

Record Mirror

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KINKS EXCLUSIVE PAGE FIVE



A double-header at the charts from Cliff and the Shadows, with their fabulous new discs. Cliff leaps up first week with his "I Could Easily Fall," while the

Shads are climbing steadily with their "Genie With The Light Brown Lamp." Both are from their pantomime "Aladdin," which looks like being a great big

roaring success. The LP from the show has music, arrangements and score composed entirely by the Shadows themselves. (RM Pic by Dezo Hoffman).

GEORGIE FAME

YEH, YEH



COLUMBIA DB 7428



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

THE END OF MERSEYBEAT?

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.
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FREDDIE AND THE DREAMERS — Part of the original Mersey boom. See lead letter.

Suggests RM reader

AFTER some resounding successes in the Top Twenty, the Merseyside groups seem on the wane. Gerry, Freddie, The Fourmost, Merseybeats, The Blue Jeans have all failed to reach the Top Twenty with their latest discs. Only the Beatles have kept it up. Even the Hollies, Cilla, The Searchers and Billy J. seem to be slipping in immediate sales. My guess is that the charts will be completely monopolised soon by American artistes and British R and B merchants. Agree?—S. R. Pierce, 18 Harrow Drive, Hornchurch, Essex.

● James Craig: Well, do you agree? But I should say that the Hollies and Freddie and the Dreamers are actually Manchester groups!

YOU CAN'T SIT DOWN

SO PSYCHIATRISTS and other eminent gentlemen have battled with the problem as to why otherwise normal teenage girls scream their heads off at the top singers. Some say the girls want to associate themselves with the singers. I don't think so. When you're at a dance, what makes you get up and go on the floor—waltzes? No—a hard pounding driving beat that is LOUD. Loud music causes the hopping around. But at a concert, people are squashed into the seats. The girls can't get up and jump around. They want to keep the impulse down but it won't work. So they do the next best thing and scream and scream. So now you know, gentlemen.—Peter Finch, 3 Westville Road, Penylan, Cardiff.

STUPIDITY

I'M A MOST annoyed teenager. After hearing "Terry," by Twinkle on the radio, I went out and bought it. Now after watching "Ready Steady Go," I find it has been banned because it might cause accidents among teenagers. Why not ban the Four Pennies' "Black Girl"—on grounds of immorality. Or the Animals' "House Of The Rising Sun." If "Terry" had been recorded by Cilla or Dusty, I'd like to bet that not a murmur would be heard against it. Also, if they listened to the lyrics, they'd find the girl appeals to the boy not to "speed." Cause accidents more like prevent them! I hope it gets high in the charts.—Pamela Brown, 11a Ace Parade, Chessington, Surrey.

POP PLEA

JAMES CRAIG asks whether the complaints about the BBC pop policy are generally held. "Top Gear" is going off, merely because old dodderers don't think it suitable. Do they think we prefer "Thursday Night Is Sing Song Night?"... or "Tuesday Night With The Good Old Symphony Orchestra?" Young blood is needed to tell the old-timers what's going on in the music world. The pile of scrap made up of leaky tin-cans bearing the label "Music While You Work" far outbalances the label "Top Of The Pops" or "Pick Of The Pops."—Peter G. Knipe, 27 Farrar Lane, Adel, Leeds 16.

PRIVILEGE

WHY has Dusty had two LP's released in the States, yet only one in her own country? Her fans here have been screaming out for more but there isn't even any news of a second album for Britain. Why should the Americans be so privileged? — Barbara A. Reid, 9, Church Road, Osterley, Isleworth, Middlesex.

NO SUBSTITUTES

AS DAVE BERRY said in your columns, these arguments about what is and what isn't authentic blues music have gone on long enough. Blues is, agreed, what you happen to think it is, but authentic blues can only be performed by the same person who wrote it. This would leave out such awful muck-ups as by Manfred Mann and the Kinks, but could still be stretched to include some of the Stones' better material—their own. Listen to Sleepy John Estes, Hammie Nixon, Red Kitchen, Robert Johnson. This is authentic blues. Accept no substitute.—Graham Hall, 57 Church Street, Tewkesbury, Gloucs.

I'M SO PROUD

MANY THANKS for your wonderful editorial on Elvis in a recent Record Mirror. It really is great to read a good sensible paper like yours, with so much good material used instead of the same old pattern. It really makes me proud to be an Elvis fan when you write such stirring articles.—Keith Chilton, 140, Greenway Avenue, Walthamstow, London, E.17.

● James Craig: Our pink-with-blushing editorial writer says: Ta. And to all the other Elvis fans who wrote thanking him. No one can say that El-fanatics ONLY attack!

THEY LIKE COVERS

I'M TIRED of reading letters criticising cover versions. Surely if the record-buying public wanted the original versions, they would buy them. Whereas they seem completely satisfied with covers, which they obviously prefer.—Susan Harker, 12 Langley Way, Watford, Herts.
● Says James Craig: Those who write those critical letters obviously aren't satisfied!

HELP ME

I REPRESENT Richard Kent with the Excels, a pop 'n' Jazz group. Now we find there is a vocal act called the Excels. Would any reader with an idea for an alternative group name for us please submit it to me? There's an LP token for the one accepted.—Miss Robbie Smith, 1 Links Crescent, Brooklands Road, Prestwick, Lancs.

What's a Big Roll Band?

by Wesley Laine

JUST what is a Big Roll Band? First we hear of Zoot Money's Big Roll Band, with a raving disc called "Uncle Willie", and then comes Paul Williams Big Roll Band who come up with an atmospheric blues called "Gin House".

Well it's an open secret, but it's the same band. And the type of music a Big Roll Band play are big-sounding blues, with organ, baritone and tenor sax and of course guitar.

Why, you may ask, has the group changed name. Well strictly speaking the name should be — Paul Williams with the Zoot Money Big Roll Band. But it's Paul who does the vocal on this one, an organ dominated blues, with a poignant lyric.

CURRENT

The group themselves were formed in 1963 by Zoot Money, organist and sometime vocalist—although Paul does sing on the current item. Zoot came up from Bournemouth where he had been playing with a couple of members of the present band, to be the organist in the Alexis Korner group. One of the regular dates was at the Six Bells in Chelsea, and it was here that Zoot met Paul Williams.

After about a month, Zoot left the Korner band, and decided to form a group of his own—that was in December last year. The Big Roll Band was started, and Paul Williams was one of the first enlisted members — but he had to learn the bass guitar first, as the group was short of one.

The others in the group are Andy Somers, lead guitar, tenor saxist Nick Newell, drummer Colin Allen, and Clive Burrows on baritone sax. They made their first disc for the Decca label last summer, and it was called "The Uncle Willie."

It sold well, but didn't quite make the charts. All this time they were drawing the crowds by the thousand at the Flamingo club, in London's West End, and they also spent a fortnight at Frankfurt's Storyville Club.

Then they obtained a regular booking at the Crazy E Club in Jermyn Street, where many of the biggest pop names meet. The



PAUL WILLIAMS



ZOOT MONEY

Animals were there one night, with independent disc producer Mickie Most and by the end of the evening the group were under contract to Mickie.

The first disc on the Columbia label is called "Gin House" and was suggested by Mickie to the band. Mickie in turn had got the idea from the Animals who had

been raving about it ever since they heard it on a Nina Simone LP. It's certainly different — and probably the only comparison disc-wise that has been to it, is the Animals' own rendition of "House Of The Rising Sun." And if the Big Roll band have half the success of THAT some they'll be all right over Christmas.



THE MIGHTY AVENGERS—their sleeper "So Much In Love", released several months ago, has at last started to move, chart-wise. This disc was produced by Andrew Oldham, and is released on Decca. R. to L.—Dave Beach drums, Teddy Mohon, rhythm guitar, Mike Linnell, bass and vocal, Tony Campbell, lead guitar.

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A chart hat-trick for Ray's old standard

HOW WONDERFUL it was, in this most fabulous year ever for new talent, to see Ray Charles' six-year-old classic "What'd I Say" still adding to its immortality; this time with a great, if rather unusual, chart hat-trick. (For those who may not have noticed, it turned up on the "B" side of no less than three big hits during the first eight months of the year.)

More of a triple coincidence than a great achievement, admittedly, but in one way this new milestone is far more important than even a trio of number one hits. For it means that "What'd I Say" has collared yet another unique "title," and can now claim to be without doubt the greatest flipside ever penned!

It was as a flipside that "What'd I Say" enjoyed its first taste of success in the summer of 1959, shortly after the original Ray Charles version had been released. The song, which Ray cut on February 18, 1959, was far too long for one side of a single, so it was split into two halves and made up both sides of the disc. (A few months earlier, this had happened to another of Ray's compositions, an instrumental called "Rockhouse," but "What'd I Say" was almost certainly the first ever beat vocal to take up two sides.) The first half, or Part One of the song was, of course, the "A" side, but it was the far more exciting climax on the flip which pulled in the big sales and made the charts, an event repeated on many later occasions by such double-sided classics as "Fingertips," "Shout" and "Hide And Go Seek."

After its huge initial success, the song lay low for almost two years—until a frantic revival by rock king Jerry Lee Lewis hit the market. It proved to be just the vehicle Jerry needed to bring him roaring back into popularity over here, for within three weeks of issue it was in our Top Ten—the only time it has ever been in our charts! A year later, Jerry slayed us all with his version when he sang it on his long-awaited British concert tour.

In the spring of 1962 it was the turn of Bobby Darin, recording for Atlantic, the company which made the Ray Charles original, to try "What'd I Say" on for size. Again it was just too long for the Americans and Kot spread over two sides,



RAY CHARLES

but over here four-and-a-bit minutes was quite acceptable on one side so we got a "bonus" flip called "Ain't That Love." Bobby's version (Part Two, of course) made the U.S. Top Thirty, but here meant nothing.

FLIPSIDE

Twice in 1963 the song was released here as a flipside, once worked out on organ, guitar and drums by Jimmy Smith and his kank, and once by the Searchers, being a very old track which they had cut at the Star Club, Hamburg.

But this year it really hit the jackpot, being carried into our Top Twenty by Roy Orbison ("Borne On The Wind"); Elvis ("Viva Las Vegas") Presley, and Miss Brenda Lee who completed the hat-trick quite recently with "Is It True." In all fairness, however, it should be mentioned that in the States Elvis's "What'd I Say" was the selling side, and a very big-selling top deck at that.

Three of the most interesting album versions of "What'd I Say" are:—a highly recommended offering by Trini Lopez; a "must" for the masses by Tony Sheridan and the Beatles; and a version sung by "Various Artists" (including Ben E. King, Doris Troy and the Coasters) which provides the finale to an "Apollo Saturday Night" album on London Atlantic. The original Ray Charles recording, incidentally, appears on no less than four London LPs and one EP.

Those, then, are just some of the more notable versions of "What'd I Say" (which Ray Charles could surely be excused for re-naming "What'd I Start.") It would appear that as long as there are artists prepared to put heart, soul and a smattering of vintage quality into recording it, there need be no end to the success story of "What'd I Say," the double-sided multi-million seller, award winner, show stopper and everybody's favourite which is also the Pick of the Flips.

I'VE BEEN CLOBBERED

WEARING nothing but a gold watch, a pair of slim grey trousers and dark blue socks 22-year-old Gene Pitney opened the door of his dressing room, in the ABC Kingston, in response to my knock.

"Hi there, George, come right on in," he said brightly. When I explained to the pencil-slim, dark-haired artiste (from Rockville, Connecticut) that I had come to do an "OFF THE CUFF," he wisecracked:

says Gene
Pitney 'Off
the Cuff' to
George
Rooney



GENE PITNEY — and some previously un-quoted quotes in our "Off The Cuff" feature. (RM Pic)

SHIRTSLEEVES

"Well, in that case I think I'd better slip into my shirt and this really will be off the cuff!"

Having accomplished this he remarked — "O.K. I'm all set, let's go." He obviously enjoyed the interview and I hope YOU will enjoy the finished product—now.

England: It took me a long time to get away here, but since I've had this success it's been a great place to work. Lots of nice people here . . . horrible fog . . . fair food.

Missile throwing fans: I've been clobbered this time around! A couple of occasions I've had blood running down over my forehead. It frightens me to death to go on stake when some of those large candy bars go by. I just hope I don't get hit again.

Elvis Presley: I think he's just let himself slip back. His position is still very strong, but probably more in motion pictures.

