

Record Mirror

NEW STONES EP!

World's largest selling colour pop weekly newspaper
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XMAS E.P. AND SINGLE

THE Rolling Stones are to record a Christmas EP. Their next single will be released in six weeks' time. Dates have been fixed for their second tour of America, which will include appearances on the Ed Sullivan TV show and on Jack Good's "Shindig."

The Christmas EP from the Stones will be released in the first week of December. They will tele-record "Thank Your Lucky Stars" on November 29, for transmission on December 5, when they will mime to tracks from the EP. The new single to follow-up "It's All Over Now" will be recorded in this country, and will be issued by Decca on November 13. They will do "Ready, Steady, Go" on November 20, "Saturday Club" on November 28, and "Top Gear" and other radio and TV programmes yet to be finalised. Co-manager Eric Easton returned after a short trip to the States last week, and told RM that the Stones' tour of the U.S.A. would start at New York's Paramount theatre with two shows there on October 24.

After the Ed Sullivan show on the 25th, the group fly to Sacramento for one concert, and the following day will be spent recording. They will be filmed in a new process called "Electronovision" for a movie that will be seen in American cinemas at Christmas, and on October 30 and 31 play concerts at Oakland and San Bernadino.

Recording of Jack Good's TV spectacular will take place on November 1 and 2, followed by dates at Cleveland, Ohio, and Province, Rhode Island. From November 5 to 10, they will be let loose in New York, for a short holiday and possibly to do more recording. Then they visit Milwaukee, Wisconsin (11), Kingston, Ontario (12), Detroit, Michigan (13), Toronto (14), and Chicago (15), before returning to Britain on the 16th. Christmas, as previously reported, will be spent on a month's tour of South Africa.



THE ROLLING STONES — A colourful shot of the boys taken in a London mews. Off to America

later this month they return in November to record a new single and the Christmas E.P.

SHIRLEY BASSEY

GOLDFINGER

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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.

HITMAKERS ARE GOING STALE



THE PRETTY THINGS—a new disc on the way soon.

ORIGINAL PLAN
 WHEN are people going to realise that Chuck Berry sings his own songs far better than the Rolling Stones and he doesn't have to grow his hair long to do it. Also the Rolling Stones claim to write some originals, but if you listen to them you will find that "Little By Little" sounds to me like Jimmy Reed's "Shame Shame." "Now I've Got A Witness" is very much like "Memphis" by Lonnie Mack.—P. Overton, R Jackson, 63 Wood Farm Road, Boston, Lincs.

QUALITY ERIC
 I think that Eric Burdon, of the Animals, is one of the best lead vocalists in the country and one of the few who put a hundred per cent effort into their work. Eric has four essential qualities which combine to make him one of the most exciting singers in the business—rhythm, style, personality, and a great feel for his music. A lead singer is the early image of any pop group and without Eric the Animals would be only half the group they are now.—Ken Levy, 160 Capworth Street, Leyton, London, E.10.

THEY'RE GOOD
 YES, the Beatles ARE as good composers as they are made out to be. John and Paul have written nine number ones (in Britain alone), and the Stones, Billy J., Cilla, Fourmost, Peter and Gordon, Natural, etc., owe a lot of their success to numbers by Lennon and McCartney. But they do write poor songs, too, just like Leiber-Stoller, Pomus-Shuman, Bacharach-David and Chuck Berry have sometimes.—Kevin Tunstall, 118 Junction Road, London, N.19.

● Says James Craig: Many other readers have leapt in to support the songs of Paul and John.

THEY WANT POP
 AT the same time as I was reading the narrow-mindedness of your editorial saying BBC radio should give priority to the limited talents of the three-chord beat guitarists, I couldn't help noticing the enthusiasm of many young people attending the BBC's TV presentation of "Last Night Of The Proms." At least they were enjoying professional musicianship of players who took more than a fortnight to learn to play their instruments. All record buyers are not "Yeah, Yeah, Wow, Wow" minded. Mr. Editor.—Leslie Gaylor, 114 Medina Avenue, Newport, Isle of Wight.

● Says James Craig: The prolific Mr. Gaylor, ace Bing Crosby booster, has a point, of course. But many, many more readers agreed with our editorial. Pop fans are, on sales figure proof, easily the biggest potential audience. And they want pop, pop, pop.

says an RM reader

GET wise to one thing: the day of hit-making groups having sell-out personal appearances is over. It's dead. We've had many chart-entry groups round our way and they've played to half-empty halls—at best. It's groups like the Pretty Things who are popular—even if they don't have hit records going for them. The established ones not counting the Beatles and Stones, are becoming stale.—P. Jackson, 14 Mayburn Road, Nottingham.

NOT GOOD ENOUGH
 DAVID JACOBS irritates me on his Luxembourg programmes. He refuses to play a pop record. He has all EMI to choose from—Cliff, The Shadows, Beatles, Mann, Cilla, Billy J., Animals, Dave Clark, Gerry, etc.—But he plays Ella, Lena Horne, Jack Jones, Clinton Ford, Jackie de Shannon, Trendsetters Ltd—anything that is too unpopular or not good enough to get into the charts.—J. K. Paterson, 24 South Street, Cottingham, E. Yorks.

VARIETY WANTED
 PYE's new Red Bird label is amazing for the similarity of its releases. All, in fact, have been by all-girl groups, such as the Shangri-Las, The Jelly-Beans and, of course, the Dixie-Cups. Now come the Butterflies. All of them sound the same—so far, we've only seen pictures of the Dixie-Cups. I'm beginning to wonder if all these groups are actually the same group! Let's have some variety, Red Bird label.—Reg Stokes, 39b Chapel Street, Totnes, Devon.

MARK IT
 I'M not fanatically pro-American nor anti-British on principle, but I'd like to ask Peter Noon (alias Herman) what he has got against the American scene. First he makes an insipid copy of "I'm Into Something Good," taking sales from the beautiful Earl-Jean version. Then he says his disc has a surfing sound—he should tell the Beach Boys that! Manchester Ship Canal sound more likely! Now I hear the record is to be released in America where GB-Mania will probably make it sell despite being second-comer and second-best. Please mark it, Herman.—Ronald Alpe, 154a Acre Lane, Brixton, London, S.W.2.

FRUSTRATION
 I was delighted to hear about a new Chuck Berry LP. But when I saw the track titles, I was annoyed to find that five are new recordings and seven taken from old albums—which I already have. I know the difficult position Pye are in, with new recordings by Chuck still fairly scarce, but this practice of including the same track on more than one LP is extremely frustrating. Couldn't Pye have waited?—Paul Street, Malland House, 114 Liverpool Road, Great Crosby, Liverpool, 23.

● James Craig comments: More and more of our readers are getting more and more annoyed about this "habit."



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EDITORIAL

SEE YOURSELF IN R.M.!

HOW would you like to have your picture and name and address published in Record Mirror, together with details of which stars you like most and what your favourite hobby is.

We here at Record Mirror thought it a good idea to introduce a new weekly feature in which we will publish a selection of readers' personal photographs and details. Readers in all parts of the world will be able to write to each other exchanging opinions and news about the stars of the pop world—a sort of "International Pop Club."

HOW TO JOIN

In addition, each reader who has his or her picture published will automatically become a member of the R.M. Readers' Club.

If you would like to become a member of the R.M. Readers' Club, fill in the coupon on page 5 (in block letters please) giving us details of your full name and address, age, the names of your three favourite pop stars and favourite hobby, and also any other personal item which you think we would be interested to have. But hurry, the first replies received will stand the best chance of seeing their faces in the Record Mirror!

