twelve, of 213 Padnall Road, Chadwell Heath, Romford, Essex: A Beatle walks along the beach, sees a shining stone. He looks into it. Sees a beautiful girl and falls in love with her. But the Sun God, the girl's father, doesn't want him to find her. He sends two beautiful girl servants to find the Beatle and kill him. But as all the Beatles know about the girl, all have to be killed. So they travel round the world facing many dangers.

Les Barnett, of 68 Mungo Park Road, Rainham, Essex: I'd suggest filming their own lives or "take-offs" of them. Girls mainly like to see the Beatles dressed (or undressed in Paul's case) so the life story could start with them meeting in their prams. Then the

school-days and their first dates. Ringo would be good here. Then the formation of the group and their rise to fame. And then continue into old-age. Doesn't matter they're not yet old . . . anything goes in their films.

## ASTRONAUT

Denise Deegan, of 52 Anton Road, South Ockendon, Essex: The boys go on holiday in the Swiss Alps. The valley they choose is advanced in space research. Men have been landed on the moon and captured Moon Maidens and brought them back to imprisonment by a mad scientist. Ringo looks like an astronaut and tries to release the Moon Maidens. Lots of chasing through mountains, over precipices and so on. Ringo is captured. They find Ringo, and the Maidens, in a rocket. The other Beatles join him they blast off as the mad scientist discovers what Ringo has done. Off to the moon!

Then Miss M. Whiteley, of 63

Rowlands Avenue, Hatch End, Middlesex: The boys find a very long ladder and go into business "four men and a ladder for hire." They tour the country, on foot first, then as the money improves, in cars. They have an adventurous tour, become millionaires. Being rich affects them — they become misers, or benefactors. They quarrel and split up. The ladder is sawn up into four pieces, each having one. And go their different ways.

Avril Fairless, of 41 Gilsland Avenue, High Howden, Wallsend, Northumberland, thinks they should go back in time, like "Dr. Who," finding a time machine. They find themselves first as cavemen. They get back to today only in stages of one hundred years at a time. Eventually they get into the future. The boys could script this one best . . . "I like Paul best, but John has the best wit."

## UNIVERSITY

John F. Cole, of 72 Brayards Road, Peckham: They start in four separate occupations. John and George are art students, Paul at university and Ringo studying for a hairdressing diploma. Parliament reinstates a law for national service for all between 18 and 25. Boys join the Navy, the same ship. They have a series of escapades trying to avoid having haircuts. Bluff their

way out of the navy, form a group. Find their first engagement is playing for the sailors of their old ship.

Helen Alexander, of 2 Longacre Crescent, Ardingly Road, Chuckfield Sussex, sees the boys as James Bond agent types. Maybe with Paul as Bond and Jane Asher as a beautiful Russian spy. John as a mysterious assistant to Bond, Ringo a shady assistant. George working against Paul, with Paul Boyd and Jane trying to lure Paul into his clutches. "Hope I win a record, but I'd sooner have the Beatles," says Miss Alexander.

## CAREER

Mr. P. Bromwich, of 168 Strathyre Avenue, Norbury, London, S.W.16: I suggest they make a film of their career beginning in Liverpool and Hamburg. This would show the older generation the hard times they went through before they became famous. It would also show the MBE "knockers" a thing or two, and that they deserve to be famous just for their dedication to the career that they chose to follow.

Well, that's the first batch. More next week. Dunno about you, but I find it interesting seeing how Beatle-fans see their idols. But I also suspect most of the competitors found it difficult to come up with anything truly original.

## HOW TO STRETCH 30 SECONDS . . .

A SHORT, fair-haired youth used to follow the Johnny Dankworth band around, drinking their music nightly. One day he plucked up courage, spoke to the leader and wrote a piece for the band.

Some years later, the young man joined Manfred Mann and helped considerably toward producing several hit records. Then a man from EMI spoke to him and the result was "On The Brink" by the Mike Vickers Orchestra.

I met Mike for a drink one evening and talked to him about his composing work and jazz influences.

"We were asked to write the theme for the 'Wednesday Play,' but I don't know why," he confessed. "It only lasts thirty seconds. Have you heard it? We play it."

## NERVOUS

"John Burgess knew I could write and asked me to lengthen it. It took four hours in two sessions, but I wrote out the separate parts and that took longer. You don't have to be able to play instruments to write for them, but it helps."

Mike plays guitar, saxophone, flute, piano and clarinet.

He admitted: "I was very nervous about recording the number. There were all these session men, they'd seen it all before. They



MIKE VICKERS (RM Pic)

were very nice to me. They'd been paid and were all there because of me. I didn't know what to do, I just waved my arms about."

Of his composing work, Mike said: "I used to follow Johnny Dankworth about in Southampton and I asked him if I could write for him. He did a few of my numbers three years ago when the big band was really going."

## FAST WALTZ

"I've written our next 'B' side. It's indescribable. I've done one for the LP — a kind of fast waltz. We take it in turns to do 'B' sides and they said it was my turn next."

Admitting that he "would like to try everything," Mike recalled his gig with the New Jazz Orchestra at the recent Jazz and Blues Festival.

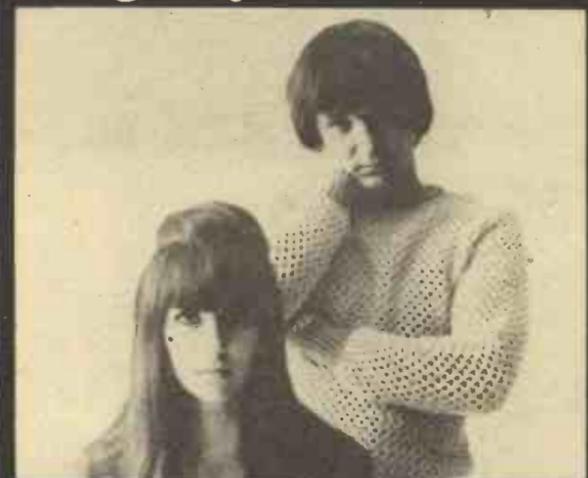
"One of their sax players was sick and they asked me to take his place," he pointed out. "I know a few of them and Manfred knows a couple. It's not difficult to make the transition from pop group to a modern jazz orchestra. I don't think to myself 'jazz is serious so I must be serious and enjoy it,' but I don't think 'oh, this is pop so it's not important.'"

He continued: "I enjoy them both. At home, I can put on a pop record and when I hear a bit I like I go 'yeh.' Then I put on a jazz record and do the same thing. Then I can put on something by, say, Stravinsky, and still say 'yeh' when I hear a good bit."

RICHARD GREEN

## SONNY & CHER

I got you babe AT 4035



LAUGH AT ME AT 4038

Sonny



Atlantic Records product of The Decca Record Company Limited, Decca House, Albert Embankment, London, S.E.1



Released AUGUST 20

vocalion

brings you great LPs from America

JOE AND EDDIE 'LIVE' IN HOLLYWOOD VA-N 8039

GOLDFINGER — THE BIG SOUND OF BILLY STRANGE, HIS GUITAR AND ORCHESTRA

SAV-N 8038 VA-N 8038

CALL ON ME/THAT'S THE WAY LOVE IS BOBBY BLAND VA-P 8034

LOVE FOR SALE THE ARTHUR LYMAN GROUP

SAV-N 8030 VA-N 8030

Vocalion Vogue Records Ltd 113-115 Fulham Road London SW3

**"BIG ROCKETS FLY HIGH; OUT OF REACH.  
THEY CAN'T SEE YOU, NOR YOU THEM.  
YOU CAN SEE SMALL ROCKETS  
THEY CAN SEE YOU  
THAT IS CONTACT!"**

**FIRST RELEASES**

**HANG ON SLOOPY**

**THE McCOYS**

IM 001

**THE BELLS OF RHYMNEY**

**THE FIFTH AVENUE**

IM 002

**I'M NOT SAYIN'**

**NICO**

IM 003

**IMMEDIATE RECORDS**

**A NEW RECORD COMPANY OF TOMORROW TODAY**

**IMMEDIATE RECORD COMPANY LIMITED**

IMMEDIATE RECORDS ARE DISTRIBUTED SOLELY BY PHILIPS RECORDS LIMITED

Philips Records Ltd.,  
Beddington Farm Road,  
Purley Way,  
Croydon, Surrey.  
P.O. Box 90  
CROYDON 7766

Philips Records Ltd.,  
Floodgate Street,  
Birmingham 5.  
P.O. Box 131.  
MIDLAND 8411

Philips Records Ltd.,  
Lloyd House,  
18 Lloyd Street,  
Manchester 2.  
P.O. Box 450.  
DEANSGATE 8741

Philips Records Ltd.,  
26 Bothwell Street,  
Glasgow C.2.  
CENTRAL 1617/8



THREE of the stars of the new Southern TV series "Ladybirds" enjoy the London sunshine with the producer Mike Mansfield. Sandie Shaw, Dana Valery and Marianne Faithfull didn't have one sixpence between them for that meter.

**COMET SPLIT**

Two members of Bill Haley's Comets have left the band. They are drummer Dave Holly and guitarist Nick Nastos. Both are to form a group of their own. They intend to travel less and concentrate more on their families.



Released  
**AUGUST 20**

**STONES HELP OLDHAM**

MICK JAGGER and Keith Richard will be helping produce records for Andrew Oldham's new label, Immediate. Guitarist Jimmy Page is undertaking similar duties.

Oldham has negotiated with the Bash label in America for British release rights to their discs. Head of Bash is hitmaker Bert Berns who produces records by Them, Ben E. King and Solomon Burke. The first releases from Immediate are tomorrow (Friday), distributed through Philips. They are the U.S. hit "Hang On Sloopy" by the McCoys, Pete Seeger's "The Bells Of Rhymney" by Fifth Avenue and Nico singing "I'm Not Sayin'". "It will be our policy to only put out releases that will be promoted by every means possible, contrary to the policy of the major labels in this country," said a spokesman for Immediate.

Kenny Ball begins his twelfth tour of Scotland at Hamilton on October 8, but flies to Dusseldorf the next day to headline the International Jazz Festival. He resumes his Scottish dates at Glasgow (10) and ends the run five days later.

**Pontiac Film**

A FILM unit visited Putney Pontiac last week to record scenes for a four-part series on "Romance and Courtship Throughout The World." They are due for world wide distribution through United Artists next Spring. Johnny Spence is scoring the four 20-minute films, but groups may be appearing as part of the story. John Mayall's Bluesbreakers, Graham Bond and the Boston Dexters were filmed playing at Putney. Peter Manley, production manager for Clarendon Productions who are making the films, told the RM: "Patti Boyd's sister, Jenny, is playing the part of 'the girl' in the London film. We have already shot in India, Thailand and Hong Kong."

**NOW YOU CAN BUY SHARES IN THE 'WHO'!**

THE Who are to be turned into a public company. Their affairs in that field will be handled by Constellation, who also handle shares for Cliff Richard, the Shadows and Frank Ifield.

Co-manager Chris Stamp said: "We all think this is a very good idea. It means the fans will be able to buy shares in the Who."

The group records its next single this week. It is likely to be the Pete Townshend composition "My Generation." The tentative Brunswick release date is September 24. On September 22, The Who fly to Copenhagen for three days of concerts. They will undertake TV work while there. Then they move to Sweden for shows until September 29.

Tomorrow (Friday) they play Bournemouth Pavilion, following at Peterborough Palais (21), Great Yarmouth Britannia Pier (22), Colchester Corn Exchange (23), Salisbury City Hall (26), Coventry Matrix (28) and Sheffield Mojo (29).

