

Record Mirror

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AT LAST BETTY HITS OUR CHARTS!

By PETER JONES

BETTY Everett lounged decoratively, elegantly dipping into a bowl of Indian food—her first Press reception on her first visit to Britain. Her trip was a fast one, to boost sales of her new single, "Getting Mighty Crowded."

Out of microphone range, Betty is a v-e-r-y quiet girl. If a question put her way can possibly be answered with a "yes" or "no," then that's for Betty. "I'd rather sing than talk," she said in a sudden flurry of words.

But facts are facts. Miss Everett is a very attractive, shapely girl of 25, with a quick smile—and a deep admiration for the Vee Jay company which has done so much for her bank balance in America.

Vee Jay, for the record, kicked off some thirteen years ago, born out of necessity to supply material for a minority public. The fans of this blues field were reckoned so selective that the bigger companies didn't consider it economically worthwhile to cater to them.

Now the theory is that the line of distinction between the authentic blues records and the "simulated" rhythm 'n' blues gets much smaller. Vee Jay have found themselves with a little gold mine of commercially acceptable performers. Which shows that foresight in the disc industry DOES pay off.

But back to Betty Everett.

BAPTIST

She was born in Greenwood, Mississippi, on November 23, 1939. Like so many current big-names in the field, she started singing at church—Travellers Rest Baptist Church, Greenwood. She sang lead in the choir, picking up vocal technique and finding that the atmosphere of these impromptu choral sessions fast rubbed off on her.

By the time she was 18, Betty had decided, once and for all, on a vocal career. So she went off to Chicago, feeling distinctly lonely and finding it difficult to make ends meet as she went round the record companies, agents and managers, trying to make someone really listen to her singing.

Her family, however, believed strongly in her talents. So much so, that her mother, father, two brothers and two sisters went to Chicago too—to set up what Betty calls "a working base." They gave Betty encouragement to set out on another tour of the record com-



BETTY EVERETT

panies. Eventually, she landed a contract with Cobra Records—and made two singles, "My Life Depends On You" and "My Love."

Then she moved to the C.J. Recording Company and worked through another contract. Next step was a move to Renee Records—then directed by Leo Austell. Mr. Austell was a very worthwhile contact. He thought so highly of Betty's instinctive approach to the blues that he cut just two songs with her and introduced her to a friend Calvin Carter, recording manager of Vee Jay Records. Mr. Austell had felt that Betty needed more than just an ordinary commercial outlet for her talents.

Calvin Carter signed her after an on-the-spot audition.

Then came the records that have boosted Betty so highly in the States: "Prince Of Players" was followed by "By My Side." Next came "You're No Good," which sold over half-a-million. Next came "Shoop Shoop Song"—which was a big hit and stayed in the American charts for many months. Inevitable result was that Betty became known as "The Shoop Shoop Girl." Which hardly represented her talents on the R and B-type front.

SILENCE

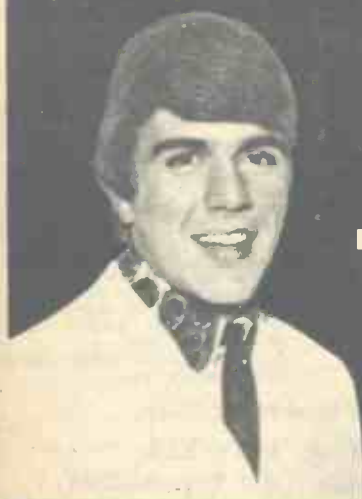
Betty has, of course, also teamed up with Jerry Butler on record prior to the release of "Getting Mighty Crowded."

Matters like British cover versions seem to leave Betty pretty unmoved and unworried... but this is now the standard reaction of American visitors to Britain. Some say they're flattered by them, but Betty prefers to maintain a typical silence.

Personally, I rate Betty highly. I reckon she DESERVES to break through here in a very big way. So let's just keep our fingers crossed, eh?



JUST about everything has happened for Ringo. From the extraction of his tonsils, to a song named after him, even if it isn't about him. The sad-faced Beatle with the soulful eyes, sometimes called the odd man out, and yet the epitome of the Beatle cult. As for those rumours that Ringo will split from the Beatles, Ringo gave his one-word answer: "Rubbish..."



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

THERE ARE NO SEALS HERE

say the **Barron-Knights**

SO the "Face" says that we are "coming down in the world" because we're playing with elephants and performing seals in a circus this season. Here are a few facts. There are no performing seals this season! — There are three times as many people per night watching the circus as there are the Beatles' Christmas Show — We're making more profit than the average Hit Parade group by playing at the circus — We have six weeks regular work... which does not include travelling, a thing that most groups wish for — We've gained more experience from this show than any other live show we have ever done — And we're sure the "Face" would enjoy the show because everybody in it is a great performer. — "Peanuts," on behalf of the Barron-Knights, Bridge Street, Leighton Buzzard, Beds.



THE BARRON-KNIGHTS during their stage act at Olympia

Alexis Korner, Graham Bond, Zoot Money, The Cheynes, and Art Woods. If you still want a big beat sound, try the Yardbirds, Spencer Davis and the Long and the Short. — Peter Boyden, 137 Trinity Road, West Bromwich, Staffs.

CONNIE SNUB

I WAS interested to read Brenda Lee's comment on Connie Francis' lack of success in the British record market. But it seems to me that the current clique of British disc jockeys are deliberately snubbing the talented Connie. And the music papers don't help. I do believe, though, that a better choice of material on MGM's part would improve matters. On several occasions, the "B" side of Connie's records have been better than the "A" sides. A personal appearance or two in Britain by Connie would also boost her popularity and disc sales. — Michael Nan Reenan, 2a Brallswood Road, Poole, Dorset.

MORE FAME

EVERYONE seems to be crying for a change in the pop scene, but why does everyone want a new type of sound? There are many good groups, sounds and artists still waiting for their big break. George Fame has made it at last, but let's see a follow-on:

NO CLIFF MYTH

REFERENCE to the "copyist" correspondence concerning Cliff Richard and Elvis Presley. Surely it is realised that the former does live TV and stage performances which the latter never tackles, preferring the compact safety of the film and recording studios where all his work can be edited. For Cliff, there is no myth to preserve. Anything of a lengthy nature from Presley, whereby he could present himself direct to the public anywhere surely would be the eight wonder of the world... and Colonel Parker's impossible cash demands for live performances certainly act as a good safety barrier. — Leslie Gaylor, 114 Medina Avenue, Newport, Isle of Wight.

COUNTRY SUCCESS

HAS reader Janet Hilton taken leave of her senses? She said that Jim Reeves was a country singer; that the Beatles proved

C and W was coming in; that the Beatles could adapt, on versatility, to this kind of music; that the Beatles have already recorded country-tinged discs. Well! Reeves quit singing Country music about ten years ago; a country disc has never hit the British charts, though pathetic mutilations of it by Ray Charles, Frank Ifield and Tommy Quickly have; the Beatles' versatility is a matter of opinion. I think that, like their so-called talent, it is non-existent; George Harrison plays an electric guitar, which is out of place and useless in the majority of country records; and to play Country music you must be born with it and grow up with it, or love it. Listen to Hank Williams, Jimmie Rodgers, Flatt and Scruggs or Bill Monroe — then reader Hilton will know what she is talking about. — P. Smith, 55 Halmer Gate, Spalding, Lincs.

SEARCHERS BEST

IT'S time someone defended the Searchers against those attacks of unoriginality. After all, with the exception of one traditional song, all their "B" sides have been written by themselves — and there is no law which says a group must record original songs. Why pick on the Searchers? Why not the Stones, who aren't particularly original — nor the Bachelors, Brian Poole and many others. Often the second version is better than the original, anyway. Reader Thomas thinks the Searchers had hits because the American versions weren't plugged. Rubbish! It was the Searchers' talent which the songs needed and, with the exception of Brenda Lee's "Sweet Nuthin's", the Liverpool boys' versions were superior to the American ones. — Barbara Smith, 17 Jordan Lane, Edinburgh 10.

FUMING

I WAS fuming after reading that letter stating Cliff Richard couldn't act. Some may say Elvis's acting is better than Cliff's, but that's their fault... to say Cliff can't act at all, well that's ridiculous. Each of his films has been better than the one before. Carry on the good work, Cliff. — Linda Smith, 38 Oakwood Street, West Bromwich, Staffs.

Record Mirror

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Herman Whittington



HERMAN'S HERMITS who are currently appearing in pantomime.

DICK WHITTINGTON, in the youthful person of Herman, was on the phone from Chester. He and the Hermits are on their longest-ever booking — six weeks — in their first panto with the result that the show is almost completely booked up. "It's great," raved Herman. "I used to love being taken to pantos as a kid. Never imagined I'd be starring in one. The Hermits are having a fine time, playing sailors and ghosts as well as Hermits. Of course, we do quite a lot of singing and playing as well as acting."

In the title role Herman has a large part and I wondered if he'd had much trouble learning the lines. "No — dead easy. I already knew the story well and it's not necessary to stick exactly to the script, which is a bit old-fashioned. We do a good deal of improvising; and the cast are such good professionals that nothing seems to throw them. "Mind you, I did learn acting

for a couple of years at the Manchester School of Music and I have appeared on television in 'Coronation Street' as Len Fairclough's son Stanley. I was in for eight instalments." After the panto, the boys are off for 10 days holiday. A couple of them are heading for the Canaries, the rest favour Switzerland. Herman confessed: "This will be my third trip. The last couple of times I went on winter sports with my parents and both times I broke a leg. This time I'm going to make darned sure I don't slip up."

He'll need to be in good shape because the Hermits are off for a month in America in April. "At the moment we're waiting to see how well our single will do over there. It's just been released. No, it's not 'Show Me Girl' which didn't do so well here so we've got another one out in the States. 'Baby Can't You Hear My Heart-beat?' If that does as well as we hope it may be our next single in Britain."

So Herman is keeping his fingers crossed and (while on those Swiss ski-slopes) his legs straight.

THE BACHELORS

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CHUCK BERRY on his opening night at Lewisham (RM Pic)

Chuck goes down a bomb on R & B tour

BEHIND the scenes — all panic as Chuck Berry, almost due on stage, had not yet arrived in the theatre. On stage — one of the smoothest, most professional shows around in spite of half the artistes not having toured before.

The Five Dimensions kicked off with a surprisingly professional act from a still unknown group, staying on stage to back Robert Stigwood's new boy Winston G. Mr. G. arrived on stage amid blood curdling yells to launch straight into "Road Runner" Elvis' "Like A Baby" the bluesy "It's All Right" and "Little Queenie" completed his act.

Curtains enlarged the stage for the arrival of the Graham Bond Organisation — a group well worth a trip to the show even if you're not a Chuck Berry fan. Highlights of their act were "Hoochie Coochie Man" in which Graham Bond achieved the seemingly impossible task of singing, playing sax and organ at the same time, and Ginger Baker's drum solo which was one of the highlights of the whole show. The second half opens with "Time

Is On My Side," from the Moody-blues. Highlights for me — and everyone else in the theatre — was a fantastic three minute rendering of Bo Diddley, the group leaving their instruments to clap only — and building up to a wild frenzy. Four more numbers from the boys just wasn't enough. From their performance, which is as good live as on disc, and audience reaction, the only group to really pull in the screams, the Moodyblues seem set to be one of the really big groups of 1965.

Back on stage came the Dimensions to back Chuck Berry who was Chuck Berry. Whether you admire his music or not, you have to admire the man. His contact with the audience is unbelievable. Throughout "No Particular Place To Go," "Nadine," "Johnny B. Goode" and "Maybellene" to name but a few, the audience were with him every step of the way. They laughed with him, clapped with him, and loved him. Verdict: One of the most polished, entertaining shows to hit the road. Only hope the rest in 1965 will be as good.

All a mistake!

Nobody REALLY wanted 'Yeh Yeh' to be issued ...



GEORGIE FAME seen during his performance at Wimbledon. (RM Pic).

IT was all a big mistake — Yeh, Yeh! The disc that was never intended for public issue, and which Georgie didn't want to be released, has turned out to be the one to bring him top.

It was Elkie Brooks who first played Georgie a recording (by Lambert-Hendricks-Bavan) of "Yeh, Yeh" His comment: "Great! My kind of music." Since there were plans to make a private recording for circulation to members of the Georgie Fame fan club, Georgie decided to have a go at "Yeh, Yeh."

by DAVID GRIFFITHS

But he had no intention of using the number for his next Columbia release. For that, Mickie Most went to America in search of material considered suitable for the teen market. Mickie didn't find anything that Georgie cared for much. Deadline for the new release arrived and Georgie had recorded nothing — except for "Yeh, Yeh."

A reluctant Georgie was persuaded that "Yeh, Yeh" would have to be pushed out to the general public — "We gotta do that, we gotta do that," manager Rik Gunnell insisted, countering Georgie's objections that the number was too jazz-based, not young-sounding enough to be a big hit. Rik had no great confidence in "Yeh, Yeh." He says: "I offered to give him my Pontiac convertible if his record got into the Top

20 I'm no welsher and I tearfully turned the car over to him. But Georgie said he'd sell it to get a Jaguar, so I took my car back and bought Georgie a new Jag. 3.8 S. Why not? I'm going to make a lot of money out of Georgie. The disc has already passed the 400,000 mark and EMI are hoping for 2½ million in world sales!"