NOT OUR CHOICE

WE have conducted a survey into the "Ready Steady Win" finals and find the following marking: Jimmy Royale and the Hawkes, 227; Harbour Lights Trio, 224; Toggery Five, 193; Olympics, 176; Thryds, 163; Bo Street Runners, 154—thirty persons gave a mark out of ten for each finalist. Surely the producers should have had members of the public on the panel—not a person with as little knowledge of the beat scene as Georgia Brown. Thirty people between the ages of 15 and 22 placed the actual winners last.—Mr. Morrow (and 29 others), 8 Barn Hill, Wembley, Middlesex.

CONGRATS.

CONGRATULATIONS to Matt Monro on such a high placing in the charts. And all with no glamorised publicity, no touring the country, just great talent. What a lovely song. Let's hope Matt never "Walks Away" from these shores.—Doris Dale, 6 Barnetts Road, Leigh, Kent.

GOOD IDEA

NOW Ed Sullivan has visited Britain and taken back taped recordings of artists here doing their acts, surely it would be a good idea for a British TV producer to visit U.S.A. and bring back recordings of top Stateside stars. This would boost American records and performers—and a big thank-you for the work Ed Sullivan has done to promote our stars.—Roy Roberts, 16 Oakington Avenue, Hayes, Middlesex.

NOW IN THE CHARTS

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MEET ALL FOUR SEASONS

IT all started in the spring of 1960, when four young men banded together and decided to do their best to revolutionise the group sound, both instrumentally and vocally. This they achieved instantly. But, oddly enough, this inventive quartet fell down on the comparatively simple job of finding a name for the group.

Their first date was at a small night club in New Jersey. With ten minutes to go, they still didn't know what to call themselves. In desperation, they picked on the actual name of that club.

Which is how the Four Seasons came into being. And that last-ditch name-selection has echoed round the world.

But they're not yet known individually to most of the fans who lap up such hits as "Rag Doll"—and the earlier ones, "Sherry", "Big Girls Don't Cry", "Walk Like A Man", "Ain't That A Shame". Which is where we jump in to provide service-with-a-smile — and identify each Season in detail.

Line-up features Frankie Valli, first tenor; Bob Gaudio, second tenor; Nick Massi, bass; Tommy DeVito, baritone. Frankie, Nick and Tommy, along with Tom's brother, originally recorded as the Four Lovers. Bob was originally with the popular Royal Teens. It was Bob who wrote "Short Shorts" for the Teens and shot them into the American charts.

HIT TOUCH

Bob, of course, repeated that hit touch with "Sherry", in 1962, after the Seasons had been used mostly as a vocal backing group for other artists by indie disc-man Bob

"GOIN' TO THE RIVER"
Columbia DB 7368
The CHEYNES

RM EXCLUSIVE BY PETER JONES

Crewe. That one earned a Gold Disc. It also earned a stack of loot for the four boys.

Now let's meet them individually. Tommy was born in Belleville and now lives in Montclair, New Jersey. He learned guitar from his older brother, then left school to help support the family. At nights, he visited local taverns to play and sing for money—while his brother passed the hat round. "We picked up an extra 25-30 bucks a week", he says. Then they formed the Varitones, a C and W outfit, playing weddings and small clubs. This group developed into the Four Lovers, dropped the country approach, and earned more and more. Tommy is a fine golfer, hopes to become a member of the Professional Golfers' Association. His taste in girls: "She's natural, particularly in the way she dresses and wears make-up" Tommy is a talented guitarist, too.

In steps Nick Massi, who plays bass and guitar. Born in Newark, now living in Bloomfield, New Jersey. A self-taught musician. He left Bloomfield High School after two "frustrating" years to help support his family. Says: "I wanted to go all out for music but was then too young to play in clubs." But in his spare time, he played at family get-togethers and social functions. He grew up with Tommy, later starting his professional career with him. Nick is responsible for those wonderful vocal arrangements used by the Seasons . . . and his hobbies are wrapped around song-writing. He also enjoys horseback riding, bowling and billiards. Girl taste? "She's the girl with the swinging hair styles . . . it does the same thing for her that rhythm does for a song."

Frankie Valli eases into the spotlight. He was born in Newark, and still lives in this New Jersey area. Started to sing in grammar school and performed with different groups at Central High. Says he taught

himself to play the drums, to the consternation of his immediate neighbours. Was friendly with Nick and Tommy and left school specifically to join them when they organised that country 'n' western combo. For a time he went out as a solo performer, but rejoined the boys when they entered their Four Lovers' era. Frankie's hobbies include sketching and cartoon drawing—should the singing scene dry up on him he could become a professional artist. Likes tennis, billiards and baseball. Says of his ideal girl: "She's the girl with the soap and water shine about her."

SELF TAUGHT

Which leaves Bob Gaudio — the only Four Season not a New Jersey "native". He was born on the Bronx, New York, but moved to New Jersey to attend Bergenfield High School. He now lives in Cresskill, New Jersey. Bob studied piano as a youngster and later taught himself to play the organ. After sitting in with several school groups, he started to write music when he was only 12. The Royal Teens left school for a show business career. "While we travelled around, I enrolled in a correspondence course and eventually won my high school diploma", he reveals. Bob has written all the hit songs recorded by the Seasons. His favourite sport is football—he was a very useful high school player. Taste in girls? "She's informed about something . . . and can talk about it. She's a girl that keeps busy. I like busy girls".

In January, 1964, the Seasons were signed by Mercury Records to one of the largest recording contracts ever offered to a vocal group. Their discs were then released on the Philips' label in the States, a subsidiary of Mercury.

Incidentally, the boys performed before President Johnson at the opening of the Democratic Convention at Atlantic City—this show was networked on national TV and



THE FOUR SEASONS—Left to right, Frankie, Tommy, Nicky and Bob, with their Pan-Am air hostess, on their last trip to Britain.

seen all over the States. They soon perform again for the Democrats at Madison Square Gardens, in New York. It's a fine success story for the

boys, the foursome who really wanted to be different. They've become truly international in less than two years. And they look like staying that way.

But it still comes as a bit of a shaker when you realise that they genuinely couldn't even think of a name for themselves back in those very early days . . .

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Disc producer to film Gerry...

HAVE you heard about Electronovision? If not, you soon will. For American composer - arranger Jack Nitzsche is in London this week lining up appearances in the next Electronovision production for The Rolling Stones, Gerry and the Pacesetters and Billy J. Kramer and the Dakotas.

He explained: "It's a process that uses between four and seven television cameras, needing no special lighting, to record an event which is then transferred to 35 mm film. The result is a feature film made at one-tenth the normal cost. The first Electronovision film, Richard Burton's Hamlet, was played for two days, just four performances in major cinemas throughout America. Then they burnt the films. The idea is to make the screenings a Big Event that mustn't be missed. It was a big success and now they're making a big pop-music spectacular to be shown for five days in the afternoons during the Christmas vacations. I'm told

it will also be seen in England.

"In addition to the British artists it stars the Four Seasons, Chuck Berry, The Beach Boys, Lesley Gore, James Brown, Marvin Gaye, The Supremes and The Miracles. I'm doing the arrangements, which is why I've come over to talk to the guys over here. I've met the Stones before, though. They came to a recording session of mine in Hollywood.

