

Record Mirror

THIS WEEK

FANTASTIC BEATLES' SHOW,
HOLLY TAPES FINISHED,
RONETTES ON TOUR.



DAVE BERRY

Largest selling colour pop weekly newspaper
No. 188 Week ending October 17, 1964
Every Thursday 6d. Registered at the G.P.O. as a newspaper

Sensational Searchers!



THE SEARCHERS—they're well up in the charts with their latest hit "When You Walk In The Room", the infectious Jackie De Shannon penned beater. This disc is also coming

up in the U.S. charts. Left to right—John McNally, Frank Allen, Chris Curtis, Mike Pender.

SALLY & THE ALLEYCATS

X

'Is it something that I've said?'

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(Strictly non-political)

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

Why not repeat the old beat



CLIFF RICHARD—taken some years ago when Cliff was appearing on such TV shows as "Oh Boy". See lead letter. (RM Pic).

NO MORE GROUPS

HOW about a new craze — I mean by simply not having any more new groups! The Beatles started it, then suddenly hundreds of so-called talented boys chucked their ordinary jobs and became "good" musicians. Most of them are unintelligent, answering questions with funny faces or laughing. Whoever heard of boys being able to sing before they can speak! Let's have a clear-out and go back to solo singers, clean-cut entertainers. —Olive Charles, aged 14, Smethwick Street, Birmingham, 17.

SCRUFFY THUGS!

THE Stones! Ugh! A bunch of long-haired thugs. They have the most dreadful speech. They're just scruffy layabouts. I don't see how anybody could like them. Wonder what makes me crazy over them! —Mary Foster, Marypark Road, Langbank, Port Glasgow, Renfrewshire.

HELP SHIRELLES!

BEFORE rushing out to hear and buy the Manfred Mann version of "Sha La La," please give the original by the Shirelles a spin. As readers may know the Shirelles have had twelve cover versions of their hits this year alone — and now comes the Mann one. Let's help the Shirelles get back in the charts. —Gloria Marcanto, 15 Meadowview Road, West Ewell, Surrey.

POLISHED ADAM

TOP marks to Adam Faith, definitely the most natural and polished comper of them all. —Dennis Copeland, London, S.W.3.

BORING POP TV

BORING—that's my summing up of the pop programmes on TV and radio. You hear the same groups and singers week after week. Are the producers trying to brainwash us? It's time the producers went out into the clubs and ballrooms, met the teenagers and heard their views. Then the lesser-known professionals, like the Nightimers, The Messengers, Graham Bond and the Downliners Sect would get chances to be seen and heard. —Sandra Clemson, 100 Livingstone Road, Thornton Heath, Surrey.

LIVE JERRY LEE

SOME information I thought might interest you, from Charles Fach, of Smash Records in the States, about Jerry Lee Lewis. A live LP, recorded before 18,000 fans in an auditorium, is on the way. Titled "The Greatest Live Show On Earth", it should be released fast here by Philips. Hope this will help you maintain your consistently high standards. —Roger R. Houghton, 12 Prestwich Avenue, Culcheth, Warrington, Lancs.

James Craig: Many thanks—and the same to all the readers praising the Jerry Lee TV spectacular.

shows?

asks an RM reader

AFTER seeing Rediffusion's "Vote For The Stars," and seeing a few seconds on film of the early Elvis and Bill Haley, how about giving us repeats of the great "Oh Boy" and "Wham" shows of the past. Once more a capacity television audience will be able to see their present idols, Fury, Cliff and Adam, as they were at the start of their careers. Or perhaps a film of a song or two could be included in "Lucky Stars."—Ricky Sheldon, 35 Ashworth Mansions, Elgin Avenue, London, W.9.

James Craig: "I can think of one or two artistes who wouldn't want to be reminded of how they performed early in their careers."

HOW DARE HE!

HOW dare Keith Fordyce say, on "Ready Steady Go," that Susan Singer changed her name to Susan Hollday because she felt it a drawback to be known as Helen Shapiro's cousin. I'm sure Susan didn't say this because she and Helen are great friends. Anyway it is no drawback because Helen is now internationally, one of the world's greatest singers. —June Barrett, 17, Sun Barn Road, Reepham, Norwich, Norfolk.

PROFOUND FAITHFULL

I WAS glad to see that somebody (Marianne Faithfull, Record Mirror recently) is profound enough to see through the facade of the pop world and credit the fans, and not the artiste's own meagre talents, for their successes. —Daryl Crosskill, Acacia Road, London, S.W.16.

DAMP SQUIB

AS a teenager, I am regarded as old-fashioned. People sneer at my criticisms and say I'm not "with it" when I say that Vera Lynn is my favourite singer. But I say that the good these so-called artistes of today do is for the inland revenue boys—for entertainment, the scene is just a damp squib. —Bernie Cogan, 3 Conway Close, Haverhill, Suffolk.

CARL COPY



BILL HALEY & HIS COMETS—up to their stage antics.

I USED to think that Carl Perkins' "Blue Suede Shoes" was one of the greatest original rock numbers. Then I bought Bill Haley's "Rock The Joint" LP, most of which tracks were recorded in 1953. And "Whatcha Gonna Do," a Haley original, is almost exactly similar to "Blue Suede Shoes," even the opening chant. I'm afraid it proves, for me that Perkins was not such an original performer after all. —T. T. Laverick, 79 Broadway West, Gosforth, Newcastle-upon-Tyne.

IMPROVE DISCS

FIVE suggestions to disc companies to produce more satisfied customers. First, stop issuing "B" sides on albums supposedly containing "So-and-So's Greatest Hits"; two, improve sleeve designs—a little imagination would go a long way; three, instead of uninteresting notes on the back of the sleeve, include instrumental line-up for each track; four, Italian imported singles have strong paper covers, with colour pictures—no further comment; five, stretch the average twelve LP tracks to 15 or 16—it can be done, remembering Paul Anka's "Golden 21". —Des Kelly, 23, Brighton Square, Rathgar, Dublin, 6.

RECORD RECORDS

ON Thursday, October 11, 1962, the Beatles' first British recording entered the Record Mirror charts... the week after the disc was released. Since then, though only seven Beatle discs have been issued, they have not left the Top Fifty. The position is the same in the LP and EP charts—in fact they've always been in the Top Three of the respective lists. Incidentally, they are the only artistes to appear in the American charts since their debut in January. —R. A. Crabtree, 118 Brooklands Avenue, Liverpool, 22.

Record Mirror

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EDITORIAL

BRITISH COVER DISCS HERE AND IN THE STATES

ROY ORBISON'S short reign at the top of the American charts has been ended with Britain's own Manfred Mann and their fine single "Do Wah Diddy Diddy." Just as the American record trade thought it was well on the way back to World chart domination with the Supremes, Roy Orbison, the Newbeats and the Four Seasons, the Manfreds prove them so very wrong.

On Juke Box Jury, even P. J. Proby showed shrewd awareness of the importance of British singles when he judged them not only for British potential, but also for American possibilities.

Another point proved by the Manfreds American success is that revivals of U.S. songs by British artistes can do better than the original versions. "Do Wah Diddy Diddy" was originally recorded by the Exciters some months ago and didn't make the "Cash Box Top 50". The Searchers also proved this point with their versions of Jackie De Shannon's "Needles and Pins" and "When You Walk In The Room". This says much for the improved techniques in British recording, and the "magic something" called atmosphere which has at last gained us the foremost place in pop recording.

ROSES & HOLLY

HOW many people know that the vocal chords on the old Buddy Holly discs is done by two groups, the Roses and the Picks — the latter featured on "Maybe Baby" and "Think It Over" and the others by the Roses. If these groups were recording today, you'd have the Holly sound back in the charts all the time. —David A. Bardsley, 26 Dorset Place, Newton, Chester.

THAAAAANKS

JUST had to write and thank the Record Mirror for that absolutely marvellous picture of Billy Fury on a recent cover. It's about the best I've ever seen of Bill. —Carole A. Bennett, 5 Laurelhurst Avenue, Pensby, Wirral, Cheshire.

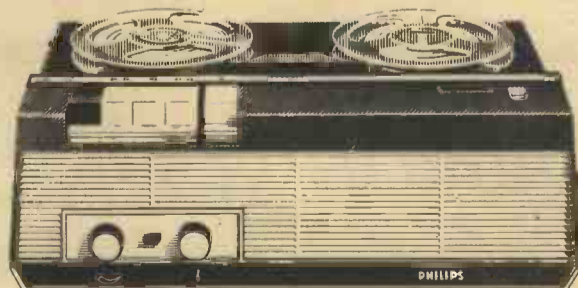
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TWO'S company, three's a crowd . . . so they say. But when the threesome consists of that scintillating captivating American trio, the Ronettes . . . who is worried about the crowd!

I was with Estelle, Ronnie, and Nedra in their dressing room, who were resting in-between rehearsals, for their "Sunday Night at the London Palladium" debut.

Of course they were apprehensive — but excited and thrilled as well. They were so keen to talk about all that's happening to them . . . that most of their comments were a combined effort. That's real teamwork for you.

One of the first major young American groups to be accorded such an impressive booking . . . they were naturally thrilled about it all. "We feel wonderful about it . . . and it really knocks us out," they said.

KNOCKED OUT

"We like everything about England," continued Estelle. "The people, places, and the atmosphere. And the boy groups really knock us out. We've worked with the Searchers and the Dave Clark Five, back home, and think they are wonderful boys."

The girls said: "We also like Billy J. Kramer, the Rolling Stones, Yardbirds, and You Know Who!" On the subject of THEM, the girls didn't want to feel committed, having to choose a favourite . . . for they like THEM all. But Estelle said: "George"; Ronnie; "I like THEM all; and Nedra: "I have no favourites . . . because they are all nice and good." Are you satisfied John, George, Paul, and Ringo . . . !

While still on the subject of the Four, the girls

GARNER IN CONCERT

ERROLL GARNER'S piano-playing is like a rich cake. It's full of little surprises and flavours covered with an extravagant layer of florid icing.

But if you have too much you may get sick.

One long-playing album or one concert of Garner's is enough. After that, the mind loses its concentration. That's why I left the musician's first concert of his third British tour, at Hammersmith Odeon last Saturday, mentally exhausted.

His unique "orchestral" sound demands undivided attention. You can tap your feet but you can't take notes when you listen to Garner. From those eighty-eight keys he reproduces a sound that takes care of the rhythm section, the reeds, the brass, and the soloist of the big band — with just one pair of hands.

With an interval of only 15 minutes, Garner played a score of beautiful tunes during the two-hour concert, including "It Might As Well Be Spring," "Moon River," "These Foolish Things," and of course, his own world-famous "Misty."

So when you turn on the TV this Sunday to watch Roy Orbison on "Sunday Night At The London Palladium," stay tuned to the same show for Erroll Garner and watch his squat figure, perched on the familiar telephone directory, make those notes come cascading out of the piano.

BARRY MAY

say the Ronettes to Keith Matthews

stressed this point very emphatically: Brian Epstein has been very good to us. He bought us dinner, and treated us very cordially. The others were also very nice . . . Cilla too!"

To some critics, the "Phil Spector Sound" might seem old fashioned now . . . and have lost its initial impact on the recording scene. But the Ronettes strenuously contradicted this view. Said Estelle; "It's not old, fashioned, and it's still around. The same sound is still there, but it is being widely imitated. When we use it, it sounds more natural . . . and so it goes on and on . . ."

Phil does not seem to have been as hectively active of late. How do the girls explain this. "We have not seen him for about two months, because we have been travelling so much. All over the States, Hawaii, and the Bahamas," they said.

"But we know that for a while he wanted to take some time off for a rest, and to think of new ideas. In fact, he has now been working for three months, getting a new sound and ideas.

TOO BUSY

"The only new people we know that he has signed on, are the Righteous Brothers, who have a great act. The Crystals, Darlene Love, and Bob B. Soxx and the Blue Jeans haven't been too busy in the studios of late. But they have new records coming out soon.

The girls' hair seems to be an obvious target for comment. So I queried them as to whether it was a trademark (a gimmick) or a personal preference. "It is a trademark," they said. "One time every girl had Beatle style hair . . . so we changed our own to be different." Ronnie said: "Trying out a new hairstyle is like trying out a new song."

If I had to select the most attractive one out of this lovely trio . . . I'm afraid that I would have to opt out of the judging. Estelle and Nedra, with their lovely long dark hair . . . and Ronnie with her gorgeous red glowing locks ("it's natural, with only a slight tint," she said). Along with three pretty faces and figures to match . . . why no one in their right mind could make a choice. Except probably pick all three . . .

One unfortunate accident marred the girls' busy but otherwise happy day. They had a bit of an accident (car at the front of them braked too hard), on the way to the Palladium for rehearsals. Nedra got a bit of a smack in the head, while the others were still a bit shaken over it.

The Tamla-Motown stable of artistes are well liked and appreciated by the Ronettes. Estelle thinks: "They are all fabulous . . . but my favourites are the Marvelletes." While Nedra has a preference: "For Marvin Gaye." And Ronnie likes: "The Temptations." Herewith I impart some



THE RONETTES — number 35 with "Do I Love You"

very interesting news concerning the fabulous Motown Review. Dick Katz (of the Harold Davison Agency), who is looking after the Ronettes well being while over here, told me: "Our agency has signed all the artistes on this Review, with the purpose of representing them over here. I am also pleased to say, that I was largely responsible for this deal." Hear! Hear! Surely the best pop news around of late . . .

The Ronettes new disc, "Do I Love You," was as usual . . . a Phil Spector production. I mentioned Phil's unusual and baffling procedure (irritating to some) of instrumentals on the flip sides of hits. They said: "Phil just hasn't the time to go through all the usual procedures to record a "B" side the normal fashion (like routing, composing arranging, etc.). So hence the instrumentals . . . which for him . . . is the easy way out." So now we know . . . !

REACTION

Their new disc and latest hit over here, was recorded and released in the States some while back. Where as per usual it was a big hit. Similar reaction is expected here.

The girls' mothers chaperone them on their extensive tours of one night stands. Ronnie and Estelle's mother also told me "I went to their first recording session . . . which was so bad . . . that I never went again." The Mums are naturally very proud of their kids' achievements . . . who were also voted top female group in America.

Marriage for the girls is a long way off . . . though they indulge in the odd date. But the biggest dates in their books, are the ones visiting and performing to their numerous fans . . .

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'I'd vote for Sutch'

SAYS DAVE BERRY OFF THE CUFF TO DAVID GRIFFITHS

PAUSING between numbers during a recording session at Decca for his forthcoming LP, Dave Berry gave the following spontaneous reactions to subjects suggested by David Griffiths:—

ASTROLOGY: The way I see it, those fortunes-from-the-stars are dreamed up in newspaper offices by whichever bloke is given the job that day. Don't think there's anything in it.

BLACKPOOL: It's one of the gov'nor raving towns in England. I've had many a happy rave there.

AFRICA: Very interesting. I saw some great Arab dancers, fascinating hand and body movements. Who

knows? I may even eventually use some of what I saw in my stage act!

JIMMY SAVILE: The gov'nor.

MODERN JAZZ QUARTET: Very good. I've heard quite a lot of their discs but don't collect them. Like modern jazz, though.