There's also shrewd business sense behind the provision of a car for Georgie. "I'm also getting him a

chauffeur to make sure Georgie is punctual on dates," he says.

As a consequence of the runaway success of "Yeh, Yeh," (which came about, it's believed, because the deejays were — for once — genuinely knocked out by a young artiste's disc and gave it generous plugs) Georgie is in fantastic demand. He's doing numerous radio and TV jobs in addition to his pre-hit contracted gigs and club dates. Tours of Australia and

Scandinavia are being lined up. He'll play the Olympic Music Hall, Paris, and go to Holland for TV shows. He's headed for international stardom.

BUT his manager thinks Georgie has been working far too hard lately and so, now Georgie's fame is assured, he's being taken, this Saturday, for an eight-days winter sports holiday in Austria. That's another "first" for Georgie — he's never been on skis before. His comment: "Yeh, Yeh."

JIM REEVES



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ELKIE'S UPSETS ON STAGE



ELKIE BROOKS

Hi, there! Great sadness all round, actually — this is the last week of the Beatles' Christmas Show! It's a season I'll never forget, what with everything happening in the most surprising way. Like Beatle equipment manager Malcolm Evans sitting on stage, sipping a cuppa and reading the racing results, all through one of the Beatle sketches. Anything to keep things livened up.

And I've made a new little friend — a ten-year-old West Indian girl named Yvonne, a real sweetie. I first found her backstage in one of the toilets, hiding there. She'd been waiting for two hours to meet the Beatles and the others. Apparently, she'd been going to the show night after night, usually telling her folks she was at the pictures.

Anyway, I took her in to meet the Beatles and she was knocked out. But obviously she'd overheard me saying I wished I had an aerial for my TV set so I could "view" in the dressing-room. Next day, back came Yvonne with a parcel and a little note. She'd loaned me HER TV aerial from home! As I said, a real sweetie.

Actually I'm not so sure about having telly in the dressing room. I was so busy watching "The Lucy Show" that there was a sudden yell of "Elkie, you're ON!" and I had about four-and-a-half-seconds to tug myself into my dress and make it through the corridors to the stage.

My mum came down for a couple of days to see how the show was going, well actually, she obviously came down to see John Lennon — he's HER favourite. We went out afterwards to Annie's Room, along with Jean Lincoln, my manager, and Kenny Lynch.

Thinking about this Beatles' Show is that you get so many nice visitors. Julie Grant, an old friend of mine, looked in, so did Shirley Bassey. And Bob Bickford, of "Ready Steady Go," and BBC producer Barry Langford.

Still, soon it'll be all over. Then I get two whole days off, which I'll be spending mostly in sauna baths (those Finnish health-giving routines which I love) just to get myself in peak form to start exploiting my new record, "The Way You Do Things You Do." I'm glad I haven't got too much time off, though. I hate just lying about — after all, how can you improve if you don't keep working?

Oh, yes — I did a Sunday concert with the Bachelors over the weekend. For the first time on stage, I played piano... on George Fame's "Yeh, Yeh!" But they put the lights down on stage as I had to make my way to the piano, so (of course, knowing me) I tripped right over the microphone wires. I felt a bit daft... but the audience seemed to love it. Just goes to show.

SHAME

Backstage at the Beatles Show again: Poor old Freddie Garrity had about £140 stolen from his dressing-room, which brought even him down for a little while. It's a shame — but we HAVE had a whole lot of people wandering about there.

Still, that's been about the only unpleasant incident. I'm still marvelling at the ingenious way the fans try to get into the theatre just to get a close-up look at the Beatles. As I was saying, this is one season I'll never, ever forget.

Thanks for joining me during the run of the show. Hope to meet up again with you all real soon.

Love
ELKIE

Petty jealousies broke us up..

JUST on six months ago, I sat backstage in a Wimbledon Palais dressing room with the Mojos' road manager Bill Collins. And while the Mojos on stage had the kids eating out of their hands (figuratively speaking, of course!) their road manager was proudly pushing a photo of his son Lew under my nose, telling me all about him and how well he was doing playing in Hamburg.

Well, Lew is back in England now. And back to take over as bass guitarist with the very same group that Dad road manages! The Mojos have split. Stu James and Nicky Crouch have both left the group — Stu to go solo, Nicky as guitarist and 'boss' of Stu's backing group — on stage, that is. On record, Stu will have full orchestral backing as on his first January release "And I Cried" penned by ALO's Scots group, the Poets and recorded by him.

NEW GROUP

The other three, Keith, Terry and Bob are shuffling round to form a new group also called the Mojos. Who will keep the name in the end nobody yet knows. At the moment, Stu and Nicky have booking rights to the name: the other three recording rights.

The Mojos were enjoying a pretty fair success. With a first record hitting the ten and the two follow-ups both making the lower half of the charts they were doing fine. So why the big break up? What went wrong?

"There wasn't any one big row," Stu told me at their London flat, "or anything like that. It was just a series of petty arguments — disagreements about which numbers to use, how to do them, what clothes to wear on stage everything. It was simply ridiculous, and it couldn't go on. I think the main reason was the difference in ages. It ranged from me at 18 (19 now) to Terry at 24. And we didn't have a leader to make the decisions either. Now I look after myself, and Nicky looks after the group."

Nicky joined in. "It all came to a head when some of our fans started complaining the sound was

says Stu James of the Mojos to Christine Osbourne

too loud. The thing was they were right — the piano made far too much noise, you could hardly hear the vocals and Stu and I both knew it. But the others just couldn't see it. Anyway, we tried to find a better piano and couldn't. And Stu and I — well, we couldn't just go on playing knowing what was wrong with the sound and not doing anything about it. (The new group has no piano). So as the other three all sided together, Stu and I decided it was time to pack it in. Obviously you can't carry on playing together when you don't agree musically. I never had much confidence in the group anyway — not like I have in the new one now. You see, I only joined to fill in at first: then our first record made it big, and I just sort of stayed on.

JEALOUSY

"There was another thing, too. You see Stu and Terry used to write numbers together. Then a few months back, Stu and I started on the duo-composing kick. And the others didn't like it. There was petty jealousy over whose numbers were to be used. In the end other groups were recording James-Crouch numbers, while we never even tried them out to see if they suited the group."

Six whole weeks ago they saw a split was coming but didn't finally break till Boxing Day when



THE MOJOS seen during happier times (RM Pic)

the two they had picked, Lew first booking only five days later! (NOT because his dad is our road manager but because he was the best of many we heard!) and 18-year-old drummer Aynsley Dunbar — formerly with the Exchequers — came down to London.

Christmas this year for Stu and Nicky was not the usual drinking-eating affair. Instead they were rehearsing the new act for their first booking only five days later! It seems they intend to carry on working at that pace, too. They hope to have a record out by February. The sound, they say, is the 'big brassy sound that's coming in — only minus the brass section!' Impossible to describe, they insist. You just have to go along and hear it. Sounds interesting

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PHOTO: PETER CAINE

"WELL, sometimes the fans can be a nuisance—especially when we're in a hurry somewhere and they ask for just one more picture, or autograph. They think that we don't want to give them any of our time. In fact we'd like to give them so much more time . . . we get recognized a lot more now—when "You Really Got Me" came out people started to know who we were. Now a lot more do . . . not that we mind . . .

"We don't buy many clothes, at least not ALL that many . . . in fact we save most of the money we're making at the moment. The only thing Dave spends his money on are cigarettes . . . once upon a time we had to go all around to get photos taken of us—now people come to us . . . life altogether isn't quite as hectic as it was a couple of months back. We've got everything organized now . . . when we get spare days—which isn't often—we either lie in bed, or catch up on films we haven't seen . . . some of our fans—or everybody's fans—hang around Denmark Street all day, they seem to know our every movement. They probably pick up all the Tin Pan Alley gossip.

KEYED UP

"We prefer playing ball-rooms to package tours . . . but on tours our performances are probably better—we're more keyed up, and of course other groups are on too . . . but with ball-rooms we feel a lot fresher

. . . our sound on stage is better than on record — at least that's what WE were told . . . our new single was recorded some time ago . . .



MICK AVERY



RAY DAVIES



PETE QUAIFE



DAVE DAVIES

KINK TALK

before our LP in fact. We think it's a change of image really, being slower and all that . . . we always can agree on what titles we want to release . . . it's funny that we always agree on music, yet in private life we're four completely different people. We were all friends a long time before starting the group though . . . our favourites among our own songs are "Stop Your Sobbin'," "Got Love If You Want It" and, of course, the first two singles.

"We're looking forward to our Australian tour — if only for the sun . . . we'll be there some three and a half weeks. But we'll have been on RSG and TYLS before then with our new single . . . we've also got a

tour lined up for Hong Kong, Singapore and the States . . .

BALLADS

"The beat boom flop isn't affecting us at the moment . . . if a beat disc is good it'll make the charts. After all plenty of ballads made the charts during the height of the beat boom. What about Roy Orbison's "It's Over" . . . the reason that the beat boom is dying is that there are so many groups making bad records . . . we don't buy all that many records ourselves though . . . we've got a new LP out in a couple of months. We've already cut a few tracks for it. It'll be better than our last LP, although we didn't think that was too

bad, considering how rushed it was . . . we hope to make it varied.

"Our latest EP, which just contains both of the hits and their flip sides is out soon . . . it has a decent cover pic for a change . . . our cover pic on the EP "Kinksize

Session" is dreadful. When we first saw it on the cover we were so ashamed . . .

"Pete would like to say a big thank you to everyone who sent him a card on his birthday . . . he was knocked out that so many people remembered him.

A look at the U.S. charts

FAST rising U.S. hits include—"The 'In' Crowd"—Dobie Gray; "My Girl"—Temptations; "Tell Her No"—Zombies; "Hello Pretty Girl"—Ronnie Dove; "Fancy Pants"—Al Hirt; "It's Alright"—Adam Faith; "Thanks A Lot"—Brenda Lee; "The Boy From New York City"—Ad Libs; "The Crusher"—Novas; "Dusty"—Rag Dolls.

New U.S. releases include—"I Wonder"—The Butterflys; "Lonely Man"—Freddie Scott; "Diamond Head"—Ventures; "Never On A Sunday"—Four Seasons (VJ); "Blood Pressure"—Bill Doggett; "Watch What I Tell You"—Hank Ballard; "A Whole Lot Easier"—Marty Robbins; "Monday Morning"—Peter, Paul and Mary; "A New Leaf"—Jimmy Reed; "Whose Heart Are You Breaking Tonight?"—Connie Francis; "Patch It Up"—Linda Scott; "My Heart Would Know"—Al Martino; "Jambalaya"—Buddy Greco; "Fly Me To The Moon"—Gloria Lynne; "Hollywood"—Jimmy Holiday; "Lemon Tree"—Trini Lopez.

Coming up—"Jerk and Twine"—Jackie Ross (102); "I'm The Lover Man"—Little Jerry Williams (112); "A Little Bit Of Soap"—Garnett Mimms (116); "Can't Be Still"—Booker T. and The M.G.'s (119); "Take This Hurt Off Me"—Don Covay (121); "The Wild Side Of Life"—Tommy Quickly (143); "Terry"—Twinkle (150).

Top R & B disc in States—"The Jerk" by the Larks. But this Impressions-slanted song is almost a carbon copy of "Girl You Don't Know Me", by the Impressions on their "Never Ending Impressions" album, issued here on H.M.V. N.E.J.

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The only time Adam Faith has ever seen the inside of a prison cell was when he was cast as Harry Jukes in the film, "Mix Me A Person." The South African incident "was the first time I have ever been arrested" he said.

Faith—UK star ban in Cape?

OFFICIALS of Equity, the British actors' union, and the Variety Artistes' Federation, are meeting Adam Faith and his manager, Maurice Press, this week to find out exactly what made the singer decide to cut short his four-week tour of 42 concerts in South Africa.

When the talks are over, both organisations may impose a ban on their members playing to audiences segregated or multi-racial, such as the restrictions laid down by the Musicians' Union.

And as Adam was this week recovering from the shock of just being saved from spending a night in a South African jail, a South African M.P. slammed British artistes who have hit the headlines because of their actions over apartheid.

Mr. J. C. Grayling, a member of the Nationalist (Government) Party said that visiting performers should be made to sign an undertaking before entering the country, promising to observe government policy.

"Our country will not suffer," he declared "Far too many of these so-called artistes enter our country. In my opinion, these longhairs and their kind lower the standard of our culture."

He said that all South Africa was left with following visits by such people as Dusty Springfield and Adam Faith was "a smear campaign."

He added: "If they had refused to play before segregated audiences before they arrived, and we had refused them permission to enter the country, all this fuss would never have occurred."

Speaking for Adam Faith, his manager, Maurice Press, had only three words in reply to Mr. Grayling's statement: "Rubbish, absolute rubbish."

But Dusty Springfield, who was also mentioned, was more eloquent: "In the first place I'm not a longhair. I keep it relatively short. It suits my head and it wasn't designed particularly to appeal to Mr. Grayling. Regarding the 'smear campaign' my actions were motivated purely and simply by personal ideals and views on the racial problem. I did what I did because I thought I was right. I didn't ask for publicity and I didn't set out to smear anyone."