NOT SUITABLE

"I'm also supposed to find a British girl group. They want me to bring back a female version of The Rolling Stones but I haven't heard anything remotely suitable. All the filming for the show will be done in California between 26 and 29 October. We'll do some in front of an audience and some without, just to be on the safe side!"

Jack is all right: at 27 he's made an immodest fortune turning out hit after hit of all kinds from Doris Day's "Move Over Darling," through all of Phil Spector's output since "He's A Rebel" to his own big band's version of "The Lonely Surfer" (for Reprise to whom he is

under contract as a recording artiste, though not as an arranger). He's even found time to appear in an Elvis Presley movie. "Hal Blaine, a drummer who is one of a group of recording session musicians in Hollywood, got us a job for five days in 'Girls, Girls, Girls.' We did it for the experience, and the laughs. I played piano. It was interesting but I don't want to do it again. Too boring just sitting around waiting for the cameras to roll."

He's a paradox who is shy, doesn't like the limelight or crowded places, yet wears amazingly flamboyant clothes, dark glasses and Beatles-style hairlength. "I've been wearing long hair with a fringe for seven years. When the Beatles became famous I found I was in the fashion — though I'm much more noticeable in America than here. When I saw the Stones I grew my hair even longer. But I'm not going to go all the way. Saw a guy at a party in London a couple of days ago who had hair longer than my wife's! He's one of the Pretty Things."

Has he heard any good new British groups since he's been over here? "No, I think you can hear more British records in America than here. At first, when The

Beatles had 15 records in the Top 100 at one time—which had never happened before—I was astonished. After that, nothing has surprised me.

"Don't think there are any great new trends coming up. I reckon The Beatles will be around at the top for four or five years, as happened with Elvis. They've certainly taken over from Elvis but I know he doesn't care, he's made his millions and he's happy making movies."

GREAT TALENT

Performers that Jack particularly admires include Bobby Darin ("I arrange his records; he's a great talent; doesn't make personal appearances any more, concentrates on being a musical businessman"). Jackie de Shannon ("I do her records too, but they don't hit; no idea why"), and, from Britain, Dusty Springfield and Sandie Shaw. Two young men we'll be hearing a lot of in the near future, according to Nitzsche, The Righteous Brothers. "They're white but you'd never think so. Phil Spector has just started producing them."



JACK NITZSCHE—The American hit record producer talks to RM's David Griffiths.

SKINNY

A singer he hopes we'll take to is Round Robin for whom Jack has arranged "Kick That Little Foot Sally Ann" — "It's a dance, the Slauson, named after a Los Angeles street. Robin is really good and really round — makes Chubby Checker look skinny."

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MAGILLA STEPS

"SCRATCH the sides, beat the chest, and grab an imaginary vine—that's how to do the Magilla," Little Eva told RM's Barry May, shortly after flying into London last week to appear on TV and tour the country.

"It's as easy as peeling a banana," she laughed as she demonstrated the dance to the sound of her new record, "Makin' With The Magilla."

All of Little Eva's hit records have had dances to go with them (Locomotion and Turkey Trot) and have made big impressions on dancers searching for a new step.

The Magilla, said Little Eva, comes from an American strip cartoon show on TV, called "Magilla, The Gorilla."

"That's why you make like an ape," she explained.

On tour, Little Eva will be appearing with The Merseybeats, The Naturals and Screaming Lord Sutch.

New Beatle pics

UNPUBLISHED pictures of The Beatles at Hamburg's Star Club in the days of "My Bonnie"; quotes from their contracts at the Club, and a copy of a letter written by Paul McCartney describing "new amplifier for my bass guitar — it is as big as me" — all in a feature presenting new facts on The Beatles—in next week's Record Mirror.

"GOIN' TO THE RIVER"

Columbia DB 7368

The CHEYNES

WE'RE THROUGH

by THE HOLLIES

on Parlophone R. 5178

PUBLISHED BY THE HOLLIES MUSIC LTD., 37 SOHO SQUARE, LONDON, W.1. GER 3305

HOT NEW KINKS L.P.!

by NORMAN JOPLING



THE KINKS. A track by track report of their first LP is given here by Norman Jopling

KURRENTLY the Kinks look like krashing the LP charts with their kommercial new album kalled simply "Kinks." The kover of the album is kovered with krazy kampaign notes on the restoration to its rightful place of the letter 'K.'

Actually, this disc is one of the fastest moving and pounding of all recent albums, and despite the fact that the Kinks have only had one hit, it deserves a review in depth.

So here we go. Side one, track one.

BEAUTIFUL DELILAH is an old Chuck Berry number. And of course there's a solid pounding beat, kept up mainly by thumping drums and crashing guitar plus a throaty vocal from the lads. Danceable and noisy with good party flavour. There's a load of excite-

ment generated on this track and it's probably one of the better revivals of old rock classics.

SO MYSTIFYING is an original of the Kinks, and it's a solid medium pace bluesy beater with more than a touch of the Stones "It's All Over Now" about it. There's that jangly guitar working away in the background, while the solo vocals keep up the interesting contrast between the tuneless verses and the tuneful chorus. Slightly build-and-build flavour with the Kinks obviously enjoying themselves on the session.

JUST CAN'T GO TO SLEEP is also an original and slightly slower than the last two. There's more of the conventional beat group sounds on this one — call it the Mersey sound if you like. Plaintive tune with good vocal co-ordination from the lads. Again the guitars are very prominent, with the heavy drum-beat. Hand-clapping at the end enhances the effect.

LONG TALL SHORTY was the follow-up to Tommy Tucker's great

R & B hit "Hi-Heel Sneakers," and the Kinks perform it almost identically to the original. Tune is the same as "Sneakers" and the twelve bar blues beat pounds away with no loud interruptions from the rest of the boys. It builds up, and the vocal is exceptionally good on the item.

I TOOK MY BABY HOME is a medium-fast pace group vocal affair with a harmonica featured heavily, and plenty of whoa-whoa's from the Kinks. Rather more gimmicky than the others on the album, but it keeps up the strong beaty flavour nevertheless.

I'M A LOVER NOT A FIGHTER is the Lazy Lester number about the lad who decides discretion is the better part of valour. It's not performed in the original vein, and moves along at a fast and furious pace with alternate group and solo vocals, and hand-clapping enhancing the effect. Exciting, and somewhat messy in conception. Danceable of course, like all the other tracks on the album.

YOU REALLY GOT ME needs of course no description. And from the point of view of the KINKS personally, it may be a good thing that the album isn't tagged after this single, excellent though it is. Side two, track one.

CADILLAC is the well-known Bo Diddley number, featured on his "Gunslinger" album, and there's the familiar Diddley beat. Fast and frantic, it's a jerky gimmicky number. Not the best track on the LP, and the fact that most of the album buyers won't be familiar with the original won't help the appeal of this.

BALD HEADED WOMAN was penned by Shal Talmy who also produced this album. It's a wayout folk-inclined item with a slow-to-medium beat and an exciting flavour, although the whole number is very subtle. Interesting instrumental break, and it's a wee bit like some of the old Lonnie Donegan hits of some seven years back. It builds up to a clever climax.

REVENGE is another original and isn't therefore the Brook Benton song of the same name, it's an instrumental with a Bo Diddley sound, and pounding throbbing beat. Good instrument work, but not one of the standout tracks. The

boys can be heard in the background but no lyrics are here.

TOO MUCH MONKEY BUSINESS is the familiar Chuck Berry number given a loud breakneck-speed treatment by the lads who give the number everything they've got. Interesting lyric, and with good listening appeal as well as having a great beat.