**BBC POP**

THE Beatles, the Rolling Stones, the Kinks and the Hollies star in four mammoth pop shows on BBC-Light on Bank Holiday Monday (August 30).

In "The Beatles Abroad," Brian Matthew introduces records and interviews with the group for 45 minutes. He is currently travelling in America and Canada with the Beatles.

The Kinks, the Yardbirds and Kenny Lynch follow in "You Really Got It" which is introduced by Denny Piercy. Laura Lee, the Transatlantics and Kenny Salmon also feature.

"Swing Into Summer" is extended that afternoon. Simon Dee introduces the artistes who will be heard throughout the week, including Adam Faith and the Roulettes, the Hollies, Billy J. Kramer and the Dakotas, Terry Lightfoot's Jazzmen, the Barron Knights, Susan Maughan, Tony Rivers and the Castaways, Marion Williams and Craig Douglas.

The Rolling Stones and Herman's Hermits are introduced by RM columnist Tony Hall on "Yeh! Yeh!" later in the day. "Saturday Club" kicks off the holiday weekend with Lulu and the Luvvers, Allan Sherman, Cliff Bennett and the Rebel Rousers and Heinz and the Wild Boys. The Ivy League feature the same day in "Saturday Swings."

**Newies from Hollies, Supremes, & Orbison**

THE Hollies, the Supremes, the Four Tops, Them, the Alan Price Set and Roy Orbison all have singles released on August 27.

As revealed in last week's RM, the Hollies' next on Parlophone is the Graham Gouldman composition "Look Through Any Window" and the Alan Price Set's first is Chuck Jackson's "Any Day Now", a Hilliard-Bacharach number on Decca.

On Tamla Motown, the Supremes sing their U.S. hit "Nothing But Heartaches" and the Four Tops follow up their first British hit with "It's The Same Old Song."

Roy Orbison wrote his next London release "Ride Away" with Bill Dees, and Bert Berns penned Them's "It Won't Hurt" Half As Much" (Decca).

Other August 27 releases include: Columbia — Beau Brummel Esquire's "A Better Man Than I", the Boston Crabs' "As Long As I Have You," Sounds Incorporated's "My Little Red Book", Sylvan's "We Don't Belong," the Measles' "The Night People" and the Preachers' "Hole In My Sole."

HMV — Royal Showband Waterford's "Hucklebuck Shoes", George Bradley's "Breakout", the Sapphires' "Evil One" and Valerie Mitchell's "There Goes My Heart Again." Parlophone — Jimmy Shand's "The Dundee City Police Pipe Band", United Artists — Force Five's "Baby Don't Care."

Capitol — Nat Cole and Stubby Kaye's "Ballad Of Cat Ballou", MGM — Molly Bee's "Single Girl Again", Stateside — Big Dee Irwin's "You Satisfy My Needs", Decca — Applejacks' "I Go To Sleep", Joy Marshall's "My Love Come Home" and Force West's "I Can't Give What I Haven't Got."

London-Beach-Nuts' "Out In The Sun (Huy-O)". Fontana — Tony Blackburn's "Is There Another Way

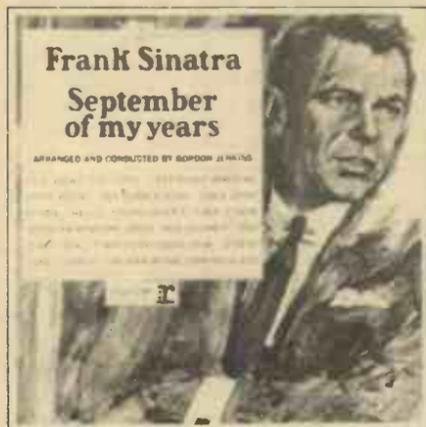
To Love You" and the Leaders' "Night People", Pye — the Imp-Acts' "The Dum-Dum Song," Cymbaline's "Please Little Girl", John Summers' "Looking In Windows", Richard Fitzgerald Celli Band's "Wings Of A Dove" and Cops 'N' Robbers' "It's All Over Now Baby Blue."

Piccadilly — Dodie West's "Thinking Of You," Hickory Roy Acuf's "Life To Go", Colpix — Duane Eddy's "Trash", Cameo — Chubby Checker's "Everything's Wrong", Red Bird — Evie Sands' "Take Me For A Little While", Warner — Leroy Van Dyke's "It's All Over Now Baby Blue," Chess—Muddy Waters' "I Got A Rich Man's Woman."

**Fury Cabaret**

Billy Fury — who returns to the RM Top Ten with "In Thoughts Of You" — appears in cabaret "doublink" at Manchester Princess and Domino (October 8) and Manchester Oasis and Stockport Manor (10). On October 7, he appears in a concert at Warsley Civic Hall with Heinz and the Honeycombs. His October ballroom dates include Boston Gilderdrome (2), March Markham Hall (9), Nelson Imperial (16), Dunstable California and Wolverton Palace (23).

**THE GREAT WARNER BROS/REPRISE RELEASE**



FRANK SINATRA  
SEPTEMBER OF MY YEARS  
R9 1014 (Stereo) R 1014 (Mono) 12" LP.



PETER, PAUL AND MARY  
A SONG WILL RISE  
WS 1589 (Stereo) W 1589 (Mono) 12" LP.



THE EVERLY BROTHERS  
BEAT 'N' SOUL  
WS 1605 (Stereo) W 1605 (Mono) 12" LP.



SAMMY DAVIS JNR.  
THE NAT KING COLE SONG BOOK  
R9 6164 (Stereo) R 6164 (Mono) 12" LP.

**OTHER**

DEAN MARTIN  
(REMEMBER ME) I'M THE ONE WHO LOVES YOU  
R9 6170 (Stereo) R 6170 (Mono) 12" LP.

TRINI LOPEZ  
THE LOVE ALBUM  
R9 6165 (Stereo) R 6165 (Mono) 12" LP.

ALLAN SHERMAN  
SONGS FOR SWINGIN' LIVERS ONLY  
W 1569 12" LP.

DUKE ELLINGTON  
WILL BIG BANDS EVER COME BACK  
R9 6168 (Stereo) R 6168 (Mono) 12" LP.

**NEW LPs & NEW**

VIC DAMONE  
YOU WERE ONLY FOOLING  
WS 1602 (Stereo) W 1602 (Mono) 12" LP.

NELSON RIDDLE  
"NAT" AN ORCHESTRAL PORTRAIT OF NAT KING COLE  
R9 6162 (Stereo) R 6162 (Mono) 12" LP.

THE SOUND OF MUSIC  
MEMBERS OF THE TRAPP FAMILY SINGERS & CHORUS  
WS 1377 (Stereo) W 1377 (Mono) 12" LP.

COUNT BASIE  
POP GOES THE BASIE  
R9 6153 (Stereo) R 6153 (Mono) 12" LP.

PETER, PAUL & MARY  
PAULTALK  
WEP 603

THE EVERLY BROTHERS  
THE PRICE OF LOVE  
WEP 604

ALLAN SHERMAN  
WON'T YOU COME HOME DISRAELI?  
WEP 605

TRINI LOPEZ  
TRINI'S FOLK MOOD  
R 30043

DEAN MARTIN  
I'LL BE SEEING YOU  
R 30044

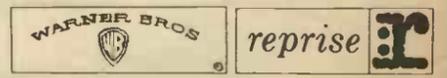
**EPs.....**

FRANK SINATRA/COUNT BASIE  
IT MIGHT AS WELL BE SWING VOL. II  
R 30047

SAMMY DAVIS JNR.  
WHEN THE FEELING HITS YOU  
R 30048

KEELY SMITH SINGS THE JOHN LENNON-PAUL McCARTNEY SONG BOOK  
R 30046

THE SUCCESS OF KEELY SMITH  
R 30045



# 'THAT CRITICISM IS FAIR!'

say the Byrds  
to David Griffiths



THE BYRDS — only four of them — and Jim without his glasses (RM Pic.)

JIM McGUINN peered over the top of his thin rectangular dark lenses (the frames, from Japan, cost him \$20 in a Los Angeles shop) and admitted: "Yes, the press comment has been harsh. But I was brought up by my parents — who are both in the public relations business — to believe that any publicity is good. And we've had so much, in your national press as well as the music papers.

"It has been fair. We've been quoted correctly on the whole. We have no complaints. In fact, we're grateful because we've learned a lot about communicating with people from reading the reactions to us."

The Byrds have been quite astonished at the amount of interest that's been taken in them—because in America it's only the fan magazines that write about pop groups. Over here, they've had many inches devoted to them in newspapers with circulations in the millions whereas they wouldn't be reported in most big-city local papers in the States.

There is absolutely no trace of bitterness over the roughness of some of the attacks. A surprising thing, since young artistes can be notoriously touchy. But about Richard Green's RM review their view is: "He was quite right." (What Richard didn't know was that the boys were

performing in a small club of the type they are not used to and they couldn't get two amplifiers and one drum out of the crowded little stand.)

Some of the places they were booked to play did rather sadden them. For instance, their tour opened at, of all unlikely places, the Imperial Ballroom, Nelson. They also played to a largely Negro audience at London's Flamingo Club even though their folk-based style is not normally one that appeals to the coloured market.

## INTEREST

"But we'd like to come back again soon," said Jim. "With a few exceptions we've found British audiences very

similar to those in the States. In some cases our reception has been a little ahead of what we've been used to. I think that's because the lyrics of our numbers are poetry and appeal to those who have a cultural heritage a little in advance of some of the isolated agricultural communities we've played to back in America."

I asked Jim to define the concept behind The Byrds kind of music and he said: "I formed the group a year ago with Gene Clark" — he's their tambourine man—"and we bore in mind some advice from Bobby Darin. I'd worked for Darin as an accompanist and he taught me how to follow and understand the trends in pop

music. I learned a lot — he'd show me things like how to study the Bobby Vinton approach and then sit down and write a Vinton-type number.

## COME BACK

"To some degree we were influenced by The Beatles and other British groups, that's obvious, just as they were influenced by what went before, such as Presley and Ray Charles. It's a leap-frogging process and we set out to add the next thing. First we worked on our own

sound and started to assemble material. We began with folksy songs because we were observing the convergence of folk and rock 'n' roll. We saw the downfall of folk as a purist thing — the artistes were acquiring tricks from the Everly Brothers and Ray Charles, using their chord changes and so on. Folk started as a home-made craft but, with the interest taken in it by college boys, commercial exploitation occurred. It became a crowded field so we moved our style to a less crowded frequency. Now it's our aim to get The Byrds internationally known."



CHUCK BERRY

## HAND-ME-DOWN R&B

by JERRY WEXLER

manager of Atlantic records

EVERYONE thinks of the British record market today as being one of the most active and vital in the world-wide record business. And there is no doubt that for the past two years the British have furnished many of the most exciting new stars and the brightest young recording men in the business. Yet, as far as R & B is concerned, the British prefer the second hand to the first hand, the imitation to the genuine article.

It is true that in Britain there is an intense clique who are dyed-in-the-wool R & B fans. They would rather listen to Muddy Waters than the Kinks, or Chuck Berry's version of "Roll Over Beethoven" than the Beatles. They are aware of rhythm and blues music in the States, both past and present, and they are well acquainted with the performers who made it, and are still making it famous. They attend the concerts of visiting rhythm and blues artistes when they come to England. But they are a small group when measured against the mass of British fans whose purchases determine what records go to the top of the charts.

In the United States, rhythm and blues — possibly the most vital source of American popular music — sells from 25 per cent to 35 per cent of all records. Rhythm and blues records are purchased by both coloured and white fans.

Yet when records by our top rhythm and blues performers are released in England they have a tough time getting the type of sales that are enjoyed there by pop acts. It is as though our R & B artistes are shunted aside for the paler type of music furnished by pop artistes.