DANCING: When rock 'n' roll first caught on I used to be one of the rockers in dance halls around Sheffield. Won a few money prizes, as much as £10, in rock dance contests.

GRIFFITHS

sof people committing crime—they don't pause to study it out and wonder whether they're going to hang or go to prison. It's ridiculous to take a man's life, even when he's taken somebody else's life.

BIRD WATCHING: When I was 15 or 16 I used to go out with my father and we'd walk for miles in the countryside, watching birds. Now I've progressed to the other sort of birds but I still take an interest in country life. Stayed on a farm in Cornwall a few days ago and the farmer took us round for a couple of hours. Very interesting.

SOCCER: I used to be a goalkeeper and played in the Yorkshire League a couple of times. I like to see Sheffield teams whenever I can. I support United.

CATS AND DOGS: Frankly, I think they're a bit of a drag. It amuses me when you go to somebody's house and the dog barks and yells for 15 minutes so's nobody can hear anybody else. And the owner always shouts: "He'll be all right when he gets used to you."

NOT LIKED

WINE: I don't like it.

SCULPTURE: Never had a chance to take an interest in it yet, I'm sorry to say.

WOMEN'S FASHIONS: I like very modern styles and admire anybody who is trying to create new styles for boys as well as girls. I'm always looking for something different to wear and I like designing my own clothes.

RECORDING SESSIONS: I like them very much but the trouble is we always have quite a lot of arguments over the material. I don't particularly want to record ballads but I've got enough sense to realise that if I recorded only things I liked I wouldn't sell many records. Since *The Crying Game* I guess 60 per cent of our fans are fans because of that ballad. Anyway, we're doing a few ballads for the LP and an EP consisting entirely of the rock 'n' roll stuff I like best.

SINISTER

BRIGITTE BARDOT: Just reminds me of a cat. She is tremendous but very sinister. Can't quite understand what she's really thinking. Sometimes she looks as though she's taking us for a ride.

ENA SHARPLES: A drag. Coronation Street is the biggest drag on TV.

CREAM CAKES: I like a few now and then. They're handy for throwing at people I don't like.

OLD MOVIES: A knock-out! Laurel and Hardy and guys like that were fantastic! I think they're a lot funnier than modern American comedians.

POLITICAL ELECTIONS: They interest me quite a bit. Anybody who complains about how things are run ought to vote and help try to get improvements. Screaming Lord Sutch can have my vote.

TRIBE

NEWSPAPERS AND MAGAZINES: Newspapers like the Mirror don't interest me much. Most of them serve up a lot of tripe and seem to think everybody's mentality is nil. I buy quite a few magazines—all the music papers and such general interest publications as Reader's Digest. I read quite a lot.

CAPITAL PUNISHMENT: I think statistics show that the death penalty doesn't



DAVE BERRY gives a frank "Off The Cuff" interview to RM's David Griffiths (RM Pic).

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A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—"She's Not There"—Zombies; "I Had A Talk With My Man"—Mity Collier; "Time Is On My Side"—Rolling Stones; "Four By The Beach Boys"—Beach Boys; "Ask Me"—Elvis Presley; "When You Walk In The Room"—Searchers; "Hey Now"—Lesley Gore; "Chained And Bound"—Otis Redding; "Look Away"—Garnett Mimms.

New U.S. releases include—"All My Loving"—Chimpunks; "Ogni Volta"—Paul Anka; "Right Or Wrong"—Ronnie Dove; "High Heel Sneakers"—Jerry Lee Lewis; "I Can't Believe What You Say"—Ike and Tina Turner; "Follow The Sun"—Jimmy Clanton; "Here She Comes"—Tymes; "Gone, Gone, Gone"—Everly Brothers; "Endless Sleep" (the Wilde biggie)—Hank Williams Jr.; "I Love You"—Lloyd Price; "Forget You"—Vikki Carr; "A Sometime Love"—Johnnie Ray; "One Step Forward Two Steps Back"—Brian Hyland; "Cry Baby"—Jimmy Gilmer; "Hot Rod High"—The Surfars; "My Love"—Four Preps; "Guitar Star"—Duane Eddy; "Helde"—Hank Jacobs; "Do Something For Me"—Little Willie John; "Heartbreak Hill"—Fats Domino; "Lost Love"—Shirley; "What Good Am I Without You"—Marvin Gaye and Kim Weston; "Stark Raving Wild"—Bobby Lewis; "My Country Sugar Mama"—Howlin' Wolf.

New album—"Oldies But Goodies Vol. 7." Rolling Stones' new single "Time Is On My Side" on flip of Irma Thomas hit "Anyone Who Knows What Love Is." Flip of Dartells "Hot Pastrami" hit of some time back called "Dartell Stomp" now hitting lower lists via the Mustangs. N.J.





THE SHANGRI-LAS

The Red Bird Story

CURRENTLY scoring with the sensational "Remember (Walkin' In The Sand)" by the delectable Shangri-Las, the Red Bird label certainly has some cause to give itself a large pat on the back. For in less than nine months, this label has established itself as one of America's top new labels, and has been given its own label here by Pye, who recognise its potential.

The label was started by the famous vet rock hitmaking pen team of Jerry Leiber and Mike Stoller who decided that they'd rather write songs for their own label than cleft exclusively for other artists. So the Red Bird label was born, with George Goldner as chief, and the first artists to be inked were the Dixie Cups, a new female group, and a Ray Charles-styled bluester named Alvin Robinson. The Dixie's shot to the top in the States with their "Chapel Of Love" hit and Alvin Robinson topped the R and B charts with his earthy "Something You Got."

More girl groups were signed—

the Jelly Beans, The Butterflies, and of course the Shangri-Las. But it wasn't only Leiber and Stoller who penned for the label's stars. Ellie Greenwich and Jeff Barry, otherwise known as the Raindrops do a great deal of writing for the label, and so does Phil Spector.

It's a popular misconception that Phil is concerned with the running of the Red Bird label, but in fact this isn't so. The greatest success of the label has been with "Chapel Of Love," and the first release on the actual label in Britain was "People Say" by the Dixie Cups. In the States the label has had 90 per cent success, and every release has made the hot hundred.

Latest hit team in Britain, the Shangri-Las of Queen's, New York, met and started singing while at Andrew Jackson High School, and now concentrate on their stage act. They had been singing for about eight months when they were asked to audition for Goldner who immediately signed them to a long term contract.

N.J.

Wayne & the Major

by PETER JONES

QUOTE: "I know I'm not being very original, but I don't like cover versions. Wouldn't consider doing one—not a blatant cover, anyway. I feel that if an artiste feels he can definitely ADD something to the original, then a cover version is just about excusable. Otherwise, NO!"

The speaker: Wayne Fontana, leader of the Mindbenders. His "Stop, Look and Listen" dented the Record Mirror charts. His latest, "Um, Um, Um, Um, Um, Um" looks set for a big run.

But it is odd that 18-year-old Wayne should come out with such a statement when he has not had ONE original recording in his five releases.

"Agreed," said the amiable Wayne. "But all our records were released sometime after the originals came out, so we were never in direct competition with the original artistes. Our latest is a revival of the Major Lance single. We could have copied it note for note, for the Major's disc did well without any fantastic promotion—he wasn't here to promote it."

So why not copy it, then? Touch of the consciences?

"No," said the chief Mindbender. "But what talent is there in doing a blatant copy of a record? It becomes a form of competitive bullying. People who do cover-



WAYNE FONTANA & THE MINDBENDERS are hitting the charts with their version of the old Major Lance hit "Um, Um, Um, Um, Um, Um". (RM Pic).

jobs invariably choose to cover a disc by an artiste who is relatively unknown so that they themselves have a greater chance of success.

"Nobody covers a Presley record. Or an Orbison. And, to prove my point, cover jobs on the Four Seasons just didn't happen. Nor the Supremes, who have a big following even though they didn't have a hit until their

current one. What happened to the cover there?"

What about Wayne's new disc?

"Our version of 'Um' bears no similarity to Lance's at all. We all dig the Major. We don't want to pinch his style. He used trumpets in his version and half the appeal was the way-out, muzzy vocal style which made you listen to the song again and try to figure out

the words. Very clever.

"We used fiddles where the Major used trumpets. We also had a 12-string guitar in there. As for the vocal—I don't think it could be much clearer. I couldn't see the point in us trying to hide the words, because I was one of the people who listened to the Major's disc twenty times to get the words. They are actually fabulous lyrics."

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LEADERS OF FASHION IN SHOES FOR MEN



THE FOUR PENNIES—talking about their new LP.

Pennies blast out!

by DAVE BARRY

FREDDIE and the Dreamers and the Hollies are doing brisk business with their current tour, but I'm sure that they are not the only artistes on the bill who are drawing capacity audiences. The Four Pennies have

quite a lot to do with it as well. They are just about as talented and versatile as any group on the scene today—their stage act proves that. I went backstage at the Luton Odeon recently to discuss the problems of the

group with their leader, and rhythm guitarist, Lionel Morton. To start with, I mentioned discs. I asked if the group were in any way per-

turbed by the comparative failure of "I Found Out The Hard Way."

After being gently reminded that it had reached number 13 in the charts, and, as far as the lads were concerned, was anything but a failure—even if "Juliet" did reach number one—I asked what their reaction would be if the new single, entitled "Black Girl," and due for release on October 16, should fail. Smiling, Lionel said that I should ask that question again in three months time. Frankly, I don't think that there will be any need to.

"Seriously, though," continued my captured Penny, "we all have a tremendous amount of confidence in 'Black Girl.' We don't expect a number one with it—especially with the Rolling Stones and Beatles having a disc released around the same time. If it gets into the Top Ten, or even the Top Twenty, we'll be happy, very happy."

TWO SIDES

I was about to ask more questions, when Lionel thought it was time to tell me about the new L.P.—"Two Sides Of Four Pennies."

"There's 12 tracks," he began, "six of which are our own compositions—well, Fritz's and Mike's, anyway. In the other six we've included Roy Orbison's 'Claudette,' the Crystals' 'Da Do Ron Ron,' and the old favourite 'Will You Still Love Me Tomorrow,' only we miss the 'still' out of the title." Once again, I tried with some more questions.

"It's going to be released on October 15," interrupted Lionel, obviously still talking about the L.P.

Determined to ask my question, I gave Lionel no other chance to talk—but he did—to tell me that all of the big T.V. and Radio shows had been booked for promotional purposes to correspond with the new single release.

Then, at his invitation of "Was you going to say something?" I asked about the group's bookings.

"We were speaking to our manager only the other day about this, and he says that things couldn't be better for us. We're booked right up for many months," reported Mr. M.

"We've a tour of South Africa coming off around December or January," continued fellow Penny Mike Wilsh, the bass guitarist.

Asking about the duration of the tour, I received a reply from Lionel of "Four or five weeks."

Next, I approached him about the group's stage act. Would they be changing it to suit the trends? "No. We play the music which we enjoy, and, inevitably, the public enjoy. We don't play R and B or Rock. We play... well... 'Four Penny' music. Obviously trends are going to change, and we include current hit numbers in our act, but basically we stay the same," came Lionel's reply.

I was going to ask if they thought that they were being rather foolish, sticking to one kind of music, but then I realised.

The Four Pennies stage act includes all kinds of numbers, Ballads, Rockers, the lot in fact, but most of all, it includes talent.

As far as I can see, I wasted my time trying to discuss their problems, for they have none.

NICKY CROUCH OF THE MOJOS TELLS OF THE ADVENTURES ON THE STONES' TOUR

WELL, whoever it was pulling the mike plugs out right in the middle of Simon Scott's act at Brighton Hippodrome on Sunday, it certainly wasn't one of us. Mind you, just about everybody was getting up to some mischief because it was the last performance of the tour; but I'm afraid we've rather earned ourselves the reputation of being the jokers in the pack.

GREAT FUN

We had a tremendous amount of fun at Watford last Tuesday. In our dressing room we found they had hung some of the usherettes uniforms, so we put them on. Then, between houses, while the audience was coming in, we went out and swept across the front of the stage.

Mike Berry thought this was all a real gas, so later, when he was doing his spot, Stu and I (still in these usherettes uniforms) joined him on stage as a sort of vocal backing group. The fans loved it, but you can guess what the stage manager, and the company manager, and the theatre manager, all had to say about it!

The next night was a night off—but not for us! While everybody else rested in London, we drove up to Sheffield for a big night at the University—that's nearly two hundred miles each way, and it's more every time Terry takes a wrong turning. Best part of it all was that it gave us a chance to see Bill Haley and Man-



fred Mann in their touring show. We thought the whole of the Manfreds act was a knockout. John told you something last week about our car (no, I'm certainly not going to tell what make it is, we need all the privacy we can get!), and, as you can guess, it's been working very hard for us and clocked up quite a few thousand miles this tour, without time for any servicing. And so it happened, as we might have expected: thirty or forty miles on the way home, at nearly four o'clock in the morning, on a lonely road in the pouring rain, we broke down.

BEHIND US

All we knew was that somewhere on the road behind us was the band wagon, with Bill Collins, our road manager, at the wheel; and we had to take it in turns to stand out in the rain waiting for him, while the rest tinkered with the engine or shivered in the back of the car. We tele-

phoned the AA, and they arrived just about the same time as Bill; so in the end we all got back to London about ten in the morning, sopping wet and completely exhausted.

So in a way we're quite glad the tour is at an end, at least we'll get a chance to rest for a day or two, and see the people at home in Liverpool. But we're sad as well, now it's all over. We've had some swinging times together, and one of the great things has been the way everybody has been so friendly, drifting in and out of one another's dressing rooms, throwing marvellous parties late into the night, going bowling...

The Stones are off to Belgium and then France (to make a Scopitome film like us), and Charlie and Inez go back to the States—goodbye friends, I hope we get a chance to work together again some time. And all you fans, all of you marvellous screaming fans, all you daffodil-throwing fans, we'll see you all again, very soon!

'HOLLY—WE'RE AT THE END'

Says Norman Petty, Buddy's recording manager to R.M.'s Norman Jopling



Now comes a new lease of life for it, as "Wheels Cha Cha" with Tony Holland's muscles rippling to the tune.

"I think that the British craze in the States is dying off a bit now, but there's always room for talented groups or artistes, no matter where they come from. I was very pleased when the Rolling Stones recorded Buddy's "Not Fade Away." I'd like to see more of Buddy's songs recorded by British groups as they've still got a great sound. Even the Beatles — for they too were influenced by Buddy in their early days . . ."



BUDDY HOLLY—more than five years after his death it looks like the flood of discs is at last coming to a halt. Above left—Norman Petty, Buddy's former manager and recording manager.

'The guitar smashing'

THE Purists are up in arms against the Record Mirror! So says an urgent letter from reader Gil Sharpe of Croydon, who explains: "Dave Wood's article on Britain's beat group factory which R.M. printed last June was just a sneaky way of giving the Plagiarists some free publicity — and the Purists are hopping mad about it. The only possible way Record Mirror can avoid a really ugly situation is to print the enclosed exclusive interview between aspiring journalist Gil Sharpe and the chief of Britain's Purist Movement, Mr. Rodney Bigot."