I'VE BEEN DRIVING ON BALD MOUNTAIN is another 'bald' number penned by producer Shal Talmy, and it again has a slight folksy flavour with more than a

touch of the skiffles about it. Bluesy in conception though, especially with the consistent beat. Muzzy vocal which enhances the effect. Good lyric with the boys working themselves up well on this one.

STOP YOUR SOBBING is another original and it's a beat ballad with prominent vocal work, and a much more conventional sound about it than most of the tracks. Slight Latin-tinged sound with touches of subtlety in places. Interesting and clever vocal work.

GOT LOVE IF YOU WANT IT is a Slim Harpo number and every pain is taken to reproduce Slim's voice to perfection. If they weren't doing so well, this lot should make Top Six records. The harmonica is too weak for much impact, but the boys quickly let everything go on the number, which rises and falls for some time providing an interesting sound. Beat is good and this makes a fine closer track for one of the most authentic British R & B albums I've heard to date.

Readers Club Coupon (details page two)

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Anything else of interest

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BILLY J. KRAMER went down to London's East End last Thursday to be filmed in a record shop, for a short documentary titled: "This Is London." RM's picture shows Billy J. as he prepares to autograph LP sleeves for teenage fans.

A new Pennies L.P. in Oct.

The Four Pennies are being set by agent Alan Lewis for a four-day Christmas show at a Yorkshire theatre this year, with stablemates The Pedlars.

The group's first LP, titled, "Two Sides Of Four Pennies" and featuring seven originals on the dozen tracks, is to be issued on Philips on October 15, and the following day, their new single is being officially released, although it will be available a week earlier.

The "A" side of the new disc is an old Leadbetter number, "Black Girl," and the lyric on the flip, "You Went Away," was written by Fritz Fryer.

The Four Pennies will be

on "Ready, Steady, Go" on October 16, and on November 1, will tele-record "Thank Your Lucky Stars" for transmission the following Saturday.

JACKIE IN JAN.

JACKIE DE SHANNON, the American singer who recorded both "Needles and Pins" and "When You Walk In The Room," which have been hits for The Searchers here, is coming to Britain in January.

She will be here for 13 weeks, recording and producing independent discs for agent Phil Solomon.

Supremes will not do package shows

by James Hamilton

AT last Britain is to see some of the Tamla-Motown stars in action. For early next week the Supremes arrive here for a series of TV, radio and club dates. The all-girl trio is currently number 3 in the charts with their latest disc "Where Did Our Love Go."

The girls are to be brought over by Rik Gunnell Enterprises, and will not be seen in any package shows or tours. Rik Gunnell is the owner of London's famous "Flamingo" Club where the Supremes will be appearing during a party for them, held by the Tamla-Motown Appreciation Society, led by Dave Godin.

The girls, who accentuate their good looks by being beautifully dressed off and on stage were upset recently because their clothes had been lost in transit between Newark, New Jersey, and the Fox in Brooklyn. At the "Murray the 'K' show" last week, featuring the Supremes, Dusty and Millie among many others, the girls had to wear stage clothes which they said were "hastily thrown together." In fact they were beautifully made, being long white gowns with short trains hanging down their backs. When I saw Diana earlier she was wearing a bright red billowing dress with a paisley design. She was particularly taken with my own handkerchief which was almost identical. So if anyone wants to send a present to Diana Ross of the Supremes, send her some of Woolworth's paisley printed cotton handkerchiefs, at c/o Motown Record Corp., 2648 W. Grand Blvd., Detroit 8, Michigan, U.S.A.

Dates so far finalised for the girls are "Top Of The Pops," on October 7; EMI reception on October 8; "Ready, Steady, Go," on October 9;

Flamingo Club on October 10; Recording "Thank Your Lucky Stars," on October 11; Recording "Friday Spectacular," on October 12. And there are more broadcasts on "Saturday Club," "Saturday Swings," and "Scene At 6.30" to be fitted in.

The Supremes, Florence, Mary and Diana were singing together as long ago as 1957 when they were called the Primettes. This was a sister group to the Temptations (of "The Way You Do The Things You Do" fame), who were then appearing as the Primes. The girls never actually sang with the boys but they appeared on the same bill together.

For three years they were the Primettes, and cut one disc for the Lu-Pine label, now an affiliate of Atlantic records.

But the fact that the group were all still at school prevented them from appearing outside their home town of

Brenda back

BRENDA LEE is returning to Britain on November 13th for television dates, concerts and for the first time, to appear at selected ballrooms.

Harry Dawson, of the George Cooper Organisation, told RM this week: "In a twenty-five minute talk with Dub A'britten and X. Casse, Brenda Lee's managers in Nashville, we were appointed her European managers."

Dawson said Brenda would be backed by the John Barry Seven, "and on the concert tour I'm thinking of also having P. J. Proby."

He also added that he expected to fly to the continent this week to arrange appearances there and also fix the release of Brenda's current chart-rider, "Is It True."

Mickie Most, who recorded "Is It True" with Brenda when she was here recently, flew to Nashville, Tennessee, last week to finalise arrangements for an album he will record with her later this year in Britain.

Detroit, and it was there, some four years ago that Berry Gordy Jnr. formed the Tamla-Motown disc company. The very first female vocal group that he signed up were the Supremes, but even then their disc releases were few and far between owing to their High School commitments.

After a while though the girls finally hit the big time with such discs as "When The Lovelight Starts Shining Through His Eyes," "Where Did Our Love Go" and now their newie "Baby Love." Their song is from their new album called "Where Did Our Love Go" on Motown 621, and it has one fast, and one slower side.

According to Diana, the best track on the album is "Come See About Me," but the girls themselves don't listen much to their own records. They are great fans of soul and gospel music, especially Solomon Burke. They also backed Marvin Gaye on "Can I Get A Witness" and "You're A Wonderful One."

Eppy's 'millions'

JUST how much is Brian Epstein's money-spinning pop empire - NEMS Enterprises - worth? The pop music business was asking this week, after hearing that an American syndicate had offered ten million dollars (£3,715,000).

Epstein himself refused to talk about the offer when questioned by a Record Mirror reporter. All he would say was: "I just don't believe in discussing this sort of thing in the world's press."

Asked if he would sell-out for a higher price, he replied: "I'm not looking for offers."

The man who made the offer from America was Morley Brotman, who told a RM correspondent in New York that he had been authorised by his associates to offer up to 10,000,000 dollars for the purchase of Epstein's corporation "or an interest in it."

In his letter to Epstein, Brotman, who has sold more than a million portions of fried chicken at the New York World's Fair, said: "We have had wide experience in all aspects of show business and road show promotions. We have faith, not only in the immediate earning power of The Beatles, but in their ability to continue to be established movie, record and personal appearance stars for as many years to come as they wish to do so."

PITNEY ARRIVES - DATES ALL SET

GENE PITNEY arrived in Britain on Monday to find top TV and radio programmes set for him before he goes out on a nation-wide tour with Gerry and the Pacemakers and The Kinks, next month.

Promoting his new disc, "It Hurts To Be In Love," Pitney will be recording "Juke Box Jury" on October 31, "Thank Your Lucky Stars" (November 1), "Top Gear" and "Saturday Club" (3), "Discs A Gogo" (4), "Scene At 6.30" (5), "Ready, Steady, Go" (6), "Top Deck" (9), "Crackerjack" (11), and "Top Gear" (11).