"I'm glad Adam has stuck to his guns on this matter" she said, adding: "If South Africa wants to ban me that's OK because I won't go back as long as there is racial discrimination."

Adam only missed spending a night in prison because of the vigilance of two newspapermen in South Africa. When a court injunction ordering him to appear before the Supreme Court on January 13 to answer a claim for damages for alleged breach of contract was served on him, Adam was told that he would have to spend the night in a jail about ten miles from the airport. But the reporters pointed out that the injunction said that his passport could be impounded instead, and Adam was allowed to stay in a Johannesburg hotel instead of the prison.

Obviously relieved, Adam turned to his manager and said: "Now let's all go back into town and record 'Jailhouse Rock'."

In Cape Town, promoter Mr. Ron Quibell said he had planned to bring out other British artistes "but it is unlikely that we will ever see another British artiste in this country in the future."

Last word, from Adam: "I think this has ruined my career in South Africa because the public will think I did it—for publicity. It is on the cards now that there will be a complete Equity ban on any British artiste appearing in South Africa."

Pep up for Radio London

Britain's biggest "pirate" offshore radio station in terms of output power is increasing its strength. Situated on a thousand-ton ex-U.S. minesweeper four miles off Harwich, Radio London started regular broadcasting shortly before Christmas.

Then, the station's power, on 266 metres from 6 a.m. until 9 p.m. was 17,000 watts. This week, it is being stepped up to full-strength—50,000 watts (five times the strength of its nearest "pirate" rival, Radio Caroline).

Bout) Nobody But My Baby." Titles on Elkie Brooks' newie are "The Way You Do The Things You Do" and "Blue Tonight." Ben E. King's new tracks are "Seven Letters" and "River Of Tears." Brenda Lee's disc is "Thanks A Lot" but the "B" side, which was "The Crying Game" in America, has been changed to "Just Behind The Rainbow" for the British market.

First record since the death of Sam Cooke is the singer's original "Shake" coupled with "A Change Is Gonna Come." Frank Sinatra's new record is "Somewhere In Your Heart" and "I can't Believe I'm Losing You." Held back for a few weeks, Dean Martin's new record is "You're Nobody 'Till Somebody Loves You" coupled with "You'll Always Be The One I Love." Millie has cut "See You Later, Alligator" as her next "A" side, with "Chilly Kisses."

Nina Simone couples "Don't Let Me Be Misunderstood" with "The Monster." Nat "King" Cole sings "No Other Heart" and "Game Of Love." Chris Barber's Soul Band play "Morning Train" and "Finishing Straight."

Frankie Laine's first disc on the Capitol label is "Go On With Your Dancing" and "Halfway." Screaming Jay Hawkins, soon to visit Britain for the first time does "The Whammy" and "Strange." Jay and the Americans make play for the charts with "Let's Lock The Door (And Throw Away The Key)" and "I'll Remember You."

New Tom Jones release is "It's Not Unusual" coupled with "To Wait For Love." The Betty Everett and Jerry Butler duet is "Smile" coupled with "Love Is Strange."

RADIO STARS

The Animals, Cilla Black, and Sounds Incorporated will be among the recording artists on the BBC's "Top Gear," when the programme returns to the Light Programme in its new Saturday afternoon slot on January 30.

The Hollies, Billy J. Kramer and the Dakotas, the Spencer Davies group, Danny Williams, and Acker Bilk and his Paramount Jazzband are on "Saturday Club" the same day, and the Searchers are among the guests on "Saturday Swings." The Hollies' Berries, Lulu and the Luvvers and Craig Douglas are on the following day's "Easy Beat." Georgie Fame and the Blue Flames will appear on the Joe Loss Pop Show on February 5.

On next week's "Saturday Club" (23) are Cilla Black, Sounds Incorporated, Cliff Bennett and the Rebel Rousers, Del Shannon, Margo and the Marvettes, James Tamlin, and "Easy Beat" (24) features the Searchers, the Hollies, and the Morgan-James Duo.

New discs from Sam Cooke, Miracles, Brenda Lee . . .

BILLY J. KRAMER and the Dakotas, Major Lance, Cliff Bennett and the Rebel Rousers, the Hollies, the Miracles, the Temptations, Elkie Brooks, Ben E. King, Brenda Lee, Sam Cooke, Frank Sinatra, Dean Martin, Millie, Nina Simone, and Nat King Cole all have new discs out next week.

There are also new records by Chris Barber's Soul Band, Frankie Laine, Screaming Jay Hawkins, Jay and the Americans, Tom Jones,

and Betty Everitt in duet with Jerry Butler.

The Billy J. newie is titled "It's Gotta Last Forever" coupled with "Don't You Do It No More." Major Lance's new disc is called "I'm So Lost" and the flip is "Sometimes I Wonder." The long-awaited follow-up to "One Way Love" is "I'll Take You Home," and in similar style to Cliff Bennett and the Rebel Rousers' first big hit. Flip is "Do You Love Him."

The Hollies have recorded a song called "I'll Be True" with "Nobody." The Miracles have recorded a "dance" song—"Come On Do The Jerk" coupled with "Baby Don't You Go." The Temptations sing "My Girl" and "Talkin'



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RSG FIRST ORBISON T.V. THIS YEAR . . .

ROY ORBISON'S first television appearance in this country when he arrives here next month for the one-nighter tour set up by Arthur Howes will be "Ready Steady Go" on February 19. The following day, Orbison will sit on the panel of "Juke Box Jury" and on Sunday, February 21 will telerecord "Thank Your Lucky Stars" for transmission the following Saturday (27). He will also tape an interview for "Saturday Club" for airing on the 27th.

When he goes to the BBC's TV studios on March 1 to film a sequence for "Top of the Pops" programme on the 4th, Orbison will probably tape mimes to his records for future use.

As RM went to press, it was still uncertain whether Orbison would make a return appearance on ATV's "Sunday Night at the London Palladium."

He was originally booked to appear on February 14, but due to commitments outside Britain, he will not be arriving in this country until the following day, Monday, February 15.

The one-nighter tour opens at Slough Adelphi on February 16 and closes on March 22. A week or ten days of concerts on the Continent will follow.

BENNETT -REVIVAL

The long-awaited follow-up to Cliff Bennett's "One Way Love" is "I'll Take You Home," another Drifter's original to be released next week-end (22).

And the Rebel Rousers will be promoting the disc with Cliff on the following TV and radio dates: "Ready, Steady, Go" (22), "Saturday Club" (23), "Discs A Gogo," "Scene At 6.30" and "Beat Room" (25), "Thank Your Lucky Stars" (30), "Top Gear" (February 6), and "Easy Beat" (7).

Adam Faith for TYLS

ADAM FAITH and the Roulettes have been set to join the Just Four Men on "Thank Your Lucky Stars" February 13. Stable-mate Sandie Shaw will appear the following week, with P. J. Proby.

Del Shannon here for promo.

Del Shannon flew into Britain on Tuesday to promote his new disc, "Keep Searchin' (We'll Follow The Sun)."

Today (Thursday) he will attend a press reception being held in his honour at EMI Records, London and is also scheduled to appear on Granada's "Scene at 6.30" and the BBC's "Top of the Pops."

"Ready, Steady, Go" is set for tomorrow, followed by "Ready, Steady, Radio" (recording).

Then it's to Birmingham on Sunday to tape "Thank Your Lucky Stars" for screening next weekend, and on Monday, recordings of BBC's "Saturday Club" and Radio Luxembourg's "Friday Spectacular."

"Pop Inn" and "Five O'Clock Club" are set for Tuesday, and arrangements are being made for the singer to fly on to Sweden afterwards.

As announced here last week, Roy Orbison will appear on February 20, and the Bachelors are the first name set for March 13.

Twinkle has been added to the bill for February 6, which already includes Billy J. Kramer and the Dakotas, The Animals, Mark Wynter, and the Capitol Showband. Sandra Browne is an added name for the January 30 show — also featuring the Rolling Stones, Wayne Fontana and the Mindbenders and Cliff Bennett and the Rebel Rousers.

Jimmy Radcliffe has been added to the Cilla Black Lucky Stars Special next week (23). Also appearing will be Paul Anka, the Hollies, Del Shannon, and the Swinging Blue Jeans.

FURY DATE

Fit and well again after a medical check up in the London Clinic, Billy Fury will appear on Granada's "Scene at 6.30" tomorrow (Friday). The Marionettes are set for Monday's programme, with Elkie Brooks on Thursday, and Paul Anka on Friday. Cliff Bennett and the Rebel Rousers appear on the 25th, and Craig Douglas on the 29th.

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THE TALISMEN

THE highest number of votes ever cast for one group in the Record Mirror's All-Britain beat contest at Wimbledon Palais every week was recorded on Sunday's heat when the Talismen, from Portsmouth (pictured) rose to fame with 295 votes. Nearest rivals were the

Citizens, a South London group, who polled 181 votes. The grand finals of this contest will be at the dance hall on February 28. But before then there are more heats, so groups who want to be a last-minute entry should contact Stuart Wedler Promotions at 3, Old Pye Street, S.W.1.

NEW EP FROM POOLE

THE second EP by Brian Poole and the Tremeloes will be released on February 19. And the title track is "Time Is On My Side", recorded by the Rolling Stones as a single for the American market, and shortly to be heard on their forthcoming LP. But the Brian Poole version was recorded three months ago.

CHESS CHIEF COMING

Marshall Chess, boss of the American Chess label that releases Chuck Berry's discs, is coming to Britain next month with two new singers, Jackie Ross and Johnny Nash. Both will have new records released through the Pye label.

The other titles on the record are "You Don't Own Me," recorded at the request of fan club members, and "Sure Know A Lot About Love" and "It's Alright." An eight-week tour of Sweden starting in July is being negotiated for the group, who will be returning to home territory for one date in February and another in March. Both are at the Barking Assembly Hall and will be charity concerts on February 3 and March 5.

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NEW BLUES TOUR

JOHN LEE HOOKER, Lightning Hopkins, and T-Bone Walker will all do tours of Britain for Harold Davison this spring. And Betty Everett may return for a tour in March depending on the success of her current record release.

RIGHTEOUS BROTHERS DELAYED

The Righteous Brothers, due to arrive in Britain early on Monday morning to promote their Decca disc "You've Lost That Lovin' Feeling" were unable to leave America. Heavy falls of snow had grounded all traffic at the New York airport and an appearance on "Scene at 6.30," their first television show, planned for Monday, was cancelled. At press time, it was still uncertain when the singers would arrive. Other dates for them to fulfill include: "Discs A Gogo" (TWW), "Beat Room," "Ready, Steady, Go," "Top Of the Pops," and radio bookings.

Final negotiations were completed last week when Al Smith, who manages all four artistes, came to this country with Betty Everett to promote her new Philips (Vee-Jay) single, "Getting Mighty Crowded." T-Bone Walker's tour starts on March 5 and goes on until the 28th. He will be backed throughout the tour by John Mayall's Blues Breakers. Lightning Hopkins arrives on April 2, for club dates through to the 25th, and John Lee Hooker will be here from May 7 to 30. Jack Higgins, of the Davison office, was setting dates for all three tours this week. As Betty Everett's "Getting Mighty Crowded" leaped in to the RM Top 50 at number 34 this week, Island Records announced that they are to release a two-years-old recording of "I've Got A Claim On You" coupled with "Your Love." The tracks were cut in Chicago before the singer signed with Vee-Jay.

RSG STARS

On Radio Luxembourg's "Ready, Steady, Radio" this Sunday, will be the Four Pennies, Peter and Gordon, the Moody Blues, the Peddlars, Dottie West, the Pickwicks, Babbly Blue, and the Untamed.



GENE PITNEY'S A & R manager, Jimmy Radcliffe, arrived in Britain last week-end to promote a record of his own. The title is "Long After Tonight Is All Over," a number written by Burt Bacharach and Hal David.

At the recording session, in New York, Bacharach was musical director and Pitney did a "turn-about" to A & R the session himself.

Tomorrow (Friday), Radcliffe will be on "Ready, Steady, Go," and the following day is on "Saturday Club."

Other appearances finalised are at the "Pop Inn" on Tuesday and "Thank Your Lucky Stars" on Saturday (23).

Picture shows Jimmy buying clothes at John Stephen's in Carnaby Street.

Kramer newie -first plugs

Billy J. Kramer and the Dakotas are in for a hectic schedule of television and radio dates with the release next Friday (22) of their new single, "It's gotta last forever."

First on the day of release is "Ready, Steady, Go," followed by the "Eamon Andrews Show" (24), "Scene At 6.30" (28), "Saturday Club" (30), "Discs A Gogo" (February 1), "Pop Inn" (2), "Thank Your Lucky Stars" (6), "Easy Beat" (14), and "Saturday Swings" (20).

DUSTY DATES

Dusty Springfield has a new disc out on February 5. And before the title is announced, she has been booked for "Sunday Night At The London Palladium" on the 7th, "Ready, Steady, Go" on the 12th, and "Easy Beat" on the 14th.

Stones, Kinks on RSG

The Rolling Stones, The Kinks, American singer Jimmy Radcliffe, and the Mark Leeman Five are on tomorrow's edition of "Ready, Steady, Go."