GREATEST

Bacharach and David: Two of the greatest writers around—probably the biggest team in the last few years. They write great lyrics and great melodies.

"Twenty four hours from Tulsa." A song written by the two gentlemen I've just been talking about. It was the first one to really get away for me over here. I liked it right from the start . . . it's a story that is acceptable anywhere in the world, Tulsa could be just about any place.

Pop singers and marriage: Could be disastrous, depending upon the way people think and, well, I don't know. Next question please!

Tamla-Motown sound: Very big in the States and starting to hit it off over here too. I like it fairly well, but I'm not a big advocate of the sound.

QUIET

Gerry and the Pacemakers: Nice boys. I did a tour with them prior to this one. They usually create a lot of fun, but this time they have been very quiet—they must be up to something! They're reading about aqua-lungs and diving, so maybe that's the new kick.

New trends in the music world: God knows! I just try to come up with a hit myself and I don't stay too much with a trend.

British T.V. shows: Very good, rather loud and spontaneous. Different than the States because there is more production here.

The Rolling Stones: They wrote one of my hit records, "That Girl Belongs To Yesterday." Naturally, one of the biggest groups here, but just recently came into a very strong position in America. Out of all the groups that are around now I think the Stones are one of the best, musically.

My greatest ambition: I don't know—I never thought about a greatest ambition before. I got a lot of ambitions but which one would be the greatest I'm not sure.

My kind of girl: Sounds like the song title! No preference physically other than being very attrac-

tive. I like sincerity, not only in girls, but in all people.

My biggest break in showbiz: Never really had one. It was all hard work. One of the biggest shows for me, in the States, was the Academy Award Show, which I did in 1963.

Favourite clothes: I'm very bad on fashions. I stay with dark, conservative suits and pay very little attention to the way I dress.

I worry about: Banning the bomb! No, not really. I don't have too much time to worry about anything and anything that there is to worry about I try not to worry about!

Emotional ballads: I like them. Everybody seems to think that I have a preference for them, because most of my British hits were emotional ballads. But I don't really . . . they're easier to perform on T.V. or a show. I'd rather do a ballad that had a lot of guts, than to do a screamer like, "Mecca."

Teenage violence: I don't think there is that much. Not as far as this tour is concerned anyway. All the shows have been very noisy, with lots of wild people. But I don't think there is any real violence involved—if there was, I don't think it was pre-meditated!



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GEORGIE FAME AND THE BLUE FLAMES. (RM Pic)

GEORGIE—'I NEED A HIT'

GEORGIE FAME, neatly barbered and muffled against the cold, was as usual in a hurry. Pop in for a quickie, share a quick chat, back for another not-so-quick session at London's Flamingo. Fast smile when congratulated on his latest disc, "Yeh, Yeh" . . . my bet to become Georgie's passport to big chart fame.

Said George: "I've been getting in a rut. My ambition was getting blunted. Now I've decided to try to get through to everybody but I'm going to keep on swinging. I've always believed in giving an audience something it likes, as long as it swank, but I'm taking it a stage further. I'm trying to interpret the music I dig in such a way that the audience will dig it too."

WAY-OUT

"I've always played music considered by many to be 'way-out' and maybe that's been true. But there is common ground somewhere and I'm gradually finding it. "Have I tried to educate people in my music? Yes, and they learned—most of them. I've felt very gratified. But I need a hit record now, so I can SPEAK OUT to a bigger audience. I've got my old mate Colin Green back in the group

playing guitar. That's changed things already. I think it's bridging the gap between my jazzier efforts and a commercial sound.

"It's hard and I have to concentrate. But the rewards are worthwhile. I want a wider audience and this is the way I think I could get it."

Said Georgie: "Peter Williams—you know, Nero of the Gladiators—used to share a flat with other musicians. I didn't know about jazz. But I started listening to Charlie Parker, Cannonball Adderley, King Pleasure. Louis Prima had been my limit before. So while we starved in that flat, I found a sort of stepping stone between rock and jazz."

"Now I think our line-up is more flexible than the usual guitar-drum outfits. You can do much more with a sax and organ, then guitar adds another dimension. Add drums, bass guitar and conga drums and you get a fat, flexible sort of sound. I'm really happy now, specially with the group. I've got Peter Coe on alto, tenor, flute and, of course, Colin on guitar. Bill Eyden's on drums now, with Tony Makins on bass. Speedy Acquaye plays conga drums."

About his stage name, Georgie said: "We had all the names like Wilde, Fury, Power in the Larry Parnes set-up. I was a toss-up between Fame and Fortune. Lance got Fortune . . . Sometimes I've thought my name was a handicap, but I'd be stupid to change it now."

PETER JONES

'I'm broke and disgusted'

SAYS P. J. PROBY TO NORMAN JOPLING

P. J. PROBY was down in the dumps to say the very least. "I'm broke, and I'm disgusted . . ." he said glumly. I asked him why.

"Simply because of the raw deal I've been getting from the British promoters, agents, managers and press," he explained. "Everybody calls me a bad boy. And the press only want to know about the dates that I've supposed to have broken. Nobody wants to know about my side of the story."

"In fact all these stories about me are a pack of lies. I didn't turn up at certain dates because the promoters threatened me NOT to turn up. They knew that I wanted the cash for these performances, and they weren't prepared to pay me. They thought I was easy."

"My managers — and they were against me — linked up with the promoters, and tried to get as much work as possible out of me, with no money. When I said that I wanted paying in advance they told me not to bother to turn up, and they posted bouncers on the doors to keep me out. I even tried to get in, but I couldn't. I didn't even want the money for myself, it was the group then. Now I DO need money."

"My agents booked me dates, and signed my name for me, without my knowledge. When I refused to play these dates they gave the stories to the national press who lapped it all up."

★★★★★★★★★★

around in blue-jeans. I came to this country with one pair of pants, one pair of shoes and one shirt. I'll leave that way if necessary, but I don't want anybody else pushing me around and treating me like dirt."

"I'm just about getting bookings now, after all that bad publicity. And I'll keep them. I would have kept that entire tour with Robert Stigwood which he had planned with me on the top — even if I had been cheated I would have gone on to the last show, and then left this country."

"As it was Stigwood was scared of me not turning up so he hired Chuck Berry, who didn't turn up, and a lot of money was lost. I would have turned up for every date."

"I like touring though, especially with artistes from whom I can learn. I learn from all the stars that I work with. A little bit of everyone rubs off on to me. But I don't think I've ever been genuinely influenced by anybody."

"That is except when I was a lot younger. Then I was all for James Dean. One day, when I had my black leather jacket, washed out jeans, motor-bike, and bleached hair, I rode to a Hollywood bar. I walked in, and seated there were half a dozen exact replicas of myself. I rode out, back home and washed my hair. I kept original from then on!"

MIX UP

"I'm broke, because I've had no work recently. And as for my records, well, there's such a mix up that nobody knows what's happening about royalties yet. After my money for "Hold Me," I don't know what's happening."

"The biggest mistake I ever made in my career was to refuse



P. J. PROBY — Threatening to leave the country! (RM Pic)

a tour with Arthur Howes. He's a great promoter, and I refused it because I didn't understand British money then. I regret that.

"And the biggest break was meeting Jack Good in the States, where he signed me up for the "Around The Beatles" show."

But what Jim said next, could

well strike deep into the hearts of his fans. "I've even drawn out my plans for leaving the country—a list of the reasons why." Jim then produced a sheaf of documents, all signed, sealed and not yet delivered. "But if I DO leave, it won't be the fault of the teenagers, and the people who buy my discs. They're great."

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KINKS BEHIND THE SCENES



It's a dressing-room scene. The Kinks have arrived at the ABC, Kingston (or should it be KINKSTON?) . . . and there's time to kill. Dave Davies dries his rain-soaked hair; Ray Davies (left) watches; Mick Avory looks for a comb; Pete Quaife reads. It's strangely hushly, arriving in a dressing-room for the first time. It's time for thinking . . . "Wonder how we'll go on stage tonight?" In the distance: screams. They'll get louder and louder as the evening pushes on. Mick Avory never did find that comb—he borrowed one! But it's time to have a look round the theatre . . .



THE others on the bill are rehearsing, so the Kinks put on their so-distinctive shirts. The hands, larger-than-life, belong to Dave Davies. So does that face in the middle. We deliberately cut off the head of the Kink seen (left) putting on his Kink-y trousers. Above: that is Pete Quaife . . . and yes, that is a poodle (live) in his pocket. Pete is supervising the installation of Mick's drum-kit. Below are all four Kinks with all ONE Gerry Marsden. He'd wandered into the wrong dressing room and was about to be forcibly kicked out. Eventually, though, the back-stage jinks and the on-stage activities are over. The Kinks clamber through the crowds, into their Austin Princess (bottom left), and away to their homes . . . the interior of the car being light from the bright lights still blazing outside the theatre. The Kinks will have a few hours' kip. Then it's back to another one-night stand.



STONES BAN

ROLLING STONES fans angered this week with letters of protest to the Record Mirror after two incidents involving the group with the BBC. The first was on 'Top of the Pops', the BBC's Thursday night TV beat show which plays records which are in the top 20. The Stones "Little Red Rooster" was No. 1 in RM's top 50 last week, and No. 2 in all other charts. But the record was not played, nor did the Stones appear. Readers hit out with "I think this is a direct snub to the Stones and their fans." Said another, "Fans want an explanation, an apology and Rolling BBC-type herds. Fast!" Yet another asked "Why do the BBC do it?"

Programme producer Johnny Stewart phoned RM's Barry May to explain: "I don't play every record all the time. Besides we played the record the previous 2 weeks." Why didn't the Stones appear in person to mime to their disc "Brian was ill and it wouldn't have been right for the Stones to appear without him."

But producer Stewart added "I'd have them on the show any time. They're a very popular group." The second 'incident' was when the Stones co-manager and recording manager Andrew Oldham went to Broadcasting House on Sunday Night to be interviewed on the Light Programme's "Teen Scene".

"I went along to talk about a new musical I am writing," Andrew told RM the following day. "But only 15 minutes before I was due to speak I was told that the director of sound broadcasting had said that neither the Rolling Stones nor anyone connected with them could appear."

"It's unethical," said Oldham. "I think they should come out in the open about this. Last week they issued a statement saying that there was no ban and now they go back on their word." Is there a ban on the Rolling Stones? The BBC would not commit themselves. "There have been some misunderstandings over the Rolling Stones and it was thought inadvisable that their manager should appear in an unscripted programme," a spokesman said. "I can't say who it came from," the spokesman said, adding that it was "a BBC decision".

QUICKLY BACK

Tommy Quickly, expected to arrive back from America, yesterday (Wednesday), will sing "Humpty Dumpty," his new single release, recorded live at Liverpool, live on "Discs A. Gozo" when he appears with the Remo Four on December 28. Also on the programme with Tommy are The Honeycombs, and new singers, Dodie West and Paul Conway, The Dave Clark Five and The McKinleys have been set for January 4. Those appearing on December 21 are Gerry and the Pacemakers, Brian Poole and the Tremeloes, Jackie Trent, and Des and Dave.

● **THE MIRACLES**—As yet this, the top group in the Tamla - Motown stable, haven't clicked here yet. But their current promotional tour should help them to get the recognition they deserve (RM pic).

P and G for Good's 'Shindig'

Peter and Gordon's current visit to America has been extended by a week. The tour has been extended until December 21 so that the duo can tape a spot in Jack Good's "Shindig" TV show and give more radio and press interviews.

On Shindig, Peter and Gordon are expected to sing their current British release, "I Go To Pieces," not yet issued in the USA. On their return, they will spend a fortnight on holiday before going to South Africa on January 8 for three weeks.

There they will play in Johannesburg, opening on the 11th. One concert in Paris has been set for February 9.

Beat Room dates

Tommy Quickly, Gerry and the Pacemakers, Twinkle, The Three Bells, and The Untamed have been set for the pre-Christmas edition of "Beat Room" on BBC-2, December 21.

On next Monday are The Nashville Teens, Rufus Thomas, Georgie Fame and the Blue Flames, Marianne Faithfull, and The Naturals.

Leyton & Sarne film again

JOHAN LEYTON and Mike Sarne team-up together in the New Year for a new film, "Three Boys In A Boat"—the first production of Robert Stigwood's newly-founded Film Division.

Shooting will take place in the South of France. The starting date for the movie will be set as soon as Leyton finishes his next commitment for 20th Century Fox. He finished work on "Von Ryan's Express" with Frank Sinatra and Trevor Howard last week, but will remain in Hollywood over the Christmas holiday.