The tour opens at Walthamstow Granada on November 7, finishing at Oxford New Theatre a month later.

A SELF-PENNEDED NUMBER FOR MERSEYBEATS

TOP TV and radio shows have been set for The Merseybeats, who have a new disc out next week. The "A" side is an American original, "Last Night I Made A Little Girl Cry," and the flip, "See Me Back" was penned by Tony Crane and Johnny Gustafson.

Dates for October include "Dig This" (8), "Thank Your Lucky Stars" (10), "Come Thursday" (15), "The Beat Show" (15), "Ready, Steady, Go" (16), "Top Gear" (22), "Saturday Club" (24).

In November, they are on "Sunday Beat" (1), and "The Pop Spot" (4).

FIRST XMAS LP'S

THE first batch of Xmas L.P.'s are issued this week from the Philips stable. Certainly they intend to be first in the field this year—and while many other artistes are still recording their Xmas albums these will be in the shops as from now.

From the Harry Simeone Chorale, of "Little Drummer Boy" fame, some five years back comes the disc "The Wonderful Songs of Xmas" on Mercury MCL 20018, containing many Xmas standards, and some not-too-well-known items. For country fans there's "The Christmas Spirit" from Johnny Cash on CBS BPG 62284. Also on the folksy kick are the New Christy Minstrels, that vivid team who simply title their affair "Merry Christmas!" on CBS BPG 62287.

"The Andy Williams Christmas Album" on CBS BPG 62286 contains some great renditions of such items as "White Xmas," "The Christmas Song" and a selection of Carols. Carols only are included on "The Joy Of Christmas" by the Mormon Tabernacle Choir on CBS BPG 62288. This one should be a steady seller, and represents what may well be the finest selection of Carols included in an L.P. this season.

W.L.

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SINGER Troy Dante must have the most glamorous manager in showbiz—Diana Dors, seen here toasting Troy and wishing him success with his new disc, "Baby," released on Fontana last week.

Troy's backing group, The Infernos, do not play on the record. Accompaniment is by Les Reed.

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NEW CLIFF DATES

SEVERAL dates on the forthcoming Cliff Richard and the Shadows one-nighter tour have been altered. The tour, which also features the Johnny Hawkins Band from Frank Ifield's summer show at Blackpool, compere Frank Berry, and the American singer Fay Fisher, now open on October 19 at Luton ABC.

New Discs: Honeys, 'Teens, Everlys . . .

NEW records by The Honeyscombs, The Nashville Teens, The Everly Brothers, The Merseybeats, Mel Torme, The Overlanders, The Soul Agents, Peter's Faces, Roger Miller, Ketty Lester and the Spencer Davies Group are due for release next week - end (October 9).

The following week, there are new waxings by The Dave Clark Five, Acker Bilk and his Paramount Jazzband, Sarah Vaughan, The Temptations, Del Shannon, Jay and the Americans, The Pretty Things and Andee Silver.

Beat number on the flip, "Dream Ska."

"I Can't Give You Anything But Love," sings Sarah Vaughan, with "Garden in the Rain."

The Temptations' newie is "Why You Wanna Make Me Blue" with "Baby, Baby I Need You."

The Bobby Freeman-penned Cliff Richard hit, "Do You Want To Dance" appears as the "A" side of Del Shannon's record, with "This Is All I Have To Give."

Jay and the Americans sing "Come A Little Closer" and "Goodbye, Boys, Goodbye."

New from the Pretty Things is "Don't Bring Me Down" backed with "We'll Be Together."

Andee Silver's long-awaited second disc is "A Boy I Used To Know" coupled with "What Do You Do."

The revised dates are now: Chesterfield ABC (20), Chester ABC (21), Wolverhampton Gaumont (22), Southend-on-sea Odeon (23), Bristol Colston Hall (24), Dublin ABC (27 and 28), Belfast ABC (29 and 30), Wigan ABC (31), Glasgow Odeon (November 3), Edinburgh ABC (4), Stockton Globe (5), Hull ABC (6), Liverpool Odeon (7), Leicester De Montfort Hall (8), Huddersfield ABC (11), Manchester ABC (12), Shrewsbury Granada (13), Hanley Gaumont (14), Blackpool ABC (15), Gloucester ABC (17), Exeter ABC (18), Plymouth ABC (19), Southampton ABC (20).

After the tour, Cliff and the Shads will go into rehearsals for their Christmas pantomime, "Aladdin And His Wonderful Lamp", which is being staged at the London Palladium. The show opens on December 22, and but for a break on Christmas Day, will run until late February or March.

For Cliff, in the title role, it will be his first singing and acting role on the West End stage. The Shadows, take the parts of "Wishie", "Washee", "Noshee" and "Poshee". Arthur Askey will play "Widow Twanky," and Una Stubbs has been cast as "Princess Balroubadour". Una appeared with Cliff in his last two films.

STONES CUT FROM 'STARS'

The Rolling Stones have been cut from "Thank Your Lucky Stars" which returns to the television screen this Saturday after its absence in favour of "Lucky Stars—Summer Spin."

Compere Brian Matthew returns to the programme this week, to introduce Heinz, Chad Stuart and Jeremy Clyde, The Barron-Knights, Shirley Bassey, Sandie Shaw, The Beat Merchants, Ria Bartok, and The Takers. Next week, the show will feature the Dave Clark Five, Kathy Kirby, Susan Maughan, Millie, The Applejacks, Troy Dante and the Infernos, The Banshees, and Michael Haslam. On October 17, the bill includes Diana Dors, The Ronettes, Man-

Ronettes here

THE RONETTES flew into London on Thursday night to begin personal appearances on TV and radio and join the Billy J. Kramer package tour. Last night (Wednesday) they were on "Top of the Pops," and later this month they are on "Scene at 6.30" (9), "Thank Your Lucky Stars" (17), "Saturday Club" (17) and "Three Go Round" (14).

Stones, Animals for Rag

The Rolling Stones, The Animals, The Migh Five, Cliff Bennett and the Rebel Rousers, and top-pop disc-jockey, Jimmy Saville, have been lined up to appear at the marathon London Students Carnival Rag Week dance at the Empire Pool, Wembley, on November 21.

Booking agent Sydney Rose, of the Paul Cave organisation, is also seeking Billy J. Kramer and the Dakotas and The Fourmost for the show, which will also feature The Hustlers and the Miami Showband. Rediffusion are to televise their own 60-minute programme from the dance.

New Zombies

The Zombies' second disc to follow-up "She's Not There" will be a self-penned original titled "Leave Me Be." Release date (on Decca) is set for October 16. Today (Thursday) the St. Albans-based group can be seen on "Five O'Clock Club", and on October 17, will be promoting the new record on "Thank Your Lucky Stars". Their first trip abroad—to Scandinavia—next month has been extended. They now leave on November 27 for six days in Sweden, three days in Norway, and a day in Denmark.

DUSTY IN N.Y.C.

Dusty Springfield left her temporary home of rest—the Virgin Islands in the Caribbean—on Saturday, to go to New York City to clear up business deals. And although she is still forbidden by her doctor to work, Dusty discussed with American agents her next visit to the States.

She also talked about a new LP for the American market, which she may record in America next time she is there. She will return to Britain next Monday or Tuesday, although she will not be able to work for a week or so.

Berries for T.V.

The Rockin' Berries, who altered their style for their latest disc, "He's In Town," have been booked for "Ready, Steady, Go" next week.