Next week's line up includes Cliff Bennett and the Rebel Rousers, Beau Brummel Esquire, the Ivy League, the Symbols, and the Marionettes.

ANKA PROMOS ON GB CUT BACHARACH . . .

Twenty-three-years-old millionaire, Paul Anka, flies into Britain on Saturday for a week of concentrated promotional dates on his new discs, "To Wait For Love." The Bacharach-David number will be heard on "Late Night Saturday" this week, "The Eamon Andrews Show" on Sunday, "Pop Inn" on Tuesday, "Scene at 6.30" (22), "Saturday Club" and "Thank Your Lucky Stars" (23), and "Beat Room" (25).



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THE BACHELORS
on Decca F 12034

THE RUNAWAY PRINCE OF FOLK

FOLK music, the wise men are constantly telling us, is to be THE new trend. A hoary old prediction which somehow misses out year after year. But one thing's for sure: the eccentric, deeply-committed Bob Dylan will make more and more loot as the months of 1965 drift by.

His following grows steadily — in Britain, helped by his recent appearances here. His albums sell. CBS report gleefully, in "abundance." Let's consider, then, the confirmed background of this wild-haired, fresh-cheeked, elegant young power in the world of folk.

POLICE

Bob was born in Duluth, Minnesota, on May 24, 1941, then lived in Hibbing, Minnesota. Says: "Hibbing's a good ol' town. I ran away from it when I was ten, 12, 13, 15, 16, 17 and 18. I've been caught and brought back all but once . . ." True enough. His first jaunt was to Chicago and before the police found him, the ten-year-old runaway had got his first guitar from the friend of a street singer on the South Side.

BARDOT

By 15, he'd taught himself piano, autoharp and harmonica . . . and written his first song, which he dedicated to Brigitte Bardot. His restlessness took him all round the States, studying songs and ways of singing them. One critic said:

Peter Jones writes about the man who has taken the folk world by storm

"From who knows where, Dylan has absorbed, engorged or engulfed all the techniques of the unlettered greats of the folk song tradition, including the rich strain of Negro contribution to the culture."

Bob himself is quoted thus: "Open up your eyes and ears and you're influenced . . . and there's nothing you can do about it. I just seem to draw into myself whatever comes my way and it comes out of me."

INFLUENCE

He was tremendously influenced by Woody Guthrie, of course. One of his travelling stints was to a New Jersey hospital where Guthrie lay seriously ill — and they talked folk for hours on end. As a folk poet, Dylan is reckoned with peer in his generation. His songs — "stories," he calls them — have been sung by Odetta, Marlene Dietrich, Peter, Paul and Mary, the Kingston Trio, Pete Seeger, Bobby Darin. Critic Robert Shelton said:

"Dylan breaks all the rules of song-writing except that of having something to say and saying it stunningly."

Usually garbed in beat-up blue jeans, boots and wrinkled shirts, Dylan accompanies himself with driving guitar and a harmonica. He switches moods fast, says he has been influenced by Leadbelly, Big Bill Broonzy, Hank Williams, Muddy Waters, Jelly Roll Morton, Mance Lipscomb and Big Joe Williams. His Midwestern twang, his handling of the talking blues and his sardonic wit seem closely akin to Woody Guthrie.

Like the quote from Pete Seeger: "Dylan will be America's greatest troubador . . . if he doesn't explode first." And sundry other big names, including John Lennon recently, sing loud the praises of Dylan. The New York Times gushed: "He may mumble the text of 'House of the Rising Sun' in a scarcely understandable growl or sob, or clearly enunciate the poetic poignancy of a Blind Lemon Jefferson blues, but his music-making has the mark of originality and inspiration all the more remarkable for his youth."

VAGUE

"Dylan is vague about his antecedents and birthplace, but it matters less where he has been than where he is going . . . and that would seem to straight up."

No singles, as yet, from Bob Dylan — though it'd be interesting to see how one would do, chart-wise.



BOB DYLAN: a colour shot from America of the extremely popular folk artiste



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TAKE THIS HU Don Covay
SCRATCHY Travis Wammack
I'M GOING HOM The Kingston Trio
I CAN'T EXPLA The Who
PETER, PAUL & For lovin' me



JERRY LEE LEWIS seen here during his wild stage act

The oops! sound

INEVITABLY, the Beatles' "I Feel Fine" has been committed to pop history as "The Disc with the Built-in Mistake", the title which some reviewers coined for it upon hearing that gimmicky—and quite unintentional—intro. The tag is a fair one, of course, and should prove very useful in years to come when writers wish to talk in detail about those ancient Beatle smashes, all of which seem to have notched up mechanically similar, if fantastic, sales figures. But although saleswise "I Feel Fine" will never be surpassed as the most successful "muffed" track on the catalogue, it can hardly claim to be the first, as a close listen to some well-known oldies reveals.

In fact, spotting the veritable ton of vocal and instrumental bricks which have been dropped since the first beat disc was cut can be great fun, and many ardent pop fans are old hands at it already. But for those who are new to the game and would like to join in, here is a rapid guide to just a few of the classic clangers to be found lurking amongst the grooves.

"Irregularities" on records come in two varieties:—the ones which, on the finished product at least, are intentional; and the other kind, which we are not supposed to notice at all. Naturally, the second type afford the most amusement when spotted—but first things first.

Until "I Feel Fine" came along, the best-selling botch on record was Brook Benton's spectacular boob on a disc which he made with Dinah Washington some five years back called "Baby (You've Got What It Takes)." The song is arranged as a conversational duet, and everything swings as planned until just after the second middle eight when Brook suddenly starts singing Dinah's part. Two lesser artistes would, of course, have written the take off there and then, but Brook and Dinah ad-libbed their way out of the mess so delightfully that the track just had to be the one which was finally used. The result was a disc which oozes warmth and personality, a colossal hit in America, and a jubilant admission from the recording company concerned stating that: "Even with this goof, the record comes off the greatest." No argument there.

EXHAUSTED

Ardent Rock fans who remember the great "Jenny Jenny" by Little Richard may also recall that towards the end of the song the ace rockster seems quite exhausted by his frantic vocal work and has great difficulty in gasping out the words. But any suspicion that this may perhaps have been the result of a rush session was dispelled by the great man himself when he toured here last year. Richard claims emphatically that he sang it exactly the way he was told to, and that the "last breath" effect was quite deliberate.

For the super-keen rockers, there

by ALAN STINTON

is a difficult one to judge on a much-imported but not issued here piano workout of "In The Mood" by Jerry Lee Lewis (who is known as "The Hawk" for the occasion). Jerry, who usually operates those fingers of his with pulverising precision, really does miss a note on this track, but he hits another which sounds better even than if he'd played it straight. This must account for the fact that it was passed for release.

Turning now from the sublime to the hideous, we stay focussed on the piano to uncover a prize prang about which there can be no possible doubt. It is found on a very rocking disc entitled "Mean Mean Man" sung by Wanda Jackson.

The otherwise rather excellent pianist who had backed Wanda to considerable perfection on her scintillating "Let's Have a Party" completely outsmarts himself on "Mean Mean Man," her follow-up. The song isn't two verses old before he clouts a wrong note which throws him right off form. Bars later he can still be heard clumping wildly around the keyboard trying to pick up the threads, and his solo break which should have featured a powerful repetitive chord is little more than a one-finger apology. In all fairness, he does recover somewhat to finish quite well, but the overall effect is that of an utter shambles.

Judging by the various pop charts, many thousands of people must own a copy of Chuck Berry's "Almost Grown," but how many, I wonder, have ever listened to it closely enough to hear the gremlin in the vocal group backing Chuck. He takes some spotting, but he's there sure enough, sha-la-ing when he should have whup-whupped. Still, to err is human they say, and the poor guy was probably a bit drunk or something; but if that is the case, then surely the recording manager who passed the track for release must have been stoned out of his mind!

There are, of course, literally dozens of equally unplanned incidents

on disc (on "My Guy," did Mary Wells REALLY mean to sing the word "My" in the line: "My opinion is he's the cream of the crop," exactly the way she did?) And a rather large percentage of them turn up on 'live' recording like, for instance, Little Stevie Wonder's fabulous "Finger-tips" (known as "The Disc with the Built-in Encore"!)

When, during Part Two, the applause has died down and Stevie starts in with the encore, the pianist accompanying him can clearly be heard yelling: "What key? What key?" But to give away any more would really only spoil the fun, so after giving one more extra careful listen to the discs we've mentioned, why not go through that record collection again and see how many more you can spot.

GEORGIE FAME seen with IVOR DAVIS, manager of the Wimbledon Palais, who presented Georgie with the Record Mirror 'Topper' award. Awarded of course for the chart-storming success of "Yeh, Yeh."



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THE CRESCENTS

WEDNESDAY, January 20th
BACK 'O TOWN

THURSDAY, January 21st
ART WOODS

Full details of the Club from the Secretary: J. J. C., 8 Great Chapel Street, W.1. (GER 0337).

MARQUEE

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

Thursday, January 14 (7.30-11.0)
ROD STEWART
with the SOUL AGENTS
ALEX HARVEY
SOUL BAND

Friday, January 15 (7.30-11)
THE T-BONES
THE DISSATISFIED
at 8.15 Radio Luxembourg recording of "Ready, Steady, Radio"

Saturday, January 16 (7.30-11)
MODERN JAZZ

Sunday, January 17 (3.0-5.45)
MARQUEE RECORD CLUB
THE GOSPEL and THE BLUES
with guests CHRIS BARBER and GEORGE MELLY
MODERN JAZZ (7.30-11)

Monday, January 18 (7.30-11)
MARK LEEMAN FIVE
THE SECOND THOUGHTS

Tuesday, January 19 (7.30-11)
THE "WHO"
THE BOYS

Wednesday, January 20 (8-11.30)
"WORK-OUT"
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Thursday (14th) 8-12 midnight
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Friday (15th) 7.30-11.30 p.m.
TONY COLTON
Friday All Night Session 12-5 a.m.

ZOOT MONEY
TONY COLTON

Saturday (16th) 7.30-11.30 p.m.
DAVE DAVANI
ERROLL DIXON BAND
Saturday All Night Session 12-6 a.m.

RONNIE JONES & THE NIGHTMERS
DAVE DAVANI
Sunday Afternoon Session 3-6 p.m.

THE SHEVELLES
Sunday Evening Session 7-11 p.m.

TONY COLTON
Monday (18th) 7.30-11 p.m.

JOHNNY BURCH OCTET
ZOOT MONEY
Wednesday (20th) 7.30-11.30 p.m.

Thursday (21st) 8-12 midnight
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LIVERPOOL Sunday, Jan. 31st, 7.30 EMPIRE THEATRE Tickets: 6/-, 7/6, 8/6, 10/6, 12/6, 15/-. From: Theatre (Royal 1555) and usual agents.	BIRMINGHAM Monday, February 1st, 6.30 & 8.45. TOWN HALL Tickets: 5/-, 7/6, 10/6, 12/6, 15/-. From: Town Hall (CEN 2392) and usual agents.
LEICESTER Friday, February 4th, 7.30 p.m. DE MONTFORT HALL Tickets: 5/-, 7/6, 10/6, 12/6, 15/-. From: Municipal Box Office, Charles Street (27632).	LONDON Friday, February 5th, 6.45 & 8 p.m. FAIRFIELD HALL, CROYDON Tickets: 6/-, 8/-, 10/6, 12/6, 15/-, 17/6, 21/-. From: Fairfield Hall (CRO 9291), National Jazz Federation, Marquee, 90 Wardour St., W.1. (GER 8923).

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No. 12 January, 1965
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TONY'S HERE!



TONY HALL, popular disc jockey, who will be writing for the R.M.

Introduction by Peter Jones on Tony Hall's great new column, starting next week

ANNOUNCING yet another scoop for the Record Mirror! Ace disc-jockey Tony Hall is to write, from next week, a regular column for us — and we're very proud to have him aboard, as they say in sea-going circles. Let me do the formal introduction;

"I've known Tony for . . . well, quite a few years now. I've always been a bit shaken by his knowledge of the pop-music scene — and I've been even more shaken at the way so many of his apparently way out predictions about the scene have come dead right true! "He's been known in so many different areas of operation, too. He's written about modern jazz; still does top-level promotion work for record companies; is a great fan of the pop rhythm 'n' blues scene; is a top disc jockey of radio and television; is an expert record reviewer. Dunno what he does with his spare time — I doubt if he gets much.

"But the reason we're so glad to have Tony join us as a columnist is that he is so closely tied-up with the background of the scene. He's been given a completely free hand in column content . . . gossip, predictions, reviews, chat-pieces, personality profiles — anything that he thinks important.

FAN CLUB

"I remember Tony phoning me about a feature idea around the time our first poll results were ready. I told him he'd been placed fifth . . . and heard him gasp. It was really the first sign for Tony that he was really breaking through in the fiercely competitive disc jockey field. Soon he was handling a major pop programme for Southern Television. And soon, too, he had his own officially organised fanclub.