His manager, Robert Stigwood, is flying out to the States, to record a new LP, and a single for release on John's American label, Atlantic, and for EMI for the rest of the world.

Judy and Liza

The lavish spectacular that ATV tele-recorded with Judy Garland and her daughter, Liza Minelli on the stage of the London Palladium at midnight on November 16, will be networked on the commercial TV circuit on December 20.

The following week, "Sunday Night At The London Palladium" will be a gala show. Big names are being set this week to make guest appearances.

On this week's show are Frank Field and Julie Rogers.



Jazz organist Alan Haven, who is starting his residency with the Tony Kinsey Quintette at "Annie's Room" in Covent Garden, has a new LP of Lennon-McCartney hits out this month. Titled "A Hard Day's Jazz," the album is on Mercury.



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SMOOCH IS BACK !!

SMOOCH is coming back. It's going to be the new rave says Barry Langford, producer of the Monday night television series, "Beat Room", who has been given the job by the BBC of presenting a 90-minute pop show on New Year's Eve to combat the rival channel's powerful audience-attractor, "Ready, Steady, Go". "I set around to three or four clubs each week," Langford told RM's Barry May this week, "and I've noticed that the kids have at last discovered that contact with each other isn't so bad. They're beginning to actually dance together."

So during his mammoth show, titled "Beat In The New", Langford will introduce "Beat & Smooch", a sequence featuring The Kinks, The Merseybeats, and the Graham Bond Organisation—all live.

They will be introduced by Pat Campbell, in-person. As compere of "Beat Room", Campbell is always "off-screen". Then Christine Holmes, Ray Singer, and Peter and the Headlines will sing through all the Number One hits of this year in "Hitsville 64". At 11.57 p.m., "I've got some surprises lined up" promises Langford, "and from five past midnight, there will be a plush Hilton Hotel-type cabaret, with P. J. Proby doing a Frank Sinatra-presentation for more than ten minutes, The Rockin' Berries in a comedy act, Julie Rogers with something special, and our Beat Girls doing the Can-Can in full costume, to show what good dancers they really are."

The programme starts at 11.25 p.m.

Beatles' Boxing Day

THE BEATLES, Brenda Lee, Joe Brown and his Bruvvers, Georgie Fame and the Blue Flames, and the Bobby Patrick Big Six have been set to appear in "Saturday Club" on BBC Light on Boxing Day.

The first edition of the series in the New Year, on January 2, will feature Wayne Fontana and the Mindbenders, Brian Poole and the Tremeloes, Susan Maughan, The Barron Knights with Duke D'Mond, the John Barry Seven, Marty Wilde, and The Brian Fahey Band.

Gerry and the Pacemakers and Billy J. Kramer and the Dakotas have been added to the show for December 19, which already includes Rufus Thomas, Brian Poole and the Tremeloes, Dick and Dee Dee, and The Countrymen.

New blues label

EACH time Nat Joseph, managing director of Transatlantic Records goes abroad on a business trip, he returns with a new label for his company or an extra "specialist" catalogue.

So it's not surprising to find that on his return this week from a fortnight's trip to the States, Joseph, who has already this year established the Storyville, Xtra, Folkways, Conversaphone, and MK labels under his banner is announcing an extensive programme of releases on the Xtra label at only a guinea.

Artists to be featured on new albums next year include Charlie Parker, Rev. Gary Davis, Bud Powell, Woodie Guthrie, Carlos Montoya, Alex Campbell, Sandy and Jeanie, Pete Seeger, Buck Clayton, Big Joe Williams, Little Brother Montgomery, Sonny Terry and Brownie McGhee, Victoria Spivey, Coleman Hawkins, James P. Johnson, Hillel and Aviva, and Big Bill Broonzy—all favourites of jazz and folk collectors.

New material by Sunnyland Slim, John Henry Barbee, Sleepy John Estes, Lightnin' Hopkins, Sonny Boy Williamson, Champion Jack Dupree, and Bunk Johnson, is also promised for the Storyville label. Transatlantic and Mr. Joseph plan to expand their interests in music publishing and concert promotion in 1965 too.

DUSTY FOR 'GARTERS'

Dusty Springfield, Mark Wynter, Diana Dors, Fenella Fielding, Dora Bryan and the King Brothers will all appear as guests in "Stars And Garters" when the 13-week series returns to ITV screens in the spring. Cilla Black and The Animals are also being set to tape a guest spot on the show, the first of which will be presented on March 18.

Susan Maughan, who will be resident with compere and host, Ray Martine, will appear with Ray in a special Christmas Day edition of the show this year.

HOLIDAY FOR CILLA

CILLA BLACK is the only artiste in the NEMS stable who will not be working this Christmas. Her long season at the London Palladium with The Fourmost, Frankie Vaughan and Tommy Cooper, ends this Saturday and Cilla is going on holiday for a few weeks "probably abroad."

PARTY POPS

BBC Radio is again to present a programme of "Music For Your Party" on the Light on Christmas Day and Boxing Day.

David Gell and Pat Campbell will be introducing Freddie and the Dreamers, The Hollies, Matt Munro, Mrs. Mills, and other artistes, live and on record from 9.30 p.m. until 1.30 a.m.

She will return in January to promote a new disc, do TV shows and on the 29th, opens her first top-of-the-bill one-winter tour at Croydon ABC with Sounds Incorporated, Cliff Bennett and the Rebel Rousers, and Tommy Quickly and the Remo Four.

The tour ends at Liverpool Odeon on February 21.



Julie Rogers, her British hit, "The Wedding," rising high in America's charts after its initial entry at number 41 last week, met jazzman Louis Armstrong at a New York recording session last week. Satchmo waxed "Faith" from the Broadway musical, "I Had A Ball," which stars Buddy Hackett.

BENNETT U.S. FILM

CLIFF Bennett and the Rebel Rousers are to film two inserts for coast-to-coast TV shows in America. The first is Jack Good's "Shindig", which will be taped in Britain on December 16 and 17. The second is the "Hullabaloo" show, which Brian Epstein will compere, to be filmed on December 19 and 20.

Both will be seen in America at the time of the release there of "One Way Love". A follow-up single has been recorded, and is to be issued towards the end of January, leaving time for promotional appearances on TV and radio before the group opens on the Cilla Black tour at Croydon on January 29th.

Cliff and the Rebel Rousers will return to their old haunts around Hayes and Uxbridge for just two concerts before Christmas. They are at the Blue Moon, Hayes, on December 20, and at Burton's ballroom, Uxbridge, on Christmas Eve. They are currently on a tour of Scotland, taking in Raith (Thursday, tonight), Kirkcaldy (11), Haddington (12), and Dundee Top Ten club (13).

Urged-on winners!

Another packed audience for the sixth heat of the Record Mirror-sponsored "All Britain '64 '65 Beat Contest" and a night of triumph for one group — and bitter disappointment for another. Triumph first. The Pathfinders, from Rotherham in Yorkshire, won the heat with the biggest number of votes yet cast — and by the



biggest margin. Urged on by coach-loads of supporters, they got 223 votes in the secret ballot from members of the audience.

Second group were the Subjects, from Addington, Surrey, who had 129 votes. So they go into the first semi-final, to be held at the same hall, Wimbledon Palais, South London, on December 20. And their triumphant entry into the later stages brought disappointment to the Purple Hearts, a group from Taunton, down in Somerset. Two coach-loads of supporters travelled for hours with the Hearts — only to see the group beaten by just ONE VOTE for a place in the semi's.

The first two semi-finals are to be held at the ballroom next Sunday (December 13) and on the following Sunday. Then the organisers go back to a series of heats to find contestants for the last two semi-finals.

Larry Williams

LARRY WILLIAMS, American rock 'n' roll singer famed for his hit recordings of "Dizzy Miss Lizzie," "Slow Down," "Bony Moronie," and "Short Fat Fanny," will re-record some of the songs when he comes to Britain early in the New Year.

Williams, who will be accompanied by his own guitarist, Johnny "Guitar" Watson will cut tracks for a single release on the Island label. He will be here for approximately one month, and club and TV dates are being set.

BBC Prod-returns

BBC producer, Stewart Morris, who three years ago presented "Juke Box Jury" for 12 months, is returning to the show as from this Saturday (December 12). And on the panel this week are Lonnie Donegan, Shirley Eaton, Jimmy Edwards, and Polly Elwes.

GERRY DISC PLUG DATES

Title tune from the first film of Gerry & The Pacemakers could take the group back in the pop charts with all the plugging it will be getting on TV and radio in the next few weeks.

Released tomorrow (Friday) Gerry will make personal appearances singing and miming on the following TV shows: "Ready, Steady, Go" (Dec. 11), "Scene At 6.30" (14), "Discs A Gogo" & "Beat Room" (21), "Boxing Night Out" (26), "Eamonn Andrews' Show" (27), "TYLS" (Jan. 2).

He will also be on the following radio shows: "Pop Inn" (Dec. 15), "Saturday Club" (19), "Top Gear" (24) and "Saturday Swings" (26). Rehearsals for Gerry's Xmas Cracker at Liverpool Odeon start on Dec. 21 "and somewhere along the line I hope to get some sleep too," Gerry told RM.

Berries tour

The Rockin' Berries are to do a whirlwind ten-day promotional trip of Italy, Holland, France and Germany, in the spring. Their first European engagements will start with a TV appearance in Milan on April 3. An EP, titled "They're In Town," which will include "He's In Town" and "I Didn't Mean To Hurt You," will be released on the European market at the same time. They will return to Britain after the trip, and then, early in May, will go to Scandinavia for five or six days, where the EP will also be released. A new single and an LP have been recorded for Britain and will be released simultaneously in January. The 'Berries are also set to join the Roy Orbison tour, which will run from February 16 to March 18.

New Beatle songs

The Beatles are writing new songs for their Christmas Show at the Hammersmith Odeon, which opens on Christmas Eve. Peter Yolande, producer of the Beatles' Christmas Show at Finsbury Park Astoria last year, and producer of this year's show and Gerry's Christmas Cracker, which opens in Liverpool on Boxing Day, revealed this to RM this week.

The Beatles will appear in two sketches in the show, one with Freddie and the Dreamers. They will also play about ten numbers over a period of about twenty minutes.

Both shows are designed to move along at a fast pace, and special stage equipment has been invented by Yolande to ensure that both fans in the north and south see the most exciting Christmas spectacle they have ever witnessed.

"Extensive structural alterations are being made at Hammersmith, where two revolving stages are being fitted and what I can best describe as a living water curtain is being put in," Yolande said. "At Liverpool, I'm using a moving curtain that we've called The Wipe.

It will move non-stop across the stage, giving the appearance of wiping off the props and replacing them with new ones for the next act.

When rehearsals start about a week before Christmas, Yolande will be commuting between London and Liverpool checking last-minute details of both productions. "I've staggered the rehearsals for each one and I'm armed with a list of 'plane, train, and hire car timetables in case of bad weather'".

BBC cut down pop

BBC Television is cutting down on pop shows! Less than a year after belatedly catching up with popular taste, the Corporation has come to the conclusion that the public now wants less beat music.

The immediate result: the death of the "Top Beat" series, filmed once a month at the Royal Albert Hall. In the spring of this year, the Top Beat concerts were packing them in under the huge dome in Kensington.

But when the series re-opened on November 9, attendances were low. So the decision was taken. Last Monday's concert, televised last night (Wednesday) with Brian Poole and the Tremeloes, The Nashville Teens, Dave Berry and the Cruisers, Sounds Incorporated, The Miracles, Wayne Fontana and the Mindbenders, The Yardbirds, and special guest, Brenda Lee, was the last. Concerts scheduled for January 4, February 1, March 8, and April 5, have been scrapped.

A spokesman for the BBC told RM the reason why: "Provisional bookings at the Royal Albert Hall were made some time ago with a view to mounting special programmes of various kinds, some of which have been of beat music.

"A change in popular taste appears to be taking place which is likely to decrease the need for the bookings to be used for so many beat programmes as hitherto, and no TOP Beat programmes are at present being planned after December 7."

RINGO IS OUT

Ringo Starr, recovering in the University College Hospital, London, after an operation for the removal of his tonsils, last week, was expected to be discharged from the hospital today (Thursday). RM learned at presstime.