They are also set for the following radio shows: Saturday Club (October 17), Saturday Swings (November 7), and Easy Beat (November 15). Ironically, the group's previous disc, "I Didn't Mean To Hurt You," hit RM Top 50 for the first time this week.

When Derek Taylor leaves NEMS Enterprises Ltd., in three months' time, he will be replaced by Wendy Hanson, as personal assistant to Brian Epstein.

RSG STARS

Gene Pitney, Susan Holliday, and the "Ready, Steady, Winners." The Bo Street Runners, have been added to the programme on "Ready, Steady, Go," tomorrow (Friday). Next week, The Dave Clark Five, Manfred Mann, and The Honeycombs, are on the show.

Good here

Jack Good, British TV producer now working in the States, visited London this week to record The Beatles, Sounds Incorporated, and Tommy Quickly, for "Shindig" his American TV pop series.

Before flying back to the States Good will record Cilla Black, and P. J. Proby, both backed by Sounds Inc., whom Good considers to be "The best group of their kind in the world." Gerry and the Pacemakers, and Billy J. Kramer, will appear on Good's "Shindig" shows during their forthcoming U.S. trip.

LYNCH FOR U.S.

Kenny Lynch, whose disc "What Am I To You" appears in RM's Top 50 at number 44 this week, is to go to America next Wednesday for a three week promotional tour. The disc was released in the States on Friday. As well as doing radio shows in the New York area, Kenny will appear on the Ed Sullivan show, and will perform at the Hollywood Palace.

He may also do a short spell of concerts in major cities.

NEW BEATLES' EP

A Beatles EP from their film soundtrack album and a new Manfred Mann EP are scheduled for release on November 6. The Beatles record will be titled: "Extracts from the film, 'A Hard Day's Night'," and will feature "I should Have Known Better," "Tell Me Why," "And I Love Her," and "If I Fell." The Manfreds disc is called "Groovin' With Manfred Mann." The tracks are "Do Wah Diddy Diddy," "Groovin'," "Can't Believe It," "Did You Have To Do That." On the same date, there are new LPs from The Animals, The Swinging Blue Jeans and Sounds Incorporated.

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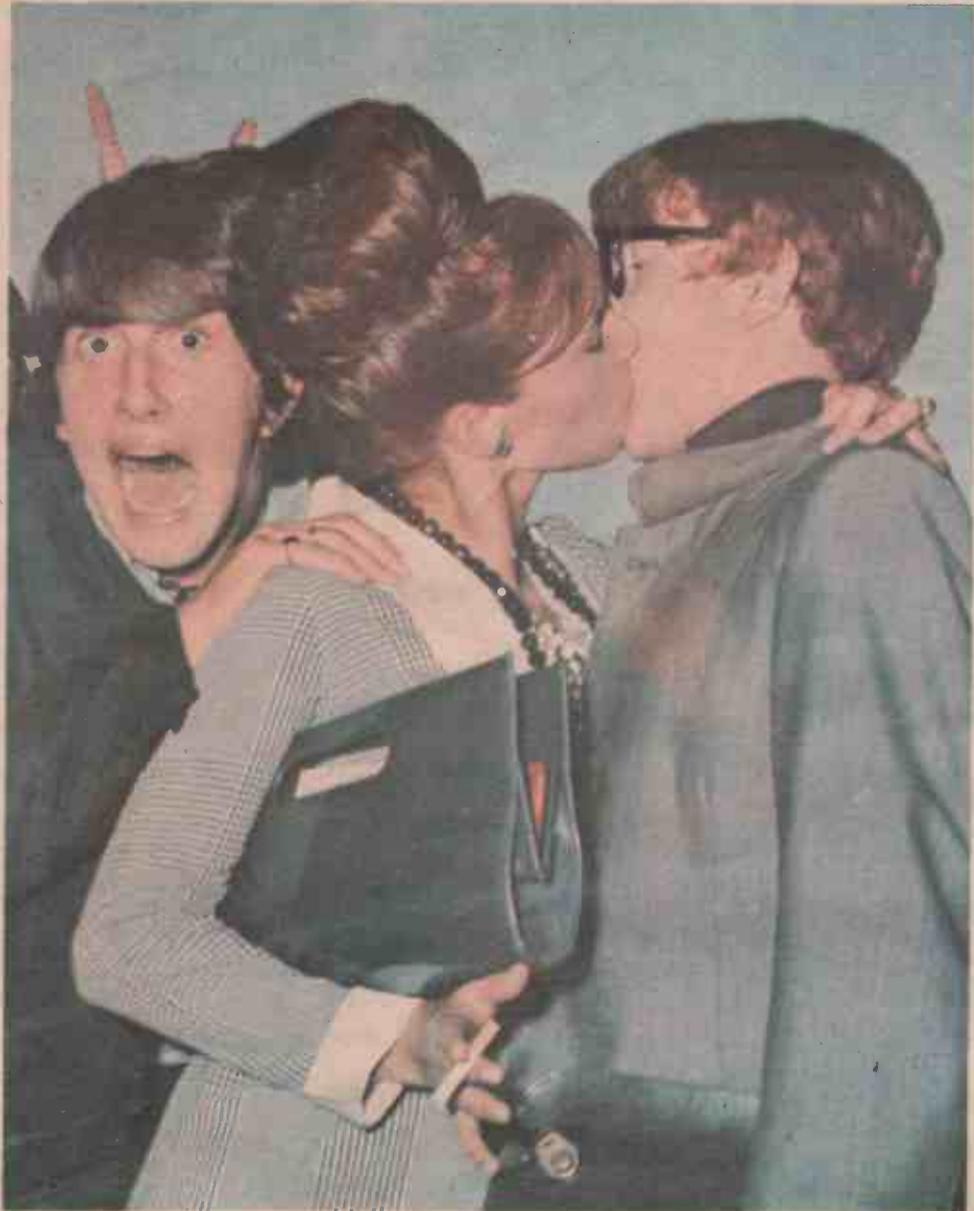
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A MOJO A WEEK WRITES ON THE STONES TOUR



KEITH KARLSON

WELL, hullo! It's Keith here, just trying to sort out some of the things that have happened to us during the last week. Really, as far as I'm concerned, it's all just a mad whirl round the country—in and out of cars, in and out of theatres, in and out of hotels—that's left me in a complete daze.

Let's see now. There was that marvellous party in Carlisle, given by some of our fans specially for us. It was a private party, of course, and they didn't want any gate-crashers, but whole carloads of fans seemed to be lying in wait to follow us. There was one car in particular (had about eight pretty girls in it, too!) that we couldn't shake off. So our road manager Bill went over to have a word with them, and craftily pulled out their ignition key while he was talking to them.

Off we drove, leaving the girls looking very glum, and then we stopped under a street lamp about a hundred yards ahead, and carefully dropped the key out of the window where they could see it—but by the time they'd picked it up, of course, we were out of sight!

Actually, now I come to think of it, it was at Carlisle that Simon Scott lost his boots! We were trying to get him into the car, and some fans were trying to get him out of the car, and somehow he got stuck about halfway, and we started the car, and the fans held on to Simon . . . and that was how it all happened.

Our other road manager Dave was trying to help, and some of the police thought he

was on the other side, so I'm afraid he got a bit of a rough handling. In fact, we've really had more trouble from the police than from the fans this trip! In spite of everybody forecasting the most dreadful things, the fans have been very well behaved—it's been crammed houses and a great screaming rave every night, but otherwise very little trouble. But the police don't seem to know which are Stones or Mojos and which are fans, and sometimes we find it very difficult to get into the theatres.