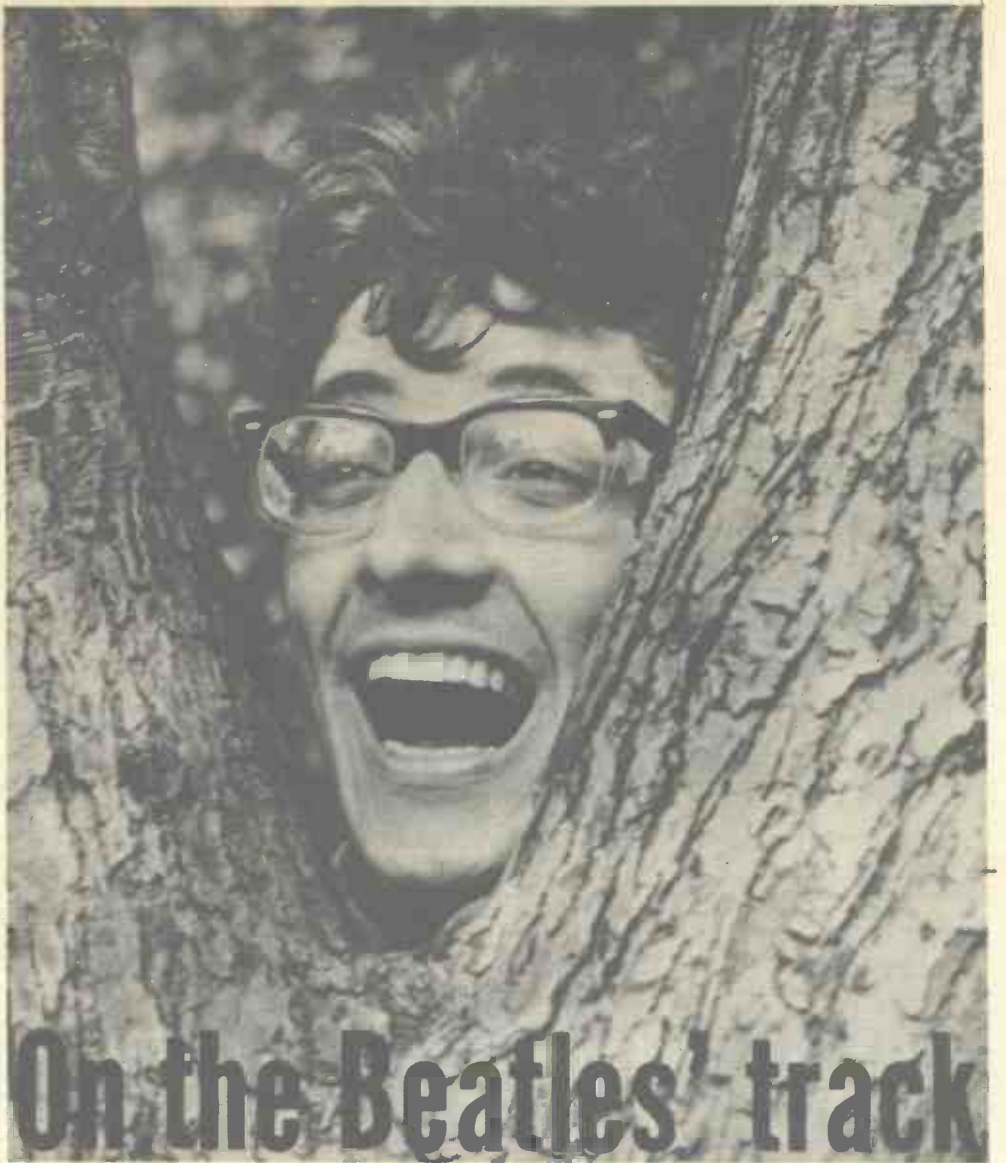
"That pop poll success was soon repeated in other voting results. But Tony continues with his important job with Decca Records thereby being of double-value to Record Mirror readers.

"I should stress here that Tony will be writing all his own columns . . . none of that ghost-writing business for him. Agree with him or not, you'll be getting his own views.

"When we talked over the contents of the column, Tony said that, as a disc jockey, he liked playing exactly the sort of records he played for pleasure at home. He loves the pop rhythm 'n' blues field specially — he'll talk about the stars and records in that scene almost endlessly.

"Most of the top American stars are personal friends of his—and, of course, he meets all the new ones in the course of his duties as a disc jockey. He's got a trained eye for detail . . . so you can expect a stack of exclusive information.

"We believe Tony will become even more important in the disc jockey field. And, as we were saying before, we're specially proud to have him join us on the Record Mirror."



On the Beatles' track

IT was a typical Freddie Garrity move. He invites me to come around and see him . . . and what do I find? Him with his trousers down, literally . . . resplendent in underwear, and face plastered with shaving soap. Seriously though, he was just sprucing up before slaying the fans, at the Beatles Christmas Show. A pity there wasn't a frantic fan in sight—it would have been interesting to have seen which one of them would have been quicker to run, hide, or completely disappear!

SNAG

Being on the same show as the Beatles is great as far as he and the Dreamers are concerned. "But there is a slight snag," he told me. "We cannot do any sketches, because the audience is always screaming for them! It is fine working with John, George, Paul, and Ringo, from what I've seen of them.

"But what little we have seen of them . . . they are a bit of a laugh (hark whose talking!). I don't think the crowds are much more different to what we've played to before, just because they are in the show. We've met screaming audiences before. Generally we appeal to a wider audience than them, catering for the little kids and the grown ups—while the Beatles seem to appeal mainly to the teenagers.

"In one way I feel sorry for the people, for they cannot hear what they have paid for. Not that I'm too sure that a Beatles audience goes specifically to hear them. Seeing them seems to be more than adequate! We wouldn't think of competing, because no one can . . . you just join them!"

FREDDIE GARRITY TELLS KEITH MATTHEWS HIS VIEWS ON THE BEATLES

"I don't think the atmosphere is any different because of having the Beatles on the show. Not in my opinion, anyway. But I will say that we have been very fortunate with our audiences, who have been very appreciative. Being on this show is great from every viewpoint, and we are thoroughly enjoying it."

Still on the "beatles track," Freddie supported me with my theory regarding their chart status. "Yes, I certainly agree that for the present time anyway . . . no other group of artistes stands a chance of being No. 1 when the disc has a new disc out. Not for a few weeks either, until the disc's fantastic initial sales figures, come down to a more normal level."

Contrary to various quotes attributed to him about cutting out the comedy from his act, Freddie was dead serious when he told me: "We only went serious for this particular number. Though I will say that I cannot jump around as much as I used to, partly because of my health. In fact, that is one of the reasons why I am doing my act at present, sitting down.

"Our image has been built around the jumping bit. But though we shall do less of that, we shall be doing more comedy. Everyone has seen our jumping act, so we want to give them a better mixture . . . by growing in other directions."

It's been opined and suggested, that they could be a modern day Marx Brothers act. Any contentions towards that direction? "Yes, very much so," Freddie told me. "We are at present taking drama and elocution

lessons, and we shall be doing another film later on. We haven't been satisfied with what we've done so far, and shall probably write a bit of the script and score for the next one.

Freddie's much publicised marriage did have a slight detrimental effect at the outset—but everything is fine now. "I think that providing an entertainer gives a good performance, that is all that matters. Whether he is married or not, it is wrong to hold something against him arising out of this personal factor. But I do think that the fans are beginning to realise that we are all human . . . and are accepting the facts in better spirits."

TOADS

He didn't fancy his chances as a court jester in medieval times. "They were more a lucky than entertainers from what I could see." The Infamous T O A D Organisation ("Thespian Order of Ascebrated Dreamers") is still functioning and flourishing. "Yes, its still strong and increasing in membership all the time," he said. "In fact we are having a dinner celebrating it later on in the year. We all take it in turns to be President each year. I am at present, and its Derek Quinn's turn next.

Charitywise, Freddie realises that he and the Dreamers could do a lot of good. He would welcome sort of sponsored idea, to tour the globe, bringing a little light and laughter to the unfortunates of this world. And like the success that he is with his present and more fortunate public . . . "I Understand" that they would be more than willing to share his brand of cheer in respect of such a worthy cause!

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Marty van Tuijl, 17, Van Spilbergen Straat, 114 Amsterdam, Holland. Stars—The Rolling Stones, Searchers, Sandle Shaw, Hobby and Interests—Collecting stamps, I like England and the English girls.

READER'S CLUB



Andrew Michael Wild, 16, Colthorpe Park, Nr. Witney, Oxon. Stars—Beatles, Rolling Stones, Animals, Manfred Mann. Hobby and Interests—Chemistry, practical work, meeting lots of girls.



Elaine Wright, 2 Trinity Drive, Northside, Workington, Cumberland. Stars—Everly Brothers, Rick Nelson, Jan & Dean. Hobby and Interests—Collecting records, tape recording, reading Record Mirror.



24010105 Sig. Foster, Michael, 19, 257 Signal Squadron, 1 ARTY Bde. B.F.P.O. 20. Stars — The Rockin' Berries and Pretty Things. Hobby and Interests — Driving, dancing, boxing.



Graham Rousell, 15, 16 Somerset Gardens, Bognor Regis, Sussex. Stars—Stones, Kinks, Pretty Things, coloured blues singers. Hobby and Interests—Collecting records, going to dances, listening to R & B.



Sally Coates, 14, 9 The Croft, Middlemore Road, Birmingham, 34. Stars—Connie Francis. Hobby and Interests — Collecting her old records.



Sylvia O'Brien, 16, 5 Kirkstall House, Abbots Manor, London, S.W.1. Stars—Beatles, Stones, Gene Pitney, Roy Orbison, Beach Boys. Hobby and Interests—Hiking and camping, records, listening to beat groups.



Fiona Colquhoun, 16, 8 South View Terr., Halifax Co. Dewsbury, Yorkshire. Stars—Graham Bond Organisation, Alexis Korner, John Mayall, Zoot Money, Jimmy Reed, John Lee Hooker, Chuck Berry, James Brown, Little Walter, Gary U.S. Bonds, Stones, High Keys. Hobby and Interests—Listening to R & B, anything including money and Christopher Jagger.



Paul Winton, 16, 5 Dunstarn Gardens, Adel, Leeds 16, Yorks. Stars—Johnny and the Hurricanes, The Ventures, The Kingsmen, Booker "T". Hobby and Interests —Ten Pin Bowling, collecting American beat instrumentals.

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

Readers Club Coupon

NAME AGE

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STARS

HOBBY & INTERESTS

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

L.P. OF JIM'S EARLY HITS

Albums and E.P.'s by PETER JONES and NORMAN JOPLING

NEWBEATS—BREAD & BUTTER: Bread and Butter; Tough Little Buggy; Everything's Alright; Pink Daily Rue (Hickory LPE 1503). More appealing but screeching falsetto from the boys—try "Pink Daily Rue" for an out-and-out rocker.

COUNTRY CORNER

COUNTRY and Western music may not have taken over from R & B, but nevertheless there is a solid and commercial following for this type of music. This month a number of albums have been issued — mostly on the Philips group of labels — to cater for the fans of folk.

There's some raw, gutsy vocal and guitar on "Bitter Tears" from Johnny Cash, which contains some ballads of the American Indian. Johnny himself has Cherokee blood in his veins, and it shows on this set, CBS BPG 62463. On to a lighter vein — the Serendipity Singers with "Take Your Shoes Off," a selection of light-hearted songs in an easy-to-listen-to style. That's on Philips BL7651. Two old established favourites, with Marty Robbins newie titled "R.F.D." which stands for Rural Free Delivery on CBS BPG 62437, and Faron Young's "Country Dance Favourites" — no description needed here — on Mercury 20025 MCL.

Lastly there's a very atmospheric album from the Stoneman family entitled "Fire On The Mountain" — a gospel orientated package for certain, this one. That's on Fontana 688 014 ZL.

JIM REEVES.

THE BEST OF JIM REEVES: He'll Have To Go; Four Walls; Guilty; Blue Boy; I'm Getting Better; The Blizzard; Am I Losing You; Billy Bayou; Anne Marie; Stand At Your Window; Adios Amigo; Danny Boy (RCA Victor RD 7666).

BOUND to be one of the biggest albums this year, it's a collection of many of Jim's other recordings, including his first click, here "He'll Have To Go." A particularly poignant album, with such wonderful songs as "I'm Getting Better," "The Blizzard," and "Adios Amigo" included in it. A well-produced set of tracks, and with appeal for all of Jim's fans, whether they be pop or country. A moving album, and perhaps one of the last for some time too from Jim.

★★★★★

SARAH VAUGHAN: VAUGHAN WITH VOICES — My Colouring Book; Hey There; Deep Purple; Days Of Wine & Roses (Mercury 10019 MCE). With the Svend Saaby Danish Choir, this is a smooth-sounding yet electric-charged disc.

EDDIE COCHRAN — Mean When I'm Mad; Stockin's 'n' Shoes; Teresa; That's My Desire (Liberty LEP 2180). Still good rock from Eddie—but the vaults are running out by now.

CHUCK BERRY: BLUE MOOD: Driftin' Blues; Lonely All The Time; Things I Used To Do; Fraulein (Pye NEP 44033). Chuck in ballad form, with numbers gleaned from corners of LP's. Not his scene really.