DANK CLUB

Well now, in the face of such a threat what else could we do but comply with reader Sharpe's demand? Here is the interview which took place, Gil tells us, at an official meeting of the Union of British R & B Purists in a dank London cellar club. Making his way over to the huge pile of blazing LP records around which the glum-faced Purists were sitting, Gil found himself face-to-face with the legendary Rodney Bigot.

GIL SHARPE: Mr. Bigot, I understand that tonight is quite an event in the Purist calendar, some sort of an anniversary.

RODNEY BIGOT: That's right, as an organised body the Movement is six years old this month and in addition to our normal record-burning activities tonight we shall be celebrating our birthday in true Purist tradition. There'll be chanting, dancing and, of course, our much-loved party games.

G.S.: Tell us a little about the party games.

R.B.: Well, we have the guitar-smashing race. This is great fun. A perfectly ordinary guitar has to be passed through a one-inch hole in the shortest possible time. We get rid of dozens of surplus guitars this way.

G.S.: Surplus guitars?

R.B.: Of course. You see many of our members belonged to so-called R & B groups before joining the Movement, but like every one else upon joining they had to admit that, being British, they were physically incapable of playing one note of R & B and swear

never again to attempt such blasphemy. We have a whole warehouse full of discarded instruments.

G.S.: Amazing.

R.B.: Then there's our "Down with pop music" letter-writing contest. The most hate-filled entry wins, and copies are immediately mailed to every leading music paper. Oh yes, and to keep things moving whilst the writing is in progress, we have a side competition to see who can look the most miserable. The winner of this event tonight will be promptly hailed as the Face of Purism, 1964. A great honour.

G.S.: It looks to me as though the contest has already started. I've never seen so many long faces at a celebration.

R.B.: Yes, they do look a bit depressed don't they. But so would you if the cream of YOUR record collection was being ceremonially burned.

G.S.: Ah yes, I'd been meaning to ask you about the fire. Tell me, Mr. Bigot, what sort of records are you burning here tonight?

R.B.: Mostly John Lee Hooker and Howlin' Wolf discs.

G.S.: And why exactly are they being burned?

R.B.: Isn't it obvious? Because they're commercialized rubbish, that's why.

G.S.: But I always thought that Hooker and Wolf were R & B greats who could do no wrong.

R.B.: And so they were until a few weeks back when they got into the British charts. Now they must take the consequences for their folly.

G.S.: Just what are the consequences?

R.B.: Their names shall be stricken from the Purist vocabulary. You see Mr. Sharpe, to survive we must always be jumps ahead of the pop fans. We don't risk letting them understand a word of what we're talking about, so we have to suppress even the memory of an artiste who has become popular. This includes the ceremonial burning of their discs which is, of course, what you are watching here tonight. After today no true Purist shall own Hooker or Wolf discs, listen to them or even admit to the existence of either artiste.

G.S.: I suppose Chuck Berry was one of the first to be struck off.

R.B.: Who?

G.S.: Yes. Er, Mr. Bigot, the discs which put Hooker and Wolf into our charts were recorded years ago, it's not their fault they suddenly became popular over here.

R.B.: That's not the point. They have been accepted by the masses and are automatically outlawed by us.

A COMEDY R. & B. FEATURE BY ALAN STINTON

G.S.: Yes, but a record like "Dimples" is just as great today surely as it was before it became popular here.

R.B.: Really, Mr. Sharpe, are you incapable of seeing someone else's point of view?

G.S.: Where exactly is all this leading, Mr. Bigot?

R.B.: Along the long and difficult road to ideal Purism. Any moment now we'll be introducing the next vital step forward.

G.S.: Which is?

R.B.: Condemning all artistes who have made the American charts. The U.S. Hot Hundred, once so respectable, is now crammed with British discs reflecting a hideously pro-British attitude. From now on what is O.K. with the Americans is certainly NOT O.K. with us.

G.S.: So out go Jimmy Reed, Muddy Waters and Co.

R.B.: Who? Oh, sorry I was thinking ahead. Yes, we'll be having our biggest bonfire yet very soon.

G.S.: And the next stage?

R.B.: I'm glad you asked. This step may not be too popular but I'm sure it's for the best. Any artiste who has had a British release will be declared 'white' and struck off. The record companies only issue discs which look like selling enough copies to justify their release, and as there is only a handful of us true Purists, the release of many discs which we have enjoyed in the past must have been encouraged by outsiders. A revolting state of affairs, truly, but the new move should soon put an end to it.

G.S.: And of course you won't stop there.

R.B.: Certainly not. I myself will never rest until ideal Purism has been accepted and no artiste who has ever been recorded has escaped our whitelisting.

G.S.: It would appear that you Purists are in for a pretty quiet time when that day comes.

R.B.: Not at all; after we've finished with R & B we'll move on to something which will never become commercialized—true gospel music.

G.S.: Oh, you mean like Mahalia Jackson.

R.B.: Who?

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LEADERS OF FASHION IN SHOES FOR MEN



Mary arrives with new disc contract

MARY WELLS, the 21-year-old Detroit singer who hit Britain's charts with "My Guy" after fans here heard that The Beatles rave over her, made her first trip out of America last week—to come to Britain to tour with her number one fans. And obviously, she just couldn't wait to get here. Her jet-liner arrived an hour ahead of schedule due to tail-winds. With her, Mary brought one of her two new managers, from the Diversified Artists Corporation of New York, and a brand new recording contract worth half a million dollars that she had only signed the previous day with 20th Century Fox Records. Mary's new managers are Dick Kanollis, husband of singer Connie Francis, and George Scheck, Connie's own manager. Minutes after her plane had touched down at London Airport, I was welcoming Mary to Britain and talking to her about the sudden changes in her professional career. "I was with Tamla-Motown for about three and a half years," she told me, "and when my contract ran out I didn't bother to renew it because I got a better deal from 20th Century Fox. This new contract runs for two years with a two-year option and gives me a lot more freedom. It may also help me achieve an ambition—to act. I've already cut my first disc for the new label. It's called "Taking Me For Granted." You'll be hearing it here soon." I asked Mary if the change of label meant a change of sound on record. "Oh no," she said. "Bob Bateman, who produced all my Tamla-Motown recordings is going to produce all my new material for 20th Century Fox." Then she was off. Whisked into a car to head for her hotel, to catch plenty of sleep before beginning rehearsals for The Beatles' tour the following morning. I tracked Mary down at the Prince of Wales theatre on Thursday morning after she had gone through her first rehearsal with her British backing group, Sounds Incorporated. "They're marvellous," she told me. "I think they are one of the best groups I've ever worked with."

GREAT ALBUMS AND EPs ISSUED FOR XMAS

ALL of the "big-four" record companies—EMI, Decca, Pye and Phillips—are preparing for the Christmas market with bumper releases of long playing and extended play albums. At the end of this month, there is a Bill Haley EP from Decca, featuring "Rock Around The Clock," "Love Letters In The Sand," "Kansas City," and "Shake, Rattle and Roll." In November, "Merry Christmas From Brenda Lee," is one of the special LPs due out, featuring "Rockin' Around The Christmas Tree," "Winter Wonderland" and "Blue Christmas" among the tracks. For special release next week is a Julie Rogers EP with "It's Magic," "Without Your Love," "The Love Of A Boy," and "The Wedding," her current hit "A" side. "Two Sides Of Four Pennies" (LP) includes "Sweetie Than You," "You Went Away," and "Why Do You Cry." "The Bachelors Hits," (EP), featuring "I Wouldn't Trade You For The World," "Whispering," "Ramona," and "I Believe." "Kathy Kirby Volume II" has "Reach Out For Me," "That Old Feeling," "There's No Other Love," and "Shangri-La," on it. "Blowin' In The Wind, Volume II" is the EP from Peter, Paul and Mary, with "Stewball," "Freight Train," "Quit Your Low-down Ways," and "All My Trials." There's a new LP from Ben E. King "Greatest Hits," which includes "Amore, Amore," "Stand By Me," and "I Who Have Nothing." Then there are albums titled "The Very Best Of The Everly Brothers," "The Best Of Floyd Cramer," and "The Best Of Jim Reeves," in January. November 6 sees the release of a "Showcase" EP by Buddy Holly. The four tracks are "Honky Tonk," "Gone," "You're The One," and "I Guess I Was Just A Fool." And there's a "Richie Valens' Greatest Hits" LP, which includes "Donna," "La Bamba," "Come On Let's Go," "Cry, Cry, Cry," and "Hurry Up." The Jim Reeves Christmas LP is "The Twelve Songs of Christmas," and among the songs are "Jingle Bells," "Merry Christmas," "White Christmas," and "Silver Bells." Also out soon are LPs by Louis Armstrong, Duane Eddy, Terry Stafford, Patsy Cline, Rita Pavone, Ray Charles' Singers, Wink Martindale, Louis Prima, Sammy Davis Jr., Frank Sinatra, Bing Crosby and Fred Warink, Trini Lopez, Dean Martin, and various R and B artistes.

New Stones' single in a month's time

THE next Rolling Stones' single will be issued in Britain on November 20. The "A" side is an old Sam Cooke tune, "Little Red Rooster," but the flip is a Stones' original, titled "Off The Hook."

And the group's second LP will be released in January. First "white label" copies were at recording manager Andrew Oldham's office on Monday morning, although titles are being kept secret for a while. From a usually reliable source it was learned this week that Inez and Charlie Foxx, who have been getting rare receptions on their tour with the Stones have written an up-tempo number for the Stones to record in America. Title is believed to be "I Fancy You Baby."

U.S. GOODIES

Impresario Roy Tempest returned from a business trip to America last week with promises of lots of goodies early next year in the way of concert and ballroom tours by Stateside artistes.

He plans to bring Larry Williams here on January 22 for three weeks of ballrooms; Garry US Bonds at the end of January for a similar stint; The Exciters in February for three weeks; Johnny Thunder and the Thunderbirds on January 15 for a fortnight; The American Beetles on February 5; The Yankee Playboys on January 8; The Angels in February; and Goldy and the Gingerbreads around the same time. He revealed to RM that he is also negotiating tours for The Chiffons, The Shirelles, and Freddie Cannon.

Singer gets haircut—then quits for school

A new group who have just had their first record released on the Phillips Fontana label have lost their lead singer. They are The Others, who hail from various parts of south-west London, and whose first disc is "Oh Yeah!" The lead singer is Paul Stewart, who last week decided to resign from the pop world, have his hair cut short, and return to Grammar School in Hampton, where the group was formed some time ago.

Paul has missed all the group's engagements since his decision to leave, although he wrote the "B" side of the disc, "I'm Takin' Her Home," with his colleague, Ian McLintock. The Others have said they will try to persuade Paul to rejoin them.



DUTCH SWING COLLEGE BAND HERE

The Dutch Swing College Band is coming to Britain next month and a new LP, "Dutch Swing College Goes Western," has been released to tie-in with the visit. The band will arrive on November 14 to play several provincial dates, including Nottingham, Birmingham, Exeter, Bristol, Aylesbury, Hull, Sheffield, Redcar, Chester and Scottish towns. Two London sessions arranged so far are both at Jazzshows, Soho, on November 13 and December 16. The band will leave Britain on December 19.

Dino discs

Dean Martin has two singles out next Friday (23) — on different record labels. The official follow-up to "Everybody Loves Somebody" on Reprise is "The Door Is Still Open To My Heart", backed with "Every Minute, Every Hour." But the Capitol label is also releasing Dino singing "Somebody Loves You" and "A Hundred Years From Today," on the same date.

Heinz bookings

Singing his latest release, "Questions I Can't Answer," Heinz has been booked for "Saturday Club" on November 7, "Beat Room" on the 12th, and "Five O'clock Club" on the 13th.

EP FROM ORBISON

Roy Orbison, who flew into London Airport yesterday (Wednesday) to appear on "Sunday Night At The London Palladium" this weekend, and tape his own spectacular EP out on December 1.

As well as "Oh Pretty Woman", the number that has taken him to the top on both sides of the Atlantic, and which has made him the first artiste to be awarded the brand new Record Mirror "Topper" Trophy, Roy sings "Yo Te Amo Maria", "Dream Baby", and "Candy Man" on the disc.

Jerry Lee

tour next month

Jerry Lee Lewis will do a three-week tour of clubs, concerts, and ballrooms, next month, promoter Don Arden said this week. The rock 'n' roller will arrive in Britain on November 20. Television and radio appearances will also be set.

Better late...

Little Richard, who failed to arrive in Britain for a one-nighter tour last week, will be here at the end of this month promoter Don Arden told RM this week.

'STARS' STARS

Stars on "Thank Your Lucky Stars" (ABC TV) this Saturday are Diana Dors, Manfred Mann, The Honeycombs, Tommy Quickly, The Gonks, Christine Holmes, Mike Leroy, The Supremes, and The Nashville Teens. Guest DJ is Peter Murray.

Next week, the programme includes The Ronettes, Ronnie Hilton, The Pretty Things, Richard Anthony, The Dixie Cups, Tony Dangerfield, Sandie Shaw, and The Sun-Specs. Jimmy Henney is DJ. Future programmes include: Helen Shapiro (31), Gene Pitney and The Four Pennies (November 7), The Beach Boys and Freddie and The Dreamers (14), Francoise Hardy (21), and Brenda Lee (28).

NEW SINGLES FROM BLUES MEN

THERE are new records by Elvis Presley, The Kinks, Mark Wynter, Marianne Faithfull, The Hondells, James Brown, and R & B singers Sonny Boy Williamson, Howlin' Wolf, and Willie Dixon, next week. The following week (October 30), there are the latest releases from Johnny Kidd, Patsy Ann Noble, Tommy Bruce, Alma Cogan.

Elvis Presley's newie is really an oldie, recorded in Nashville six years ago. Titles are "Ain't That Loving You Baby" and "Ask Me." Both sides of The Kinks' follow-up were written by Ray Davies. They are "All Day And All Of The Night", and "I Gotta Move." From the Broadway musical, "High Spirits", Mark Wynter sings "Forever And A Day", and The Beatles' "And I Love Her."

Both sides of Marianne Faithfull's second disc, American tunes, were successful "A" sides here for other artistes. They are "Blowin' In The Wind" and "House Of The Rising Sun." Hot-rod fanatics The Hondells sing "Little Honda" and "Hot Rod High."

The possibility of a visit to Britain by James Brown is stronger with the issue of "Out Of Sight" and "Maybe The Last Time." The three American bluesmen, sink "Lonesome Cabin" and "The Goat" (Sonny Boy Williamson); "I Have A Little Girl" and "Paul Dragger" (Howlin' Wolf); and "Down In The Bottom" (Willie Dixon). Johnny Kidd sings a Marvin Rainwater number "A Whole Lotta Woman" and the "B" side is the Hank Williams' tune, "Your Cheating Heart." Patsy Ann Noble's newie is "Tied Up With Mary" and "Green Eyed People."

From Tommy Bruce, it's "Over Suzanne" and "It's Driving Me Wild." Alma Cogan helped to write both sides of her new record, "It's You" and "I Knew Right Away."