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"EVERYONE gets the wrong impression about our sound" said Dick St. John, the male half of the very successful American singing duo Dick and Deedee, "because it's ME, and not Deedee who sings high—in fact I sing the low and the high parts, while Deedee sings the middle bit. It's worked through overdubbing."

"I couldn't sing high even if I wanted to," said Deedee Sperling.

"And on stage we sing in our ordinary voices, then I switch to falsetto," explained Dick. "It comes off, surprisingly enough!"

Dick and Deedee are here to promote their new disc "Thou Shalt Not Steal," and it is, of course, their first visit here. So far, they haven't struck chart gold here, but their first disc "The Mountain's High" did make a slight impression here.

DISTINCTIVE

Yet they have a distinctive and original sound, and also happen to be a couple of the most interesting American artistes to visit our shores for quite a time.

"It all started off when we were neighbours in Santa Monica, California. But Deedee moved and transferred schools, I didn't see her again for years."

Then Deedee took over the narrative. "But one day I was driving down a street in California somewhere when I saw Dick walking along—looking somewhat dejected. So I gave him a lift and he told me he was out of a job—it was vacation time—and he was getting desperate."

"As it happened there was a job going at my place. Just lifting boxes of candy around and all that. One day Dick was humping 20lb boxes around when he dropped the lot. That cost him his job, but luckily it was near the end of the vacation."

"Anyway, during the time that Dick had been working in the store, he had been sinking away—and his voice didn't seem too bad. Anyway I had written a song called 'I Want Someone,' and I asked Dick to try to improve it, and sink it to me. In the end we sank together, experimented in sound, until we got what we thought was a good sound."

Then Dick took over the story. "Anyway I had written this song called 'The Mountain's High.' And we thought that together we could



DICK AND DEE DEE — A Record Mirror pic by Martin Alan of the good-looking American team currently whipping up a storm with their "Thou Shalt Not Steal."

A HOT DOG HIT!

DICK & DEEDEE TALK TO NORMAN JOPLING

make it sound good, what with all the falsetto etc. "So we used a tape recorder—it must have been about a hundred years old—and sank into it, and overdubbed etc., almost turning the thing by hand, it was so old. But the sound was rough, although WE thought it was great."

"We played it to all our friends at a party, and they sort of went, well, they were polite at least. But there was one man at this party who liked it. His name was Don Ralke, and he's quite a big music name in the States."

"He asked us to come to a little studio and record the number. So we did, and 'The Mountain's High'

was the flip. But when it was released on a local label, Lama, it was 'Mountain' that was the biggest side. But I didn't know anything about this, because I was working on a hot dog stall at the time. Then Don Ralke came along, got out of his car, and I was just about to sneak him a free hot dog when he told me that our record was number one in San Francisco. I nearly upset the stall. Then he told me that we were wanted on TV and everything, and that our disc was going to be issued nationally, on the Liberty label."

"At this time Deedee was on holiday. So I wrote to her, telling her what had happened. She was

amazed. Anyway, since then the ball has kept rolling."

And the team have scored big hits in the States with "Tell Me," "Young And In Love," "Turn Around," and of course "The Mountain's High" which hit the top in the States, selling well over a million and a half copies. Their newie "Thou Shalt Not Steal" is shooting up the US charts at the moment.

Dick and Deedee tour frequently, and have played with many of the top British names in the States, including the Stones and The Searchers. But they had some interesting things to say about when the British beat boom crashed the States.

SUFFERED

"So many American groups and artistes suffered when the British boom hit. In fact almost every white act suffered both in popularity and record sales. If they say they didn't, well, they're covering up. Every radio station was playing British tunes and groups all the time. We didn't release a disc then—it just wouldn't have sold. We just kept touring."

"The only artistes who it helped were the coloured American groups and stars, because the stations that played Rhythm and Blues didn't play white American music, nor would they play British music. The Tamla label especially did very well out of it. Now, things have calmed down a bit more. But my own favourite artistes are Rhythm and Blues. I really dig Ike and Tina Turner."

Back to Deedee. "I think I would have given up though if it hadn't been for Dick. He's been determined all the time, and he really does do something, if he says he will. Me, well, I'm discouraged very easily."

That's Dick and Deedee then. One of the most unusual sounding groups in the business, and certainly one of the nicest

AMERICA FAITH . . .

CABLED DIRECTLY FROM THE STATES

Hi, everybody! America just doesn't change—it's all go at a tremendous pace. But I'm still enjoying every minute of it, especially the flight over when I met Liza Minelli, Judy Garland's daughter. Judy was there at the airport to see her off.

Anyway, let's get on with America itself. First day I got there, I had to go to the studios of Channel Eleven, in New York, to appear on the Clay Cole Show. Nice thing about it was meeting up again with Tony Bennett—he appeared on one of my "spectaculars" back home a couple of years ago. I think he's a great artiste . . . and we had lots to chat about on the recording scene.

On the Cole Show, there are no rehearsals in the strictest sense. In fact, after one quick run-through, I mimed three numbers and inside twenty minutes they had finished with me. I just stayed on to see the play-back and must say I was more than pleased with the way it worked out.

Actually, they booked me for a further three shows which I'll be taping on my return to New York on December 15.

So that was one show out of the way. Left the studio about 9.45 in the evening and wandered off window-shopping. The shops here are fantastic—and they stay open until 9 p.m. A good idea, this, because people who are working all day can go shopping without rushing around.

SOMETHING EERIE

In the evening, I went to the famous Copacabana Club to see a great coloured comedian Nippsy Russel and a sensational new girl singer, Kay Stevens. Also was introduced to Alan King and Carmen and Sheila Macrae, who were in the audience.

Back home to bed at about 2 a.m., which is 7 a.m. British time—so I was pretty tired as I hadn't slept for a long, long time.

Got up early the next day, switched on the radio—and it was a great thrill to hear Sandie Shaw's record being played . . . and my own record "It's Alright" is getting a lot of air-play, too. There's always something eerie and great to hear your own voice coming through on a radio in a strange country.

Did some more shopping and bought myself a James Bond brief case. That old habit of mine of actually thinking myself into a different character comes through—I wandered around imagining myself as a secret agent! No. 006½ Faith.

Went to see Barbra Streisand in "Funny Girl". I honestly didn't think the show was very good, but

by
ADAM FAITH

this girl is just . . . sensational. A real show-stopper in the best meaning of the word. Afterwards, we went off to Sardi's, a popular restaurant for show business folk. Almost every table is surrounded by well-known faces.

Later, we caught an early plane to Los Angeles. Temperature was 85 degrees on our arrival. We unpacked, went straight to the rehearsal rooms to see my old pal Jack Good. Then we went to see Manfred Mann rehearsing for their appearance on "Shindig". The popularity of English artistes is as high as ever and one can hear all their records constantly on radio and in the stores.

Next night we went over to the "Shindig" show and then on to Marionis, another plush eating-place for the stars. One thing's for sure: you can always eat well in the States.

BONANZA MEETING

Following day, we had lunch at the Hollywood Brown Derby and here was another great thrill. I met up with Lorne Greene, of "Bonanza" fame. One of my telly-idols is he. We had a good old chat.

It's now been fixed for me to do a Dick Clark TV show and I've also been asked back to do another Lloyd Thaxton show. We spent one early evening watching television, with the whole nation being kept closely informed about Ringo's detached tonsils and the general state of his health.

And now it's time to sign off. More rehearsals on the way—this time with the Dave Clark Five on the show.

Mora next week,
ADAM

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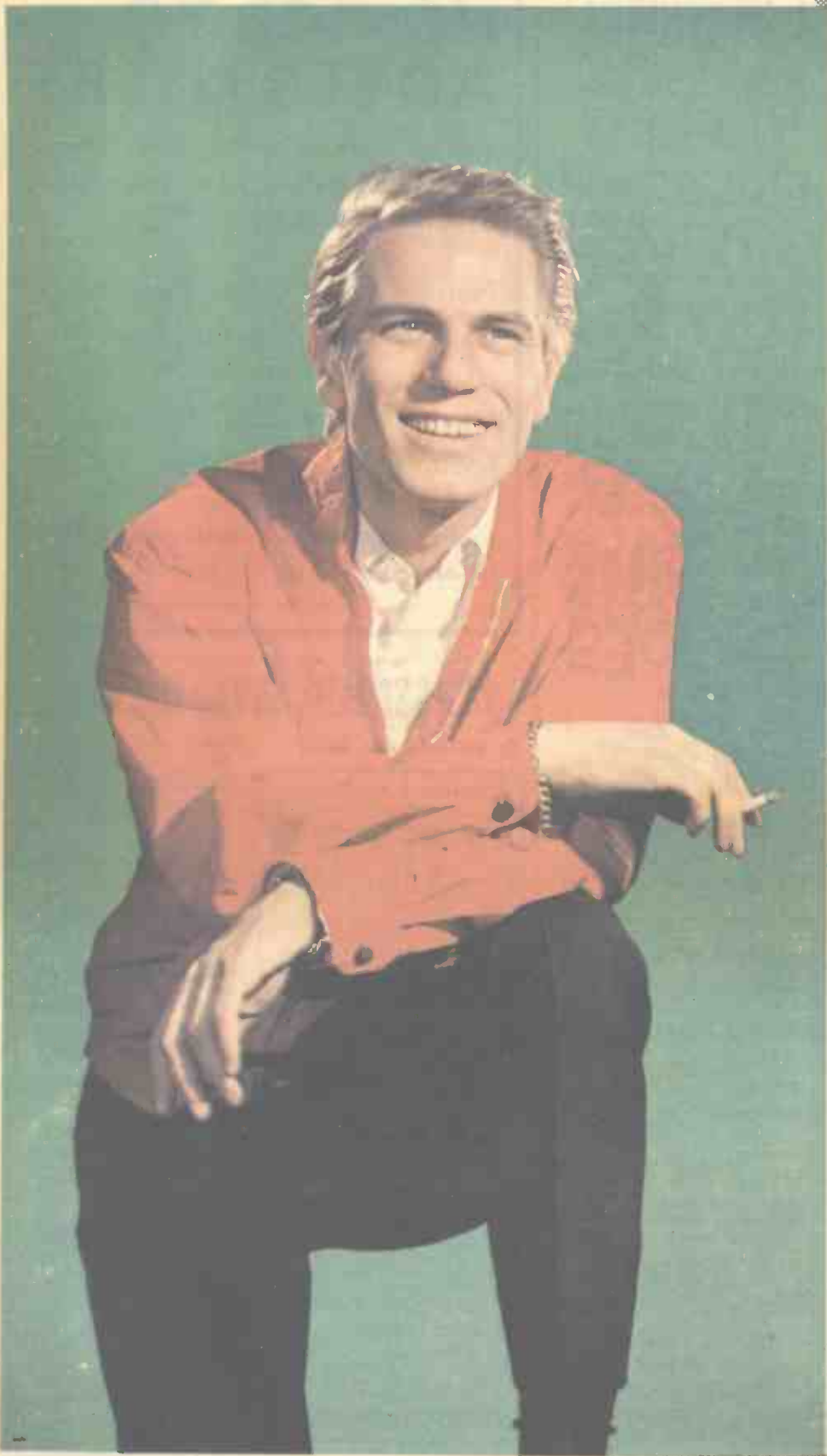
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LORNE

NOW IN

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MEETS MR.



ADAM FAITH — Looks like he's winning the "Message To Martha" battle. (RM Pic)



CLEM CATTINI

GUTEN TAG! (or something) . . . Pretty exciting days here in Hamburg. We did that "live" broadcast on "Saturday Club" from here. Brenda Lee, who's a real sweetie, flew over to do a spot on the broadcast but was terribly ill. She insisted on carrying on, though, and managed to sing as well as ever. This girl manages to sound better every single time I hear her. Even though this particular show was so obviously a big effort for her, Hope she's completely fit now and enjoying her British tour.

That radio show went off well, also featuring Tony Sheridan, The Eyes, The Rattles, Johnny Phillips and the Tornados. Producers Jimmy Grant and Brian Willey did a tremendous job on the link-up between Hamburg and Britain.

BAD START

We had a bad start to our tour here. Lead guitarist Stuart's guitar was smashed in transit; rhythm guitarist Bryan's was lost; and two days later Bryan's 12-string was stolen. So we're borrowing instruments wherever we can. To top it all: we've all lost our voices from an ailment known as Hamburg throat.

Scene here at the Star Club is still the same, with beat music churned out ten hours a day, like in a factory. We're playing with the all-girl group, the Liverbirds. Their drummer, a "bird" of about five-foot tall, wets and belts the drums as hard as any male drummer I've heard. And we've also had a visit from Goldie and the Gingerbreads, another fantastic all-girl group — this time from America.