It could be said that England has never had the chance to adjust to the R & B sound that music fans in the United States have over the years. In Britain, until recently, there has never been a large coloured population and the blues are considered by many as alien to the main stream of British pop music. And yet there is no doubt that British fans enjoy R & B when it is played and sung by their favourite artistes. "Roll Over Beethoven" was a big hit in England with the Beatles, as it was here with Chuck Berry many years before.

The younger British teen fans are more hip than their older brothers and sisters and are starting to listen to records even by artistes formerly considered "far out" (i.e. rhythm and blues artistes). Some are writing to U.S. R & B firms to buy records that are not released in England. This could mark the slow beginning of an R & B trend in Britain. As time goes by it is possible that British youngsters, like American youngsters a decade ago, will decide they want the genuine blues instead of second hand R & B. It is a happening devoutly to be wished, not only for the sales it will mean to those of us who make R & B records, but also for the enjoyment it will mean to the youngsters (and adults) who will finally hear the blues sung as they should be sung, by artistes who create the original R & B hits.

## ALL THE LATEST EP'S

FRANCOISE HARDY Dis — Lui Non; Dans Le Monde Entier; Tu Es Venu A Moi; Son Amour S'Est Endormi (Vogue VRE 5003). A lovely warm EP from Francoise, which includes the French version of her "All Over The World". Very nice.

ERROL DIXON "Errol Dixon Sings Fats" — My Blue Heaven; Ain't That A Shame; Blueberry Hill; Whole Lotta Lovin' (Decca DFE 8626). Blues singer Errol takes four Domino songs and adapts them well. Beaty, bluesy and with good backings from the Honeydrippers.

PETULA CLARK "Les Disques D'Or De La Chanson" — Chariot; Coeur Ellesse; Je Me Sens Bien; J'Al Tout Oublie (Vogue VRE 5004). With authentic sleeve notes in genuine French, this features four of Pet's biggest French hits. Good listening.

VARIOUS ARTISTES "Vogue Surprise Party" Et Meme — Francoise Hardy; Nos Doigts Se Sont Croises — Jean-Jacques Debout; Toi Tu Joues A L'Amour — Petula Clark; Un Garcon Sauvage — Michel Paje (Vogue VRE 5002). Here's something to amuse your new au pair girl. A good selection if you can understand what it's all about.

DOWNLINERS SECT "The Sect Sing Sick Songs" — I Want My Baby Back; Leader Of The Sect; Midnight Hour; Now She's Dead (Columbia SEG 8432). A novel idea which comes off quite well. All new sick songs. But somehow there's the feeling of mass-production here.

SANDY NELSON PLAYS What'd I Say; Rockhouse; Walking To New Orleans; I'm Gonna Be A Wheel Someday (Liberty LEP 4033). Two Ray Charles tunes and two Fats Domino tunes, all performed with a maximum of percussion and a lesser degree of subtlety.

NINA & FREDERICK "Little Boxes" — Those Who Are Wise; Try To Remember; Little Boxes; Strange World (Columbia SEG 8437). Rather poignant and mild folk music here, but beautifully performed. Certainly a best seller.

THE 50 GUITARS OF TOMMY GARRETT — "50 Guitars Go Italiano" — Arrivederci Roma; Return To Me; Al-Di-La; Come Back To Sorrento (Liberty LEP 2227). Four of the world's best known Italian tunes and a good instrumental treatment from the fifty guitars, whose existence is still the subject of many a wager.

# POP STARS

## FLY BRITISH EAGLE

Famous pop stars fly British Eagle—and you can fly the same airline as your favourite stars on your Continental holiday this summer! British Eagle will fly you direct from Liverpool and Birmingham to Palma, Majorca. From London you can fly to Perpignan for the Costa Brava, to Pisa for Viareggio and Elba and to Rimini for the fabulous Adriatic Riviera. Other regular services to Dinard, Innsbruck, La Baule, Luxembourg, Newquay and Stuttgart.

Ask your travel agent or

## BRITISH EAGLE

50-51 Conduit Street,  
London W.1.  
Telephone TRAlgar 4541

## JUST RELEASED

THE ROLLING STONES (I can't get no) Satisfaction	F 12220 DECCA	PERRY COMO Oowee, oowee	RCA 1468 RCA VICTOR
UNIT 4 plus 2 Hark	F 12211 DECCA	OTIS REDDING Respect	AT 4039 ATLANTIC
KEEP ON DOING IT The Outsiders	F 12213 DECCA	CUDDLEBUG The Simon Sisters	HLR 9984 LONDON
LULU Try to understand	F 12214 DECCA	SUMMER WIND Roger Williams (Piano) & Harry Simeone Chorale	HLR 9985 LONDON
LITTLE PICTURES Adam, Mike and Tim	F 12221 DECCA	JACKIE WILSON No pity (In the naked city)	Q 72481 CORAL



THE ROLLING STONES should have a number one very soon with "Satisfaction." It looks as though there will be more American recordings of the Stones in the future.

# The Moodies talk about the Stones

by RICHARD GREEN

**B**RIAN JONES has been saying how pleased the Stones are with their new American LP "Out Of Our Heads." So I got hold of one and listened. First reaction — fantastic.

Then it was a question of reviewing it. Madeleine Hirsiger who's worked with Marquee people and knows the Moody Blues quite well said why not get a couple of them to comment on it. So we did.

Denny was wandering about the house wearing jeans and a sailor's cap and Mike was clad in only a beach wrap. It was 3 p.m. and bleary eyes and Scotch were in evidence.

Their criticisms — constructive and destructive — are below.

**MERCY MERCY . . .** Mike — "There's distortion on the bass drum."

Denny — "It's bloody good, much better than the previous ones."

Mike — "Better sound. I like that sound Brian's using on his guitar."

Denny — "Mick's singing better on this one. Oh, good ending, too."

**HITCH HIKE . . .** Denny — "I've always liked this number. It's much better, I don't know if the American recording has got anything to do with it. They've got a

lot of people in for the session."

Mike — "Harmonies sound a bit better. It's a very sort of club sound."

Denny — "Could have been a bit shorter than that."



DENNY LAINE (left) and MIKE PINDER (right)

**THE LAST TIME . . .** Denny — "We've all heard that before, there's nothing new to say about it"

**THAT'S HOW STRONG MY LOVE IS . . .** Denny — "Otis Redding did 'Pain In My Heart' and I didn't like that, this one's good, though. Good guitar riff."

Mike — "Better control. They've taken a lot more trouble."

Denny — "It's unbelievable, Mick Jagger's getting so much better."

Mike — "There's definitely something different about it because on the others there

was always a gap in the backing."

**GOOD TIMES . . .** Mike — "Can't believe this. Ridiculous. So much better than their old ones."

Denny — "There's a bit too much bass coming through at times you've got to congratulate Oldham on the production. The Stones have given a great treatment to the Sam Cooke number."

**I'M ALRIGHT . . .** Denny — "When you've heard the beginning, you've heard the end."

Mike — "I don't think they should have put this number on the LP"

**SATISFACTION . . .** Denny and Mike — "I like that sound."

Mike — "I think it's about the best single they've done."

Denny — "I liked it when I first heard it. It is a bit long. One thing about it, it's got a good dancing beat. It'll be number one."

Mike — "Another fade"

**CRY TO ME . . .** Denny — "Oh, this is so much better than the Pretty Things but even that's quite good."

Mike — "It's nice to hear music for a change instead of a couple of throaty voices sunk in a ten second echo."

Denny — "I think they should have given us more of their own numbers."

Mike — "I don't like this one too much. With as lightly different beat it could be better phased. I remember when they had a go at us for doing fade outs."

**WEST COAST UNDER ASSISTANT PROMOTION MAN . . .** Denny — "This is an old sound. I'm not too keen on this. We've heard it all be-

fore." (At this point, Mike left the room and wasn't seen again for almost an hour.)

**PLAY WITH FIRE . . .** Denny — "I love this, it knocks me out. I think this could be a single on it's own. I've always felt that Oldham was holding back on other tracks, but the sound on this LP knocks me out."

**THE SPIDER AND THE FLY . . .** Denny — "Love

the words on this, but I don't like the song. It's a sort of old blues scene. Some of these numbers are very corny, but they're compensated by a better sound. Didn't like that ending."

**ONE MORE TRY . . .** Denny — "This ain't bad. I don't know what to make of this, really. Great harmonica solo. I think Mick Jagger's hair's given his voice strength."

## SIR DOUGLAS QUINTET

The tracker

HLU 9982



## GOLDIE & THE GINGERBREADS

Sailor boy

F 12199



## THE RIGHTEOUS BROTHERS

Unchained melody

HL 9975



The Decca Record Company Limited Decca House Albert Embankment London SE1

## FLAMINGO & ALL NIGHTER CLUBS

33-37 Wardour St., London, W.1.  
Gerrard 1549. Guests welcome  
Tony Harris & Rik Ginnell  
present:

Thursday (19th) 7.30-11.0 p.m.  
**RECORD NITE**  
Admission 3/6d.

Friday (20th) 7.30-11.0 p.m.  
**RONNIE JONES**  
and The Blue Jays

Friday ALL NIGHT SESSION  
12.0-5 a.m.

**RONNIE JONES**  
and The Blue Jays  
**CHRIS FARLOWE**  
and The Thunderbirds

Saturday (21st) 7.30-11.0 p.m.  
**JOHN MAYALL'S**  
**BLUESBREAKERS**  
TC's Big Boss Band

Saturday ALL NIGHT SESSION  
12.0-6 a.m.

**JOHN MAYALL'S**  
**BLUESBREAKERS**  
**THE NIGHTINERS**  
with Herbie Golus

Sunday AFTERNOON SESSION  
(22nd) 3.0-6 p.m.

**SUGAR PIE**  
**DESANTO**

Sunday EVENING SESSION  
7.0-11 p.m.

Tony Knight's  
**CHESMEN**

Tuesday (24th) 8.0-11 p.m.  
**RECORD NITE**  
Admission 3/6d.

Wednesday (25th) 7.30-11.30 p.m.

**CLIFF BENNETT**  
**& THE REBEL**  
**ROUSERS**  
Ranjam Band  
with Geno Washington

Monday (30th)  
Special Bank Holiday Attraction  
**ZOOT MONEY'S BIG**  
**ROLL BAND**

## PONTIAC

Zeeta House, Putney, S.W. 15.  
PUTNEY 2187

Thursday, August 19th—  
**DISC NIGHT**

Friday, August 20th—  
**THE FENMEN**

Saturday, August 21st—  
**THE ACTION**  
**SONNY CHILDE AND THE**  
**COOL SCHOOL**

Sunday, August 22nd—  
**THE TRUTH**

Wednesday, August 25th—  
**JOHN MAYALL'S**  
**BLUESBREAKERS**

Free membership at the door  
with this ad.

FROM THE JAZZ  
AND BOOZ FESTY...  
THE FANTASTIC

**DEDICATED**  
**MEN**  
**JUG**  
**STAND!**

AT THE "STAR"  
CROYDON-SATURDAY  
THATS THE

**CRAWDADDY.**  
**P.S. TIZ**  
**T-BONES**

ON WEDNESDAY!!!