SPRING TOUR FOR BACHELORS

The Bachelors' ten-week tour of Britain in the spring will not be confined to the ABC circuit, confirmed Dorothy Solomon, their

manager, just before flying to Ireland with the group for an eight-day visit this week. The tour, which opens with a week at Gloucester on March 8, will run until May 9. Rank theatres and dates on the Moss Empires circuit are being set. The Bachelors have also been invited to visit Paris on December 8 and either Brussels or Amsterdam the following day — both trips on record promotional work.

XMAS IN U.S. FOR TEENS

AS The Nashville Teens' "Tobacco Road" moved to 21 in the Cashbox USA chart this week, their agent Don Arden returned from New York, where he has been finalising arrangements for them to spend Christmas in America. The Teens, whose British follow-up is "Goggle-Eye," will go to the States on December 19 for an appearance on the Ed Sullivan TV show that day.

From Christmas Eve, the group will be appearing on Murray The K's Christmas Show at the Fox theatre, New York, for a period of ten days. In January, the Teens will do a concert tour of America for between 15 and 21 days, Arden told RM.

Proby label change — rows resolved

The involved, complicated, and confusing legal wrangle between Liberty Records of America and Decca Records of Great Britain, over who has the right to release discs by controversial P. J. Proby has been won and lost. The winners — Liberty, Proby's original label in the States.

The problem was resolved between the two companies last week while Alvin Bennett, president of Liberty was in this country with David Seville. And on Wednesday last week, Decca issued a statement, making it clear that Decca

would continue to sell the two Proby records, "Hold Me" and "Together", although all future recordings would be issued on the Liberty label.

Later, a spokesman for EMI, who release Liberty discs in this country, told RM that Decca had handed over all Proby's unreleased tracks that he had recorded here, amounting to about ten sides. "Obviously there will be a new single soon, and Proby is expected to go on recording for a new LP," the spokesman added.

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TWO NEW HITS

'CHUG A LUG'

Recorded by **ROGER MILLER** on PHILIPS BF 1365

'THE MEXICAN SHUFFLE'

Recorded by **HERB ALPERT'S TIJUANA BRASS** on STATESIDE SS 338



SANDIE SHAW — currently shooting up the charts with "Remind Me" could well be in line for the "Record Mirror Topper" trophy she's holding (R.M. Pic.).

MOTOWN REVUE HERE NEXT YEAR

DETROIT'S Motortown Revue, which includes such Tamla-Motown recording artistes as Marvin Gaye, Stevie Wonder, The Marvelettes, The Supremes, The Temptations, Martha and the Vandellas, The Miracles and The Contours, will tour Britain for three or four weeks early next year.

Rhythm & Greens EP released

The sound track Extended Play record from The Shadows' "Rhythm and Greens" film is being pre-released by EMI tomorrow (Friday). And as well as the Shads on the Columbia disc, will be four pretty girls from the movie, Joan Palethorpe, Audrey Bailey, Sally Bradley, and Wendy Barry.

Titles on the disc are "Ranka-Chank", "Main Theme", "The Drum Number", and "The Loot Number". The film, "Rhythm and Greens", goes out on general release on the ABC circuit on October 25.

RONETTES IN PALLADIUM RUSH

It was all go for The Ronettes on Sunday. They slid into their pastel-blue stage dresses at tea-time to run through the final dress rehearsal for "Sunday Night At The London Palladium", then dashed in a fast car out to East Ham for their spot in the first house of the Billy J. Kramer package tour at the Granada.

Then the three pretty girls were driven back to the Palladium still in their stage dresses to appear on the television show, and then back again to East Ham for the second house at the Granada. Munching stale corned-beef sandwiches in their theatre dressing room after the shows, Ronnie, lead singer, told Record Mirror, "It's all very hectic but well worth the trouble to appear on the "Palladium". She added that The Ronettes would be back in Britain in December for another tour.

This was confirmed by Dick Katz of the Harold Davison office, who on Monday concluded talks with Berry Gordy, Jr., after being appointed sole European representatives for all Tamla-Motown artistes.

Negotiations reached a crucial stage when Katz flew to the States a fortnight ago to discuss representation here.

Both Marvin Gaye and Martha and the Vandellas are also set to make separate promotional visits next month. New records will be released and television and radio engagements were being set at print time.

Berry Gordy, Jr., President of the Motown Record Corporation left London on Tuesday with vice-president Mrs. Esther Edwards, sales director, Barney Ales, and legal counsel George Schiffer, after seven fruitful days of talks with E.M.I. executives.

It is Gordy's ambition that there should be a Tamla-Motown record label in this country for release of all Motown material.

Mr. Rex Oldfield, one of E.M.I.'s marketing managers confirmed that "general negotiations" had been going on, but declined to give details until discussions are concluded.

Before he left Britain Berry Gordy, Jr., told Record Mirror: "We are going to hold this for a while until things are finalised, but we are confident that everything will work out to our satisfaction."

One of the younger record labels, Motown has been in the business less than six years. But in that time it has experienced a meteoric rise under Berry Gordy's direction.

Last year the label had thirty-two hits in the major charts. And now in an expansion programme Motown, is increasing its album out-put and plans to place heavier emphasis on jazz, country, and folk music.

HONEYCOMBS PANTO OFF

Uncertainty about Christmas plans for The Honeycombs prevails since the news last week that the group have been dropped from Leslie Grade's pantomime at the Stockton Globe theatre this year.

Arrangements for them to visit America later this year, and tour Scandinavia are being made this week. Guitarist Martin Murray, who broke a leg and his hand when he was dragged from a dance-hall stage recently, is playing with the group on TV promotional appearances, but Peter Pye is still depping on ballroom dates.

Billy's TV show

Billy Fury is to star in his own TV Spectacular for ATV next month. The show will be televised from 9.40 p.m. to 10.25 p.m. on Wednesday, November 4.

FREDDIE DATES

Freddie and the Dreamers, whose new disc, "I Understand", originally recorded by the G-Clefts, an American group, is based on the New Year's Eve classic, "Auld Lang Syne", have been set to appear on "Sunday Night At The London Palladium" on October 25—just two days after the record is released. Other television and radio shows have also been booked for Freddie, whose newie is backed with an original composition, "I Will". They include "Thank Your Lucky Stars" on November 14, "Easy Beat" (Nov. 1), and "Saturday Club" (Nov. 7). Concerts at the end of this month include Kings Lynn Theatre Royal on the 27th and Scarborough Futurist with Herman's Hermits on the 31st.

New one from 'Birds'

A number that The Yardbirds have been including in their stage act on the Billy J. Kramer one-nighter tour appears as the "A" side of the group's second disc, due out at the end of this month.

Title is an American tune with a catchy, commercial sound, "Good Morning Little Schoolgirl". Flip is "I Ain't Got You". The group's first LP, "The Five Live Yardbirds", recorded live at Soho's Marquee Club, is also due for release in December.

TV shows booked so far include "Three Go Round" (STV) on October 28; "Ready, Steady, Go" (Rediffusion) on October 30; "Discs A Gogo" (TWW) on November 4; and "Top Beat" (BBC) on December 7.

Mary on 'Lucky Stars'

Mary Wells has been added to the bill of "TYLS" which will be televised on October 24. Already on the show are the Ronettes, the Pretty Things, Richard Anthony, Tony Dangerfield, Sandie Shaw, the First Gear, and Ronnie Hilton. But the Dixie Cups will not appear.

Further bookings include the Zombies, Wayne Fontana and the Mindbenders, the Sun-Specs, Lorne Gibson (Oct. 31), the Merseybeats, Vince Philpott and the Drags (Nov. 7); Eden Kane (14); Adam Faith (21).

EPSTEIN ISLAND

Brian Epstein is the guest of "Desert Island Discs" on BBC, November 30.

Radio pop shows

The Dixie Cups, Sugar Pie Desanto, The Tornados, Acker Bilk and his Paramount Jazzband, The Mike Cotton Sound, The Federals, and The Blue Aces, appear on "Saturday Club" on October 31. The following day on "Easy Beat", the guests are the Barron Knights with Duke D'Mond, Freddie and the Dreamers, Julie Grant.

'Club' in Germany

"Saturday Club" producers Jimmy Grant and Brian Willey will fly to Germany next month with a team of sound recording engineers to tape spots for the programme on Nov. 21. The BBC team will be in Germany a few days prior to the broadcast recording: Brenda Lee, The Tornados, The Rattles, Tony Sheridan, and Johnny Phillips at the Star Club and in studios.

'THINGS' ON TV

With the release of their new disc, "Don't Bring Me Down", The Pretty Things have been set for major television and radio shows this month, including: "Ready, Steady, Go" (tomorrow, Friday), "Saturday Club" (17th), "Scene at 6.30" (20th), "Saturday Swings" and "Thank Your Lucky Stars" (24th), and "Discs A Gogo" (28th).

MANFREDS OFF STATES TOUR

MANFRED MANN will not now join Peter and Gordon for an American tour next month until a fortnight later than originally planned.

Peter and Gordon as exclusively reported in RM last week, leave Britain on November 9 and the Manfreds will now join them on the 23.

Peter and Gordon have been set to appear on Ed Sullivan's TV show on November 29, but their agents are attempting to get the date of their appearance brought forward by two weeks, to ease travel arrangements in the States.

Big stars on Beat Room

Barry Langford's BBC-2 show "Beat Room" will be tele-recorded from the TV theatre today (Thursday) instead of its normal studio at the TV centre, on account of the General Election.

The show, which goes out next Monday, features Dionne Warwick, Carl Perkins, the Honeycombs, and the Nashville Teens. Feature bookings for the programme include: Julie Grant, The Dixie-Cups, Little Walter, Peter & The Headlines, and The Roosters (26); The Rocking Vickers, Wayne Fontana & The Mindbenders, Sandie Shaw, and Sugar Pie Desanto (Nov. 2); Diana Dors, The Beach Boys, Peter & The Headlines and Sonny Boy Williamson (9); The Rockin' Berries, Heinz, and Dave Berry (16); Rufus Thomas, The Poets, and Marty Wilde (23); Searchers, The Isley Brothers, Alan Gordon & The Voodoos (30).

DATES FOR BRENDA

First dates of the Brenda Lee package tour being set up by Harry Dawson at the George Cooper office were announced this week.

Her first concert here is at Hammersmith Odeon on November 14 with Heinz, Johnny Kidd and the Pirates, Bern Elliott and the Clan, Marty Wilde, and the John Barry Seven. Then the package goes to Finsbury Park Astoria on the 16th; Handsworth and Oldhill Mazas at Birmingham on the 20th; Dunstable, California on the 21st; Dublin Adelphi on the 26th; Belfast ABC on the 27th; and Boston Gluedrome on the 28th. The intervening dates have yet to be set.

Shangri-Las in Britain

THE Shangri-Las, the Red Bird label's group who have taken "Remember (Walkin' In The Sand)" from 45 to 32 in R.M.'s Top 50 this week are coming to Britain next week on a 5-day promotional visit tied up on Monday.

They arrive at London Airport next Thursday (22), and will travel straight to Manchester to appear on "Scene At 6.30" and then do "Top Gear."

The following day, Friday, the group are on "Ready Steady-Go," and on Sunday will televise "T.Y.L.S.," for transmission on October 31. They will return to America on Monday October 26.

PROBY DATES

WHEN the P.J. Proby one-nighter tour starts next month for promoter Robert Stigwood, The Barron-Knights with Duke D'Mond and The Pretty Things will have to miss seven dates between them due to previous commitments. Mike Sarne will deputise on all seven, with Simon Scott on one date. Venues for all twenty-four consecutive days of the tour were finalised by Stephen Comlossey on Friday.

The tour, as first reported in RM last week, starts at Edmonton Regal on November 6—Proby's birthday. It then goes to Slough Granada (7), Birmingham Hippodrome (8), Sutton Granada (9), Leicester Odeon (10), York Rialto (11), Bolton Odeon (12), Newcastle Odeon (13), Bradford Gaumont (14), Manchester Palace (15), Rugby Granada (16), Wolverhampton Gaumont (17), and Liverpool Odeon (18). The package then visits Gaumont theatres at Doncaster (19), Sheffield (20) and Hanley (21), followed by Morecambe Whitley Gardens (22), Brixton Granada (23), Bournemouth Gaumont (24), Kilburn State (25), Watford Gaumont (26), Romford Odeon (27), Lewisham Odeon (28), and Brighton Hippodrome (29).

The Barron-Knights will not be appearing at Birmingham on the 8th, Newcastle on the 13th, Doncaster on the 19th, and Lewisham on the 28th. At all of these dates Mike Sarne will step in. Mike will also appear at Sutton on the 9th, with Simon Scott, Bradford on the 14th, and Hanley on the 21st, in place of the Pretty Things. On all dates, Tamla-Motown artiste Kim Weston with the Earl Van Dyke Quartet will be seen.

SIX GREAT GIRLS

Associated Television are to televise a 45-minute programme called "Six Wonderful Girls", featuring Honor Blackman, Millicent Martin, Cleo Laine, Dora Bryan, Adele Leigh, and Margot Fonteyn, on November 11.

ANIMALS U.S. SHOW REVIEW

By Big Pete Duker
R.M.'s Nashville
Correspondent.

LAST NIGHT The Animals did their bit at the Municipal Auditorium, and as forecast it was a financial disaster for the promoter.

This screaming from the teenage girls, the entire audience of 750, is becoming very automatic. There was no prolonged applause at the end of numbers, but the group worked very hard and well. The screams drowned out most of their sound which was unfortunate for this is a very musical little group. The Animals looked smart on stage, brown suits with light shirts and ties. They have made no compromise with the Geordie accents which no one here understands accept themselves.

The Animals were completely knocked out with America and most of them plan to spend two weeks holiday in the States before returning home.

As with most other bands on long tours of the States, they find that travelling is a real drag, and they don't have time to find their feet in any one place.



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THE HONEYCOMBS—Although their new disc "Is It Because" has been criticised it still looks like becoming a hit for the team. (RM Pic)

'Of course Honey played on our disc'

DEPRESSED—that's the Honeycombs. Not because of the way their career is going for things swing in that direction. But depressed they certainly are over the odd-balls who shot "Have I The Right" to the top of the charts . . . and then said the group was a one-hit wonder.

Said Dennis D'Ell, lead singer: "It's ridiculous. You read these stories, these opinions — yet our follow-up disc "Is It Because" had hardly got out to the shops. Surely we ought to get a chance before people write us off . . ."

by **PETER JONES**

DOING WELL

But that's the only grouse. Justifiable, I'd say. For the rest, this personable outfit from Essex are doing nicely — and extremely happy about the reviews given their debut album. "Versatile" was a much-used word . . . "UN-SUSPECTED VERSATILITY." Said Dennis: "Obviously it would be 'unsuspected,' because we had only one disc to show so far. But things like 'Ain't Necessarily So,' which the critics liked — that was actually about the first number we ever re-

hearsed together."

Now we get to the "gimmick" charge about the Honeycombs. They say: "How can it be a gimmick just because we have a girl, Honey, on drums? Honey plays with us purely and simply because she is the right drummer for the job. If she wasn't any good, she wouldn't hold down the job."

"On tour, we don't have any troubles by having a girl with us. We just operate as a group. Perhaps it is that the novelty has worn off — we hope that soon the fans generally will forget all about this so-called gimmick."