BOBBY BLAND: Yield Not To Temptation; How Does A Cheatin' Woman Feel; Blue Moon; Who Will The Next Fool Be (VE-P 1701 53). The fabulous raver "Yield Not," and three more mediocre tracks. But his voice is still the greatest.

JOHN LEE HOOKER: Wednesday Evenin'; I Need Some Money; Come On And See About Me; Wednesday Evenin' Blues; No More Doggin' (Riverside REP 3202). The Hooker version of "Money" at last — he claims to have written it, but didn't. Sounds like Mark Murphy singing "She Loves You" after the Barrett Strong version.

JOHN LEE HOOKER: DEMOCRATIC MAN: Democratic Man; I Want To Talk To You; I'm Wanderin' (Riverside REP 3207). More John Lee—will his recordings EVER stop popping up. Again, uncommercial, depressing, and great blues.



JIM REEVES: a new photograph

JOHN LEE HOOKER: LOVE BLUES: Love Blues; Louise; Ramblin' By Myself; Ground Hog Blues (Pye NEP 44034). Four earthy tracks from his Pye L.P.—neurotic guitar, and spasmodic vocals add up to atmosphere.

VARIOUS ARTISTES: THE BLUES VOLUME ONE PART TWO: Spoonful (Howlin' Wolf); The First Time I Met The Blues (Buddy Guy); Hoochie Coochie (Muddy Waters); Juke (Little Walter) (Pye NEP 44035). This series of EP's could get complicated. But it's the nearest some of these gems will get to being singles. Buy it.

KRIS RYAN AND THE QUESTIONS—Get On The Right Track Baby; Sticks & Stones; Help Me; You Are My Sunshine; You Can't Lie To A Liar (Mercury 10024 MCE). Some danceable revivals of oldies, with a certain same-ness about them. They perform well though.

VARIOUS ARTISTES: BLUES FESTIVAL: Cross My Heart (Sonny Boy); Evil (Howlin' Wolf); Crazy For My Baby (Willie Dixon); Soulful Dress (Sugar Pie Desanto) (Pye NEP 44038). Four more blues items, all gutsy and danceable. A great sleeve too.

BO DIDDLEY: DIDDLING: Diddling; You Ah Green; I Can Tell; Babes In The Wood (Pye NEP 44036). Four tracks from his "Bo Diddle" LP. Worth it for the four-minute version of "I Can Tell," one of Bo's best.

RUFUS THOMAS: DO THE DOG: The Dog; Walking The Dog; Somebody Stole My Dog; Can Your Monkey Do The Dog (Atlantic AET 6001). The offspring of the London label debut on a canine kick with this sensational dance disc. The originals too.

DAVE BERRY — Me-O-My-O; St. James' Infirmary; If You Need Me; Ella Speed (Decca DFE 8601). A bluesy foursome from Dave, with some authentic sounding if uncommercial goodies. The "If You Need Me" is the Fats Domino song this time.

BOBBY VEE: NEW SOUNDS—Suspicion; You Can't Lie To A Liar; Brown Eyed Handsome Man; Don't You Believe Them (Liberty LEP 2181). Some ineffectual and meaningless tracks from Bobby, with the hit touch gone. Someone should provide him with more good material again, not this well-tried stuff which has been done so much better.

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JIM REEVES

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by

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

THE VICTORS: Take This Old Hammer; The Answer Is No (Orlone CB 1984). A folksy group, nasally inclined, with a harmonica sounding off in the background. Fairly insistent beat, with a nice pounding quality, right for dancing. Just drags a wee bit mid-way, though. Otherwise: highly commended.

THE YOU KNOW WHO GROUP: Roses Are Red My Love; Playboy (London HLR 9947). American group taking off British groups on the old Bobby Vinton ballad dressed up here in modern idiom. Fair enough; but not exciting.

RAY PETERSON: Across The Street; When I Stop Dreaming (MGM 1258). A Gene Pitney composition for the light-voiced Ray. Nice pace to this bigish ballad, with a sharply-conceived attack to the voice. A nice production this, but slightly messy and complicated.

DANNY STREET: Don't Go To Him; As It's Meant To Be (Phillips BF 1387). Personable beat ballad, with Danny singing with urgency and punch. Full-blooded backing from Ivor Raymonde, but it's a bit scrappy and over-jerky in places.

ELAINE AND DEREK: Invisible Tears; Come On Now (Decca F 12054). Likeable duo on a charming little song, jock-along in tempo and potentially a hit chorus. They take it pretty straight to a routine sort of backing. Nice words. Might have around sleeper-style.

TED HEATH ORCHESTRA: Bombay Duckling; A Spoonful of Sugar (Decca F 12057). The "Kipling" telly-theme given a first-rate big-band treatment. Saxs state the melody, with brass passages growling away. Very efficient; swings more than a little, too.

THE IDOLS: Don't Walk Away; You Don't Care (Mercury MF 840). Fairly brisk beat treatment of an earnest little foot-tapper. Lead voice operates with touches of falsetto in places, with a pungent guitar passage mid-way, quite commendable.

THE KUBAS: I Love Her; Magic Potion (Columbia DB 7451). Song from "Ferry Cross The Mersey" from a group who have a slightly remote atmosphere to their vocal work. Very lively, though. Insistent beat.

PEPPI: The Skip; Do The Skip (Decca F 12055). The amiable gent tipped for stardom by Dusty Springfield, on another dance craze-disc. But this one has a good beat and attack, too. Peppi sings well; mentions lots of stars, too.

ANN MARIE: Runaround; There Must Be A Reason (Fontana TF 523). A new name to us — and a new voice with a stack of personality. Girl has a good "feel" for a big ballad, showing off unusual phrasing talents and a powerful blues enthusiasm. This is very good indeed; but it may not be commercial... a trifle way-out even now.

FOUR TOPS: Without The One You Love; Love Has Gone (Stateside SS 371). A fair bit in the States, this group vocal pushes along on a typically feelinful Tamla-Motown production. Nice ideas mid-way with a compulsive backing. Outsider for the charts.

PAUL AND PAULA: No Other Baby; Too Dark To See (Phillips BF 1380). Fairly routine song for the duo, but with a foot-tapping insistence that clicks. Good guitar figures behind the voices, all at a pacey mid-tempo. Song sticks fairly well in the mind.

BOB MILLER ORCHESTRA: 625 Special; Theme From The Dick Van Dyke Show (Polydor 56005). Big, and swinging, band on a tribute to the BBC TV second channel. Finely assembled section work, with a whole heap of beat laid down. Excellent performance.

THE DIXIES: Love Made A Fool; Valley Of Tears (Parlophone R 5223). Another brisk, fairly straightforward, group vocal... but with the advantage of an old. Buddy Holly tune. Good danceable beat and a finger-snapping brightness all the way.

LES SURFS: Stop; Just For The Boy (RCA Victor 1432). Guitar-intro'd vocal treatment with an atmospheric girlie lead vocal. Lots of charm here, with worthy lyrics well-read. A good disc, very professionally performed.

SUE THOMPSON: Paper Tiger; Mama Don't Cry At My Wedding (Hickory 1284). Sue somehow sounds younger with each release, though on this one she palpably "Ages" after a little-drl opening. A fair song with interesting lyrics. But she seems to be trying TOO hard.

J. B. LENOIR: I Sing Um The Way I Feel; I Feel So Good (Sue WI 339). A well-known blues star on an unusual, high-pitched, somewhat gentle blues item... and, again, it grows on one after a few plays. Nice percussive backing... with a jog-along infectiousness.

BOBBY RYDELL: I Can't Say Goodbye; Two Is The Loneliest Number (Capitol CL 1537). Goffin-King composition for the brilliant Bobby. Change of label, this. Bobby Vee has done this song before, but Mr. R loans it his distinctive, sensitive styling. A fine disc.

THE PRIMITIVES: You Said; How Do You Feel (Pye 157 55). Harmonica figures on this genuinely "primitive" sound. Way-out wildness in the lead vocal—and an everything-happening sort of sound. But slightly routine.

JOHNNY GARFIELD: Stranger In Paradise; Anyone Can Lose A Heart (Pye 15758). A silky-smooth balladeer, now with a change of name, and a lad, what's more, who can sell a song. Efficient phrasing, a tiny bit "square" in a way, but thoroughly satisfying.



VAL DOONICAN



THE SUPREMES

Supremes-typical Tamla!

VAL DOONICAN

The Special Years; Travelling Home (Decca F 12049).

CURRENTLY high in the popularity stakes, Val produces the "Walk Tall" sort of vocal depth here, though the song is not immediately as commercial as his last huge hit. It's very delicate, with a subtly-produced backing. Val's voice will carry the royalties on this one all right. Rather a nice song. Val co-wrote the "B" side, a pacey little folksy sort of number. Again, those deep tones admirably suit the material. Must be a hit.

TOP FIFTY TIP.

BOBBY GRAHAM

Skin Deep; Zoon, Widge and Wax (Fontana TF 521).

TOP drummer on the beat scene on an up-dated, up-tempo revival of the famous old drum showcase. Bobby drums beautifully, full of intricate work and yet basically beaty. Big band backing, stacks of brass crashing round, with Bobby coming into a solo spell mid-way. Unlike most drum sessions, this one doesn't pall or bore. Should be a sizeable hit. Flip is an original with more powerful percussioning and a repetitive riff adding to the basic beat. Nice strong all-round sound.

TOP FIFTY TIP.

THE SUPREMES

Come See About Me; Always In My Heart (Stateside SS376).

THIS was the Supremes' third number one in the States and should do very well here, too. Not with the instant appeal of their "Baby Love", but it has a steady, grow-on-you approach, with its typical Tamla-Motown sound. Excellent recorded, with the push-along backing accenting the girls' voices. Flip has rather more fire to it, especially from the lead singer. This is a more-than-useful ballad, with a strong commercial flavour. Excellent coupling.

TOP FIFTY TIP.

THE KINKS

Tired Of Waiting For You; Come On Now (Pye 7N 15750).

A SLOWER effort here from the Kinks — but the "All Day" beat can still be detected pretty easily in the background. A moody, rather atmospheric song, that's well performed and has its highlights. No as strong though as their last two, but it should make the charts, perhaps just in the top ten. Some intricate guitar opens the flip, a stronger beat number with a good riff running through it. Beaty and danceable, and a good value-for-money flip.

TOP FIFTY TIP.

MIKE HURST

The Last Time You'll Walk Out On Me; Something Told Me (Phillips BF 1398).

A beaty, effervescent number from Mike Hurst, who should make the bottom end of the charts with this danceable song. It's a happy-sounding and although the lyric is one of despondency the atmosphere is clean-cut and well performed. Self-penned, as is the flip, a jerky and rather interesting sounding song, with a touch of the Bacharach's and David's about it.

TOP FIFTY TIP.

THE TORNADOS

Granada; Ragunboneman (Columbia DB 7455).

THIS, the lads' first on the Columbia label could mean a change of fortune for them, chart-wise. It's a punchy, power-packed instrumental version of the Latin standard. Plenty of heavy drumwork from Clem, and some improvisation creeps in. Interesting but not terribly commercial. Flip, the first vocal we've heard from the lads, and it's a haunting, plaintive beat ballad, with intricate organ work, which enhances the Joe Meek number. This has a slight Honeycombs sound, even though it was recorded some time ago. Should have been the top side—it has strong chart potential.

TOP FIFTY TIP.



THE BEACHBOYS — a top fifty tip

THE BEACH BOYS

Dance, Dance, Dance; The Warmth Of The Sun (Capitol CL 15370).

THIS one rode high in the US, and although it has dropped now, it should still be a minor hit here. First impression makes this seem similar to "I Get Around," but in fact this wild falsetto-filled beater isn't too near their greatest hit. Danceable, and with a slight Latin-tinged flavour about it. Good guitar work. Flip is from their LP "Shut Down" vol. 2, and it's a gentle ballad with a poignant flavour and plenty of appeal.

TOP FIFTY TIP.

KEN THORNE ORCHESTRA: From Rogues To Riches; The R3 Theme (HMV 10p 1380). TV theme penned by Nelson Riddle and admirably suited to the big, brassy, orchestral sound. Not catchy enough, though, for Hit Parade success, we'd say.

CHARLIE RICH: Too Many Tears; "It's All Over Now" (RCA Victor 1433). Piano-dominated lead in then a Country-styled, and familiar, melody. It's a stylish sort of vocal performance but may be a bit too stereo-typed for British consumption.

JIM DALE: Forget Tomorrow; Is It Ok? (Columbia DB 7449). Talented all-rounder Jim has a perky little song here, aided by Geoff Love's usually slick backing sounds. A personality piece, well-sung. But it's slight continental touch may get lost in the New Year rush.

MARLENE DIETRICH: Where Have All The Flowers Gone; Blowin' In The Wind (HMV Pop 1379). With Burt Bacharach laying on a delicate sort of arrangement, Marlene lifts a pleasant track through the Pete Seeger song. Very effective in a gentle way; professionally sung. Flip is equally familiar, of course.

JACKIE LYNTON: Three Blind Mice; Corrina Corrina (Decca F 12052). One of the most original talents on the British scene, Jackie really deserves a big hit with this interpretation of the nursery rhyme. Anyway, he's way ahead of the orthodox vocals. We'd love to see this one crash the charts. Ingenuity deserves success.