**SUMMERS**  
**COMING**

## MARQUEE

90 WARDOUR ST., W.1.  
Telephone: GER 8923

Thursday, August 19th (7.30-11)  
**THE STEAM PACKET**  
GERY L. THOMPSON and the  
SIDEWINDERS

Friday, August 20th (7.30-11)  
**GARY FARR and the**  
**T-BONES**  
and supporting group

Saturday, August 21st (7.30-11)  
**MODERN JAZZ**

Sunday, August 22nd (7.30-11)  
**DEDICATED MEN**  
**JUG BAND**  
ALAN ROGERS' QUARTET

Monday, August 23rd (7.30-11)  
**Jimmy James and**  
**THE VAGABONDS**  
and supporting group

Tuesday, August 24th (7.30-11)  
**LULU and the**  
**LUVVERS**  
MARK LEEMAN FIVE

At 8.15 Radio Luxembourg recording  
of "Ready, Steady, Radio"

Wednesday, August 25th (7.30-11)  
**THE SETTLERS**  
STRAWBERRY HILL BOYS  
and Guest Folk Artists  
Special Students' rate: 2/6

**7 DAYS**  
**A WEEK!**  
with SUCCESS  
GUARANTEED

You can be the  
gay, popular  
player of

• GUITAR  
• PIANO  
• PIANO  
• ACCORDION  
• HARMONICA  
or any other  
instrument you  
favour. Just 3  
weeks of re-  
markably sim-  
plified learning can brighten and  
transform your entire life. Learn  
from this famed "Easy Learn"  
correspondence method. It ad-  
vances YOU from beginner to  
player quickly.

**DON'T MISS THIS!**  
You learn at an amazing  
low cost—payable on easy  
terms as you succeed. Make  
pleasing rapid progress to  
your complete satisfaction  
or money back.

**FREE** The opportunity of  
a life-time! Get the  
renowned Booklet  
"Learning Simplified". It proves  
that YOU can now achieve in  
weeks what you have "hoped"  
for years.

**HURRY! POST NOW**  
**PLAY SOON**  
MELODY SCHOOL OF MUSIC  
STUDIO ED.B  
18 Lowndes St., London, SW1  
Please send me this renowned  
**FREE** Booklet. (Please PRINT  
below and send 4d. stamp for  
mailing costs.)

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Instrument preferred \_\_\_\_\_

CONTINUED FROM PAGE 1

I believe our new company  
can do much to improve the  
state of the industry. We will  
make a small amount of top  
quality records which will  
sell well. We are after quality  
not quantity."

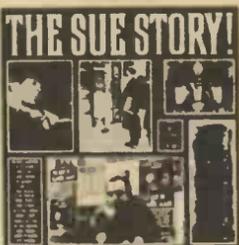
Martin has already made  
records which have sold over  
100 million. And a spokesman  
for the new indie company  
said: "We hope to be able  
to make some small contri-  
bution to reversing the trend  
towards slumping sales  
figures."

And he added: "Freedom  
is the key word. Freedom of  
action, freedom of decision  
and freedom from adminis-  
trative ties."

But all four will continue  
to record existing artists  
under their "wing" for their  
existing companies. That  
must be stressed.

## CLASSIFIED & SMALL ADS . . .

### records for sale



**ILP-925**  
**THE SUE STORY**  
32/-  
In the shops now!

### L.P. IMPORTS

Beachboys, Summer Days. Little  
Deuce Coupe. Dave Cortez, Organ  
Shindig. Dale Hawkins, Susy Q.  
B. B. King, Live On Stage.  
Shirelles, Golden Oldies. Frank  
Frost, Hey Boss Man. Muddy  
Waters, At Newport. Herbie  
Williams, Best of Joe Tex. The  
Drifters, Rockin' & Driftin'.  
Jimmy McCracklin, Every Day  
Every Night.

Stones, Stones, Stones  
44/- each and 2/6 post

Call or write

Friday 12-2, Saturday 10-1.30

### TRANSAT

27 Lisle St., London, W.C. 2

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

**SEND S.A.E.** for List of L.P.  
Records at £1 each by all Top  
Artists. Searle, No. 10 Office  
Bridge House, Newton Abbot,  
Devon.

**HITS YOU missed.** Records from  
2s. Send s.a.e. for lists, 12, Wink-  
ley Street, London, E.2.

**DELETIONS.** Ronnie Hawkins, Larry  
Williams, Fats, Jerry Lee, Burgess,  
Vincent etc., s.a.e. Smallbrook Bun-  
galow, Broadway, Worcs.

### pen friends

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

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

**MARY BLAIR BUREAU.** Introduc-  
tions everywhere. Details free.—  
43/52 Ship Street, Brighton. 523

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

**NATION-WIDE BUREAU** arranges  
introductions view friendship, mar-  
riage. All ages. For free brochure  
in plain sealed envelope write May-  
fair Service (Dept. 9), 60 Neal  
Street, London, W.C.2.

**ROMANCE OR PENFRIENDS.**  
England/Abroad. World Friendship  
Enterprises, Dept. R.M.1, 74 Amhurst  
Park, London, N.16.

**TEENS / TWENTIES.** Penfriends.  
Home/abroad. M.F.C. 9 The Arbour  
Farnhill, Keighley, Yorkshire.

## THE KENNY LYNCH RECORD CENTRE

Offers you personal and  
expert service in Pop, Jazz,  
Folk and Continental  
Records.

Imported Jazz and Popular  
Records a Speciality

Record of the Week

"I GOT YOU BABE"

Write or call at:

10 WALKERS COURT  
(Next to Isows, Brewer St.)  
LONDON, W.1 GER 6140



Comprises Bass  
Drum, Snare  
Drum, Pair Bongos,  
Bongo Holder, Cym-  
bal Holder, Cymbal,  
Bass Drum Spurs,  
Pair Side Drum  
sticks, Bass Drum  
Pedal, Snare Drum  
Stand.  
Available in Blue  
or Red Sparkle.

ORDER NOW or write for Cata-  
logue of drum bargains.  
**BELL MUSIC (DRUM DEPT. 51)**  
157-9 Ewell Rd, SURBITON, Surrey.  
Callers welcome.  
Open all day Saturday.

**FRIENDSHIP/Marriage Centre.** All  
ages, everywhere from 17 years.  
Confidential details MC33 Shering-  
ham Avenue, N.14.

**ATTRACTIVE INTRODUCTIONS.**  
Friendships, Marriage. Lists 2s. 6d.  
Jeans Bureau, 15 Queen Street,  
Exeter.

**PEN PALS FROM 100 COUNTRIES**  
would like to correspond with you.  
—Details and 500 photos free. Cor-  
respondence Club Hermes, Box  
17/11, Germany.

**CHARLIE CHESTER CLUB.** Girls  
aged 18/21 wanted urgently as pen-  
pals for servicemen. Josie Veen,  
49 Tunley Road, Tooting, London,  
S.W.17.

### fan clubs

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

**THE ANIMALS' OFFICIAL FAN**  
**CLUB.** S.a.e. Mayfair House, 101  
Dean Street, W.1. 581.

**GEORGIE FAME fan club.** Secre-  
tary, 47 Gerrard St., W.1. 1029

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

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

**BE A DONOFANI** S.a.e. to The  
Official Donovan Club, Panton  
House, 25 Haymarket, London,  
S.W.1.

**THE OFFICIAL Nashville Teens'**  
fan club. S.a.e. Jenny, 543 Kings  
Road, S.W.6.

**RICK AND SANDY Fans** are  
'Rafikis'—S.a.e.—Jackie, 67,  
Monmouth Street, W.C.2.

**records wanted**  
**RECORDS BOUGHT,** 45s. EPs,  
LPs.—Fowler, 264 Vauxhall Bridge  
Road, S.W.1. (Callers only.) 520

**songwriting**  
**EARN MONEY SONGWRITING.**  
Amazing free book tells how. L.S.S.,  
6 Weymeadow House, Bell Road,  
Haslemere, Surrey.

**LYRICS WANTED** by Music Pub-  
lishing House—11, St. Alban's  
Avenue, London, W.4.

**tuition**  
**POP SINGERS!** Train for success  
with the Encore School of Singing.  
All fully trained pupils are assured  
of professional work. For voice  
test Tel. BAR 3447. 1182

**QUICK METHOD.** Rhythm—Guitar,  
2s. 9d.; Lead, 5s. 11d.; Bass,  
3s. 6d.; Chord construction, 3s. 3d.  
—Travis's, 13 Barlings Avenue,  
Scunthorpe.

**announcements**  
**BLUSHING, SHYNESS,** Nerves,  
quickly overcome by my famous  
40-year-old remedy. Write now to  
Henry Rivers (R.M.4), 2 St. Mary's  
Street, Huntingdon, Hunts. RM4

**BLUSHING, SHYNESS,** Nerves,  
quickly overcome by my famous  
40-year-old remedy. Write now to  
Henry Rivers (R.M.4), 2 St. Mary's  
Street, Huntingdon, Hunts.

**NOTICE** is given that Michael  
McNaughton of 3 Bailie Dr.  
Bearsden, Glasgow, will, on the  
10th September 1965, apply to  
Dunbarton County Council for  
Registration under the Theatrical  
Employers Acts 1925 and 1928, of  
The Arrow Agency, 3, Bailie Dr.,  
Bearsden, Glasgow.

"GO NOW" is indeed magnificent  
as recorded by the ORIGINAL Miss  
Bessie Banks on Tiger 102. Imita-  
tions can hardly fail to flourish  
when we are denied the release of  
the original, and many fans feel  
this from the bottom of their  
hearts.

**publications**  
**DEAR ROCK NO. 1 FANS.** Sorry  
for the delay, but the demand was  
so great we have had to reprint, so  
don't worry. This weekend you  
should get yours. Lee, The Basement,  
Earlham Street, W.C.2. (2s. per  
copy—HURRY! ! !)

The price for classified ad-  
vertisements is 9d. per word  
pre-paid for all sections.

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



Louise Zimmerman, 161, 124,  
Jersey St., Trenton, N.508611,  
U.S.A. Stars—Beatles, Stones,  
Cilla, Sandie, Searchers etc. Hobby  
and Interests—Wants loads of  
boy and girl pals! Records.



Mr. Emmy Farrugia, 20, 136,  
St. Roque's St., Birkirkara, Malta.  
Stars—Elvis, Brenda Lee, Chuck  
Berry, Stones, Fats Domino.  
Hobby and Interests—Collecting  
and spinning records. See Elvis  
in person.

## READERS' CLUB



Owen Coleman, 17, 18, Redfern  
Rd., Harlesden, N.W. 10. Stars—  
Stones, Beach Boys, Burt Bach-  
arach. Hobby and Interests—  
Motor racing, with it fashions.



Janette Byle, 14, 18082, Prevost,  
Detroit 35, Michigan, U.S.A. Stars  
—Wayne Fontana and Mindbenders.  
Stones, Herman, pop stars, ex-  
changing photos.



Brian Weller, 15, Orchard End,  
Old Bricket Wood, Watford, Herts.  
Stars—Four Seasons, Gene Pitney,  
Roy Orbison. Hobby and Inter-  
ests—Listening to records.  
Reading Record Mirror.



Göran Bäckström, 18, Ojupegatan  
32B, Hudiksvall, Sweden. Stars—  
Elvis Presley, Dean Martin, P. J.  
Proby, Jim Reeves, Hasse Alfred-  
sson. Hobby and Interests—Film  
playing Bordtennis m.m.



Jennifer Smith, 16, 20, Artur  
Deakin House, Woodsee St. E.I.  
Stars—Rolling Stones, Buddy  
Holly, John Lee Hooker,  
Walker Brothers. Hobby and  
Interests—Swimming, dancing  
and (singing) BE51, pen pals  
(male).



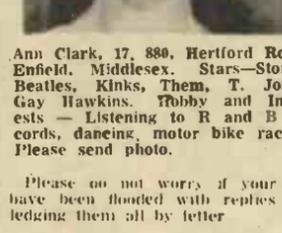
John Short, 19, 34, Hurley Road,  
Kennington, London S.E. 11.  
Stars—Beach Boys, Beatles, Ivy  
League, Dave Berry, Jan and  
Dean. Hobby and Interests—  
Banshees group (London), surfing,  
records and playing to really big  
audiences.