IT'S the fabulous **ROLLING STONES!** And it looks as though the boys will be making a film soon, as their recording manager Andrew Oldham returned last week from the States with a script, written especially for the Stones. Their new disc in America "Time Is On My Side" has sold well over 150,000 copies and jumped from nowhere to 70 in one week in 'Cashbox.' But it's not likely that it'll be their new single over here in Britain.

PHILIPS
BF 1369

DUSTY
SPRINGFIELD
LOSING YOU

JUST RELEASED

BAD BLOOD The Plebs SPECIAL	F 12006	DECCA
THE ZOMBIES Leave me be	F 12004	DECCA
MARIE John Boulton	F 11998	DECCA
I DIDN'T KNOW WHAT TIME IT WAS Gloria Roma	F 12001	DECCA
CARRYIN' ON (from Maggie May) The Nocturns	F 12002	DECCA
I LONG TO HEAR The Mongrels	F 12003	DECCA
LORNE GIBSON That girl I loved c/w Don't go near the Indians	F 12005	DECCA
THE DRIFTERS I've got sand in my shoes	AT 4008	DECCA
20-75 Willie Mitchell	HLU 9926	LONDON

W
The Decca

SANDIE'S FASHION TRIALS



DARN it, I was five minutes late arriving to see Sandie Shaw. I was on time for the appointment, all right, but when I obeyed the "come in" shout after knocking on the Enquiries door at her agent's office, I walked right in on Sandie putting on her stockings.

"A good job you didn't arrive five minutes ago," she giggled. "You'd have caught me in my underwear. You see, I've just bought this new suit — at the hairdresser's. They've got a boutique in the shop and I liked the look of this and bought it on a whim. I'm on Ready Steady Go this afternoon but I'll have to have the hemline lowered. At the moment I'm showing too much knee."

Who cares? I wondered. Looks fine to me.

BLATANT

"Ah but I don't like being obvious. If you are blatant you take all the edge off it. Show everything and nobody wonders what's underneath! That's why I've never admired the big buxom, flashy lasses. Besides, I'm happy being skinny. It was useful when I did modelling for a couple of months. The designers raved over my figure and the men seemed to think it all right."

"I wouldn't like to look too glamorous anyway because it seems to make some girls catty, like they might about Kathy Kirby. It's

SANDIE SHAW is being hailed as one of the brightest new talents to emerge here on the female scene since Cilla Black. And both artistes sprang to prominence on Bert Bacharach songs! (DEZO HOFFMAN Pic.)

by **DAVID GRIFFITHS**

mostly girls who buy records so I don't want them getting catty about me!"

THE MESSAGE

What about boys? "Well, (There's) Always Something There To Remind Me is really aimed at girls but I guess the message works equally well for boys too. Some of them tell me they're buying it."

Do they ever try to influence the Sandie taste in clothes? "Never! They wouldn't dare. I'd just give them a sash and tell them to mind their own business. I dress to please me and all my clothes, with the exception of this suit, are designed by me. I'm always wanting something new in a hurry. But Barbara Hulaniki, who makes them for me, is terribly good. Once I went round to see her at midnight, desperate for a dress. At eight o'clock in the morning I was flying off to Manchester for an engagement. Barbara worked till 3 a.m. and made it for me."

TENSION

Worrying over her costumes is undoubtedly Sandie's greatest source of tension. Public appearances, even on hectic shows like Ready Steady Go don't bother her. "I find them a

bit of a bore — there's so much hanging about before you go on."

But at least she loves her song. "And I don't like all that many pop numbers. My favourites over the last few months were both written by the same team as Remind Me — Burt Bacharach and Hal David. The numbers were, of course, Walk On By and Anyone Who Had A Heart. I'm dead lucky to have recorded this one, which is a perfect song for me. Eve Taylor went to New York to manage some business for Adam Faith and she brought back a demo disc of it for me. I immediately wanted to record it, unlike my previous record As Long As You're Happy. I didn't care for it but I felt I knew nothing about the pop business and so if I was advised to do it, I'd better. I'm glad it was a flop, though. I wouldn't have liked my very first record to be a hit."

Now that Remind Me looks headed for the top, Sandie stands to make a lot of money and I asked how she proposes to spend it. "I'm still living with my parents in Dagenham, which is a bit out of town, so I suppose I'll have to get a flat in town. If I make enough money I'd like to buy a luxury block of flats and live off the rents!"

Honey just smiled—and went off, dark-glassed, to the hairdresser. Anne Margot Lantree had the look of a girl who was getting a trifle embarrassed by always being the centre of controversy in what is essentially a five-part group. Said Alan Ward: "They even said that she didn't do the drumming on our hit disc—that it was Dave Clark or somebody. Ridiculous. We had photographers round during the session they KNOW it was Honey."

Part—a big part—of the Honeycombs' single and album success is due to the songwriting, tailored for them by two managers who write jointly under the name Howard Blaikley. Said Alan: "We've been told that some of the

numbers on the album would have made strong follow-up singles, but we're not worried."

The group have a very wide range of musical taste. Honey goes for Joe Loss's big band; John Lantree likes Bill Black; Dennis is a fan of Ray Conniff, Floyd Cramer, Chet Atkins and Bill Black; Alan digs the Spotnicks and the Shadows; and Martin Murray, nursing a broken leg and a damaged hand (result of too much fan fervour), went out on an unbroken limb for Chet Atkins and Glenn Miller.

Big ambition for the ambitious group is to appear at the London Palladium and they came near to reaching it a week or so ago. "It was origin-

ally planned we'd be on it," said Dennis . . . "but it fell through because of the make-up of the rest of the bill."

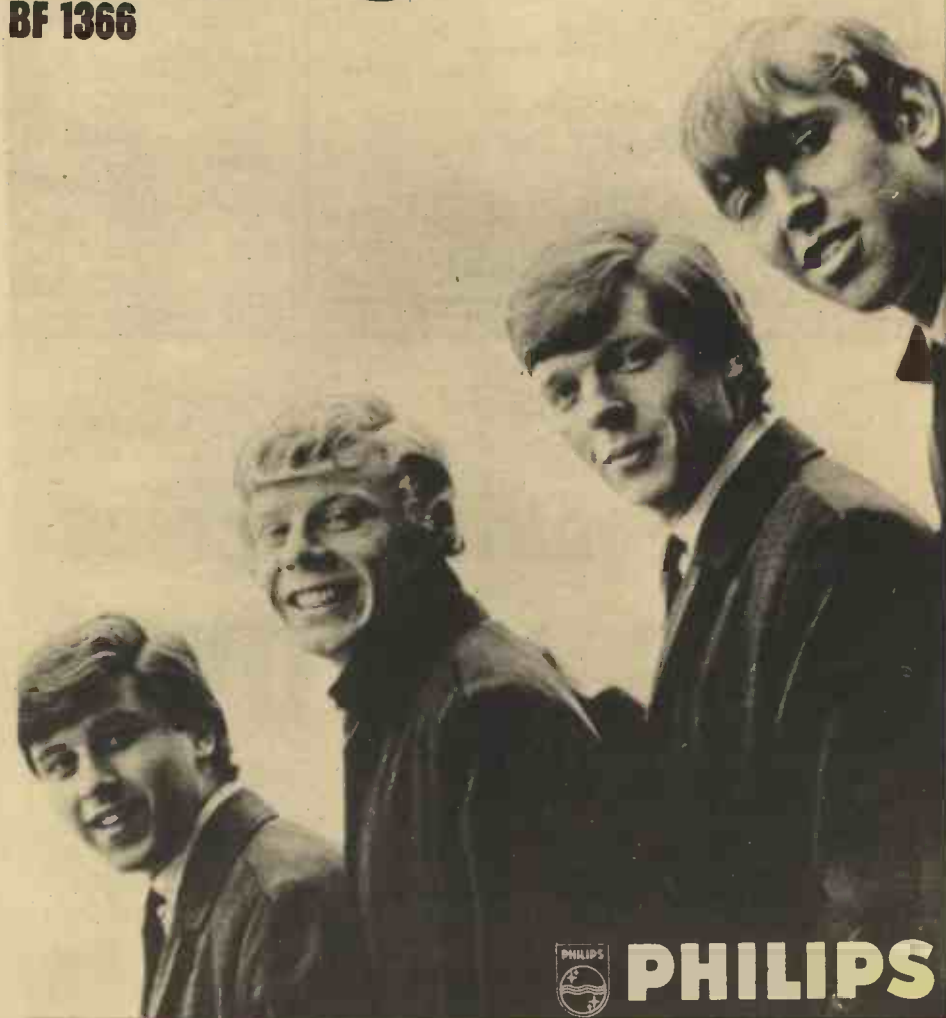
Alan Ward, incidentally, is the highest-educated Honeycomb, musically. He had 11 years on piano and music-theory lessons, then two years on guitar lessons. His hobby, even now, is sitting at the piano and having a session on classical pieces.

The Honeycombs, with 16-year-old Peter Pye standing in for the damaged Martin, moved off for yet another one-nighter in their hectic schedule. Still muttering about the people who write them off as "one-hit wonders" before their SECOND record has even had a chance to register.

THE FOUR PENNIES

Black girl

BF 1366



PHILIPS

Winner of Ready, Steady-Win Contest

BO STREET RUNNER

THE BO STREET RUNNERS

F 11986

DECCA



A raving sensation!

WOW! What a sensation! The opening night of the Beatles' '64 concert tour exploded last Friday at the Gaumont Theatre, Bradford. It was a night of joy for promoters Arthur Howes and Brian Epstein and certainly one of personal triumph for all the stars in the show. Both houses were packed with screaming, shouting, raving, very appreciative fans—including a sprinkling of mothers and fathers.

Well over 60 policemen guarded the stage area, none of them wearing helmets, presumably because when the Rolling Stones visited Bradford recently many policemen's helmets were damaged by fans. Also in the theatre were about 40 firemen and nearly 60 St. John Ambulance men and nurses—who were kept busy with fainting fans who got slightly injured during the Beatles' performances.

Outside the theatre crash barriers had been erected for the safety of the thousands of teenagers who turned up just to see The Beatles arrive. Mounted police from the West Riding constabulary at Wakefield had to be brought in to Bradford to help control the crowds. There are a lot of Stones supporters in the area, and many of them seem to be anti-Beatle. There were a few ugly incidents, and two youths were hauled away by their hair to the Black Maria. Trouble-makers in the theatre who let off fireworks were quickly escorted to the exit.

Ticket touts were out in force and one told me he had only been able to make £2 on 17s. 6d. tickets, whereas he was getting sales of five and six pounds at Leeds last year during The Beatles' autumn trek.

Well—on to the show. First, a brief look at the supporting acts.

The Rustiks — Brian Epstein's latest group signing — opened and set a terrific pace, kicking off with a couple of Buddy Holly numbers. The Rustiks, who are four well-groomed young lads, remained on stage to accompany the next artiste, yet another new Epstein protegee, Michael Haslam, who was making his first professional public performance at Bradford. It may take a bit of time but this good-looking Lancashire lad is bound to be a winner. He is one of the freshest solo singers to hit the British pop scene in a long, long time. His quiet charm, coupled with an unmistakable talent for capturing the essence of a ballad, marks him as the most striking newcomer of the year. His rendering of "Pretty Woman" brought a fantastic barrage of screams. So did his debut Parlophone waxing

RAY NORTROP REVIEWS THE BEATLES' '64 CONCERT AT THE OPENING NIGHT

"Gotta Get Hold Of Myself." For a newcomer, Mike's impact was amazing and he left the audience wanting more.

Sounds Incorporated were the third act and blasted off with one of their own numbers "Everybody Say Yeah." Right from the start, the audience were clapping, stamping and shaking in their seats. The loud, brass Sounds sound earned them and deserved as much praise as The Beatles.

STUNNING

Breathtaking! No other word will describe the effect of Mary Wells, the first half closer. She looked absolutely stunning in a long black dress with her hair let down hanging gently on her shoulders. Throughout her act, Mary used only a hand mike and made great use of stage movement. The best number in my book was her most moving and tender rendition of "Two Lovers" which she put over with hardly any accompaniment. Throughout her performance Mary's MD, imported from the US, led Sounds Inc. through some very exciting arrangements.

The Remo Four kicked off the rowdy second half and they provided the backing for Tommy Quickly, who occupied the second longest spot on the show. Tommy has been under Brian Epstein's

direction for well over a year now and Brian is still saying there's a big future in store for him. But Tommy didn't get across on this except when he used unintentionally humorous gyrations which were rather out-dated.

After Tommy left the stage the rioting and screaming for The Beatles got going in earnest and the whole of the theatre was thrown into chaos. Hundreds of fans attempted to rush the stage but the police got them under control.

Compere Bob Bain did not even try to put over any patter during the four minutes in which The Beatles were preparing to come on stage. His motto was if you can't beat 'em, join 'em so he aided the fans by spelling out each of the boys' names.

Huge men brought in from dance halls in the city sat on the edge of the stage while others assisted the police. As soon as the curtains opened and John, Paul, George and Ringo came into sight there was yet another frantic surge to the front of the theatre. Some girls were hoisted back to the seats by their hair, others were more politely coaxed back to the seats but many just wouldn't budge.

In the second show practically everybody in the stalls stood on top of the seats and much of the upholstery was completely ruined.

Dressed in deep blue suits with black velvet collars the fab four went straight into the first few bars of "Twist And Shout" followed by "Money" and promptly followed up with "Can't Buy Me Love." John and George then took over for "Will You Say You Love Me" and Paul joined in for "I'm Happy Just To Be With You." George then swapped guitars while John Lennon welcomed the fans to the show. Then they ripped it up again with another of their film numbers, "I Should Have Known Better" which they immediately linked with "If I Fell." Ringo then proved that he'd taken a couple of Bob Martin's condition powders at dinner: he belted out "I Wanna Be Your Man." John Lennon then continued with "A Hard Day's Night." Then came the finale with "Long Tall Sally" and Paul McCartney looked as though he was going to burst a blood vessel through most of the number. Perspiration dripped off his chin and marked the front of his shirt.

Much to the dismay of the fans who had shouted themselves hoarse, The Beatles didn't do an encore or take a curtain call. After the second show two mobile police units were erected next to the theatre to help disperse the crowds and many of the main streets in Bradford were sealed off for the protection of the fans.



THE BEATLES—John is accused by the others of reaching the ripe old age of 24!