BOWLING

Nicky didn't catch up with us at all on Thursday at Hanley, so he went off bowling with the Stones and Charlie and Inez Foxx until about 6.30 a.m., and then drove with the Stones to their hotel in Manchester. Actually, we haven't seen so much of the Stones the last week, because they've been staying every night in hotels about forty miles from where we're playing. The police whip them out of the theatre after the show, and take them in a police car or van to where their car is parked, and then they're away.

We're still getting things thrown on to the stage. The other night it was a great wooden mojo charm, about four feet high, covered with our pictures and all the names of our records. Don Spencer, the compere, goes on with it over his shoulder to announce us. And then another night it was a bunch of daffodils, and Stu caused a real riot by throwing single flowers to girls in the audience. You should have heard the screams!

Well, I seem to have remembered quite a lot, really. Don't know how I did it! We'll wait and see how John Konrad gets on next week.

WOW! Peter Asher, of Peter and Gordon, gets a hot reception from an ardent fan at an airport during their recent American tour. Their new disc has just been issued there, where it looks like following their other two big hits into the top ten there.

And over here, the odds are we'll be seeing "I Don't Want To See You Any More" in the charts before very long. The boys are currently hitting the high spots in Australia and New Zealand, but they have been warned by their manager to be "exceptionally nice" to the Aussie boys.

Because there's a lot of the green eye towards the British boys down under on the part of the boy-friends, who are just left behind in the rush to see our lads!

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SAM COOKE Cousin of mi

BEN E. KING It's all over

SEARCHERS AND DE SHANNON

ONCE again the Searchers are shooting up the charts, and once again it's a Jackie De Shannon song that they have revived. The last was their notable "Needles And Pins," composed by ace American disc producer Jack Nitzsche, who is currently here in Britain.

And once again all of Miss De Shannon's fans are up in arms about what seems to them the injustice of it all. For once again not only the song, but the arrangement has been taken from the original. The best consolation for Jackie of course is the fact that this time, she part-penned "When You Walk In The Room" so there'll be plenty of loot royalty-wise in it for her.

But for Jackie De Shannon, lovely class songstress, the fact that she isn't making the chart grade here must be disappointing — especially considering the success of the Searchers with their discs, which are certainly no better than Jackie's.

Not much is known here about the elusive Miss Shannon, who is named by many of our top names as one of their favourite larks. Here's some extracts from a letter she sent recently to her friend and fan, RM writer Langley Johnson.

by
NORMAN JOPLING



JACKIE DE SHANNON

NOT PARTNERS.

"I love England and its people very much and I have wanted to come back so very much. I am no longer partners with Sharon Sheeley, although we are still friends. I am freelance song writing and wrote "When You Walk In The Room." I also wrote "Alone With You" exclusively for Brenda Lee and it is No. 20 or something like that in the States. I am really proud of this one. I have written several others and they have been cut and are due for release here.

"I am also working on a play that has been written especially for me and I am working on the music. Along with dancing and drama classes I keep pretty busy with recordings, and I am producing recording sessions for other artistes."

REVIVAL

Jackie visited Britain a few years ago, but not to sing or perform — just for recording business. Many of her discs which have sold reasonably well in the States haven't been issued here — a revival of the Buddy Holly and the Crickets' hit "Oh! Boy" is one of them. In the States Jackie has a faithful following of fans who put her every disc into the top hundred — but not very high.

But there's no doubt that the talented lass with the big reputation would like to visit Britain — preferably if she has a hit record. Now on to the Searchers.

The boys had some interesting things to say about "Needles and Pins" to Jack Fishman which he printed in his "Radio Luxembourg Book Of The Stars," on sale now at 12s. 6d.

"A time comes when you decide that you can do different things with tunes, so you DO them. Normally with an orchestra there's an arranger, but a group has to work out its own arrangements. You know your own limitations. Ideas simply come, like with "Needles and Pins."

Turning "pins" into "pinsa" just came. The original version was an American record. It had a musical phrase in the background which we went for in a big way, and took as our start. The phrase was, originally, so far in the background that it was virtually indistinguishable. We always try to pick something in a song or record we hear, and develop it to suit our style.



THE SEARCHERS—the first colour pic of the boys with new member FRANK ALLEN.

So that's what we did with the original Jackie De Shannon record of "Needles and Pins" — we took out the piano phrase on the record and changed it to a guitar phrase. We felt the tune get stronger as it went on, so we began with a single voice, then at that particular point where it builds emotionally, we added vocally to give it a still more emotional wallop."

EDGED OUT

In fact it was the vocal on this number that eventually led to Tony's breaking away from the Searchers, on the grounds that he was edged out vocally.

The same basic principles of adaption and alteration obviously went on with "When You Walk In The

Room," which promises to be a lot bigger than their "Someday We're Gonna Love Again."

And despite all the loud and angry protests on both sides, one thing is obvious. Jackie MUST make the charts here sooner or later with the high standard of her discs. And after all the Searchers aren't covering her discs. They are merely reviving them, long after they would have made it — and also altering them slightly too.

The best way to solve the problem would be for every Searchers' fan to listen to every new disc by Jackie in their record shops. With the two lots of artistes producing the same sound basically it wouldn't be long before Jackie De Shannon was meeting the Searchers—in Britain!

SO LONG DEARIE

LOUIS ARMSTRONG



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KATHY KIRBY

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DECCA

'TALENT DOESN'T COUNT'

IRAN the elusive Miss Faithfull to earth in her dressing room at the Taunton Gaumont. Elusive because 17-year-old Marianne doesn't believe in running after publicity. She works on the theory that "if they want me, they can come and get me." So I went.

HOMESICK

In the background the show went on. But we couldn't hear the music. Only the screams. "This is the first time I've been away from home on a tour," said Marianne, "and I'm very homesick. I miss my mother." She was shouting to make herself heard above the shrieks of the excited fans.

"I don't know whether I'm a success as a singer," she went on. "I don't really care

because success in the pop world can't be had by wanting it. The only things I want to succeed in are marriage and acting. You can make yourself a good actress if you have the talent. But you can't make yourself a good pop singer. Because in the pop business talent doesn't count. The only thing that matters is sex appeal. Take the Rolling Stones. They're not primarily selling a sound. They're selling sex. And that is why the kids go to see them."

IMAGE

I asked her whether she felt this applied to her own singing. "No," she said thoughtfully, "because I think girl singers have to be able to sing better than boy singers. Girls can't rely on

their sex appeal because most of the record buyers are girls and they can see through the image." She ran a hand through her long blonde hair and smiled ruefully. "There, I'm contradicting myself already. I always do this. I'm sorry."

CHANGING SCENE

She added: "In fact, Andrew Oldham signed me up before he had even heard me sing. He thought he could sell me — not my voice."

Has Marianne found it a disadvantage to have a mother who is a baroness? "Not at all," she said. "The pop scene is changing. It's no longer the East End kid completely dominated by his manager, who is the star. Much more intelligent and articulate people are coming into the business. People like

says Marianne Faithfull to Sally Brompton

The Beatles, Peter and Gordon, Jeremy Clyde and Chad Stewart. I'm allowed to do and say what I like. Andrew doesn't care what I tell people — although he doesn't really approve of me saying I don't like pop managers. I suppose it's possible that a few people resent me having a mother who's a baroness, but quite frankly I couldn't care less. The pop world can think whatever it likes as far as I'm concerned."