Alex Harvey and the Soul Band are tremendously popular in Hamburg. I'm just surprised no British company has signed them up, though their Polydor releases do well. Another unique group: The

When Brenda carried on...

CLEM CATTINI WRITES FROM HAMBURG



BRENDA LEE — although very ill she carried on with her performance.

Eyes. A truly international line-up, with an American tenorist, German bassist, with the drummer and lead guitarist from Liverpool. Wouldn't be surprised to hear a lot more from the tenorist, Johnny Phillips. He's only nineteen and plays tenor, trumpet, organ, piano — and fills in his spare time learning guitar.

Two old mates here last week, Tony Sheridan and Jackie Lynton. Tony says he is soon recording for Mickie Most in London — maybe the Most magic will give Tony the hit he deserves. Same category is Jackie Lynton, now at the Top Ten Club — his new disc "Three Blind

Mice" comes out after Christmas. He too deserves a big hit.

Fact is that there is a lot of talent coming through Hamburg these days. There just doesn't seem any let-up in the production of big beat. Trouble is that you feel pretty tired after a long session on the stand, specially with all the excitement coming up from the audiences.

I hear a yell that the tea is brewed up for us. We have to do our own . . . the locals haven't yet mastered the art of char-production. Best of luck from all of us to everybody back home.

Guten Morgen! (or something)...

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MONTY SUNSHINE
with VAL WISEMAN

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TUESDAY, December 15th
THE TRIDENTS
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WEDNESDAY, December 16th
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DAVID JOHN and THE MOOD

Saturday, Dec. 12th (7.30-11.0)

JOE HARRIOTT QUINTET
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Sunday, Dec. 13th (7.30-11.0)

BEN WEBSTER
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THE MOODY BLUES
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THE "WHO"
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Copy deadline, Thursday, Dec. 17th

Issue Dated 2nd January
Copy deadline, Wednesday, Dec. 23rd

We regret the necessity to cause this inconvenience to our clients,

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'I'M NOT BITTER' says Johnny



JOHNNY TILLOTSON

IN 1960, when the Americans were in full command of the world pop scene, Johnny Tillotson was at the end of that year clamped firmly across the ultimate position in our charts with "Poetry in Motion."

His follow-up, "Jimmy's Girl," failed to take a chart stand and since then he has had 13 releases — two of which have made the British Fifty.

However, in the States each of his singles, albums and EP's have scorched the hot-selling lists.

"I do not feel at all bitter about this situation," Johnny told me after his recent "Ready Steady Go" appearance. "My previous material has leaned more towards American tastes than British. Also, of course, it was until recently almost

impossible for an American disc to break in Britain."

"I do feel that my new record, 'She Understands Me,' has very flexible appeal. It's going down great in the States and I really hope it'll be appreciated over here."

Johnny has just finished a promotional trip to Britain, his favourite country. "I just love London—and I do mean that. Whenever I come here I'm made so comfortable in your little tea shops and restaurants."

"In fact, dining is one of my main interests and I make a note of all the best places I eat in and make a point of trying to visit them everytime I'm in London."

"I would say that dining and buying shoes are my two biggest expenses. I think looking smart and well shod is as important as having good records—I can't stand the down-at-heel look."

DIFFICULT

"Look at these"—he raised a foot to reveal on half of a pair of decorative black elastic-siders—"now it's very difficult to find something like these just anywhere."

Johnny is one of the most consistent sellers in America. He has very firm views about the money he has earned during his span.

"I don't count my royalties every month or so. If the money's there—then great; but having a pile makes me no better a person than if I was a tramp."

"Pop music may be a big-money business, but" he finished "we're all the same at the graveyard."

DAVID NICHOLSON

'I CUT 'REMINDE ME' FIRST!'

IT was, perhaps, a pretty safe bet that before the end of the year a girl singer would emulate Cilla Black's "Anyone Who Had A Heart" success by topping our charts with a Burt Bacharach—Hal David composition. And most of us, I'm sure, would confess to having hoped that this distinction would come the way of Dionne Warwick, who has never recorded anything but Bacharach—David songs for her single releases, and who so unfortunately lost out to Cilla's version of "Heart."

But as we all know now, this was not to be. For both Dionne and the other prolific recorder of Bacharach—David numbers, Dusty Springfield have been beaten to it by newcomer Sandie Shaw and her version of "There's Always Something There To Remind Me." But after listening to Sandie's number one hit, and even more so her follow-up offering, no one could deny that she has developed her chart-topping vocal style from a close study of the work of just one artiste, namely Dionne Warwick.

Dionne was over here for her concert tour with the Searchers last month, and to find out exactly what America's most winsome Miss Warwick thinks about Sandie's big hit, I called upon her at the London hotel where she was recovering from her unfortunate argument with that Glasgow trolley-bus.

says

DIONNE WARWICK to ALAN STINTON

DELIGHTED

"Naturally I'm delighted with the song's success," enthused Dionne, seating herself beside a huge bunch of red roses (a "Get-well-soon" present from French singing star Hugues Aufray). "I'm glad for Sandie because she is new to the business, and for Burt and Hal because they are great writers and deserve many big hits. The record itself is very nice, but I'm sorry it had to be a cover version of the great original by Lou Johnson."

As the song would obviously have suited Dionne's voice as well as it did Sandie's, I asked Dionne if she had been offered it to record, and whether she was regarding it as a chance missed.

"This may surprise you," she confided, "but I was the first artiste ever to record 'There's Always Something There To Remind Me.' I cut the demo disc from which Lou Johnson made his version months ago, but there was never any question of my having it released as a single. It was written especially for Lou, and I had plenty of singles awaiting release anyway. Besides, I honestly didn't think the song was really right for me."

But there are many readers of Record Mirror who firmly believe that if Dionne recorded something a little more spirited (like, for instance, "There's Always Something There To Remind Me") and a little less sad for our market, she would stand a far better chance of reaching that elusive number one spot. A letter to this effect which we printed recently even suggested that until Dionne proved that she could handle something quite different from her usual soul ballads, she would never rank with true international stars like Dusty and Brenda Lee.

POSSIBLE

There is, however, a strong possibility that Dionne's appearance on "Ready Steady Go" last October when she was seen whooping it up with the Isley Brothers, not to mention her show-stopping rendition of Ray Charles' "What'd I Say" which she performed to packed houses on the concert tour, has since put an end to such groundless criticism. But even so Dionne, who said that she had been following this correspondence with interest, gave her own, frank reply.



DIONNE WARWICK — Her version of "What'd I Say" may be issued here. (RM Pic)

"Naturally the same things do not appeal to everybody," she said. "But I count myself very lucky in having two writers who know my personality well enough to produce songs which are right for me. I guess they realise that I'm just a soulful girl at heart and write songs for me which emphasise this."

"One thing which may really interest you, though, is that while I was at the Apollo Theatre last March, I made a live recording of 'What'd I Say,' and there is a good chance that this will be issued over here as a single."

Another Warwick release well worth looking out for will be an album of standards which Dionne cut at Pye's London studios before returning to the States. The sessions were handled by Burt Bacharach, of course, so it would appear that a dozen or so time-honoured pops, many of which have not been worthily revived for years, are about to enjoy one heck of a new lease of life.

Two most promising thoughts which should ease the long wait until the delectable Dionne Warwick returns to our shores next Spring.

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Margaret Adams, 18, 6 Ellerton Road, Dagenham, Essex. Stars—The Bachelors, Frank Ifield, Rolling Stones, Brian Poole and the Tremeloes. Hobby—Pop records, reading. Interests—Cooking, collecting pop star photos.

READER'S CLUB



Pat Egan, 19, 13 Eccles Place, Lr. Dorset St., Dublin, Rep. of Ireland. Stars—Julie Grant, Cliff Richard, Johnny Tillotson. Hobby—Collecting records, writing. Interests—Girls with brown eyes, pop music.



Berwyn Jones, 25, 5 Maryport Road, Luton, Beds. Stars—Ruby Murray, Kathy Kirby, Julie Rogers, Ray Charles, Frank Ifield. Hobby—Singing, lyric and short story writing. Interests—Blondes.



Margitta Buntebart, 16, Iberlin 42, Alt-Tempelhof 14, Germany. Stars—Beatles, Searchers, Roy Orbison, Billy Fury, Del Shannon, Dion. Hobby—Collecting records and Beatles pics. Interests—Pop music, the English language.



Susan Villiers, 15, "Great East," East Malling, Kent. Stars—Mick Jagger, Phil May, George Harrison. Hobby—Dancing. Interests—I love real, old, blues.



Louis Foamides, 21, 31 Cholmley Crescent, Highgate, N.6. Stars—Roy Orbison, Gene Pitney, Brenda Lee, Presley, Supremes, Mary Wells. Hobby—Lyric writing, collect stamps. Interests—Singing ballads, listening to pop on radio.



Richard Sheppard, 23, 51 Drakes Avenue, Dines Green, Worcester. Stars—Elvis, Jerry Lee, Lewis, Van Cliburn. Hobby and Interests—Rock 'n' Roll, piano music (classical), photography, tape recording, scooters and good films.

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P. J. PROBY

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DEBUT album from the renegade American is as full of surprises as might have been expected. As with his singles, he's taken fairly familiar standards, and beat oldies, and given them his own brand of rock—and rock it is, on this gutsy punch-packed collection of goodies. Jim's voice is occasionally dominated by a too-heavy backing, but in most cases he tends not only to keep in tune and sing well, but also to invest an inbred excitement into these songs. There's the exciting "Que Sera Sera"—after the High Keys, not Doris Day! And a frantic James Brown number, "I'll Go Crazy" plus a frantic off-beat item called "Rockin' Pneumonia" cut at the same time as "Hold Me". This album is bound to be a smash—and it deserves to be, as it's one of the best-produced and performed rock and soul discs for a while. W.L.

★★★★★

TOM, DICK AND HARRY

FOCUS ON FOLK: Daddy Roll Them; Don't Think Twice; I Love You Honey; Venga Jaleo; Come Away Melinda; Get Along Little Dogies; The Ox Driver Song; Lonesome Traveller; Freight Train; It's Better To Be Rich Than Ethnic; Settle Down; Summer Girl; Dodi Li; See See Rider (Mercury 20034).

THREE extremely lively folk-singers who have the right blend of sincerity and humour. Alan Lomax recorded the boys, managing to retain their essential tongue-in-cheek attitude. In fact, there's a lot in their performance which will appeal to those who just don't like folk music anyway. Good instrumental work, specially on banjo, and some songs that are (a) good and (b) not hackneyed. This is, in fact, a very good programme by a group who will surely build popularity. Sample numbers for the curious: "Freight Train", "Summer Girl", "Ox Driver Song", E.G.

★★★★★

THE FOUR PREPS

HOW TO SUCCEED IN LOVE (Capitol T 2169).

THE Four Preps have had a fair amount of commercial success, both here and in the States. But this package shows them in a quieter, more relaxed mood. Perhaps better, as the harmonising and performance on this album is excellent indeed. Stand-out tracks are "Lollipops & Roses"; "Put Your Head On My Shoulder" and "Pretend"

★★★★★

THE KINGSMEN

IN PERSON: Louie Louie; The Waitin'; Mojo Workout; Fever; Money; Bent Sceptre; Long Tall Texan; You Can't Sit Down; Twist & Shout; J.A.J.; Night Train; Mashed Potatoes (Pye Int. 28050).

THERE'S a striking cover on this way-out weird album from the group that hit it big with the lead track "Louie Louie." The rest of the album, which has dubbed-on audience noises (thankfully, these are very subdued) is completely organ-dominated, and some of the tracks being complete organ instrumentals. Imaginative and interesting vocals such as "The Waitin'" and "Long Tall Texan" grace this, while there is the under-rated instrumental "Bent Sceptre," a soulful workout on the theme of "Money," which is represented vocally here too. I liked this disc very much, and it makes an excellent party disc, despite a rather 'samey' sound throughout. This shows the Kingmen to be a group with a lot more imagination, and blues-orientation than most. N.J.

★★★★★

ALAN KLEIN

"WELL AT LEAST IT'S BRITISH": As Long As You Love Me A Little; I Wanna Be A Beatnik; Big Talk From A Little Man; Word In A Song; Going To Bluesville; Will You Ever Come Back Again; Twentieth Century Englishman; I'm A Dreamer; Birds and Bees; First Taste Of The Blues; She Shanty; I'll See You Around (Decca LK 4621).