GITTE: The Heart That You Break; Seems Just Like Old Times (Columbia DB 7444). A fair enough vocal treatment of a song that has a grow-on-you appeal. Cleverly recorded, this builder of a beat ballad comes off well. Nice backing sounds, too.

ZARAH LEANDER: Wunderbar; Hieb Hier, Dich Fuhrst Keln Weg Zurich (Orlone CHI 1977). The old Cole Porter romantic ballad sung by a Swedish film actress who sounds very much like a male tenor, vocally. Big-ranked, rather exciting. But not pop-commercial, of course.

TONY RIVERS AND THE CAST-AWAYS: She; The We Get Home (Columbia DB 7448). This top side was written by Paul Jones, of Manfred Mann, Good song, too, with plenty of pace and spirit. Fast-paced, with Tony singing out against repetitive "she's" from the boys. One that might well break through given dee-jay support.

TIM GENTLE AND HIS GENTLEMEN: Someone's In The Kitchen With Dinah; Without You (Orlone CB 1988). Old song revived in beat-group idiom by a determined-sounding outfit. Lead voice sounds distinctive, but there's a routine approach most of the way. Slightly tedious.

TONY HATCH ORCHESTRA: Crossroads; The Marie Celeste (Pye 15754). Brilliant young man-of-music with a guitar-led big-band treatment of an atmospherically successful theme. First-rate listening; though it may not be brassy enough to hit the charts. Smooth; satisfying.

NORRIE PARAMOR ORCHESTRA: Dance of The Warriors; Dragon Dance (Columbia DB 7446). Two items from the Shadows-written "Aladdin" score. Top side has a jungle fury about it, and some chattering string effects which come off very well. Very good.

NEW CHRISTY MINSTRELS: Down The Road I Go; Gotta Get A-Goin' (CBS AAG 234). Nine-strong American group could take off here with this hoodnated, high-spirited number... specially with all their telly-exposure here. A foot-tapper—really zestful. Watch it.



THE ROCKIN' BERRIES — a top fifty tip

THE ROCKIN' BERRIES

What In The World's Come Over You; You Don't Know What You Do (Piccadilly 7N 35217).

MORE falsetto filled goodies from the Rockin' Berries, who have now developed their Four Seasons cum Beach Boys sound to perfection. The song is an old Dovells item, and not the Jack Scott hit of five years ago. It's a medium pace beater with a pleasant little tune, not particularly distinguished. But there's a commercial riff running through that will send this into the charts. Flip is a very ordinary sounding beater, with a nice bubbly sound.

TOP FIFTY TIP.

KATYNA RANIERI: Forget Doman; Now And Then (MGM 1260). A tinkling-presented number from the "Yellow Rolls Royce"—a Continental thrush handling the vocal. Zippy and attractive, but probably not commercial.

POLLY PERKINS: I Went By Our House Today; Falling In Love Again (Orlone CB 1979). Rather strident approach from Polly, to piano fill-ins. Song has a talkie-opening, then develops well enough. But it's not really all that distinctive.

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3

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4

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5

NIGHT TRAIN

JAMES BROWN & THE FAMOUS FLAMES

SUE WI-360

6

I CAN'T BELIEVE WHAT YOU SAY

IKE & TINA TURNER

SUE WI-350

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A Manfrediscovery

PRODUCERS of the debut disc by the Mark Leeman Five are . . . Manfred Mann, all five of them. Five musicians; five A and R men—makes a change. An informal session, with all ten voices kicking in ideas, augmented by manager Ken Pitt. Top side is "Portland Town", Columbia-labelled—a bluesy item from the folk repertoire. "B" side is "Gotta Get Myself Together," an original from Mark Leeman himself. The Manfreds met up with the Leeman Five at a Putney, South London, R and B club—soon the two groups linked up in the Monday evening sessions at London's Marquee Club. Mark himself, a Ray Charles and Oscar Brown fan, used to play guitar, now concentrates on singing. His early skill as a lithographer resulted in some startlingly successful posters advertising the group's engagements. Rest of the Five: Terry Goldberg, electric organ; David Hyde, bass; Brian Davison, drums; Alan Roskans, lead guitar.



BILLY FURY

I'M LOST WITHOUT YOU

DECCA

F 12048

The Decca Record Company Ltd
Decca House Albert Embankment London SE1

PETER JONES'S NEW FACES



SHE is, as it happens, actually "five feet-two with eyes of blue". Babbity Blue, new Decca contender for chart honours. Real name: Barbara, later shortened to Babs, finally settled on as the eye-and-ear-catching Babbity Babbity, 17 on January 7, lives in Archway, North London, worked in a solicitor's office . . . "They're very good about giving me time off to sing", says she. Her first record: "Don't Make Me (Fall In Love With You)". Babbity has been singing since she was 12, graduating through a series of successes in talent contests. When making her debut demonstration disc for Decca, she met up with Brian Poole and the Tremeloes. They eyed Miss Blue . . . and volunteered, en masse, to act as her backing group for the audition! Good judges, those Tremeloes. Babbity likes: horror films, ten-pin bowling, reading, dancing. Oh yes—and singing.



TIM GENTLE, and the two mates who make up the new Oriole group the Gentlemen are all just thirteen. And small with it—in fact bassist Stuart can hardly reach the end of his guitar to tune it! But the sound is big. As on "Someone's In The Kitchen With Dinah," their first record. The young Gentlemen come from Leigh-on-Sea and usually accompany the disc-group the Monotones. Their manager is Brian Alexander, a member of and organizer for the Monotones. Tim, lead guitarist, comes from a theatrical family—dad is a Shakespearean actor and his sisters are ballet dancers. Drummer Graham Steady is the son of a well-known Essex band-leader. Incidentally, Brian Alexander penned the Gents' flip side . . . and there's a new Monotones' disc out later this month—"No Waiting" on the Pye label. Should be plenty of interest in the progress of these three real little gentlemen!



A MONTH ago they were half a dozen session men working in recording studios on records for other pop artistes. Then along came a tune. And the six session men became a group — The Riot Squad. The six: vocalist Ron Ryan (22) of Harringay; lead guitarist Graham Bonney (19) of Basildon; bass guitarist Mike Martin (19) of Hampstead; drummer John "Mitch" Mitchell (18) of Ealing; organist Mark Stevens (17) of Newport, Wales; and tenor saxophonist and flautist Bob Evans (23) of Jersey, Channel Isles, had met each other on sessions before but their first gig together was at Granada's TV studios in Manchester a fortnight ago for "Scene At 6.30." Now, as their disc "Anytime" c/w "Jump" gets more plugs, the bookings are coming in for the Riot Squad to play in dance halls and at concerts.

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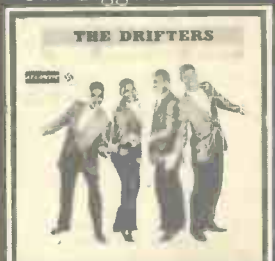
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RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- | | |
|---|--|
| 1 I FEEL FINE*
1 (7) Beatles (Capitol) | 25 WALK AWAY*
24 (5) Matt Monro (Liberty) |
| 2 COME SEE ABOUT ME*
2 (9) Supremes (Motown) | 26 SHE'S NOT THERE*
20 (13) Zombies (Parrot) |
| 3 LOVE POTION No. 9*
4 (6) Searchers (Kapp) | 27 TOO MANY FISH IN THE SEA*
21 (8) Marvelettes (Tamla) |
| 4 DOWNTOWN*
12 (3) Petula Clarke (Warner Bros.) | 28 ALL DAY AND ALL OF THE NIGHT*
(1) The Kinks (Reprise) |
| 5 YOU'VE LOST THAT LOVIN' FEELING*
7 (3) Righteous Bros. (Philles) | 29 GIVE HIM A GREAT BIG KISS
45 (2) Shangri-Las (Red Bird) |
| 6 GOIN' OUT OF MY HEAD*
5 (9) Little Anthony and the Imperials (DPC) | 30 YOU'RE NOBODY TILL SOMEBODY LOVES YOU
32 (3) Dean Martin (Reprise) |
| 7 MR. LONELY*
3 (11) Bobby Vinton (Epic) | 31 AS TEARS GO BY*
30 (7) Marianne Faithfull (London) |
| 8 SHE'S A WOMAN*
8 (6) Beatles (Capitol) | 32 LET'S LOCK THE DOOR
(1) Jay & the Americans (United Artists) |
| 9 THE JERK*
6 (9) The Larks (Money) | 33 RINGO*
27 (11) Lorne Green (RCA) |
| 10 HOLD WHAT YOU'VE GOT*
17 (4) Joe Tex (Dial) | 34 HAWAII TATTOO*
40 (3) The Walkikis (Kapp) |
| 11 ANY WAY YOU WANT IT*
10 (8) Dave Clark Five (Epic) | 35 PROMISED LAND*
36 (4) Chuck Berry (Chess) |
| 12 KEEP SEARCHIN'*
15 (6) Del Shannon (Amy) | 36 LOVIN' PLACE
37 (4) Gale Garnett (RCA) |
| 13 THE NAME GAME*
26 (3) Shirley Ellis (Congress) | 37 HAVE YOU LOOKED INTO YOUR HEART
48 (4) Jerry Vale (Columbia) |
| 14 HOW SWEET IT IS*
14 (6) Marvin Gaye (Tamla) | 38 LOOK OF LOVE*
(1) Lesley Gore (Mercury) |
| 15 MY LOVE FORGIVE ME*
16 (10) Robert Goulet (Columbia) | 39 ONE MORE TIME
33 (5) Ray Charles Singers (Command) |
| 16 SHA LA LA*
18 (8) Manfred Mann (Ascot) | 40 MAKIN' WHOOPEE*
44 (2) Ray Charles (ABC) |
| 17 DEAR HEART*
19 (7) Andy Williams (Columbia) & Jack Jones (Kapp) | 41 BOOM BOOM*
35 (4) Animals (MGM) |
| 18 THE WEDDING*
9 (7) Julie Rogers (Mercury) | 42 SHAKE
(1) Sam Cooke (RCA) |
| 19 I'LL BE THERE
28 (3) Gerry & The Pacemakers (Laurie) | 43 MOUNTAIN OF LOVE*
29 (10) Johnny Rivers (Imperial) |
| 20 DON'T FORGET I STILL LOVE YOU*
25 (5) Bobbi Martin (Coral) | 44 SOMEWHERE IN YOUR HEART
(1) Frank Sinatra (RCA) |
| 21 THOU SHALT NOT STEAL*
22 (5) Dick & Dee Dee (Warner Bros.) | 45 I CAN'T STOP*
(1) Honeycombs (Interphon) |
| 22 WILLOW WEEP FOR ME*
23 (6) Chad & Jeremy (World Artists) | 46 WHAT NOW
41 (4) Gene Chandler (Constellation) |
| 23 AMEN
13 (7) Impressions (ABC) | 47 PAPER TIGER*
(1) Sue Thompson (Hickory) |
| 24 LEADER OF THE LAUNDROMAT*
11 (5) Detergents (Roulette) | 48 JOLLY GREEN GIANT
(1) Kingsmen (Warel) |
| | 49 WILD ONE
31 (5) Martha and the Vandellas (Gordy) |
| | 50 HEART OF STONE
(1) Rolling Stones (London) |

* An asterisk denotes record released in Britain.