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THE DAY FREDDIE STOPPED SMILING



KENNY LYNCH

HALF-INCH CHAT

ONE of our most witty and colourful show-business characters, 24-year-old Kenny Lynch has a quaint language all of his own. Words, like LARDIES, SUSIE and AUNT NELL are all part of his unique vocabulary. I called to see the versatile artiste and here now is a glossary of Lynch words and their meanings.

by THIN AND PUNY

A STAR—Lardies, or Lar De Dar, STAYING HOME — Dwelling, the Box, SMELL—Aunt Nell, STRONG—Susie (Susie Wong), VOICE—Hobson's (Hobson's Choice), BED—Uncle Ned, TROUSERS—Strides, PILLOW—Weeping Willow, COAT OR JACKET—Desmond Hackett, SHOES OR BOOTS—Daisys (Daisy Roots), JEWELLERY—Tom (Tom Foolery), SOCKS—Almonds (Almond Rocks), LEGS—Scotches (Scotch Pegs), HANDS—German (German Bands), GROUPS—Hula Hoops, DARK—Hyde Park, CAR—Wheels, WALK—Ball of Chalk, GIRL OR BIRD—Lemon Curd, or Richard III, BANK—Fish Tank, PAPERS—Linen (Linen Drapers), SHOW—Savile (Savile Row), DRAUGHT—George Raft, CHEQUE

—Kite (Sometimes bounces high like a kite), £500—Monkey (Horse Racing Term), £100—A Ton, DOGS—Cherry Hogs, MANAGER JEAN LINCOLN — T.J. (There Jean), KENNY LYNCH—Half Inch, R.M.'s PETER JONES—Rag and Bones, R.M.'s GEORGE ROONEY—Thin and Puny.

With these expressions at your fingertips you too can be "in," like Mr. Half-Inch. Me? I'm just a poor bewildered journalist, dreading my next venture into the strange "Language of Lynch."

UNLESS the word had come direct from the horse's mouth, as it were, I'd have said it was absolutely unbelievable, totally impossible. But the horse, alias Freddie Garrity, spoke thus: "We are, the Dreamers and I, going all serious. There will be NO more leaping about on the stage."

Pause for murmurs of disbelief. Then the tiny ex-milkman, who has already had a string of hits, warmed to the theme. "It was fun while it lasted, all that leaping about and flying through the air."

BOMBSHELL

"Fun? It was more than that. It was successful. We did a Palladium TV show, a summer season and we had a ball. The great thing was that we found we were appealing to all ages. But let's face it, though I am by nature an energetic person, it was all a GIMMICK."

Freddie relaxed to let his bombshell take due effect. And corn-haired Derek Quinn, 22-year-old lead guitarist, took over confidentially: "All this jiggling about was great fun 'Short Shorts' and all that. But I think people tended to disregard Freddie's vocal ability and so far as we, the Dreamers, were concerned... well, we were more or less just comedians. We'd be the first to say that our last

FREDDIE TALKS TO PETER JONES

record 'Just For You' wasn't the hit we hoped it would be. So it's probably fair to say that the gimmick was played out."

Lurking, as ever, behind tinted lenses, Derek went on: "Our new disc is out on October 23. It's 'I Understand,' which was originally recorded by the G-Clefs a few years back. We were knocked out with it from the outset and recorded it on an album. But for the single, our recording manager John Burgess — we have every faith in him—re-did it with a completely new arrangement."

SAD BALLAD

Said Freddie: "It sounds very wintry. It's a quiet, soft, sad little ballad, the sort of thing to listen to when sitting by a blazing fire with the snow whirling around outside."

"Hey, that's it! Let's hope we're in for a rough winter."

The value of Freddie and the boys giving up their spectacular visual gags has yet to be seen. It was precisely that "gimmick" which had so many critics saying they would be one of the



FREDDY—"No leaping" (RM Pic).

few groups to hold stardom if the beat-business took a nosedive.

And it is true that his long-player demonstrated a vocal quality that didn't really get much chance of appreciation while he was cavorting like an amiable madman.

The Dreamers are scheduled to appear on the London Palladium television show the Sunday after their record is released. Should be very interesting to watch.

In fact, it could go down in history as "The Day That Freddie Garrity Stopped Smiling And Stood Still."



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Valerie Stegles, 18, 150 Catherine Street, Leicester. Stars — Beatles, Cliff, Elvis. Hobby — Modern Ballroom dancing. Interests—I would like to see a female only Top-Ten.



Jackie Lee 20, 53 Woodham Road, Catford, London, S.E.6. Stars—Julie Grant, The Quiet Five, The Tones (David, John and Mood). Hobby—Lyric writing. Interests—Running Julie Grant's fan club.



Susan-Jane Leaney 17, 3 Clanricarde Mansions, London, W.2. Stars—Lead-belly, Downliners-Sect, Manfred Mann. Hobby—Maraccering, Material hunting. Interests—Rats, research, living on beans and beer for weeks.



John Baker, 18, 44 London Road, Spalding Lines. Stars—Roy Orbison, Johnny Kidd and The Pirates, The Shadows. Hobby—Cine photography. Interests—I play rhythm guitar with local group, Danny Ford and the Offbeats.



Miss Sandra Broadley, 13 Lenacre Court Farm, Whitfield, Dover, Kent. Stars—Billy Fury, Elvis Presley, P. J. Proby. Hobby — Records and riding. Interests—Starting a Billy Fury record collection.



James Pallin, 18 47 Duncan Street, Greenock, Renfrewshire. Stars — Presley, Duane Eddy, Four Seasons (also B. Holly). Hobby — Football. Interest—Snooker, discs, U.S. vocal and instrumental groups.



Bernd Grabo, 18, 32 Hildesheim, Jordanstrasse 2, Germany. Stars—Dion di Muci, Beatles, Freddy Canon, Rick Nelson. Hobby — Playing records, car driving. Interests—I'm the president of the first German Dion Club!



Name—Stafford Jameson. Age—23. Address—15 New Dock Street, Belfast, 15, N. Ireland. Stars—Beatles, Cliff Richard, Adam Faith. Hobby—Singing. Interest —Film Extra.



Tony Cave, 16, 28 Chestnut Way, Finchfield, Wolverhampton, Staffs. Stars—Peter, Paul and Mary, The Big Three, Beatles. Hobby—Drama Folk Music, Mycology. Interests—A regular feature on folk music.



Name—Shirley Crabbe. Age—17. Address — 58 Marshall Drive, Bramcote, Beeston, Nottinghamshire. Stars—Stu James (Mojos), Brian Jones, Keith Richard. Hobbies — Dancing and groups. Interest—I like talking to R & B and Beat groups, the unknown one especially.



Lonnie Edwards, 20 16 St. Dunstan Road, Leicester. Stars — Ray Charles, Fats Domino, The Beatles. Hobby—Women. Interests — Would be pleased to hear from fellow Fats Domino fans.



Marilyn Gee, 18, 36 Castle Street, Stafford, Staffs. Stars — Eddie Cochran, Gene Vincent, Elvis Presley. Hobby—Rock 'n' Roll (vintage). Interests—Eddie Cochran!!



CAMERA ON CLIFF

Try comparing these modern shots of Cliff with the one from the 'Oh Boy' era on page 2...

(all R.M.pix by Dezo Hoffman)



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MARVIN GAYE & MARY WELLS
TOGETHER—Once Upon A Time; 'Deed I Do; Until I Met You; Together; (I Love You) For Sentimental Reasons; The Late Show; After The Lights Go Down Low; Squeeze Me; What's The Matter With You Baby; You Came A Long Way From St. Louis (State-side SL 10097).

FROM two talented Motown stars comes this album — a combination of talents which make some interesting harmonies from the pair. As might be expected it's a beautifully produced album consisting of many standard as well as new tracks. The average tempo is medium pace, and the vocal harmonies, and separate vocal spells of both Marvin and Mary are exquisite. It makes very pleasant listening, and the instrumental dominance is on piano, sax and drums. A chorus helps a lot, and the whole affair makes very pleasant adult listening—especially for late nights. However this album is obviously so carefully produced that it lacks, for me, the magic something which Tamla-Motown usually inject into their recordings. N.J.

★★★★

DINAH WASHINGTON
 "In Tribute . . ." That Sunday; I Ran Out Of Reasons; Something's Gotta Give; Funny Thing; They Said You Came Back Running; Lingering; The Good Life; Stars Over My Shoulder; Icy Stone; Call Me Irresponsible; Make Believe Dreams; Lord You Made Us Human (Columbia 1642).

SHE died at the age of 37. Ex-Lionel Hampton singer who branched out to sing the blues, and to sing jazz. This memorial set isn't made up of her best-ever material, but most of it is streets ahead of her competitors. "Call Me Irresponsible," the Cahn-Van Heusen piece, is beautifully performed and the others make a well-varied show of her at-home-ness with lyrics that have something to say. There aren't many like Dinah like Dinah WAS.—P.J.

★★★★

BROOK BENTON
 "Singing The Blues;" Born To Sing The Blues; Daddy Knows; Why Don't You Write Me; So Little Time; Since I Met You Baby; The Sun's Gonna Shine In My Door; After Midnight; Every Goodbye Ain't Gone; I Worry 'Bout You; God Bless The Child; Nobody Knows; I'll Never Be Free (Mercury 20024 MCL).

MAYBE if Brook had got happy more often, disc-wise, he'd enjoy the status he deserves in Britain. Sadness isn't always commercial. But he sings the blues with innate feeling, sincerity, warmth, meaning. Heartfelt lyrics, superb styling . . . and some knock-out arrangements from Luchi De Jesus. "I'll Never Be Free" is top-class work; so is "I Worry 'Bout You." But there just isn't a flaw here.—P.J.

★★★★★

CATERINA VALENTE
 "I Happen To Like New York;" I Happen To Like New York; Lullaby of Broadway; Autumn in New York; Chinatown, My Chinatown; Something's Coming; New York, New York; Manhattan Serenade; Broadway; Sidewalks Of New York; Take The 'A' Train; O Lawd, I'm On My Way (Decca LK 4630).

INTERNATIONAL songstress Caterina, aided and abetted by the Johnny Keating Orchestra . . . and she switches moods faster than a chameleon changes colour. Just about everything, emotionally, pours out in a flexible fluid vocal sound. "Take The 'A' Train" is a highlight. But the thing she does to "Lullaby of Broadway." . . . —P.J.

★★★★★

ROGER WEBB AND HIS TRIO
 "John, Paul And All That Jazz;" All My Loving; Do You Want To Know A Secret; I'll Keep You Satisfied; Bad To Me; World Without Love; Can't Buy Me Love; She Loves You; I Want To Hold Your Hand; From Me To You; I Wanna Be Your Man; This Boy; Please Please Me (Parlophone PMC 1233).

I REMEMBER it well. A casual meeting with Roger Webb, a first-rate pianist . . . and he said: "All that McCartney-Lennon material lends itself to modern jazz." Now Roger gets his show-case. And it's great! He could have gone further out in interpretation, but has preferred to hold the melody sacred. This is fine piano-styling on well-known melodies, with Johnny Fourie's guitar also talkative as can be. Stick this on at parties . . . and be the host with the most — P.J.

★★★★

GENE VINCENT
SHAKIN' UP A STORM: Hey-Hey-Hey; Lavender Blue; Private Detective; Shimmy Shimmy Shingle; Someday; Another Saturday Night; Slippin' And Slidin'; Long Tall Sally; Send Me Some Lovin'; Good Golly Miss Molly; Baby Blue; Susie Q; You Are My Sunshine (Columbia SX 1646).

TOGETHER with his British backing group the Shouts and a variety of well-known and lesser known beat items, there's some ballads thrown in for good measure. All the tracks are loud, danceable and well performed with Gene on top of his form as one of the veterans of rock. He gives the Little Richard numbers on this disc powerful and vibrant treatments, while the Sammy Turner "Lavender Blue" is given a delicate and rather tender vocal treatment. Obviously a package for the rock 'n' roll enthusiast and the many Gene Vincent fans. M.L.

★★★★

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THE KINKS



DEL SHANNON



THE ZOMBIES



DUSTY SPRINGFIELD

KINKS STAY WITH THAT EARTHY SOUND

THE KINKS
All Day And All Of The Night; I Gotta Move (Pye 7N 15714).

THAT familiar earthy guitar sound opens this follow-up from the groups. They stick almost exclusively to the "Really Got Me" formula with the pounding beat, muzzy vocal and atmospheric delivery. A jerky song with lyrics rather better than before. Obviously a huge hit. Flip is a blues-styled beater with everything following standard patterns and the whole disc becoming rather tedious towards the end.

TOP FIFTY TIP

PAUL CONWAY: Don't Make Fun Of Me; Now (Piccadilly 7N 35204). An off-beat beat ballad with good vocal work, but nothing outstanding about the disc.

FIRST GEAR: Certain Glt; Leave My Kitten Alone (Pye 7N 15703). The old Ernie K-Doe number is given a heavy treatment by the group. Noisy but not commercial. Gimmicky too.

THE SPENCER DAVIS GROUP: I Can't Stand It; Midnight Train (Fontana TF 499). One of better of the British R & B groups and a shrieking version of the Soul Sisters U.S. hit. Plenty of noise, and subtly throw in a bit too tuneful for success though.

ROGER MILLER: Chuk-A-Lug; Reincarnation (Phillips BF 1365). "Bread and Butter" beat on this interesting off-key country effort by top U.S. hitmaker Miller. It's a good song, and the performance is impeccable. Could be a minor hit.

VARIOUS ARTISTES: Oh Pretty Woman; Where Did Our Love Go; She's Not There; Rag Doll; Is It True; I'm Into Something Good (Top Six 9). More good cover versions of hits all well performed and all value-for-money.

THE NOCTURNS Carryin' On; Three Cool Cats (Decca F 12002). From "Maggie May" comes this loud and repetitive beat number penned of course by Lionel Bart. It's exciting and works up to a climax. Performed quite well.

IVOR SLANEY & HIS ORCHESTRA: High Wire; Sacramento (HMV POP 1347). Orchestral item here with a good loud swinging sound and a rather off-beat approach. Could do quite well without making the charts.

GARY MILLER: Aqua Marina; Stingray (Pye 7N 15698). A smooth slow ballad here from Gary with an angelic female chorus behind him. Pleasant tune and vocal but rather a 'square' sound, even for an adult song.

PETER'S FACES: Just Like Romeo and Juliet; Wait (Piccadilly 7N 35205). A good swinging item here with a good lyric, and some decent arrangement from the lads. It's tuneful enough to be a hit, and tends to grow in appeal.

THE OTHERS: Oh Yeah; I'm Taking Her Home (Fontana TF 501). A Bo Diddley number given a raucous treatment by the R & B inclined group. Good vocal and instrumental and loud enough to attract attention.

AL MARTINO: Always Together; Thank You For Loving Me (Capitol CL 15362). Another gentle ballad directly aimed at the Mums and Dads here by Al. It's soft and pleasant but won't make the charts here.

KENNY NAPPER: The Big Noise; Shy Boy (BF 1367). A big band swinger here, with some interesting sounds from all concerned. Fast-moving and rather commercial—it comes from the TV show of the same name.

THE SUPREMES
Baby Love; Ask Any Girl (Stateside SS 350).

RUSH-released follow-up to their pounding top fiver is a pretty beat ballad with the girls on top of their vocal form, and the backing not as dominant as on their last disc. The arrangement is good, and if anything the vocal is better. Tune is wholesome and the whole affair should go racing up the charts. But, dare we say it, somehow it lacks the subtle magic of their last one. Flip is a tender ballad with some subtle vocal from the girls. Not bad.

TOP FIFTY TIP

DEL SHANNON
Do You Want To Dance; This Is All I Have To Give (Stateside SS 349).

THE old Bobby Freeman/Cliff Richard hit is given a pounding beat treatment via the vet hitmaker who employs his usual falsetto and vocal techniques. His voice just about manages to be heard over the noise, and of course there's the familiar organ break mid-way. Tuneful and danceable this should hit it here too. Flip is a slower gentler ballad with some smooth singing from Del, and with a chorus backing him up.