Ann Clark, 17, 880, Hertford Road,  
Enfield, Middlesex. Stars—Stones,  
Beatles, Kinks, Them, T. Jones,  
Gay Hawkins. Hobby and Inter-  
ests—Listening to R and B re-  
cords, dancing, motor bike racing.  
Please send photo.



Theresa Povey, 15, Stapleton Hall  
Road, Stroud Green, London, N.4.  
Stars—Animals, D.C.S., Walker  
Bros., P. J. Elvis, B. Poole. Hobby  
and Interests—Watching Pro-  
fessional wrestling and rocker  
boys.



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 acknow-  
ledging them all by letter

**Readers Club Coupon**

NAME \_\_\_\_\_ AGE \_\_\_\_\_

ADDRESS \_\_\_\_\_

STARS \_\_\_\_\_

HOBBY & INTERESTS \_\_\_\_\_

Please send this form together with your new photograph (which we are  
afraid cannot be returned) to: Record Mirror Readers' Club, 116 Shaftes-  
bury Avenue, London, W.1.

**UNIT 4 PLUS 2**  
**Mark!!**  
**Released**  
**AUGUST 20**

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

**EDDIE CALVERT:** Il Silenzio; The Beggars Of Rome (Columbia DB 7646). British cover of a gold-trumpeted theme of considerable charm. Haunting, this Continental big hit.

**THE MARVELS FIVE:** Don't Play That Song (You Lied); Forgive (HMV Pop 1452). Coloured group who have done so well on Hughie Green's "Opportunity Knocks" telly-series. Bluesy-produced lead voice and simple harmonies behind. Compulsive enough to become a hit.

**RO STREET RUNNERS:** Baby Never Say Goodbye; Get Out Of My Way (Columbia DB 7640). Moeller and Parker, Unit Four Plus Two hit-writers, did this one and it's easily the best yet from the Runners who really do deserve a hit. Rather a breathless sort of lead vocal, with powerful moments and a lot of style in the backing. Could do, should do, very well indeed.

**BUTCH MOORE AND THE CAPITOL SHOWBAND:** Our Love Will Go On; Words (Pye 15910). Concerto-type piano, shuffle rhythm later and some softly round mid-tempo singing from Butch. Catchy, but not sufficiently distinguished for our charts, probably. Nice arrangement.

**MIKE D'VITA:** I Knew Her When; Go It Alone (CBS 201756). American balladeer and obviously a thorough-going professional. Excellent phrasing and tonal qualities and a lushly lavish arrangement. Good song.

**FRANKIE FORD:** What's Going On; Watcldog (Sue WI 369). Hit-maker on "Sea Cruise" some time back, now with a fast-moving beater sold with dramatic urgency. Song builds well. Performance: fair enough.

**WE FIVE:** Small World; You Were On My Mind (Pye International 7N 25314) Light and airy with a suggestion of the Bossa Novas. Boys and girls singing well together. Sounds like a show tune.

**SUE THOMPSON:** It's Break-Up Time; Afraid (Hickory 45-1328) Thumping guitars and smashing cymbals intro. Sue squeaks her way through an up-tempo swinger which has bags of excitement.

**STROLLERS:** The Cuckoo; A Rich And Rambling Boy (Fontana TF 598) Nice bit of acoustic guitar playing acts as prologue to a folk group. Better than the average folk disc.

**JERRY LEE LEWIS:** I Know What It Means; Carry Me Back To Old Virginia (London HLS 9980). An oldie in the country and western style for Jerry Lee. Bass guitar and rolling piano blend well with the vocals to produce an easy sound.

**LIMEYS:** Some Tears Fall Dry; Half Glass Of Wine (Pye 7N 15909). Fast song with overworked cymbals backing good vocal harmonies. Penned by Clint Ballard Junior it has a rather unusual vocal sound.

**GRAHAM BOND ORGANISATION:** Lease On Love; My Heart's In Little Pieces (Columbia DB 7647). Not the song to give Graham his deserved chart break. Bouncy song with repeated organ phrase and occasional vocal duets.

**HAROLD BURRAGE:** I'll Take One; A Long Ways Together (Sue WI 353). Shuffle rhythm and a girlie chorus help Mr. Burrage. Not much to say about it. Might do well in the hip clubs.

**NEWBEATS:** I Can't Hear You No More; Little Child (Hickory 1320). Big, big noise from piano and a multitude of other instruments. Crescendos vocally on the Goffin-King number which Lulu does much better.

**STEVE LAWRENCE:** Last Night I Made A Little Girl Cry; Where Can I Go (CBS 201786). Miles better than the Merseybeats' version with Steve on fine form. Dramatic opening and then easy pace throughout with the odd break.

**THE SYMBOLS:** You're My Girl; Why Do Fools Fall In Love (Columbia DB 7664). Goffin-King song. The Symbols have competition on this, otherwise they could go straight into the charts. Full of falsetto, and chunky backing. Highly-glossed, but with spirit. Song is a cracker. Watch it closely. Musicianship; interesting.

**KENNY BARNARD AND THE WRANGLERS:** The Tracker; You Gotta Give (Pye 15920). There's a real big-band sound on this one, with plenty sax and organ, plus some fiery vocal touches from Kenny. Great for dancing, this, and the performance is good enough to register in the charts.

**JOHNNY CARR AND THE CADILLACS:** Do You Love That Girl; Give Me A Little Time (Fontana TF 600). Big beat ballad given the dramatic treatment. Slightly Gene Pitneyish. Background chorus spotlights the lead singer's vocal style.

**JIMMY JAMES AND THE VAGABONDS:** Shoo Be Doo (You're Mine); We'll Never Stop Loving You (Columbia DB 7653). Group with a big London following. Bit like the Impressions. They sing nicely but the song doesn't add up to much.

**ALMA COGAN:** Snakes, Snails and Puppydogs' Tails; How Many Nights (Columbia DB 7652). Written and produced by Chris Curtis it has Alma in a more aggressive mood than usual. Perhaps too complicated.



BOB DYLAN



JOAN BAEZ



THE BEACHBOYS

**A Dylan song from Joan, while Bob himself has his 6 minute single issued—it's good! Best ever from Stones, and maybe hits from Rolf, Cliff B. and the Beach Boys. Another complex disc from Unit 4+2**

**BOB DYLAN:** Like A Rolling Stone; Gates Of Eden (CBS 201811).

**D**ON'T believe them when they say this isn't up to standard. It's great. A fantastic organ and string backing with a ponderous drum banking away, and Bob setting worked up and emotional, with his scratchy little harmonica butting in occasionally. A BIG sound, better than his last couple of singles and a sound which shows versatility. You could get carried away listening to this — and it doesn't stop after two minutes either but carried on to its natural conclusion. Juke box operators won't like it. Flip is more typical Dylan.

**TOP FIFTY TIP:** CLIFF BENNETT AND THE REBEL ROUSERS: I Have Cried My Last Tear; As Long As She Looks Like You (Parlophone R5317).

**A** distinct commercial approach to this one, with Cliff's voice soaring over (A) organ and (B) group vocal. It rides along easily, is easy to remember and is well-performed and less way-out than most of his work. Given the dee-jay support, it'll go far. One of our better groups on a good song. Guitar leads into the quiet flip-side, a smoothie of a ballad with Cliff again in good voice.

**TOP FIFTY TIP:**

**JOAN BAEZ:** It's All Over Now Baby Blue; Daddy You Been On My Mind (Fontana TF 604).

**H**ERE'S another huge hit for the lady of folk. A Bob Dylan composition, recorded specially for the British market, it's sung with her customary clarity, stacked with meaning. Lyrically strong, it moves at a surprisingly brisk pace — and is highlighted by some most expressive acoustic guitar. Not the catchiest of melody lines, but it has compelling qualities. Flip is yet another Dylan item and needs close listening to get full value from the words. Yes, a hit for sure. Excellent.

**TOP FIFTY TIP:** UNIT FOUR PLUS TWO: Hark; Stop Wasting Your Time (Decca F 12211).

**T**HERE'S something vaguely reminiscent of "Concrete and Clay" in the construction of this song. But it's rather more complex, vocally, with the harmonies building in a highly efficient way. Nice simple backing, with the boys "ooh-wahing" and occasionally exploding vocally. A change of tempo holds things up, commercially speaking, but that's only a minor fault. It'll be a hit. "Stop Wasting Your Time" is a more straight-talking ballad, with a lead voice and softly-produced group backing. Another good song idea.

**TOP FIFTY TIP:**

**THE BEACH BOYS:** California Girls; Let Him Run Wild (Capitol CL 1540).

**T**WO more Brian Wilson songs. Big American hit, with definitely different instrumental opening. Delayed group vocal, which has the surfing sound but is slower (ponderous almost) and doesn't have the usual strident falsetto bits. Entertaining lyrics. Sort of summary and amiable. Should be sizeably big here, too. Flip is more deliberate, more high-pitched, but builds into a solidly constructed beater. A big fat vocal sound, again with good rhythm developments instrumentally.

**TOP FIFTY TIP:** ROLLING STONES: (I Can't Get No) Satisfaction; Solder and the Fly (Decca F 12220).

**F**UZZ-BOX featured on this one — and it should be a number one ere long. The backing is really the dominant thing about it, the vocal having been sublimated, as they say. Even so, Mick comes through well — and it's excellently recorded. Maybe it goes on a bit too long... maybe not. It's a first-rate song, lyrically. Yes, a number one. Flip is slower, harmonica-based, typical old-style blues, with Mick sounding rather strange. Not knocked out with this side, but who cares? Somewhat dirty.

**TOP FIFTY TIP:**

**ROLF HARRIS:** War Canoe; Linda (Columbia DB 7669).

**M**R. HARRIS, he of the ebullient personality, is always a chart prospect. Here he gets typical sound-effect atmosphere and an urgent sort of sing-along number, though in no usual rut. Group vocal, wheezing, groaning, spirited war-cries. All very, very effective. Flip is faster, still with wierd noises off, and really much more straightforward. Bit of a mickey-take, if you ask us. Few giggles, too.

**TOP FIFTY TIP:**



**Released AUGUST 20**

faces of today: sounds of tomorrow spots, not gauze, and peepers of truth an audience in a sea of fear for big daddy doesn't relate any more this does: so float into tomorrow

**Out Now!**

(I can't get no)

**SATISFACTION**

b/w The spider and the fly

**THE ROLLING STONES**

F 12220

produced by andrew loog oldham



The Decca Record Company Limited

Decca House Albert Embankment London SE1



Norman Jopling and Peter Jones new albums reviewed by Norman



LULU

I've got news for Phil Spector fans. He's a performer now. Seriously! Sonny Bono told me. He's appearing on T.V. in the States. As a singer and a comperé. And he's recording himself too. His group will be called something like The Phillibusters.

THAT radio Show competition. After much soul-searching, I've chosen letters from R M readers

Kenneth Mackley of 23, The Larches, Hillingdon, Middlesex. Lesley Norrington (?) of 10, Montrose Avenue, Dukinfield, Cheshire. and Brian H. Parker of 4, Peelgate Drive, Heald Green, Cheshire (they're very hip in Cheshire!) with a special mention for Irene Brook of 43, Corstorphine Road, Murrayfield, Edinburgh 12.

But thank you all for taking the trouble to write. I really appreciated it.

This week's Music To Make You Feel Good. In other words — Sounds For Soul People

Dee Dee Warwick's "We're Doing Fine" (Mercury): Dionne's sister comes through with a strong one. Dee Dee's style is harder and more urgent-sounding than that of her sister. Very individual. The song has a good lyric, too.