MR. Klein, a highly amiable character, wrote all the numbers on this diverting album. He also sings them for comparison I suppose you'd go to the early Mike Sarne. His words are good, his melody lines highly commendable and his singing "ain't 'arf bad, either." Listen hard to the lyrics, because they have plenty to say for themselves. Difficult to pick out highlight tracks because each one has a lot to say, either in satire or social commentary. Actually this is an album which deserves to do the proverbial "bomb," on the grounds of originality and wit. "Twentieth Century Englishman" is a fair old sample. P.S. Alan is the Cockney gent responsible for the stage show "What A Crazy World." This collection reflects his perky, sparrow-like powers of observation.—P.J.

★★★★★

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P. J. PROBY

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SINGLES IN BRIEF

CHARLIE DRAKE: Charles Drake 007; Bumpanology (Parlophone R 5209). Chas on a "Bond" kick. Whistling intro, then a lot of talking over a strum-along backing. Very, very funny send-up of the Bond scene. Flip is subtitled "Bump Head Blues!"

BING CROSBY: Christmas Dinner Country Style; Do You Hear What I Hear? (Capitol CL 15326). Two well-worn items from the Old Groaner, right in the festive spirit. Either side earns high ratings—and there'll be suitable sales again this year. Well arranged.

FOUR SEASONS: Santa Claus Is Coming To Town; Christmas Tears (Stateside SS 241). Originally released two years ago in the States, and in Britain last year, the Seasons are on the Yuletide kick. Two good numbers—but you've heard 'em before.

DICK JAMES: Sing A Song Of Beatles Parts one and two (Parlophone R 5212). Beatle song publisher shows he hasn't lost the vocal touch. The one-time "Robin Hood" man is backed by a sing-along choir on a disc which is 100 per cent right for parties.

GENE CHANDLER: Bless Our Love; London Town (Stateside SS 364). Rather a nice disc all round—in the new-wave R and B idiom. A fine song, sung expressively but without overdone gimmicks. Great atmosphere—this one deserves to do very well indeed.

HARRY SIMEONE CHORALE: Little Drummer Boy; O Holy Night (Stateside SS 240). This one turns up every Christmas. Still a steady seller with its bomb-bom choral backing; to the girl voices. Should be good for a few thousand more sales.

LITTLE RICHARD: Blueberry Hill; Cherry Red (Fontana TF 519). More shrieking, shouting, and wailing from Little Richard, who revives the oldie with a lot of enthusiasm. Not his best though, and certainly not another "Bama Lama."

SHEILA AND JENNY: When The Boy's Happy; But Please Don't Break Her Heart (Ember S202). Watch this one. The girls vocalise excellently, with tremendous personality. Song is familiar and the two misses pack it with powerhouse efficiency. Good guitar; bright all the way. Could easily be a very big hit.

JUNE BATEMAN: I Don't Wanna Noble 'Thin Man' Watts; Noble's Theme (Sue WI 347). Girl vocal on the top side, with a catchy enough song. Mid-tempo, jerky backing. Flip is a routine instrumental but with outstanding sax sounds.

FRANCOISE HARDY: Et Meme; Le Temps de L'Amour (Pye 15740). could easily be a hit for the French lass. Catchier than usual song, suffering only by slightly under-recorded voice track. A sure seller, anyway.

THE KING BROTHERS: Real Live Girl; Every Time It Rains (Orion CB 1978). Typical show music from the talented threesome. Well performed, but a bit corny.

JIMMY SMITH: The Cat; Basin Street Blues (Verve VS 523). From the film "Joy House" comes this organ-dominated number, with some pretty perky sounds from Jimmy. Danceable but not too commercial, as it's neither jazz nor blues.

TOMMY ROE: Little Miss Heartbreak; You Might As Well Forget Him (HMV POP 1364). A jog-along number from Tommy, with a strong rock backbeat and some country-type vocals from him. A bit on the Holly kick, but obviously not deliberately so. Good.

RUSS CONWAY: Concerto For Lovers; Love Is The Sweetest Thing (Columbia DB 7424). A pleasant well-performed item from Russ here, with a pleasing and subtle Tony Osborne backing. Russ treats the number with a delicate touch, but a lot of power comes through.

KENNY BALL: Hong Kong Blues; Fleet Street Lightning (Pye Jazz 7NJ 2073). Well, the first vocal for a long time for Ken. It's a trading number, with a touch of blues about it. Comes out a bit watery though, compared with some of his earlier efforts.

RUBY AND THE ROMANTICS: When You're Young And In Love; I Cry Alone (London HLR 9933). A smooth vocal here from Ruby, with the Romantics backing her up heavily. Not the Dick & Deedee US hit, but a pleasant adult song nevertheless.

CLARENCE 'FROGMAN' HENRY: Little Green Frog; Have You Ever Been Lonely (London HLU 9936). The man who scored heavily some years ago, and another gimmicky big-band number. Old-fashioned and not too commercial. Flip is far stronger.

THE VELETTES: Needle In A Haystack; Should I Tell Them (Stateside SS 361). A hand-clapper here from the Tamla stable. Already high in the States, with a fast compulsive beat, and bluesier-than-usual girlie voices. And it's a bit off the usual Tamla sound too.

THE SEEKERS: I'll Never Find Another You; Open Up Them Pearly Gates (Columbia DB 7431). Tom Springfield who penned this has a strange habit of taking titles of other songs for his own. This isn't the Billy Fury song but folksy item instead, with touches of the Springfields about it. Good stuff.

BOB LUMAN: Old, George Dicket; Fire Engine Red (Hickory 1277). Typical deep-voiced country stuff from Bob. Jog-along sound, pleasant tune and good for over Xmas sales.

JOHNNY MATHIS: Listen Lonely Girl; All I Wanted (HMV POP 1365). Silky strings on this efficient ballad, with some good piano work. More teengaged than usual, and it's a build-up song with lots of appeal. The magic is still there.

BOBBY VINTON: Mr. Lonely; The Bell That Couldn't Jingle (Columbia DB 7422). Another pseudo country-styled ballad from Bobby. His sugar-sweet voice still has that little sob in it. Pleasant and good for late-night listening. OK, and there's some falsetto here too.

JUDI JOHNSON: My Baby's Face; Make The Most Of It (HMV POP 1371). A very attractive new voice, soprano-quality, on a sensitive sort of ballad that doesn't drag anywhere along the line. Lyrics are quite excellent.

RONNY AND THE DAYTONAS: California Bound; Hey Little Girl (Stateside SS 367). Hot-rod disc with a punch-along sort of interpretation with wailing sounds behind. Still in a specialist category here, but full of excitement.

BOBBY FREEMAN: S-W-I-M; That Little Old Heartbreaker Me (Pye Int. 25280). More or less on the same lines as Bobby's "C'mon And Swim", which means a good old roar-up vocally and a lot happening in the rear. Lively guitar passages and solid beat.

THE FITZ AND STARTZ: I'm Not Running Away; So Sweet (Parlophone R 5216). New group, but not a particularly new approach. In the usual group vocal field, though, this is nearly good enough for the charts. Song carries along well. Unusually good harmonies.

THE CLASSMATES: Go Away; Pay Day (Decca F 12047). Mid-tempo beater, with chug-along approach. Group vocal with nicely varied harmonies. Lyrics come through well... but it's not particularly different in style.

DANNY DAVIS/BYRON LEE: Night Train From Jamaica; Ska Dee Wah (MGM 1256). A sort of blue-beat version, big-band-style, of "Night Train." No vocal, some big-sounding sounds, good organ. Flip follows the same reasonably exciting pattern.

THE UNTAMED: So Long; Just Wait (Decca F 12045). Group fast-building on the reputation side. Fiery vocal in the lead, with organ hammering and yammering behind. Good guitar half-way. Interesting; exciting. Worth a spin.

AL HIRT: Hooray For Santa Claus; White Christmas (RCA Victor 1429). Trumpet star wails and hollers over a juvenile-sounding choir on perhaps the fastest of all the Xmas numbers. Plenty of high spirits; Al's trumpet in expressive mood in the high register.

THE LARKS: The Jerk; Forget Me (Pye Int. 25284). Sounds like a take-off of the Impressions, this dance-craze disc... rising high in the States. Economically simple backing. Perhaps not so commercial here.



THE SWINGING BLUE JEANS

TONY JACKSON

Gerry—song from film

GERRY AND THE PACEMAKERS

Ferry Cross The Mersey; You You You Columbia DB 7437.

THEME song from Gerry's business movie of the same name. A ballady composition, written by Gerry, with a big Johnny Scott backing. It's tuneful, well-sung... Gerry has a nice feel for this sort of slowie. May not be a raging great hit but will certainly make the charts. Flip is also self-penned by Gerry and in some ways is easier to memorise. Nice easy tempo, again sung with Gerry's curiously throaty style.

TOP FIFTY TIP

JAMES BROWN

Night Train; Why Does Everything Happen To Me (Sue WI 360).

THIS one was issued back in '61, but interest in James Brown has developed to such an extent that this re-release should make the charts with ease. It's a shrieking vocal-instrumental, with dominant rocking sax work, an interesting arrangement, and a pounding solid danceable beat. Of course the atmosphere on this should make it popular, and although it's slightly jazz tinged it should still do very well. Flip is a wild slow, vocal, with a pounding backbeat, and loads of flavour.

TOP FIFTY TIP

EDDIE ALBERT: Fall Away; Just Waitin' (Hickory 1278). Slow, country-tinged number sung with surprising calm sincerity by Eddie. Piano dominant in the backing. Talking bit mid-way. Rather syrupy, though.

THE SWINGING BLUE JEANS

It Isn't There; One Of These Days (HMV 1375).

THE JEANS missed out last time but this is a good musicianly all-round job on a familiar song. Harmonica gives it an added edge, with a good solo piece mid-way. The boys sing well here, with a less-complex approach than on their last release. Very tuneful, this. Ray Ennis penned the flip which is an above-average beater with ponderous beat qualities. Good lead voice; plenty style.

TOP FIFTY TIP

BOBBY JAMESON

All I Want Is My Baby; Each And Every Day (Decca F. 12032).

A STRANGE wailing sound on this one, from Jameson, who didn't make it so big in the States after all. But he could click in a big way in Britain, especially if this Andrew Oldham produced item gets enough plugs. Everything happens here, weird vocal effects, solid dance beat, and heavy "Rag Doll" type sound. Oldham & Keith Richards co-penned this, and Bobby could have a minor hit with this one at least. Flip is a tenderer ballad, with some multi-tracked effects and some smooth vocal work from Mr. Jameson.

TOP FIFTY TIP

TONY JACKSON

You Beat Me To The Punch; This Little Girl Of Mine (Pye 15745).

TONY should click big with this revival of the Mary Wells' oldie. There is a distinct Searcher sound to the boys this time—higher, less-frantic, vocally than on Tony's solo debut which registered mildly in the charts. Song is, of course, excellent. This is a highly competent job, with Tony's voice making the most of first-rate lyrics. Song does suit a man, too. Flip has a fast guitar intro, then launches into a pagey beater with a stock of excitement. Good value for money couplink.

TOP FIFTY TIP

DANNY WILLIAMS

Lollipops And Roses; Forget Her. Forget Her (HMV Pop 1372).

A DOUBLE 'A' side release from the satin-toned young star. "Lollipops and Roses" is a love ballad, dressed up tunefully and stylishly. Mid-tempo, with some great vocal work. Jack Jones had a hit with it—could be big all over again. Flip is livelier, with choral openings, lots of strings, and Danny chanting again with complete sincerity. Another excellent song. This coupling could restore Danny to chart status. He deserves it, anyway.

TOP FIFTY TIP

VALERIE MASTERS: Christmas Calling; He Didn't Fool Me (Columbia DB 7426). Talented all-rounder of the vocal world on a Joe Meek-recorded festive item. Maybe not a chart-prospect, but a listenable smooth little song.

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VAL DOONICAN

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DFE 8587 7" mono EP




& a great LP

THE LUCKY 13 SHADES OF VAL DOONICAN

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THIS ONE MUST MAKE THE CHARTS

"I DON'T WANT TO GO ON WITHOUT YOU"

THE ESCORTS

Fontana TF516

RECORDED DYNAMITE!