TOP FIFTY TIP

THE PRETTY THINGS
Don't Bring Me Down; We'll Be Together (Fontana TF 503).

NOT only do the Pretty Things look like exaggerated Rolling Stones—that's what they sound like too. It's a pounding tortuous vocal, with loads of R & B flavour and shouting vocal. Harmonica and jerky guitar beat with pounding drum work setting the whole item off. Quite a good tune and the performance is impeccable. Flip is a slower item with clever guitar work and a subtle blues flavour running through the number. Jimmy Reed flavoured and a good flip.

TOP FIFTY TIP

THE ZOMBIES
Leave Me Be; Woman (Decca F 12004).

THE off-beat beatsters and a gentle medium pace ballad with some good soft vocal work which occasionally reaches dramatic heights. Pleasant guitar and vocal with a definite grow-on-you flavour, and of course that simple uncontrived sound that put "She's Not There" well up in the charts. Flip is faster and features some prominent guitar backing, and a wilder vocal, although the song probably isn't as likeable as the top side.

TOP FIFTY TIP

DUSTY SPRINGFIELD
Losing You; Summer Is Over (Phillips BF 1369).

A slow meaningful ballad from Dusty here with of course an absolutely superb vocal sound. The strings enhance her voice and from a slow soft opening the song develops into a stronger powerful item. The crescendo is reached and Dusty finishes in a welter of emotion. Obviously a great hit. Flip is the song recorded by Frank Ifield as his latest top side. It's a folksy bluesy ballad with some typical vocal sounds from Dusty.

TOP FIFTY TIP

SINGLES IN BRIEF

THE TOKENS: He's In Town; Oh Kathy (Fontana TF 500). The "Lion Sleeps Tonight" team and a Four Seasons inspired effort—it's a subtle slow falsetto filled beater with loads of appeal.

RAY MERRELL: Where In The World; Share A Dream With Me (Pye 7N 15709). Soft backing on this tender adult-sounding slowie with Ray sounding good. This could do well considering similar songs by Jim Reeves which have hit the lists.

SAM BUTERA: Little Liza Jane; Skinnie Minnie (Prima PR 1003). A throbbing beaty version of the popular oldie. It's all good stuff with powerful backbeat and exciting vocal work.

THE JELLY BEANS: Baby Be Mine; The Kind Of Boy You Can't Forget (Red Bird RB 10 011). An off-beat rather simple sounding ballad from the hit U.S. team. The lead singer sounds very much like Dusty Springfield. It's a subtle haunting sound with lots of appeal.

THE TEMPTATIONS: Why You Wanna Make Me Blue; Baby, Baby, I Need You (Stateside SS 348). Latest from the U.S. hit group is well up the charts there, and it's a big brassy sound that isn't quite up to their usual standard.

MEL TORME: I Know Your Heart; You'd Better Love Me (CBS AAG 227). A swinging soft song from Mel, with a pleasant lyric and obviously aimed at the adult mark.

THE BLUE ACES: I Beat You; I Just Can't Help Loving You (Pye 7N 15713). A bubbling beat number here with a clever sound from the group. Unusual vocal and backing with some good shuffle beat sounds.

FRANK WILSON & THE CAVALIERS: Last Kiss; That's How Much I Love You (Fontana TF 505). Oh so sick! Frank tells us he's gotta be good, so he can join his late girl-friend in Heaven when she dies. She was killed driving with Frank by the way.

JAY & THE AMERICANS: Come A Little Bit Closer; Goodbye Boys Goodbye (United Artists UP 1069). A Spanish-styled number from the top U.S. team. There's a build-and-build sound, and the whole sound is rather reminiscent of Roy Orbison. Quite exciting.

JUNE BRONHILL: I Know Now; You've Only To Love Me (HMV POP 1349). From the show "Robert And Elizabeth" comes this big-ballad with lots of appeal. It's tuneful and well performed.

JOHN BOULTON: Marie; Stardust (Decca F 11998). Sounds rather like the Herb Alpert Tijuana Brass this. It's a Latin-flavoured band effort with a decent tune and thumping beat.

THE SOUL AGENTS: The Seventh Son; Let's Make It Pretty Baby (Pye 7N 15707). Guitar and organ provide the bluesy intro to this commercial R & B styled beater which stands a good chance of chart success. Earthy and well performed.

GLORIA ROMA: I Didn't Know What Time It Was; It Hurts Me So (Decca F 12001). There's a loud sound on this raucous off-tune version of the oldie. Plenty of shrieks from the backing group, and an overall noisy sound.

RON GRAINER: The Girls That Boys Dream About; Robert and Elizabeth (HMV POP 1348). A throbbing orchestral item with a pleasing tune and subtle delivery. Good stuff for late-night listening and very well performed.

LORNE GIBSON: The Girl That I Loved; Don't Go Near The Indians (Decca F 12005). The popular songster and a warm shuffle-beat ballad with some tender lyrics and interesting backing and arrangement, with fair tune. Could do quite well without making the charts.

THE SNEEKERS: I Just Can't Get To Sleep; Bald Headed Woman (Columbia DB 7385). Some interesting guitar work on this item, which is a usual-styled group number without any originality.

MR. ACKER BILK: Dream Ska; Always (Columbia DB 7380). An almost oriental sounding clarinet item here with familiar blue beat chugging softly away in the background. It's a decent enough tune and performance but perhaps we've heard it all before.

THE FEDERALS: Twilight Time; Lost and Alone (Parlophone R 5193). The old Platters hit is given an almost brash delivery by the group. It's a medium pace big ballad with an ultra-familiar tune but it's not really in any current idiom.

BEVERLY JONES WITH THE PRESTONS: Heat Wave; Hear You Talking (Parlophone R 5189). The big U.S. hit for Martha and The Vandellas is given a raucous treatment via the lass who really gets to town on the bluesy appealing commercial delivery. Organ helps things along.

WILLIE MITCHELL: 20-75; Secret Home (London HLU 9926). An instrumental here—one of the sax-led variety and it's high up in the U.S. charts. Rather like the Mar-Keys and quite danceable too.

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THEY'RE ALMOST A MASSED BAND

GROUPS are, clearly, getting bigger. I mean when the Banshees, from Northern Ireland, get together, it is by way of being a mass meeting. Eight of them, with Dinkie O'Day, 18-year-old one-time shop assistant, joining the line-up as the odd-man out in the sense that she is a GIRL. Group leader is Peter Douglas, 17, a guitarist, who left school two years ago to become a salesman but decided to learn music instead. Line-up also includes a massed aggregation of instruments, including trumpet, organ and saxophone, which gives the group a very versatile sound indeed. First disc for the outfit is "I Got A Woman", on Columbia, and it is moving along very well. Line-up in our picture, from left to right: (top) Gerry McAuley, drums; Dinkie O'Day, vocals; Wesley 'Blackie' Black, guitar; Mel Austin, vocals; Des 'Poodle' McAlea, saxophone; (front) Fred Hull, guitar; Peter Douglas, leader; Tiger Taylor (bass).



WHY SHOULDN'T THEY PLAY BEAT?

JUST as I was beginning to moan about the mass of beat groups on the scene, along came Sally and the Alleycats. An all-girl group, if you please . . . and it DOES please me! Sally Sykes, 18, and the other five girls are all members of Ivy Benson's all-girl orchestra—a breakaway group formed to play morning beat sessions during the park's season at Douglas, Isle of Man, this summer. Debut disc is "Is It Something That I've Said", on Parlophone. Good, too. They played to something like 250,000 fans during that I.O.M. season and developed their style well. They say: "There's no reason why girls shouldn't play beat music as well as the boys do. And we're not bothered about any of the gags about girls." They're in Germany now, with Ivy, but will be released to return for TV or radio. Line-up: left to right: Sally Cursons, guitar; Ann Challice, tenor sax with Ivy, guitar in group; Robey Buckley, trumpet in band, bass in group; Sally Sykes, singer, guitar and judo (!); Andrea Beall, drums; Pam Brett, lead trombone in band, organ in group.



He didn't want to know

BOB GRANT tried to sell Martin Griffin some life insurance—and Bob didn't want to know. He still doesn't. But a year ago Bob and Martin decided to share a flat together in West Hampstead, when they compared notes on their guitar playing. Martin backed Bob on some C and W numbers, a little later they moved on to Buddy Holly songs, then they branched out into the field of amplification! Now they are known as the Two Of Clubs, record for Columbia—and the disc is called "The Angels Must Have Made You". They've since written about 50 songs together, are building up a most distinctive approach to the business. "no songs with a message, just listenable". Martin: used to be a systems analyst, wears glasses, was lead violinist in the Worcestershire County Youth Orchestra. Bob: was in the British South African Police, then worked on the giant Kariba Dam in Rhodesia, then insurance man counting Martin as one of his LEAST successful contacts.

PETER JONES'S NEW FACES



Pops are just not enough



ANTHONY HOWARD WILSON is now known as Deke Arlon and, with The Offbeats, has just recorded "I Must Go And Tell Her" for the HMV label. A good beat-group sound, with stylish vocal work. But it is when you see Deke and the boys in action on stage that you get the full impact of their showmanship. For Deke varies his work in a sort of "Mr. Show Business" style—and includes some impersonations of top stars that are devastating in their accuracy. "I believe in trying to put on a complete act", says Deke. "Just playing pops is not enough". Learning guitar while he was in hospital, Deke was "discovered" by Lionel Bart, introduced to Joe Meek, who is now his recording manager. And Noel Gay Artistes, his agency, believe he has all the promise of a young Danny Kaye . . . with a beat!

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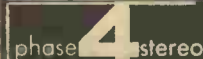


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- | | |
|--------------------------------------------------------------------------------|-------------------------------------------------------------------|
| 1 DO WAH
DIDDY DIDDY*
2 (6) Manfred Mann (Ascot) | 26 MERCY, MERCY*
30 (4) Don Covay (Rosemart) |
| 2 OH, PRETTY WOMAN*
1 (7) Roy Orbison (Monument) | 27 BABY DON'T YOU DO IT
29 (4) Marvin Gaye (Tamla) |
| 3 WE'LL SING IN THE SUNSHINE*
3 (7) Gale Garnett (RCA) | 28 THE DOOR IS STILL OPEN*
43 (2) Dean Martin (Reprise) |
| 4 DANCING IN THE STREET*
4 (7) Martha & Vandellas (Gordy) | 29 FROM A WINDOW*
31 (5) Billy J. Kramer & Dakotas (Imperial) |
| 5 LAST KISS
12 (5) J. Frank Wilson and Cavaliers (Josie) | 30 COUSIN OF MINE*
35 (3) Sam Cooke (RCA) |
| 6 REMEMBER (WALKIN' IN THE SAND)*
5 (7) Shangri-las (Red Bird) | 31 RHYTHM*
23 (6) Major Lance (Okeh) |
| 7 WHEN I GROW UP TO BE A MAN
10 (5) Beach Boys (Capitol) | 32 I'M CRYING*
(1) The Animals (MGM) |
| 8 A SUMMER SONG*
13 (5) Chad Stuart & Jeremy Clyde (World Artists) | 33 DEATH OF AN ANGEL
38 (3) Kingsmen (Wand) |
| 9 CHUG A LUG*
14 (5) Roger Miller (Smash) | 34 EVERYBODY KNOWS
48 (2) Dave Clark Five (Epic) |
| 10 BABY LOVE*
42 (2) Supremes (Motown) | 35 I'VE GOT SAND IN MY SHOES*
41 (2) Drifters (Atlantic) |
| 11 HAVE I THE RIGHT?
25 (3) Honeycombs (Interphen) | 36 WHY YOU WANNA MAKE ME BLUE*
27 (4) Temptations (Gordy) |
| 12 BREAD AND BUTTER*
6 (10) Newbeats (Hickory) | 37 THAT'S WHAT LOVE IS MADE OF
37 (4) Miraeles (Tamla) |
| 13 LET IT BE ME*
18 (5) Betty Everett & Jerry Butler (Vee Jay) | 38 I DON'T WANT TO SEE TOMORROW
39 (3) Nat King Cole (Capitol) |
| 14 LITTLE HONDA
19 (4) Hondells (Mercury) | 39 ALL CRIED OUT*
45 (2) Dusty Springfield (Philips) |
| 15 FUNNY*
16 (8) Joe Hinton (Back Beat) | 40 MATCHBOX*
17 (6) Beatles (Capitol) |
| 16 IT HURTS TO BE IN LOVE*
7 (8) Gene Pitney (Muscor) | 41 I LIKE IT*
47 (2) Gerry & Pacemakers (Laurie) |
| 17 YOU MUST BELIEVE ME*
21 (5) Impressions (ABC Paramount) | 42 SOFTLY AS I LEAVE YOU
44 (2) Frank Sinatra (Reprise) |
| 18 HOUSE OF THE RISING SUN*
8 (10) Animals (MGM) | 43 HAUNTED HOUSE*
22 (9) Gene Simmons (HI) |
| 19 G.T.O.*
9 (9) Ronnie & Daytonas (Mala) | 44 GOODNIGHT BABY*
46 (2) Butterflys (Red Bird) |
| 20 BABY I NEED YOUR LOVIN'*
15 (8) Four Tops (Motown) | 45 DO YOU WANT TO DANCE*
49 (2) Del Shannon (Amy) |
| 21 TOBACCO ROAD*
24 (4) Nashville Teens (London) | ● YOU REALLY GOT ME*
(1) Kinks (Reprise) |
| 22 I'M ON THE OUTSIDE (LOOKING IN)*
20 (7) Little Anthony & Imperials (DCP) | ● I DON'T WANT TO SEE YOU AGAIN*
(1) Peter & Gordon (Capitol) |
| 23 RIDE THE WILD SURF
26 (3) Jan & Dean (Liberty) | ● TEEN BEAT 65
(1) Sandy Nelson (Imperial) |
| 24 COME A LITTLE BIT CLOSER
28 (3) Jay & Americans (UA) | ● SO LONG DEARIE*
(1) Lous Armstrong (Mercury) |
| | ● LUMBERJACK
(1) Brook Benton (Mercury) |

* An asterisk denotes record released in Britain.