French pop fans are lucky. They have a special two-hour record show daily. From 5 till 7. On Europe Number One. It's called "Salut Les Copins." Tied in with the French magazine of the same name, of course. The show's host is a very good looking guy named Danlel Filipacci. He also owns the magazine. And several others. They vary from jazz monthlies to a literary masterpiece called "Miss Tender Aie!" Like myself, he has a jazz background. He's a highly successful pian. His show features lots of British records. Try to catch it one evening. On Long Wave.

Talking of deejays, one I listen to a lot is Jack Spector. His seven till eight show is generally a riot. In between blowing his horn, he plays excellent records. I dig him!

I sincerely believe that almost no other British singer has greater potential talent than Lulu. Just wait till you hear her next single. It's a gas. You'd never know she was 16 and white! You'd never know it was the same girl who recorded that awful re-write of "Shout" (can't even remember the title!)

She sounds so mature. So soulful. Sings with such earthiness. It's uncanny. I liked "Leave a little love" a lot. The record was very good. Her "live" performances of it were even better. But this new one's something else. It's called "Try to understand." I hear the song was originally intended for Barbara Lewis. But Lu — with great shouting support from The Breakaways — has come up with a knockout performance. There's an "I love ya — I love ya — I love ya" bit that really gets you. I'm also immensely impressed by her as a person. And as a personality. She's a very sensible, highly intelligent girl. And the personality she exuded was the sole saving grace of those rather sad "Gadzooks" shows she did a few months ago.

This new single was chosen from four new recordings. All were good. Two were outstanding. "Understand," and a ballad (a wonderful American song). This may be her follow-up.

Lulu has the whole world before her. The sky's the limit.

I'm delighted to see that someone's made a single of "Make it easy on yourself." At long last. I've had a thing about this song since I heard it on Dionne Warwick's first L.P. Everyone said I was potty. "Too uncommercial" they said. Bern Elliott tried it with only partial success. I suggested it to George Martin for Matt Monro. But nothing happened. Now the Walkers have cut it. My reaction on a brief first hearing was that possibly more could have been made of the arrangement. Because it's such a wistfully emotional song. But maybe a few more listens will change that. Anyway, good luck to them with the record.



BURT BACHARACH with CHUCK JACKSON and DIONNE WARWICK, two of the artistes who Burt has written songs for, which are contained on a new Pye album. (All RM Pics).

Good LP of early Bacharach

VARIOUS ARTISTES "The Sound Of Bacharach"—Walk On By; Anyone Who Had A Heart; Wishin' & Hopin'; Please Make Him Love Me; I Smiled Yesterday (Dionne Warwick); Baby It's You; It's Love That Really Counts (Shirelles); I Wake Up Crying; Any Day Now; The Breaking Point (Chuck Jackson); I Cry Alone (Maxine Brown) (Pye Int. NPL 28061).

THIS is a lovely album. Most of it was recorded before Burt became a solo celebrity—consequently it is original Bacharach, etc. material, the sounds that started it all. Many styles here, ranging from the familiar Dionne Warwick sides, to the neurotic Chuck Jackson's, and the beautiful Shirelles tunes. "Baby It's You" is probably the best here, but it's certainly not typical of the Bacharach of late. Every track a gem.

★★★★★

MEL TORME: "That's All". — I've Got You Under My Skin; That's All; What Is There To Say?; Do I Love You Because You're Beautiful; The Folks That Live On The Hill; Isn't It A Pity; The Nearness Of You; My Romance; The Second Time Around; Haven't We Met (CBS BPG 62550).

arranged and conducted by Robert Mersey, which is another strong point. Mel can swing, of course, but here he's in ballad mood, doing marvellously musicianly things to songs like "Nearness Of You". "That's All" is usually dead simple; Mel injects new meaning all the way. Put this on late at night. relax. leave the mood-setting to Mel.

★★★★★

FIRST album for CBS by a stylist supreme. It's all

THE BYRDS "Mr. Tambourine Man" Mr. Tambourine Man; I'll Feel A Whole Lot Better; Spanish Harlem Incident; You Won't Have To Cry; Here Without You; Bells of Rhymey; All I really Want To Do; I Knew I'd Want You; It's No Use; Don't Doubt Yourself Babe; Chimes Of Freedom; We'll Meet Again (CBS BPG 62571).

WE tried to like this. We tried and in fact we did manage to enthuse over some of the tracks. Like "Mr. Tambourine Man." "All I Really Want To Do", and "I'll Feel A Whole Lot Better". But in the end we lost. The same nothingy vocals, the same janky guitar, the same plodding beat on almost every track. Even four Bob Dylan songs couldn't save this one. The Byrds really must try to get some different sounds. They've flogged this one to death.

★★★

GARRY BLAKE ORCHESTRA: "Sounds Like Swinging". — If I Had A Hammer; Sweet And Gentle; Manhattan Spiritual; Spanish Harlem; Tequila; The Happy Elephant; Song Of Mexico; Patricia; Lemon Tree; Wheels; Tom Hark; More; Michael Row The Boat; Moonlight In Morocco (Columbia 1744).

GOOD dancing sounds, here, from a bigish orchestra. Garry has gone for modern beat approaches, but aimed at retaining the essential melodic contents. Excellent ensemble work. Brisk. Danceable.

★★★★

Here's the first batch of Warner LP's issued by Pye...

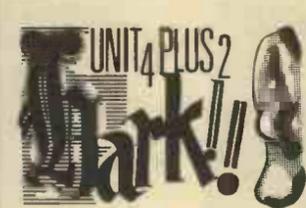
WITH a flurry of publicity and a flourish of trumpets, the new distribution-ownership deal for Warner Brothers records gets under way this week. Thursday this week: a big party at the Kensington Palace Hotel, with Warner President Mike Maitland, plus star attraction Allan Sherman, welcoming the guests. A massive space-buying spree by the Pye-Warner-Reprise set-up. And a load of positively first-rate releases... EP's and LP's.

You'll find the Reprise "goodies" elsewhere, but we're collecting the Warner Brothers' batch right here in this space. Leading off with two brothers who'll whistle straight into the best-sellers:

THE EVERLY BROTHERS "Beat 'n' Soul"—Love Is Strange; Money; What Am I Living For; Hi-Heel Sneakers; See See Rider; Lonely Avenue; Man With Money; People Get Ready; My Babe; Walking The Dog; I Almost Lost My Mind; The Girl Can't Help It (Warner Bros. W. 1605).

FOLLOW-UP to their "Rock 'n' Soul" album this is in a similar vein. Some R & B standards given the typical Evs treatment. Strong heavy beat, and high-pitched distinctive vocals. One track "My Babe" is a blurry guitar instrumental, while a couple "What Am I Living For" and "I Almost Lost My Mind" are tender ballads. Best beat tracks are "Hi-Heel Sneakers", "Lonely Avenue", while a good ballad is the Impressions number "People Get Ready".

★★★★★



Released AUGUST 20

DEAN MARTIN: "I'm The One Who Loves You". — I'm The One Who Loves You; King Of The Road; Welcome To My World; My Shoes Keep Walking Back To You; Born To Lose; The Birds and the Bees; Walk On By; Red Roses For A Blue Lady; Take These Chains From My Heart; Here Comes My Baby; I Don't Think You Love Me; Bumping Around (Reprise R 6170).

ARRANGED by multi-talented Ernie Freeman, produced by Jimmy Bowen — and the rest is up to Dino. Mostly easy-to-remember songs, lots happening in the orchestral backing, plenty choral spasms. It's hard to criticise this sort of thing; it's just plain straightforward tune-fulsness.

★★★★

THE VENTURES "Knock Me Out"—I Feel Fine; Love Potion No. 9; Tomorrow's Love; Oh, Pretty Woman; Mariner No. 4; When You Walk In The Room; Gone, Gone, Gone; Slaughter On Tenth Avenue; She's Not There; Lonely Girl; Bird Rockers; Sha La La (Liberty LBV 1252).

THE sixteenth LP from the Ventures. Twelve guitar led instrumentals, ranging from the fast — "I Feel Fine" and "Pretty Woman", to the slow "Tomorrow's Love", "Lonely Girl". Good for parties, and technically faultless. The sound gets a bit same-y after a while though, but obviously some care has gone into this. Best track is "Love Potion No. 9".

★★★★

ALLAN SHERMAN: "For Swinging Livers Only": Grow, Mrs. Goldfars; Your Mother's Here To Stay; Pills; Shine On, Harvey Bloom; J. C. Cohen; Pop Hates The Beatles; Beautiful Teamsters; Kiss of Myer; Crazy Downtown; The Twelve Gifts of Christmas; Bye Bye Blumberg (Warner Brothers W 1569).

ACTUALLY the sleeve-notes by Art Buchwald are pretty well worth the price of admission to this latest (yes, greatest, too!) collection of cod-send-ups of well-known titles. "Pop Hates The Beatles" will garner the giggles; "Crazy Downtown" grabs the guffaws; and the essential ingredient of surprise lyrics is there all the way. Jimmy Joyce helps out with about a thousand different voices and there's the usual full-scale backing arranged by Lou Busch. No expense spared. In fact, to set off musically the off-beat comedy of big-bodied, big-talented Mr. Sherman.

★★★★★

VIC DAMONE: "You Were Only Fooling". — You Were Only Fooling; I'll Never Find Another You; The Thrill of Lovin' You; Stranger In The World; For Mama; It's Not Unusual; And Roses and Roses; Why Don't You Believe Me; Please Help Me I'm Falling; Careless Hands; I've Been Lookin'; Dream On Little Dreamer (Warner Brothers W 1602).

PLEASANT enough set from the strangely underrated talent. It's specially keen to find out he handles the Tom Jones' biggie "It's Not Unusual", but mostly it is a collection of standards, sung distinctively. Damone has a highly professional gloss to his work, and Ernie Freeman's backing aggregations help greatly. It's all very good; hut a bit samey.

★★★★

PETER, PAUL & MARY "A Song Will Rise" (Warner Bros. W 1589).

A re-issue of their last album. deleted when the Warner outlet changed. AS per usual, a good folk album, but one which may well have been bought by nearly all PP & M fans already.

★★★★★

Advertisement for Johnathan King and The Fortunes. Includes text: "TWO GREAT BIG HITS", "EVERYONE'S GONE TO THE MOON", "Johnathan King", "THE FORTUNES", "You've got your troubles". Includes Decca logo and address: "The Decca Record Company Limited, Decca House, Albert Embankment, London SE1".

Large vertical advertisement for Decca Bachelors LPs. Text: "A TERRIFIC NEW LP FROM THOSE TERRIFIC BACHELORS". Includes Decca logo and address: "The Decca Record Company Limited, Decca House, Albert Embankment, London SE1".

# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- |   |  |
|---|--|
| 1 I GOT YOU BABE*<br>1 (4) Sonny and Cher (Atco)                    | 26 LOOKING THROUGH THE EYES OF LOVE*<br>33 (2) Gene Pitney (Musicor)         |
| 2 HELP*<br>8 (3) Beatles (Capitol)                                  | 27 TAKE ME BACK*<br>23 (6) Little Anthony and the Imperials (D.C.P.)         |
| 3 WHAT'S NEW PUSSY CAT*<br>7 (4) Tom Jones (Parrot)                 | 28 SINCE I LOST MY BABY*<br>35 (3) Temptations (Gordy)                       |
| 4 SAVE YOUR HEART FOR ME<br>5 (6) Gary Lewis (Liberty)              | 29 JU JU HAND*<br>31 (2) Sam The Sham and Pharoahs (MGM)                     |
| 5 CALIFORNIA GIRLS*<br>7 (4) Beach Boys (Capitol)                   | 30 THE IN CROWD*<br>44 (2) Ramsey Lewis (Arko)                               |
| 6 SATISFACTION*<br>3 (10) Rolling Stones (London)                   | 31 IN THE MIDNIGHT HOUR*<br>37 (3) Wilson Pickett (Atlantic)                 |
| 7 DON'T JUST STAND THERE<br>6 (7) Patty Duke (United Artists)       | 32 I CAN'T HELP MYSELF*<br>25 (13) Four Tops (Motown)                        |
| 8 UNCHAINED MELODY*<br>14 (3) Righteous Brothers (Philips)          | 33 IT AIN'T ME BABE<br>46 (2) Turtles (White Whale)                          |
| 9 DOWN IN THE BOONDOCKS*<br>10 (5) Billy Joe Royal (Columbia)       | 34 HOUSTON*<br>43 (2) Dean Martin (Reprise)                                  |
| 10 IT'S THE SAME OLD SONG<br>11 (4) Four Tops (Motown)              | 35 SUGAR DUMPLING<br>42 (2) Sam Cooke (RCA)                                  |
| 11 ALL I REALLY WANT TO DO*<br>9 (6) Byrds/Cher (Columbia/Imperial) | 36 WHAT THE WORLD NEEDS NOW IS LOVE*<br>26 (11) Jackie De Shannon (Imperial) |
| 12 HOLD ME, THRILL ME, KISS ME*<br>12 (6) Mel Carter (Imperial)     | 37 YOU TELL ME WHY<br>40 (3) Beau Brummels (Autumn)                          |
| 13 BABY I'M YOURS*<br>13 (6) Barbara Lewis (Atlantic)               | 38 NEW ORLEANS*<br>36 (4) Eddie Hodges (Aurora)                              |
| 14 LIKE A ROLLING STONE*<br>17 (3) Bob Dylan (Columbia)             | 39 THEME FROM A SUMMER PLACE*<br>29 (7) Lettermen (Capitol)                  |
| 15 POPPA'S GOT A BRAND NEW BAG<br>18 (4) James Brown (King)         | 40 TOO MANY RIVERS*<br>27 (11) Brenda Lee (Decca)                            |
| 16 I'M HENERY THE EIGHTH*<br>4 (8) Herman's Hermits (MGM)           | 41 SUNSHINE, LOLLIPOPS AND RAINBOWS*<br>32 (7) Lesley Gore (Mercury)         |
| 17 NOTHING BUT HEARTACHES<br>21 (3) Supremes (Motown)               | 42 SHAKE AND FINGER-POP<br>— (1) Jr. Walker and the All Stars (Soul)         |
| 18 TRACKS OF MY TEARS*<br>26 (4) Miracles (Tama)                    | 43 HUNG ON YOU*<br>45 (3) Righteous Brothers (Philips)                       |
| 19 I'M A FOOL*<br>15 (5) Dino-Desi and Billy (Reprise)              | 44 AGENT OO SOUL<br>— (1) Edwin Starr (Rie Tie)                              |
| 20 YOU WERE ON MY MIND*<br>21 (3) We Five (Aurora)                  | 45 A LITTLE YOU*<br>50 (2) Freddie and the Dreamers (Mercury)                |
| 21 I LIKE IT LIKE THAT<br>16 (8) Dave Clark Five (Epic)             | 46 PRETTY LITTLE BABY*<br>34 (6) Marvin Gaye (Tama)                          |
| 22 I WANT CANDY*<br>15 (8) Strangeloves (Bank)                      | 47 YES, I'M READY*<br>41 (11) Barbara Mason (Aretic)                         |
| 23 CARA MIA*<br>22 (10) Jay & The Americans (United Artists)        | 48 TO KNOW YOU IS TO LOVE YOU*<br>39 (6) Peter & Gordon (Capitol)            |
| 24 HEART FULL OF SOUL*<br>30 (2) Yardbirds (Epic)                   | 49 ACTION<br>— (1) Freddie Cannon (Warner Bros.)                             |
| 25 YOU'D BETTER COME HOME*<br>28 (5) Petula Clark (Warner Bros.)    | 50 I DON'T WANNA LOSE YOU BABY<br>— (1) Chad & Jeremy (Columbia)             |

\*An asterisk denotes record released in Britain.

### TOP E.P.'s

- 1 THE ONE IN THE MIDDLE (1) Manfred Mann (HMV)
- 2 GOT LIVE IF YOU WANT IT (2) The Rolling Stones (Decca)
- 3 TICKLE ME (4) Elvis Presley (RCA)
- 4 DYLAN (3) Bob Dylan (CBS)
- 5 SILVER DAGGER (5) Joan Baez (Fontana)
- 6 BEATLES FOR SALE No. 2 (6) Beatles (Parlophone)
- 7 BEATLES FOR SALE (7) The Beatles (Parlophone)
- 8 MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER (8) Herman's Hermits (Columbia)
- 9 GO AWAY FROM MY WORLD (10) Marianne Faithfull (Decca)
- 10 THE SEEKERS (9) The Seekers (Columbia)
- 11 DON'T THINK TWICE IT'S ALRIGHT (12) Joan Baez (Fontana)
- 12 FIVE BY FIVE (13) The Rolling Stones (Decca)
- 13 THE ANIMALS IS HERE (11) Animals (Columbia)
- 14 BUMBLE BEE (15) The Searchers (Pye)
- 15 TOM JONES ON STAGE (18) Tom Jones (Decca)
- 16 ANDY WILLIAMS' FAVOURITES (16) Andy Williams (CBS)
- 17 MADAMOISELLE DUSTY (-) Dusty Springfield (Philips)
- 18 THE UNIVERSAL SOLDIER (-) Donovan (Pye)
- 19 MOODY BLUES (20) The Moody Blues (Decca)
- 20 A HARD DAY'S NIGHT VOL. 2 (14) Beatles (Parlophone)

### TOP L.P.'s

- 1 HELP (1) Beatles (Parlophone)
- 2 SOUND OF MUSIC (2) Soundtrack (RCA Victor)
- 3 MARY POPPINS (4) Soundtrack (CBS)
- 4 BRINGING IT ALL BACK HOME (5) Bob Dylan (CBS)
- 5 JOAN BAEZ IN CONCERT VOL. 5 (3) Joan Baez (Fontana)
- 6 SOUND OF THE SHADOWS (6) The Shadows (Columbia)
- 7 ALMOST THERE (7) Andy Williams (CBS)
- 8 CATCH US IF YOU CAN (17) Dave Clark Five (Columbia)
- 9 THE FREEWHEELIN' BOB DYLAN (12) Bob Dylan (CBS)
- 10 ANIMAL TRACKS (9) The Animals (Columbia)
- 11 A WORLD OF OUR OWN (14) Seekers (Columbia)
- 12 BEATLES FOR SALE (5) Beatles (Parlophone)
- 13 ROLLING STONES No. 2 (11) Rolling Stones (Decca)
- 14 JOAN BAEZ IN CONCERT VOL. 2 (8) Joan Baez (Fontana)
- 15 WHAT'S BIN DID AND WHAT'S BIN HID (13) Donovan (Pye)
- 16 MY FAIR LADY (15) Soundtrack (CBS)
- 17 HITMAKER (16) Burt Bacharach (London)
- 18 GIRL HAPPY (19) Elvis Presley (RCA)
- 19 JOAN BAEZ (18) Joan Baez (Fontana)
- 20 WEST SIDE STORY (-) Soundtrack (CBS)

### 5 YEARS AGO

- 1 APACHE (1) Shadows
- 2 PLEASE DON'T TEASE (2) Cliff Richard
- 3 THE GIRL OF MY BEST FRIEND/A MESS OF BLUES (3) Elvis Presley
- 4 BECAUSE THEY'RE YOUNG (5) Duane Eddy
- 5 WHEN WILL I BE LOVED (4) Everly Brothers
- 6 SHAKIN' ALL OVER (6) Johnny Kidd
- 7 TIE ME KANGAROO DOWN SPORT (8) Rolf Harris
- 8 IF SHE SHOULD COME TO YOU (7) Anthony Newley
- 9 EVERYBODY'S SOMEBODY'S FOOL (12) Connie Francis
- 10 I'M SORRY (10) Brenda Lee
- 11 YELLOW POLKA DOT BIKINI (9) Brian Hyland
- 12 LORELEI (-) Lonnie Donegan
- 13 TALKIN' ARMY BLUES (14) John McCrae
- 14 ONLY THE LONELY (17) Roy Orbison
- 15 LOVE IS LIKE A VIOLIN (19) Ken Dodd
- 16 TELL LAURA I LOVE HER (-) Ricky Valance
- 17 IMAGE OF A GIRL (-) Mark Wynter
- 18 PAPER ROSES (13) Kaye Sisters
- 19 LISTEN LITTLE GIRL (15) Keith Kelly
- 20 LOOK FOR A STAR (17) Gary Mills

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- |   |  |
|---|--|
| 1 HELP<br>1 (4) Beatles (Parlophone)                              | 26 (SAY) YOU'RE MY GIRL<br>23 (5) Roy Orbison (London)                 |
| 2 YOU'VE GOT YOUR TROUBLES<br>3 (7) The Fortunes (Decca)          | 27 THIS WORLD IS NOT MY HOME<br>22 (6) Jim Reeves (RCA)                |
| 3 WE'VE GOT TO GET OUT OF THIS PLACE<br>2 (6) Animals (Columbia)  | 28 CRYING IN THE CHAPEL<br>19 (13) Elvis Presley (RCA)                 |
| 4 I GOT YOU BABE<br>30 (2) Sonny & Cher (Atlantic)                | 29 UNCHAINED MELODY<br>38 (2) Righteous Brothers (London)              |
| 5 A WALK IN THE BLACK FOREST<br>14 (4) Horst Jankowski (Mercury)  | 30 I'M ALIVE<br>18 (13) The Hollies (Parlophone)                       |
| 6 EVERYONE'S GONE TO THE MOON<br>7 (4) Jonathan King (Decca)      | 31 MAKE IT EASY ON YOURSELF<br>(-) Walker Brothers (Philips)           |
| 7 CATCH US IF YOU CAN<br>5 (5) Dave Clark Five (Columbia)         | 32 TO KNOW YOU IS TO LOVE YOU<br>21 (9) Peter and Gordon (Columbia)    |
| 8 MR. TAMBOURINE MAN<br>4 (9) The Byrds (CBS)                     | 33 LET THE WATER RUN DOWN<br>27 (7) P. J. Proby (Liberty)              |
| 9 ZORBA'S DANCE<br>12 (3) Marcello Mangel (Durium)                | 34 LEAVE A LITTLE LOVE<br>29 (9) Lulu (Decca)                          |
| 10 IN THOUGHTS OF YOU<br>9 (5) Billy Fury (Decca)                 | 35 LIKE WE USED TO BE<br>33 (4) Georgie Fame (Columbia)                |
| 11 SUMMER NIGHTS<br>10 (5) Marianne Faithfull (Decca)             | 36 I CAN'T HELP MYSELF<br>36 (8) Four Tops (Tama Motown)               |
| 12 THERE BUT FOR FORTUNE<br>8 (7) Joan Baez (Fontana)             | 37 CRY TO ME<br>32 (6) Pretty Things (Fontana)                         |
| 13 TOSSING AND TURNING<br>6 (9) Ivy League (Piccadilly)           | 38 LOOKING THROUGH THE EYES OF LOVE<br>31 (11) Gene Pitney (Stateside) |
| 14 ALL I REALLY WANT TO DO<br>26 (2) The Byrds (CBS)              | 39 THIS STRANGE EFFECT<br>37 (5) Dave Berry (Decca)                    |
| 15 WITH THESE HANDS<br>13 (7) Tom Jones (Decca)                   | 40 ALL I REALLY WANT TO DO<br>(-) Cher (Liberty)                       |
| 16 SEE MY FRIEND<br>24 (3) The Kinks (Pye)                        | 41 GOODBYE<br>35 (10) Peter Cook and Dudley Moore (Decca)              |
| 17 DON'T MAKE MY BABY BLUE<br>20 (3) The Shadows (Columbia)       | 42 LIKE A ROLLING STONE<br>(-) Bob Dylan (CBS)                         |
| 18 WOOLY BULLY<br>15 (9) Sam the Sham and the Pharoahs (MGM)      | 43 COLOURS<br>45 (12) Donovan (Pye)                                    |
| 19 HE'S GOT NO LOVE<br>17 (7) Searchers (Pye)                     | 44 THE TIME IN BETWEEN<br>(-) Cliff Richard (Columbia)                 |
| 20 HEART FULL OF SOUL<br>11 (10) Yardbirds (Columbia)             | 45 LAUGH AT ME<br>(-) Sonny (Atlantic)                                 |
| 21 WHAT'S NEW PUSSYCAT<br>47 (2) Tom Jones (Decca)                | 46 SHE'S ABOUT A MOVER<br>40 (10) Sir Douglas Quintet (London)         |
| 22 TOO MANY RIVERS<br>25 (4) Brenda Lee (Brunswick)               | 47 THAT'S THE WAY LOVE GOES<br>43 (8) Charles Dickens (Pye)            |
| 23 IN THE MIDDLE OF NOWHERE<br>16 (8) Dusty Springfield (Philips) | 48 YOU BETTER COME HOME<br>49 (2) Petula Clark (Pye)                   |
| 24 THAT'S THE WAY<br>34 (3) Honeycombs (Pye)                      | 49 THE PRICE OF LOVE<br>39 (14) Everly Brothers (Warner Bros.)         |
| 25 I WANT CANDY<br>28 (5) Brian Poole and the Tremeloes (Decca)   | 50 PARADISE<br>(-) Frank Ifield (Columbia)                             |