JAMES BROWN

AND THE FAMOUS FLAMES

NIGHT TRAIN

C/w WHY DOES EVERYTHING HAPPEN TO ME

SUE WI-360

ISLAND RECORDS LTD. 108 CAMBRIDGE RD., LONDON NW6

SHAPELY !



SHAPELY, isn't she! Good singer, too. Karol Keyes, the name. "You Beat Me To The Punch," on Fontana, the record. Only trouble is that people WILL compare it to the Mary Wells' version. But Karol is a highly professional young artiste who used to be a typist, now wants to combine singing, acting and dancing. She was first discovered when she volunteered to sing with the Falcons... then met manager Godfrey Jacobs, a Woodford (Essex) businessman. Now her career is moving fast, boosted by her own enthusiasm and energy. Shapey, isn't she! Good singer, too.

THEY come from Singapore, have been in the country for two years and are now resident in a country club in Hampstead. And a CHINESE beat group, you'll surely admit, is a bit different. These boys, the Etceteras, were originally the Hilltoppers in Singapore, came to Britain in 1962... well, three of them did—George Teo, lead guitarist; John Gwee, drummer; Andrew Gwee, rhythm guitarist. They worked on farms, dug potatoes. Then they met up with Sam Yong, bassist... and the Etceteras were launched. On Oriole, debut disc "Where Is My Love."

PETER JONES'S NEW FACES



THEY debuted on Hughie Green's "Opportunity Knocks" telly-show — Freddie Mills then introduced them as the Chasid Sisters. Now they've recorded for Decca, on "Round About Way"... But as The Kittens. Vivien and Susan are darkly attractive, come from Harrow in Middlesex, and Vivien is two years older than Susan. They've been singing together since their early teens — Vivien was once a secretary, Susan a salesgirl. They have pets of course. Kittens!

A most attractive pair



ONE is blonde; one is brunette. Both are pretty; both have extremely interesting ideas on vocal harmony. Sheila and Jenny show their abilities on their debut disc for Ember, "When The Boy's Happy"... a record I rate very highly. Blonde Sheila started dancing at the age of eight, then switched to singing. Jenny used to work with a group, Satellite One, last year, then met up with Sheila. Now the two girls work in harmony and in solo numbers, with a four-piece group... a novel line-up which took them to second place in "Ready, Steady, Win." The day after that programme was televised, they went off for a successful season in Hamburg. Then independent producer Mark Wirtz heard them—and the result is the Ember contract. Two serious-minded songstresses who should do well.



THE Cops 'n' Robbers, currently one of the busiest groups in the Essex and Hertfordshire areas, have only been together for four months. But before that, all five members worked for around three years with other outfits in the district. Finally, they all met up to chat music over convivial suppers in their local in Watford. Result: a first disc, "St. James' Infirmary," on Decca. Line-up: Brian "Smudge" Smith, 23, vocals; Terry Fox, 22, piano and organ; Steve Smith, 17, bass; Keith Canadine, 21, harmonica, tambourines, etc., and Richard (Wolf) Henry, 21, drums.

ELVIS ROUSTABOUT

Original Soundtrack Recording



SF 7678 M RD 7678
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READY, STEADY-WIN

16 great groups and the winners of this contest on one fab LP



M LK 4634 12" mono LP



DAVE BERRY

a great R & B LP



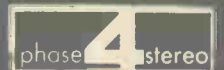
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Christmas with RONNIE ALDRICH



S PFS 4051 12" phase 4 LP
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JIM REEVES



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

EPs FROM THE HEART Vols. 1 & 2 RCX 7131 & RCX 7145 respectively. WELCOME TO MY WORLD RCX 7119

LPs 12 SONGS OF CHRISTMAS M RD 7663 12" mono Dynagroove LP Mid-November release
MOONLIGHT AND ROSES S SF 7639 M RD 7639 12" stereo or mono Dynagroove LP
WE THANK THEE M RD 7637 12" mono LP
GOD BE WITH YOU M RD 7636 12" mono LP
THE INTERNATIONAL JIM REEVES S SF 7577 M RD 7577 12" stereo or mono Dynagroove LP
GENTLEMAN JIM S SF 7541 M RD 7541 12" stereo or mono Dynagroove LP
A TOUCH OF VELVET S SF 7521 M RD 7521 12" stereo or mono LP
GOOD 'N' COUNTRY M CDN 5114 12" mono LP RCA Camden
THE COUNTRY SIDE OF JIM REEVES S SND 5100 M CDN 5100 12" stereo or mono LP RCA Camden



RCA Victor Records product of
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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 RINGO*
2 (6) Lorne Green (RCA)
- 2 MR. LONELY*
3 (6) Bobby Vinton (Epic)
- 3 SHE'S NOT THERE*
1 (8) Zombies (Parrot)
- 4 LEADER OF THE PACK
4 (8) Shangri-Las (Red Bird)
- 5 YOU REALLY GOT ME*
5 (9) Kinks (Reprise)
- 6 COME SEE ABOUT ME
9 (4) Supremes (Motown)
- 7 TIME IS ON MY SIDE
8 (8) Rolling Stones (London)
- 8 I FEEL FINE*
47 (2) Beatles (Capitol)
- 9 I'M INTO SOMETHING GOOD*
12 (6) Herman's Hermits (MGM)
- 10 GOIN' OUT OF MY HEAD*
20 (4) Little Anthony and the Imperials (DCP)
- 11 I'M GONNA BE STRONG*
11 (6) Gene Pitney (Musicor)
- 12 DANCE, DANCE, DANCE
13 (4) Beach Boys (Capitol)
- 13 MOUNTAIN OF LOVE*
14 (5) Johnny Rivers (Imperial)
- 14 BIG MAN IN TOWN*
15 (4) Four Seasons (Philips)
- 15 ANY WAY YOU WANT IT*
19 (3) Dave Clark Five (Epic)
- 16 THE JERK*
18 (4) The Larks (Money)
- 17 EVERYTHING'S ALL RIGHT*
16 (6) Newbeats (Hickory)
- 18 ASK ME*
10 (6) Elvis Presley (RCA)
- 19 BABY LOVE*
6 (10) Supremes (Motown)
- 20 WALKING IN THE RAIN*
21 (5) Ronettes (Phillys)
- 21 RIGHT OR WRONG*
22 (5) Ronnie Dove (Diamond)
- 22 MY LOVE FORGIVE ME*
23 (5) Robert Goulet (Columbia)
- 23 COME A LITTLE BIT CLOSER*
7 (11) Jay & Americans (UA)
- 24 OH NO, NOT MY BABY*
27 (4) Maxine Brown (Wand)
- 25 AMEN
32 (2) Impressions (ABC)
- 26 SHA LA LA*
28 (3) Manfred Mann (Ascot)
- 27 SATURDAY NIGHT AT THE MOVIES*
30 (3) Drifters (Atlantic)
- 28 SIDEWALK SURFIN'
29 (5) Jan & Dean (Liberty)
- 29 SHE'S A WOMAN*
— (1) Beatles (Capitol)
- 30 THE WEDDING*
41 (2) Julie Rogers (Mercury)
- 31 LAST KISS*
17 (13) J. Frank Wilson and Cavaliers (Josie)
- 32 SHE UNDERSTANDS ME*
37 (3) Johnny Tillotson (MGM)
- 33 GONE, GONE, GONE*
39 (9) Everly Brothers (Warner Bros.)
- 34 TOO MANY FISH IN THE SEA
40 (3) Marvelettes (Tamla)
- 35 REACH OUT FOR ME*
24 (6) Dionne Warwick (Scepter)
- 36 LOVE POTION No. 9*
— (1) Searchers (Kapp)
- 37 HAVE I THE RIGHT*
25 (11) Honeycombs (Interphen)
- 38 HOW SWEET IT IS*
— (1) Marvin Gaye (Tamla)
- 39 DEAR HEART
49 (2) Andy Williams (Columbia) & Jack Jones (Kapp)
- 40 SHAGGY DOG*
38 (4) Micky Lee Lane (Swan)
- 41 OH, PRETTY WOMAN*
33 (15) Roy Orbison (Monument)
- 42 IS IT TRUE*
26 (8) Brenda Lee (Decca)
- 43 AS TEARS GO BY*
50 (2) Marianne Faithfull (London)
- 44 WILLOW WEEP FOR ME
— (1) Chad & Jeremy (World Artists)
- 45 WE COULD*
44 (3) Al Martino (Capitol)
- 46 AIN'T IT THE TRUTH
45 (4) Mary Wells (20th Fox)
- 47 KEEP SEARCHIN'
— (1) Del Shannon (Amy)
- 48 THE DOOR IS STILL OPEN*
31 (10) Dean Martin (Reprise)
- 49 AIN'T DOING TOO BAD
42 (7) Bobby Bland (Duke)
- 50 SINCE I DON'T HAVE YOU
— (1) Chuck Jackson (Wand)

* An asterisk denotes record released in Britain.

TOP TWENTY 5 YEARS AGO

- 1 WHAT DO YOU WANT
(1) Adam Faith
- 2 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR
(2) Emile Ford
- 3 OH, CAROL
(4) Neil Sedaka
- 4 TRAVELLIN' LIGHT
(3) Cliff Richard
- 5 SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT
(7) Avons
- 6 RED RIVER ROCK
(5) Johnny & The Hurricanes
- 7 TEEN BEAT
(9) Sandy Nelson
- 8 MACK THE KNIFE
(6) Bobby Darin
- 9 PUT YOUR HEAD ON MY SHOULDER
(8) Paul Anka
- 10 SNOW COACH
(11) Russ Conway
- 11 RAWHIDE
(14) Frankie Laine
- 12 AMONG MY SOUVENIRS
(-) Connie Francis
- 13 LITTLE WHITE BULL
(12) Tommy Steele
- 14 SOME KINDA EARTHQUAKE
(-) Duane Eddy
- 15 MORE AND MORE PARTY POPS
(15) Russ Conway
- 16 SEA OF LOVE
(13) Marty Wilde
- 17 TILL I KISSED YOU
(10) Everly Brothers
- 18 SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT
(-) Paul Evans
- 19 BAD BOY
(16) Marty Wilde
- 20 PIANO PARTY
(19) Winifred Atwell

BRITAIN'S TOP EPs

- 1 A HARD DAY'S NIGHT
(2) The Beatles (Parlophone)
- 2 FIVE BY FIVE
(1) The Rolling Stones (Decca)
- 3 GROOVIN' WITH MANFRED MANN
(3) Manfred Mann (HMV)
- 4 BACHELORS HITS
(14) The Bachelors (Decca)
- 5 IT'S OVER
(7) Roy Orbison (London)
- 6 DUSTY
(4) Dusty Springfield (Philips)
- 7 KINKSIZE SESSION
(-) Kinks (Pye)
- 8 THE ROLLING STONES
(9) The Rolling Stones (Decca)
- 9 LONG, TALL SALLY
(5) The Beatles (Parlophone)
- 10 THE PRETTY THINGS
(-) Pretty Things (Fontana)
- 11 PETER, PAUL & MARY
(6) Peter, Paul and Mary (Warner Bros.)
- 12 WELCOME TO MY WORLD
(12) Jim Reeves (RCA Victor)
- 13 FROM THE HEART
(8) Jim Reeves (RCA Victor)
- 14 WONDERFUL LIFE
(20) Cliff Richard (Columbia)
- 15 THE SEARCHERS PLAY THE SYSTEM
(-) Searchers (Pye)
- 16 RHYTHM 'N' GREENS
(4) The Shadows (Columbia)
- 17 BLOWIN' IN THE WIND
(13) Peter, Paul and Mary (Warner Bros.)
- 18 FOUR BY THE BEACH BOYS
(11) The Beach Boys (Capitol)
- 19 UM! UM! UM! UM!
(-) Wayne Fontana (Fontana)
- 20 MAGGIE MAY
(18) Judy Garland (Capitol)