TOP TWENTY 5 YEARS AGO

- | | |
|---------------------------------------------------|-----------------------------------------------------------------|
| 1 TRAVELLIN' LIGHT
(7) Cliff Richard | 12 LONELY BOY
(10) Paul Anka |
| 2 TILL I KISSED YOU
(3) Everly Brothers | 13 JUST A LITTLE TOO MUCH/SWEETER THAN YOU
(13) Ricky Nelson |
| 3 MACK THE KNIFE
(5) Bobby Darin | 14 SLEEP WALK
(19) Santo and Johnny |
| 4 HERE COMES SUMMER
(2) Jerry Keller | 15 SOMEONE
(14) Johnny Mathis |
| 5 SEA OF LOVE
(9) Marty Wilde | 16 FORTY MILES OF BAD ROAD
(12) Duane Eddy |
| 6 ONLY SIXTEEN
(1) Craig Douglas | 17 CHINA TEA
(11) Russ Conway |
| 7 THREE BELLS
(6) The Browns | 18 PEGGY SUE GOT MARRIED
(16) Buddy Holly |
| 8 LIVIN' DOLL
(4) Cliff Richard | 19 MAKIN' LOVE
(-) Floyd Robinson |
| 9 BROKEN HEARTED MELODY
(15) Sarah Vaughan | 20 HIGH HOPES
(18) Frank Sinatra |
| 10 MONA LISA
(8) Conway Twitty | |
| 11 RED RIVER ROCK
(17) Johnny & the Hurricanes | |

BRITAIN'S TOP LPs

- | | |
|---------------------------------------------------------------|----------------------------------------------------------|
| 1 A HARD DAY'S NIGHT
(1) Beatles (Parlophone) | 10 KISSIN' COUSINS
(9) Elvis Presley (RCA Victor) |
| 2 THE ROLLING STONES
(4) The Rolling Stones (Decca) | 11 CAMELOT
(10) United States Cast (CBS) |
| 3 MOONLIGHT AND ROSES
(2) Jim Reeves (RCA Victor) | 12 GOOD 'N' COUNTRY
(11) Jim Reeves (RCA Victor) |
| 4 FIVE FACES OF MANFRED MANN
(3) Manfred Mann (HMV) | 13 GOD BE WITH YOU
(13) Jim Reeves (RCA Victor) |
| 5 THE BACHELORS & 16 GREAT SONGS
(5) The Bachelors (Decca) | 14 INTERNATIONAL JIM
(16) Jim Reeves (RCA Victor) |
| 6 WEST SIDE STORY
(6) Sound Track (CBS) | 15 IN DREAMS
(15) Roy Orbison (London) |
| 7 WONDERFUL LIFE
(8) Cliff Richard (Columbia) | 16 FAME AT LAST
(-) Georgie Fame (Columbia) |
| 8 GENTLEMAN JIM
(7) Jim Reeves (RCA Victor) | 17 WITH THE BEATLES
(12) The Beatles (Parlophone) |
| ● KINKS
(-) The Kinks (Pye) | 18 DANCE WITH THE SHADOWS
(18) The Shadows (Columbia) |
| | 19 WE THANK THEE
(17) Jim Reeves (RCA Victor) |
| | 20 TIMES THEY ARE A-CHANGIN'
(-) Bob Dylan (CBS) |

BRITAIN'S TOP EPs

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



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|------------------------------------------------------------------------------|----------------------------------------------------------------------------|
| 1 OH PRETTY WOMAN
1 (6) Roy Orbison (London) | 26 I LOVE YOU BECAUSE
19 (35) Jim Reeves (RCA Victor) |
| 2 I'M INTO SOMETHING GOOD
2 (9) Herman's Hermits (Columbia) | 27 SHE'S NOT THERE
20 (10) The Zombies (Decca) |
| 3 WHERE DID OUR LOVE GO
3 (7) Supremes (Stateside) | 28 REACH OUT FOR ME
41 (2) Dionne Warwick (Pye) |
| 4 THE WEDDING
5 (10) Julie Rogers (Mercury) | 29 UM, UM, UM, UM, UM, UM
34 (2) Wayne Fontana (Fontana) |
| 5 RAG DOLL
4 (8) Four Seasons (Philips) | 30 RHYTHM 'N' GREENS
25 (1) Shadows (Columbia) |
| 6 I WOULDN'T TRADE YOU FOR THE WORLD
6 (10) The Bachelors (Decca) | 31 COME TO ME
37 (4) Julie Grant (Pye) |
| 7 WHEN YOU WALK IN THE ROOM
9 (5) The Searchers (Pye) | 32 REMEMBER (WALKIN' IN THE SAND)
45 (2) Shangri Las (Red Bird) |
| 8 I'M CRYING
10 (5) Animals (Columbia) | 33 IT'S GONNA BE ALRIGHT
26 (7) Gerry & The Pacemakers (HMV) |
| 9 WE'RE THROUGH
14 (5) The Hollies (Parlophone) | ● GOLDFINGER
(1) Shirley Bassey (Columbia) |
| 10 I WON'T FORGET YOU
7 (18) Jim Reeves (RCA Victor) | 35 DO I LOVE YOU
42 (2) Ronettes (London) |
| 11 (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME
31 (2) Sandie Shaw (Pye) | 36 DO WAH DIDDY DIDDY
27 (14) Manfred Mann (HMV) |
| 12 WALK AWAY
17 (5) Matt Monro (Parlophone) | ● THREE LITTLE WORDS
(1) Applejacks (Decca) |
| 13 EVERYBODY LOVES SOMEBODY
11 (8) Dean Martin (Reprise) | 38 BYE BYE BABY
46 (2) Tony Jackson and the Vibrations (Pye) |
| 14 TOGETHER
8 (7) P. J. Proby (Decca) | ● QUESTIONS I CAN'T ANSWER
(1) Heinz (Columbia) |
| 15 AS TEARS GO BY
12 (10) Marianne Faithfull (Decca) | 40 SUCH A NIGHT
24 (9) Elvis Presley (RCA) |
| 16 TWELFTH OF NEVER
30 (2) Cliff Richard (Columbia) | 41 MECCA
44 (3) Cheetahs (Philips) |
| 17 HOW SOON
23 (4) Henry Mancini (RCA Victor) | 42 WALK TALL
(1) Val Doonican (Decca) |
| 18 HAVE I THE RIGHT
13 (13) Honeycombs (Pye) | ● SHA LA LA
(1) Manfred Mann (HMV) |
| 19 BREAD AND BUTTER
15 (6) The Newbeats (Hickory) | ● HE'S IN TOWN
(1) Rockin' Berries (Pye) |
| 20 YOU REALLY GOT ME
16 (10) The Kinks (Pye) | ● UNDER THE BOARDWALK
47 (4) Drifters (Atlantic) |
| 21 MAYBE I KNOW
22 (4) Lesley Gore (Mercury) | ● IT HURTS TO BE IN LOVE
(1) Gene Pitney (United Artists) |
| 22 IS IT TRUE
18 (6) Brenda Lee (Brunswick) | ● THE TIMES THEY ARE A-CHANGING
(1) Peter, Paul and Mary (Warner Bros.) |
| 23 ONE WAY LOVE
29 (5) Cliff Bennett (Parlophone) | 48 HAPPINESS
36 (13) Ken Dodd (Columbia) |
| 24 THE CRYING GAME
21 (11) Dave Berry (Decca) | 49 I SHOULD HAVE KNOWN BETTER
40 (9) The Naturals (Parlophone) |
| 25 SUMMER IS OVER
32 (3) Frank Ifield (Columbia) | 50 LOVE'S MADE A FOOL OF YOU
50 (6) Buddy Holly (Coral) |

A blue dot denotes new entry.

A SMASH FOLLOW-UP !!

THE HONEYCOMBS

IS IT BECAUSE?

7N 15705



THE JELLY BEANS

Baby Be Mine

RB10-011

- | | |
|--------------------------------------|----------|
| THE FIRST GEAR | |
| A Certain Girl | 7N 15703 |
| THE BLUE AGES | |
| I Beat You To It | 7N 15713 |
| GARY MILLER | |
| Aqua Marina b/w Stingray | 7N 15698 |
| (From The A.T.V. Series 'Stringray') | |
| RAY MERRELL | |
| Where In The World | 7N 15709 |
| LAURIE JOHNSON ORCH. | |
| Call Me Irresponsible | 7N 15715 |

OUT NOW !!

SUPREMES SING BEATLES!



THE SUPREMES are certainly raising quite a storm here in Britain, but not many record fans seem to know that the girls have just recorded their own personal tribute to the British artistes they dig. It's an album called "A Little Bit Of Liverpool", and it's just released in the States. As you may be able to guess it contains quite a number of big British hits.

by **NORMAN JOPLING**

Our Love Go" is being rush-released over the counters everywhere. And so is the follow-up single to their big hit, one that's high in the stateside charts entitled "Baby Love."

Already the Supremes have met many of their fans. The occasion was at the Tamla-Motown party at EMI House last Saturday. There, the Supremes, and Berry Gordy met several hundred members of the Tamla-Motown Appreciation Society, formed by Dave Godin. The Supremes performed "Where Did Our Love Go" and "Baby Love" much to the delight of everyone present. The food and drink were in liberal quantities and Tamla Motown showed that they certainly care a great deal for the welfare of their fans.

IDEA

Not all of them by Liverpool groups! Some of the songs they've recorded include "A Hard Day's Night" and "The House Of The Rising Sun." The idea of the album may not appeal to some of the more stolid R & B fans but I can assure them that the treatments the girls give to some of these great British hits will make them think again. The cover of the album features a superb pic of the trio dressed in pale green smartly cut city suits with bowler hats and brollies.

"In Britain though," Berry Gordy told me; "it's likely that the title of the album will be changed to 'A Little Bit Of Britain.'" Already the Supremes album "Where Did

The Supremes have been seen by millions already, and their appearance on the Eamon Andrews Show was a surprising treat. The girls themselves are delighted with being in Britain—they've never visited these shores before and already plans are under way for a second visit! Plans are also in preparation for the Motown review to visit here, but this won't be before next Spring.

So it seems that after many years of waiting, during a time when Tamla was one of the most popular labels but not meaning a thing here, they have at last scored a huge triumph. And not only a triumph in the charts. But a triumph with their fans, when they proved that the artistes and management at Tamla are amongst the nicest people in the recording industry.

THE SUPREMES are being well received over here by their many friends and fans. Their new disc "Baby Love" is being rush-released. EMI photo by JOHN DOVE)

BERRY GORDY'S personal fortune reputed to be 25 million dollars . . . next Elvis disc may sound like "Money Honey" but it's his best for years . . . Supremes presented with Gold Disc . . . Jerry Lee Lewis next, a revival of "High Heel Sneakers" was recorded live in Birmingham, USA . . . Bobby Rydell now records for Capitol . . . new US Jim Reeves LP—"Have I Told You Lately That I Love You," also cut-price item . . . only reason Brenda Lee's English-made "Is It True" released in States was pirate copies reaching US dee-jays. . . Discs in the Juke Box Top 100 which haven't shown up in any other charts include—"People Say"—Dixie Cups, "Bread and Butter"—Barry St. John, "I'm In Love With You"—Georgie Fame, "I'm The One Who Loves You"—Paramounts, "Johnny B. Goode"—Dion, "Lose Your Money"—Moodyblues, "I Don't Want To See You Again"—Peter and Gordon, "Selfish One"—Jackie Ross, and several others. Charles Aznavour's "La Mama" has sold well over a million copies, in France alone . . . US music

publishers delighted at success of "Rag Doll" here . . . Andy Williams signed to multiple motion picture contract . . . Sandy Nelson's "Teen Beat '65" too close for comfort . . . Capitol issue old Dino disc titled "Somebody Loves You" . . . Nocturns revive Coasters "Three Cool Cats" . . . Tamla-Motown paid for sumptuous party members of their Appreciation Society . . . new Ronettes in States "Walking In The Rain"/"How Does It Feel" . . . Merseybeats visit to the States, now being negotiated, much delayed . . . Tamla-Motown have a useful link-in-an in Dave Godin, here . . . Laurie Jay, of LJ-Combo fame once an elephant boy with Billy Smart's circus before he took to drumming . . . Colin Hamilton left 208 . . . Pye's rep in USA, Irving Chezar here with wife Sylvia . . . From her new single, Marianne Faithfull must either be a fan of Peter, Paul and Mary and The Animals or "Ready, Steady, Win" finalists The Thynds disc debut with "Hide 'n' Seek" . . . "Shaggy Dog" new dance

States with Mickey Lee Lane disc. But the flip, "Oo-Oo"? . . . Former Merseybeats and Millie road manager Dave Blakeley, now lead guitarist with The Boomerangs . . . Far too many people claiming "discoveries" when they've just been lounging around a few years . . . Patsy Ann Noble and father Buster both have Columbia discs out next Friday . . . Yardbirds' Keith Relf deserves better luck . . . DJ Jimmy Saville and Herman's Hermits prevented riot by 3,500 teens when lights fused at Manchester beat show last week . . . **★ ★ ★** Brian Innes wants to make it clear: "I am not the 36-year-old public relations consultant who described himself in the "Daily Mail" as a witch . . . Andrew Oldham sings "I Wanna Be Your Man" on his ork and chorus LP . . . Barry St. John "the young coloured singer from the east end of Glasgow" according to Scots TV handout . . . J. Frank Wilson's "Last Kiss" sounds like re-hash of "Tell Laura I Love Her" . . . Gene Pitney away flying off to Italy—romance?

Andy Williams bought master-tapes, among them Johnny Tillotson, and The Everlys, of now defunct Cadence label in States . . . RIAA in USA, who have been certifying gold discs since '58, reckon The Beatles lead Elvis three to two . . . Berry Gordy, Jr., an entertaining talker . . . Bronco, actor Ty Hardin, cutting C & W tracks for Regency . . . Bobby Vee's latest Stateside LP—"30 Big Hits Of The 60's" . . . New dance, "The Kangaroo" by The Panics, sounds more like hop, skip, and jump . . . Jackie De Shannon's ambition: To tour Britain with the Rolling Stones—could happen next year . . . Applejacks' fan club has branches in U.S.A., Australia, France, Sweden and Poland . . . Beatles' visit to Milwaukee, Wisconsin cost £730 in police overtime. . . Someone ought to tell Daily Mail's Charles Greville about Brian Innes "Shubdstitutions"; I'm fed-up with "AI" . . . Did Brian Epstein see the press agency cable that arrived at RM's office: "Derek Taylor, The Beatles tour manager," . . . Frank Sinatra's daughter Nancy signed for "The Swinging

Set" movie based on the Watusi dance craze . . . PRO of recent charity beat contest disappointed when RM reporter arrived without trench-coat, and no "PRESS" card stuck in his hat-band . . . of course Elvis hasn't heard of P. J. Proby. When he was in the States "Jim" real name James Marcus Smith, was known as Jet Powers . . . Connie Francis in London on Monday as husband Dick Kanneels, who brought Mary Wells here, flew back to New York . . . Karl Wayne and the Vikings added to Brenda Lee tour . . . Ken Howard and Alan Blakeley, managers of The Honeycombs, now full-time songwriters . . . Brian Epstein will make an LP with George Martin from "Cellarful Of Noise" . . . Supremes didn't come over too well on Eamon Andrews' ITV show . . . Peter Cook brilliant on Juke Box Jury but will David Jacobs ever find any new lines? . . . Ronettes Palladium appearance a disaster for them . . . Jean Pierre Leloire photo on front of next Beate LP cover . . . Cavern Club owner Ray McFall plans national expansion of his interests now that Brian Epstein has taken over McFall's newspaper "Merseybeat" . . . Bernard Braden taking close interest in how charts are compiled . . . is Brian Sommerville now Keith Goodwin's press agent? . . . Mickie Most recorded Herman's new single at an all day London session last Friday . . . RM's Peter Jones a Chelsea supporter.



NEW FROM THE SUPREMES

Baby Love

Stateside EMI RECORDS LIMITED

STATESIDE SS350

A TAMLA MOTOWN PRODUCTION