A blue dot denotes new entry.

### BRITAINS TOP R & B SINGLES

- |  |   |  |
|--|---|--|
| 1 IN THE MIDNIGHT HOUR<br>(1) Wilson Pickett (Atlantic 4036) | 8 WHO'S CHEATING WHO?<br>(10) Little Milton (Chess 8018)    | 15 THE TRACKER<br>(-) Sir Douglas Quintet (London MLU 9982)      |
| 2 WOOLY BULLY<br>(2) Sam the Sham (MGM 1269)                 | 9 TRACKS OF MY TEARS<br>(9) Miracles (Tama Motown 522)      | 16 CANDY<br>(11) Astors (Atlantic 4037)                          |
| 3 RIDE YOUR PONY<br>(5) Lee Dorsey (Stateside 441)           | 10 MR. PITIFUL<br>(8) Otis Redding (Atlantic 4024)          | 17 SHE'S ABOUT A MOVER<br>(13) Sir Douglas Quintet (London 9964) |
| 4 BOOTLEG<br>(4) Booker T and the MG's (Atlantic 4033)       | 11 OOH WEE BABY I LOVE YOU<br>(7) Fred Hughes (Fontana 583) | 18 FOLLOW ME<br>(12) Drifters (Atlantic 4034)                    |
| 5 I CAN'T HELP MYSELF<br>(3) Four Tops (Tama Motown 515)     | 12 STORMY MONDAY BLUES<br>(17) Little Joe Cook (Sue W1385)  | 19 I'LL ALWAYS LOVE YOU<br>(15) Spinners (Tama Motown 523)       |
| 6 I PUT A SPELL ON YOU<br>(6) Nina Simone (Philips 1415)     | 13 IT HURTS ME TOO<br>(-) Elmore James (Sue 383)            | 20 PLEASE PLEASE PLEASE<br>(20) Ike & Tina Turner (Sue W1376)    |
| 7 SITTI'N IN THE PARK<br>(16) Billy Stewart (Chess 8017)     | 14 JU JU HAND<br>(-) Sam the Sham (MGM 1278)                |  |

# RECORD MIRROR CHARTS PAGE

new hit singles

LORRAINE SILVER

LOST SUMMER LOVE

7N 15922

PETER JAY & THE JAYWALKERS

BEFORE THE BEGINNING

7N 35259

THE SORROWS

TAKE A HEART

7N 35260

VIC DAMONE

WHY DON'T YOU BELIEVE ME

WB 5644

DINO DESI & BILLY

I'M A FOOL

R 20367

THE RAMSEY LEWIS TRIO

THE IN CROWD

CRS 8020





THE ROCKIN' BERRIES—they have an EP issued this month containing four brand-new tracks. It's titled "New From The Berries."

★ ★ ★ ★ ★ ★ ★ ★

**F**OLLOWING Face comment about "Unchained Melody", Decca flipped this disc and it became a hit. Animals' road managers Tappy and Alex are the Morecambe and Wise of their profession. Eric Burdon's car bears a plate announcing "Florida The Sunshine State". Chris Barber, resident of Hampstead Garden Suburb, holidaying in London. Don't Dedicated Men Jug Band play pop art? RM's Richard Green bet Peter Jones that "I Got You Babe" will make No. 1. Otis Redding's "I've Been Loving You Too Long" is so much better than the "A" side. Her manager, Mike Jeffery, wrote the words of "The Rose Of Loneliness" for Leslie Ann Beldamme.

El Freeloado haircuts catching on. Moody Blues late risers. Audrey Barber of the Mar-quee one of the most helpful publicists. Tom Jones agrees with the Face that "Pussycat" released too soon. Can Billy Fury make the top this time?

Brook Brothers' five-year old song "Please Help Me I'm Falling" proved true. Jo Bergman is Byrds' British publicist. "Prelude And Fruk" by John Cacavas very interesting. Ian Whitcomb's "You Turn Me On" has sold half a million. Swiss singer Madeleine Hirsiger wants to record in London. Johnathan King not his own publicist.



★ ★ ★ ★ ★ ★ ★ ★

Ken Dodd to star in "Humpty Dumpty" at Birmingham Theatre at Christmas. Cliff's newie written by Sylvie Vartan's drummer promoter Don Arden ill! Jim Reeves' widow, Mary, hopes "it will be possible to space out" releases of her late husband's records.

American Capitol are pressing one million advance copies of the "Help!" LP. next Del Shannon disc "Move It On Over". Patti Page's "Hush Hush Sweet Charlotte" top in Hong Kong. Show biz writer Neville Nisse would love to see steel bands take over from R & B groups!

Sick — Jim Reeves badges in black. Clive Lea's ambition is to be Britain's Sammy Davis Jr. newcomer Barbara Ferris resembles Marianne Faithfull. John Lennon a-and-r'd the Silkie's next single, "You've Got To Hide Your Love Away" which he and Paul wrote. Putney Pontiac manager Roy Flynn appears in Richmond cigarette ads. Peter, Paul and Mary begin a world tour on Friday. Sammy Davis to do a Thanksgiving Day TV show in America. New Duane Eddy U.S. LP called "Twangsville".

Chart battle in the States between Jody Miller and Phil Spector's Bonnie & the Treasures on "Home Of The Brave". can U.S. Bonds make a comeback with "Do The Bumpsie"? Fortunes "You've Got Your Troubles" starting to sell in the States. issued here on Reprise in February, "Baby Don't Go" by Sonny & Cher to be re-issued on August 27.

# 'We've even got a Mum-and-Dad act!'

**I**SN'T life just great! Here we are at Great Yarmouth, doing the summer season bit . . . and generally having a big ball to ourselves! Working regular hours, getting lots of rest, putting in a lot of rehearsals. Improving the stage act. Meeting plenty of good people. At first, you know, we were a bit unsure about doing a summer season. Then, after hours of discussion with our manager, Maurice King, we decided that the advantages would outweigh the drawbacks. And we were right! It's a staggering thought, but do you know that by the end of the season, over a quarter of a million people will have seen our act. And we're knocked out to know that a percentage of those people have put us back in the charts this week with our newie, "You're My Girl."

**says Berry Terry Bond . . .**

But the real big advantage is that the stage act has got dead polished now. Which we're hoping will stand us in good stead for the next few years. We all feel the same about this. We want to be an act which can last for a long time. Getting regular, steady bookings for regular, steady money. We've actually got a few different acts put together, and we'll use one for cabaret, one for ballrooms, one for package tours, one for "Mum-and-Dad" type theatres, and so on.

As I said, we've met tons of good people here. There's quite a gang of us in residency, and we have even got our Great Yarmouth Showbiz Eleven. We play the odd charity game against local teams. And what a forward line we have! There's Lonnie Donegan on the right wing, Mike Winters at inside-right, Jimmy Tarbuck at centre-forward, myself at inside-left and John

Stokes of The Bachelors on the left-wing. So — watch out, Chelsea!

We've been doing a few Sunday Concerts this summer, and we must say that we are a bit impressed with those Walker Brothers! Their act is very, very different from ours, but they really get the big rave thing going with the fans. It must be getting a bit dangerous for them now, so no wonder they've insured their lives for £100,000 each! And the latest thing I've heard is that The Walkers' manager — Barry Clayman — is going to insure himself against having a heart-attack when he sees his boys being torn off the stage!

And I'd like to give a mention to The Bachelors, with whom we are appearing at the A.B.C. Theatre. We

never used to dig their presentation, but after working with them all this time, we've changed our minds. The way those boys just slay audiences is terrific. They go over so big! Which has been ideal for us, competition-wise. See, we have to work very hard every night to keep the audience with us. I think we've succeeded, though.

What's lined up for us when we finish this season? Well, we have some weeks in cabaret up North, then ballrooms, then the nationwide tour with Pitney, some more cabaret and ballrooms, then Pantomime, then . . . and so on. Let's just say that The Rockin' Berries are going to be a bit busy in the next few months! See you around!

## FREDDIE TRUAMAN LOOKS FOR THE BEATLES!

**F**REDDIE Trueman tries to find the Beatles! Freddie from Yorkshire. His efforts are revealed in his new book about the cricket scene. He writes: "When we got to New York, I thought it would be fun to try and see the Beatles at their hotel. It was then I realised the fantastic pitch to which Beatlemania had taken the Americans. The scene outside the hotel begged description.

"There were more people than I have ever seen in my life. It was like St. Peter's Square in Rome on the day of a religious festival. But far more frightening. Almost all the crowd, it seemed to me, were on the edge of hysteria.

"The Beatles completely dis-

rupted New York life. At the barber's the attendant told me, 'I'd like to give them a haircut . . . with a hatchet!' I felt more sympathetic to the Liverpool lads. When I was turned away from the hotel entrance by the massive security guard, I thought of them upstairs, imprisoned by the four walls they dared not leave. What an ordeal! Night after night, while they were waiting to go to the theatre, they had to watch that abysmal American television.

Cricket's greatest character talking about pop's greatest characters. That's all there is—but it's a sample from perhaps the most readable cricket biography in years. ("The Freddie Trueman Story" by Freddie Trueman, published by Stanley Paul, price 21s.) P.J.



Released  
**AUGUST 20**



sings

# LIKE WE USED TO BE

a Rik Gunnell Production — Published by ROAR Music

**RIK GUNNELL MANAGERMENTS**  
47 Gerrard Street, W.1. GER 1001

Publicity: David Block Ltd., 12 Great Newport St. W.C.2. COV 1651