BRITAIN'S TOP LPs

- 1 A HARD DAY'S NIGHT
(1) The Beatles (Parlophone)
- 2 THE ROLLING STONES
(2) The Rolling Stones (Decca)
- 3 THE BACHELORS & 16 GREAT SONGS
(7) The Bachelors (Decca)
- 4 BEATLES FOR SALE
(-) Beatles (Parlophone)
- 5 KINKS
(3) The Kinks (Pye)
- 6 MOONLIGHT AND ROSES
(4) Jim Reeves (RCA Victor)
- 7 THE ANIMALS
(6) The Animals (Columbia)
- 8 OH, PRETTY WOMAN
(11) Roy Orbison (London)
- 9 TWELVE SONGS OF CHRISTMAS
(9) Jim Reeves (RCA)
- 10 FIVE FACES OF MANFRED MANN
(5) Manfred Mann (HMV)
- 11 WEST SIDE STORY
(8) Sound Track (CBS)
- 12 SPOTLIGHT ON BLACK & WHITE MINSTRELS
(-) George Mitchell Black & White Minstrels (HMV)
- 13 MEET THE SUPREMES
(17) The Supremes (Stateside)
- 14 GENTLEMAN JIM
(13) Jim Reeves (RCA Victor)
- 15 IN DREAMS
(10) Roy Orbison (London)
- 16 CAMELOT
(19) U.S. Cast (CBS)
- 17 MY FAIR LADY
(18) Soundtrack (CBS)
- 18 LUCKY 13 SHADES OF VAL DOONICAN
(-) Val Doonican (Decca)
- 19 ANOTHER SIDE OF BOB DYLAN
(12) Bob Dylan (CBS)
- 20 WONDERFUL LIFE
(16) Cliff Richard (Columbia)

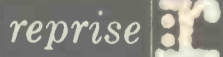
BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 I FEEL FINE
6 (2) The Beatles (Parlophone)
- 2 I'M GONNA BE STRONG
2 (5) Gene Pitney (Stateside)
- 3 LITTLE RED ROOSTER
1 (4) The Rolling Stones (Decca)
- 4 DOWNTOWN
4 (5) Petula Clark (Pye)
- 5 WALK TALL
11 (9) Val Doonican (Decca)
- 6 THERE'S A HEARTACHE FOLLOWING ME
8 (6) Jim Reeves (RCA)
- 7 ALL DAY AND ALL OF THE NIGHT
5 (7) The Kinks (Pye)
- 8 BABY LOVE
3 (8) Supremes (Stateside)
- 9 PRETTY PAPER
12 (4) Roy Orbison (London)
- 10 UM, UM, UM, UM, UM
7 (10) Wayne Fontana (Fontana)
- 11 LOSING YOU
9 (8) Dusty Springfield (Philips)
- 12 I UNDERSTAND
17 (6) Freddie & The Dreamers (Columbia)
- 13 HE'S IN TOWN
10 (9) Rockin' Berries (Pye)
- 14 MESSAGE TO MARTHA
21 (3) Adam Faith (Parlophone)
- 15 TOKYO MELODY
15 (7) Helmut Zacharias Orch. (Polydor)
- 16 NO ARMS COULD EVER HOLD YOU
46 (2) The Bachelors (Decca)
- 17 DON'T BRING ME DOWN
13 (8) Pretty Things (Fontana)
- 18 WALK AWAY
18 (13) Matt Monro (Parlophone)
- 19 SHOW ME GIRL
19 (4) Herman's Hermits (Columbia)
- 20 I COULD EASILY FALL
(-) Cliff Richard (Columbia)
- 21 BLACK GIRL
20 (7) Four Pennies (Philips)
- 22 GENIE WITH THE LIGHT BROWN LAMP
34 (2) The Shadows (Columbia)
- 23 SHA LA LA
14 (9) Manfred Mann (HMV)
- 24 TERRY
30 (3) Twinkle (Decca)
- 25 THE WEDDING
22 (18) Julie Rogers (Mercury)
- 26 BLUE CHRISTMAS
44 (2) Elvis Presley (RCA Victor)
- 27 WHAT HAVE THEY DONE TO THE RAIN
49 (2) The Searchers (Pye)
- 28 OH PRETTY WOMAN
16 (14) Roy Orbison (London)
- 29 REMEMBER (WALKING IN THE SAND)
23 (10) Shangri Las (Red Bird)
- 30 SOMEWHERE
(-) P. J. Proby (Liberty)
- 31 DANCING IN THE STREET
28 (7) Martha and the Vandellas (Stateside)
- 32 GOGGLE EYE
25 (8) Nashville Teens (Decca)
- 33 SO DEEP IS THE NIGHT
31 (3) Ken Dodd (Columbia)
- 34 CAST YOUR FATE TO THE WINDS
43 (2) Sounds Orchestral (Piccadilly)
- 35 GO NOW!
(-) Moodyblues (Decca)
- 36 GONE, GONE, GONE
42 (2) Everly Brothers (Warner Bros.)
- 37 WHEN I GROW UP
27 (4) Beach Boys (Capitol)
- 38 GIRL DON'T COME
(-) Sandie Shaw (Pye)
- 39 AIN'T THAT LOVIN' YOU BABY
26 (7) Elvis Presley (RCA)
- 40 WILD SIDE OF LIFE
38 (8) Tommy Quickly (Pye)
- 41 TWELFTH OF NEVER
29 (10) Cliff Richard (Columbia)
- 42 (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME
24 (10) Sandie Shaw (Pye)
- 43 WHAT'CHA GONNA DO ABOUT IT
40 (4) Doris Troy (Atlantic)
- 44 CHRISTMAS WILL BE JUST ANOTHER LONELY DAY
(-) Brenda Lee (Brunswick)
- 45 BABY I NEED YOUR LOVIN'
35 (3) Fourmost (Parlophone)
- 46 TRIBUTE TO JIM REEVES
(-) Larry Cunningham & The Mighty Avons (King)
- 47 GOLDFINGER
33 (9) Shirley Bassey (Columbia)
- 48 LIKE A CHILD
(-) Julie Rogers (Mercury)
- 49 HOW SWEET IT IS
(-) Marvin Gaye (Stateside)
- 50 HOW SOON
47 (12) Henry Mancini (RCA Victor)

A blue dot denotes new entry.

NEW LPs & E.P. FROM



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DEAN MARTIN
THE DOOR IS STILL OPEN TO MY HEART
R 6140

EVERYBODY LOVES SOMEBODY
DEAN MARTIN
R 30034
L.Ps

Val—I'm not the Jim Reeves type'

VAL DOONICAN chuckled a reply to my query: as to whether he regarded himself as a teenage idol, now that he had a big hit disc. "Frankly, no! I don't think there are any teenage idols of my age," he said. "They don't buy records because they like them—no, it's because of the song or the treatment that we convey on the record."

I was talking to Val, who had his charming and lovely wife with him. Thirty-five years old, he is not aiming to create any "image" of himself. "If the kids or the people, cannot accept me for what I am—thinness on top, no glamour puss, and happily married—then I am certainly not going to lay any pretensions to being otherwise."

by KEITH MATTHEWS

At this opportune moment, I asked Val if he thought it was a morbid reaction of fans, to put their idols on even a higher pedestal, after death.

"I don't think so," he mused. "Nothing morbid from the viewpoint of the fans. But more probably, from a business sense. In the medium of records and publicity, etc."

"I haven't really got any favourites, myself—or had any influences. I just listened to records, and sort of tended towards a school of singing... which many call country and western."

Does a hit record qualify him as a "star?" "I'm not a "star" today because of "Walk Tall," Val explained candidly. "It's entirely due to having a personality, etc. The secret is to make the public like you."

He doesn't see himself playing in a pop package to help alleviate the age gap and attendance figures, as recent implications have suggested.

"I wouldn't do it," emphasised Val. "It is too contradicting—and hard to compromise to such a mixture. I was going to have a new record released about now. But suddenly, my present one, seems to be making a big headway. So we have temporarily postponed the release of my new one, and see how far "Walk Tall" goes."

He showed me the new L.P. of his now out on sale. Titled: "The 13 Shades of Val Doonican," it exposes his versatility to the utmost. Some of the numbers have also been arranged and composed by him. He also did the arrangement on his present hit.

"It doesn't worry me if I don't have hits," he later admitted. "I've got plenty of work and at big money, ahead. But it's nice to have one all the same." That's Val Doonican, then. As honest as he is a success. And an entertainer who'll "Walk Tall" for many a day.



VAL DOONICAN has at last made the charts in a big way, after a period of mounting popularity. And it looks as though he could do better...

He showed me a few of the many letters he frequently receives. There was certainly no emphasis of any age barrier to his popularity. From six to sixty stretched the span of the fan letters.

Versatility is obviously the keynote of his huge success... plus experience. "Over the years I have been in the business," he told me. "I've played in bands and vocal groups—all types of audiences, and sometimes under dreadful conditions. Gradually I have developed into a better class of entertainer."

"Therefore, it makes it more easy for people to say I look relaxed and confident. But it's just the experience telling."

Val is regarded more as a country and western stylist. Does this specialist forte mean that he is wary to take on "other types" of music?

"I wouldn't try to compete with the Matt Monro's and beat groups, etc. I don't think that it's necessary. Country and Western lends itself best to my voice... it kind of adopted me... besides, I love singing it."

PHASES

Where does it stand in modern day music? "Popular music moves in phases," said Val. "One doesn't know how long it is going to last. But there is always a market for the simple songs and singers, in music—no matter what age you are."

Is he the "Jim Reeves type"—and can he see anyone replacing him? "I don't think I am, definitely not. As for anyone replacing him—he is irreplaceable. I have always liked his work—and he made ballad singing acceptable to the general public. Many have tried to imitate him... but no one could ever take his place!"



DAVID GRIFFITHS totally denies that he's living with the Beatles. "The way I hear it," he says, "the only one who is apart, of course, from Chris Hitchins—is Cynthia Lennon."

Marvin Gaye trying to break into the white US market, with his new album "Hello Broadway"

Isley Brothers "The Last Girl" issued here six weeks before Stateside release

Mercury records to launch an R & B label called Blue Rock

Burt Bacharach's name in big lights on Shaftesbury Avenue

Plans for Jackie De Shannon to return to Britain early in the New Year for Roy Orbison tour

Wolf... Roulettes all set to do a Fourmost with Marvin Gaye's "Stubborn Kind Of Fellow"

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have fallen through... Rolling Stones, Freddie and the Dreamers' Searchers, Four Pennies, Swinging Blue Jeans, and now, Roulettes, will never play concerts in South Africa as long as apartheid exists

On Comedy Bandbox (ABC-TV) this Saturday, Val Doonican's "Teen Scene" comere, 20-year-old Deanna Shenderey (38-23-37) says she thinks she has sex appeal, and uses it "as much as possible, I have to use sex appeal because I don't think I am attractive enough without it" Eh? ... Zombies gave Parrot label first big hit in USA

Manfred Mann welcomed by eight teenage girls in New York on arrival from Los Angeles

Has Tommy Quickly house-trained "Arthur" ... Dionne Warwick cut five titles with Burt Bacharach at Pye before her return to the States

Mojos Nicky Crouch and Stu James penned "Come Smiling On Through" for the LeRays

Newport City Council (Rhode Island) says jazz festival held at city's Freebody Park since '55 has outgrown the town. Future jazzfests banned there

Kenny Lynch guests Granada's "Scene At 6.30" tonight (Thursday)

Robert Stigwood will launch new solo singer Winston G. (21) with an enormous publicity and promotion campaign "A la Scotti?"

New yankee invention plays discs and shows colour pix of artists—all for less than thirty dollars

Mary Martin sings "A Spoonful Of Sugar from Mary Poppin's musical on Decca label single out December 18

Rufus Thomas flew in on Tuesday

How many groups are "resting" over Christmas period and how many just can't get work?

Peter Asher writing home to Millie from America ... Marianne Faithfull: "Teen Scene," December 13 ... Spike Milligan set for "The G.P.O. Show" Christmas Day (BBC Radio)

Brian Somerville's management signing, The Essex, off to Germany for three months when it hatched into side of boat, whilst loading at Dover

Five-way Family Favourites on December 27

New Seachers' album in States on Kapp — "This Is Us" has cover picture in Tony Jackson's days

Robert Stigwood spreading out into West End productions

Rediffusion's switchboard besieged after P. J. Proby's antics on "Ready, Steady, Go"—"That might have been my daughter"

Temperance Seven, top bill at Theatre 140, Brussels, this Christmas, with new act featuring French and Chinese translations, readings of McGonagall, conjuring, and a number with a vacuum cleaner

Mojos say they would like to spend Christmas on island with warm and empty beaches

Irish group, The Banshees will celebrate Christmas with the wee folk in the Irish boys

Peter and Gordon's road manager, former trombonist with Bob Wallis overjoyed to find the duo's itinerary includes St. Louis

Four Pennies, ambushed by fans at Locarno ballroom, Montrose, during current Scottish tour, lowered from dressing room by 40-foot rope



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