TOP TWENTY 5 YEARS AGO

- | | |
|---|---|
| 1 WHY
(10) Anthony Newley | 11 SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT
(7) Avons |
| 2 STARRY EYED
(4) Michael Holliday | 12 RAWHIDE
(15) Frankie Lane |
| 3 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR
(1) Emile Ford | 13 TOO GOOD
(19) Little Tony |
| 4 WHAT DO YOU WANT
(2) Adam Faith | 14 REVELLE ROCK
(10) Johnny & The Hurricanes |
| 5 OH, CAROL
(3) Nell Sedaka | 14 BAD BOY
(8) Marty Wilde |
| 6 JOHNNY STACCATO
(5) Elmer Bernstein | 16 EXPRESSO BONGO E.P.
(-) Cliff Richard |
| 7 WAY DOWN YONDER
(9) Freddie Cannon | 17 SOME KINDA EARTHQUAKE
(13) Duane Eddy |
| 8 LITTLE WHITE BULL
(6) Tommy Steele | 18 SUMMER SET
(-) Acker Bilk |
| 9 HEARTACHES BY THE NUMBER
(-) Guy Mitchell | 19 DANCE WITH ME
(-) Drifters |
| 10 A VOICE IN THE WILDERNESS
(-) Cliff Richard | 20 WHY
(-) Frankie Avalon |

BRITAIN'S TOP EPs

- | | |
|--|--|
| 1 A HARD DAY'S NIGHT
(1) The Beatles (Parlophone) | 11 PETER, PAUL & MARY
(17) Peter, Paul & Mary (Warner Bros.) |
| 2 KINKS SIZE SESSION
(3) Kinks (Pye) | 12 IT'S OVER
(6) Roy Orbison (London) |
| 3 FIVE BY FIVE
(2) The Rolling Stones (Decca) | 13 P. J. PROBY
(16) P. J. Proby (Liberty) |
| 4 BACHELORS HITS
(4) The Bachelors (Decca) | 14 RHYTHM & BLUES AT THE FLAMINGO
(-) Georgie Fame (Columbia) |
| 5 THE ANIMALS IS HERE
(12) Animals (Columbia) | 15 DUSTY
(20) Dusty Springfield (Philips) |
| 6 THE PRETTY THINGS
(10) Pretty Things (Fontana) | 16 THE SEARCHERS PLAY THE SYSTEM
(13) Searchers (Pye) |
| 7 GROOVIN' WITH MANFRED MANN
(5) Manfred Mann (HMV) | 17 OH PRETTY WOMAN
(9) Roy Orbison (London) |
| 8 LONG, TALL SALLY
(8) The Beatles (Parlophone) | 18 SONGS TO WARM THE HEART
(-) Jim Reeves (RCA) |
| 9 A HARD DAY'S NIGHT VOL. 2
(11) Beatles (Parlophone) | 19 WELCOME TO MY WORLD
(15) Jim Reeves (RCA) |
| 10 UM! UM! UM! UM!
(7) Wayne Fontana (Fontana) | 20 RHYTHM 'N' GREENS
(14) The Shadows (Columbia) |

BRITAIN'S TOP LPs

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



NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- | | |
|---|---|
| 1 YEH, YEH
2 (5) Georgie Fame (Columbia) | 26 COME TOMORROW
(1) Manfred Mann (HMV) |
| 2 I FEEL FINE
1 (7) The Beatles (Parlophone) | 27 THREE BELLS
37 (3) Brian Poole & the Tremeloes (Decca) |
| 3 GO NOW!
10 (6) Moodyblues (Decca) | 28 YOU'VE LOST THAT LOVIN' FEELIN'
(1) Cilla Black (Parlophone) |
| 4 TERRY
4 (8) Twinkle (Decca) | 29 PRETTY PAPER
22 (9) Roy Orbison (London) |
| 5 GIRL DON'T COME
7 (6) Sandie Shaw (Pye) | 30 KEEP SEARCHIN'
(1) Del Shannon (Stateside) |
| 6 SOMEWHERE
3 (6) P. J. Proby (Liberty) | 31 ET MEME
41 (3) Francoise Hardy (Pye) |
| 7 WALK TALL
5 (14) Val Donnican (Decca) | 32 I'M LOST WITHOUT YOU
(1) Billy Fury (Decca) |
| 8 DOWNTOWN
3 (10) Petula Clark (Pye) | 33 I'LL NEVER FIND ANOTHER YOU
48 (2) Seekers (Columbia) |
| 9 FERRY 'CROSS THE MERSEY
14 (5) Gerry and the Pacemakers (Columbia) | 34 GETTING MIGHTY CROWDED
(1) Betty Everett (Fontana) |
| 10 CAST YOUR FATE TO THE WINDS
17 (7) Sounds Orchestral (Piccadilly) | 35 YOU'VE LOST THAT LOVIN' FEELIN'
(1) The Righteous Brothers (London) |
| 11 I COULD EASILY FALL
9 (6) Cliff Richard (Columbia) | 36 WALK AWAY
23 (18) Matt Monro (Parlophone) |
| 12 I'M GONNA BE STRONG
6 (10) Gene Pitney (Stateside) | 37 LOSING YOU
28 (13) Dusty Springfield (Philips) |
| 13 NO ARMS COULD EVER HOLD YOU
11 (7) The Bachelors (Decca) | 38 BLUE CHRISTMAS
24 (7) Elvis Presley (RCA Victor) |
| 14 I UNDERSTAND
12 (11) Freddie & The Dreamers (Columbia) | 39 GOIN' OUT OF MY HEAD
(1) Dodie West (Decca) |
| 15 WHAT HAVE THEY DONE TO THE RAIN
13 (7) The Searchers (Pye) | 40 TRIBUTE TO JIM REEVES
40 (6) Larry Cunningham & The Mighty Avons (King) |
| 16 MESSAGE TO MARTHA
15 (8) Adam Faith (Parlophone) | 41 MARCH OF THE MODS
31 (7) Joe Loss (HMV) |
| 17 GENIE WITH THE LIGHT BROWN LAMP
20 (7) The Shadows | 42 LEADER OF THE PACK
(1) Shangri-Las (Red Bhd) |
| 18 LITTLE RED ROOSTER
16 (9) The Rolling Stones (Decca) | 43 MAMA
36 (4) Matt Monro (Parlophone) |
| 19 BABY PLEASE DON'T GO
39 (2) Them (Decca) | 44 UM, UM, UM, UM, UM, UM
29 (15) Wayne Fontana (Fontana) |
| 20 THERE'S A HEARTACHE FOLLOWING ME
18 (11) Jim Reeves (RCA) | 45 THE WEDDING
35 (23) Julie Rogers (Mercury) |
| 21 LIKE A CHILD
25 (6) Julie Rogers (Mercury) | 46 GONE, GONE, GONE
42 (6) Everly Brothers (Warner Bros.) |
| 22 RINGO
26 (3) Lorne Green (RCA) | 47 EVERYBODY KNOWS
(1) Dave Clark Five (Columbia) |
| 23 ALL DAY AND ALL OF THE NIGHT
19 (12) The Kinks (Pye) | 48 BLACK GIRL
38 (12) Four Pennies (Philips) |
| 24 BABY I NEED YOUR LOVIN'
27 (8) Fourmost (Parlophone) | 49 PROMISED LAND
(1) Chuck Berry (Pye) |
| 25 BABY LOVE
21 (13) Supremes (Stateside) | 50 SHOW ME GIRL
30 (9) Herman's Hermits (Columbia) |

A blue dot denotes new entry.

THE MIGIL 5
JUST BEHIND THE RAINBOW
7N 15757

JULIE GRANT
BABY BABY
7N 15756

PETER JAY & THE JAYWALKERS
PARCHMAN FARM
7N 35220

THE IVY LEAGUE
FUNNY HOW LOVE CAN BE
7N 35222

THE PRIMITIVES
YOU SAID
7N 15755

JOHNNIE GARFIELD
STRANGER IN PARADISE
7N 15758

THE BEEFEATERS
PLEASE LET ME LOVE YOU
7N 25277

NELLA DODDS
COME SEE ABOUT ME
7N 25281

CHASE WEBSTER
LIFE CAN HAVE MEANING
45-1283

EARLE HAGEN
NANCY'S THEME
PX 740



Why Cilla waited so very long

WILL it be fourth time lucky for Cilla Black? Three times since her last release ("It's For You") Cilla has been into the recording studios trying to make a single with top-selling potential. Each time she's been doubtful about the result. For example, one number was an adaptation from an Italian song. Cilla recorded it as "One Little Voice" but decided that it was too sophisticated and made her sound a good five years older than her real age of 21. (We can judge for ourselves next month when her LP is released because this number will be included).

Now, with her fourth attempt at a single, Cilla is satisfied. Brian Epstein played the Righteous Brothers' disc of "You've Lost That Lovin' Feelin'" and she commented doubtfully: "Well, it's very nice, I know it's good but I can't remember the tune. I don't know, Brian..."

So Brian said: "All right, take it home, play it over the weekend and then tell me what you think of it."

Cilla told me: "I did. And found that, just like "Anyone Who Had A Heart," the more familiar I became with it the more I liked it. After 20 playings I could see how to adapt it for my style and came to the conclusion that "You've Lost That Lovin' Feelin'" may well become a popular catchphrase."

The recording session, with accompaniment directed by Johnny Scott, took place at 10 o'clock in the morning — a time when Cilla admits she is usually barely awake, never mind in condition to sing!

by
DAVID GRIFFITHS

then she has a dozen TV show bookings — "I need a different dress for each; it's driving my dressmaker crazy." She has recently returned from a 2½ weeks holiday in the Canary Islands, about which she has mixed feelings.

"The local people were marvellous and it was great fun bargaining with them. At first I was taken for a ride by their prices and then I got brave enough to beat them down and get things cheap. Some of the English holidaymakers, the rich ones, were not so enjoyable. They were always offering me drinks and cigarettes and when I said I didn't indulge they said 'Oh my dear, what a bore!'"

"Then, because I had nothing to do for the first time in ages, I got very homesick for the first time in my life. I wanted to be home for Christmas. And on New Year's Eve I actually had a little cry. Still, I saw Billy Walker out there on holiday. He's fabulous." Strangely enough, Cilla returned from her relaxing holiday with a nervous rash. "I often break out in a rash when I fly. Always was a nervous child."

Nervous! But how can a girl who looks so cool when she's on-stage facing thousands of people be nervous?

"Oh, that's different. It's little things that bother me. But I'm never worried about things I know I can do. I can appear on the biggest TV show and thoroughly enjoy myself."

ADVICE

"But everything went marvellously well. Anyway, after those few days I had off during the Palladium season, Frankie Vaughan gave me some good advice about taking care of my voice. Now I can say that I'll have to be very ill indeed to be unable to perform. Every time I sang I used to give out with everything I've got. But when you're doing 13 shows a week, as I was, you've just got to keep something in reserve. I was burning away a lot of fuel and destroying my voice. Frankie taught me how to conserve something so that I can even sing with a cold."

"My only vocal problem now is to do a Ringo — get my tonsils taken out. They've always been useless and I should have had them out years ago. As soon as I have a couple of weeks free this year I'm getting rid of them."

That won't happen for some months. Her tour with the breath-taking P. J. Proby (of whom Cilla says "I anticipate no problems") starts on January 29 and before

CILLA BLACK may get hot competition from the Righteous Brothers when they tour soon to promote their disc.



CONNIE FRANCIS seeking a divorce from her husband, Dick Kanellis, a co-manager of Mary Wells. Why do Americans insist on spelling it "Proby"? Righteous Brothers added to next Monday's "Discs A Gogo" (TWW) with Manfred Mann, and the Golos. Yesterday's (Wednesday) "Parade of the Pops" was 250th edition. Angered by my comment recently about Irish showbands, Belfast reader exclaims: "We are the greatest music people in the world!"

Brian Sommerville not too keen on publicising Kink Ray Davies' recent marriage. Pet Clark follow-up cut. Marianne Faithfull speaking of Gene Pitney in Holland recently: "He is an example of the perfect pop singer, being smart, discreet and good looking." Julie Rogers taping a series of 15-minute shows for a weekly run of 13 weeks on 208 metres. Brian Sommerville's private line in his office appears under name of Rev. Williams, incumbent at St. Martin's in the Fields. Assistant Ray Williams answers calls for the vicar Mark Wynter has changed his hair-style.

"Terry" by Dvinkle on Tollie in USA. Audience of twenty five hundred rioted at Sunset Boulevard Night Club in Hollywood when Bobby Bland came on stage to announce: "Man, there isn't enough bread to sing. I'm getting out!"

Davies) lost her engagement ring at Bedford Conservative Club session.

Ken Dodd's New Year's Resolution: "To win the Bardic crown for swearing at the Knotty Ash Eisteddfod." Brenda Lee in "It's Tarback" January 27. One day they'll be saying: "Groups are coming back. It's the big Mersey sound revival!"

For reader Christine Flint, of Romford, the address of Gerry and the Pacemakers' fan club is now Service House, 13 Monmouth Street, London, W.C.2. Righteous Brothers should hot up battle with Cilla over "You've Lost That Lovin' Feelin'" with promo visit here. "Portland Town" by the Mark Leeman Five is a Manfredine production.

Elkie Brooks stepped in for an impromptu session at Annie's Room on New Year's Eve. Del Shannon's newie must take him back into the charts. Migil Five newie is a ballad. Dusty completing her second LP this week for March release. Cilla Black and Cliff Bennett and the Rebel Rousers guest TWW's "Discs A Gogo" on January 25. Next Spencer Davies single, due out early next month, is "It Hurts Me So", an original by Steve Winwood, coupled with "Searchin'". Joe Brown and his Bruvvers could take all Roger Miller's singles into the charts. Cilla, Johnny

Thunder, and J. L. Watson and the Hummelflugs on tomorrow's "Five O'Clock Club". Alma Cogan on ABC-tv's "Comedy Band-box" this Saturday.

8ft. x 3ft. x 3ins. cake from a Missouri Beatles' fan club to the group missed the Queen Elizabeth in New York last week and is being sent on by other means.

Rockin' Berries lead guitarist Chuck Botfield doesn't want the group to be accused of copying the Four Seasons or the Beach Boys. "We want people to listen to our discs and say: 'Ah, yes, it's the Berries!'"

Honeycombs on Joe Loss Pop Show tomorrow. "Beatles '65", American version of our "Beatles For Sale" LP shot from 98 to number 1 in Stateside LP chart last week.

Publicist Jean Ogilvie and Radio Luxembourg parted company. Also publicist Barbara Hayes and Embert

Van Rogers, South African tour promoter quoted as saying, Adam Faith no longer objected to performing before whites only. It was the Government's ruling and there was nothing Faith could do about it. When Billy Eckstine disappeared last week, Tony Bennett, Sammy Davis, Jr., Robert Goulet, Buddy Hackett, Jackie Leonard, and Nipsy Russell stepped in at Manhattan show and gave performances. Screaming Jay Hawkins, US singer who sometimes opens his act by emerging from a coffin, has recorded, for release, "A Hard Day's Night".



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