COURTESY

Suddenly Marianne's grey eyes blazed. "What makes me furious is that everybody in the business forgets that they are only there by courtesy of a few thousand kids. They think they are talented—but they're not. They listen to the people who tell them they're wonderful — and they lap it all up. If only they would have the humility to appreciate the kids who buy their records and put them where they are."

She ended her outburst and began to brush her hair. "It's all the fault of the managers and the hangers-on," she said, "it's they who are doing the cashing-in — not



MARIANNE FAITHFULL is very outspoken as can be seen in this feature.

the singers. Andrew's different. He's sincere. Well, he says so, anyway, so let's pretend he is."

There was a bang on the door. "I'm sorry, I have to go on stage in a few minutes,"

Marianne said. "I'm afraid you'll have to go."

The screams of the fans followed me outside the theatre. The fans who put Marianne Faithfull where she is today.

Number 8 for luck

INEVITABLE — that's the only word for Julie Grant's new hit, "Come To Me." Why, you may ask, should it be inevitable in view of the top-class songstress's distinct in-and-out form where the charts are concerned.

Said Julie: "The thing is that any disc catalogue number which has a figure 'eight' in it does the trick. Is that just a superstition? Dunno. But I've been recording now for two-and-a-half years and my chart successes have been 'Up On The Roof,' 'Count On Me,' and now this new one. All of 'em had a figure 'eight' in the number."

EXCEPTIONAL

Considering that she is clearly one of the best pop singers in the business, I don't think she has had proper recognition in the charts. What with the group scene, and so on, it has been hard for girl singers on tour.

But I remember seeing Julie on a Rolling Stones' bill at Wembley. She did exceptionally well, though she admits: "Really a girl shouldn't have been in the show. I mean, they were all Stones' mad—they even gave David Jacobs a rough time of it during his announcements."

Said Julie: "Really, I wanted to go into cabaret. But now I think I prefer the 'Ready, Steady, Go' sort of pop shows. I've got two groups working with me — Johnny Dean and the Deacons for Northern dates, Pat Dane and the Quiet Five in the South. And I can honestly say that in the past two months I've been coming off the stage after ballroom dates and felt really satisfied that the show went down well."

Enter, briefly, her manager Eric Easton. He says: "I've always had complete faith in Julie. I don't believe in handling more than one artiste of a particular kind and I must have turned down at least a dozen well-known girls simply because I'm so sure Julie will be really big."

TURNED DOWN

Julie's personal list of favourites includes: Ruth Brown, Etta James, Mary Wells, Marvin Gaye, the Miracles, Georgie Fame, Stevie Wonder, Jackie de Shannon. She says, on reflection, that the song she most wishes she had recorded was "Needles and Pins." She also admits being offered the "Crying Game" but turned it down because it wasn't a very good demo—and adds that anyway Dave Berry has done a much better job on it than she could have done.

She says: "I'm completely in love with show business. Remember I've been working since I was six. But it can be boring, funny enough, touring around with all-boy groups. That is unless you are going out with one of the members. So my mother still travels with me—and I'm sure she enjoys herself even more than I do."

"She gets on well with the other artistes, though you do sometimes get the odd comment like 'What on earth are you brinking your mum with you for?'"

Off-stage, Julie enjoys ten-pin bowling. She's formed show-business teams of people including Cathy



JULIE GRANT looks like having her biggest hit since "Count On Me" with her lovely new disc "Come To Me". (RM Pic)

McGowan, the Hollies, Jess Conrad, Patsy Ann Noble, and Helen Shapiro. At the age of 13, Julie once beat Helen in a talent contest. Julie — tiny, dark-haired, super-charged with energy — is looking after her earnings. She said: "I bank most of it. I don't suppose

I spend more than £12 a week—and most of that goes on clothes." Her next record? No plans yet. Seems to me the difficulty will be waiting for a figure "eight" to come up in the catalogue number! Good on you, Julie. Congratulations on the hat-trick of hits.

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MARY WAS JIM'S INSPIRATION . . .

by **NORMAN JOPLING**

THE biggest inspiration in the life of the late Jim Reeves, was his wife Mary. It was Mary that helped Jim through the dark days of despair before Jim became one of the biggest names in the American country scene with his disc "Four Walls."

When Jim hit the big time it was his wife who brought him up even further—when Jim couldn't remember the lyrics of his songs it was Mary who would sing them to him, before performances or rehearsals.

"Mary's my music stand," Jim would say jokingly, and Mary knows every word of every song by her late husband.

TOP SINGLE

Currently Jim has two singles in the top twenty, three EP's in the EP charts, and no less than EIGHT albums in the top LP charts. This represents a total of about 112 songs by Jim in the charts. In the States he has the top country single, "I Guess I'm Crazy," and the top country LP, "Moonlight and Roses."

A question that often pops up about Jim is why his record releases differ in the States to here. I talked to Pat Campbell of RCA about this.

"Well, as most people know, many of Jim's singles here were picked by me from American LP's. The



A rather tragic picture from the country scene in Nashville. Both PATSY CLINE and JIM REEVES were killed in private 'planes. On the right is country comic Grandpa Jones.

reason that I didn't issue the exact singles that American RCA chose was because of my close personal association with Jim.

"My opinion is that Jim's singles should be as sincere and meaningful as the man himself—and Jim was a very sincere man. Often I thought that RCA in the States didn't quite catch the atmosphere of the man in the single releases. As it happened I thought that much of the LP material was better and that's why I chose Jim's singles over here."

Good news for Jim's legions of fans is that there is much more material

awaiting release. Next January the album "The Best Of Jim Reeves" will be released, which included his greatest hits such as "He'll Have To Go," "Four Walls" and "Guilty." The album is currently number three in the U.S. album charts and there can be no doubt that it will hit our charts too, perhaps reaching the top.

"There's a mistake I'd like to clear up" Pat said: "about the single that we were supposed to have withdrawn. In fact it was for the Irish market only — titles were taken from two religious LP's of Jim's, and the top side was to be 'This World

Is Not My Home.' But this was for Ireland only, where Jim was very popular because, of course, he had toured there."

TRIBUTES

So it seems the story of Jim Reeves hasn't ended musically yet, and there should be regular releases from Jim for some years to come. And of course there is the greatest of all tributes to Jim, being paid at the moment by the British public, who are buying more of Jim's discs than of any other artiste — including the Beatles.

RM Exclusive pic of the 'Under the Boardwalk' team



IT took two months, but finally, the Drifters made it with their sensational U.S. hit "Under The Boardwalk," number 49 last week. One man whose glad to see it in the charts is none other than Decca A & R man Mike Leander who produced the disc during his recent trip to the States. And until now the song hasn't showed up here, despite its enormous American success. The disc itself has a sad story behind it. On the morning that the Drifters, the session men and the arrangers were gathered together to cut some numbers the news came through that Rudy Lewis, who was late for the session had died. Rudy was the Drifters lead singer.

The whole studio was grief stricken, and the boys were unashamedly crying over the death of their great friend. It was decided to call the session off, as no one felt competent enough to play, but at the last minute it was decided to give it a try. "Boardwalk" was basically a happy song, but in their grief, the Drifters gave it a sad soulful treatment full of meaning and subtlety. The result had to be released, it was so great. And it became the Drifters biggest hit for years.

The pic here is of the new line-up, without Rudy Lewis. Incidentally the line-up of the Drifters has changed many times since they formed, over ten years ago.

STORYVILLE

SLP 158 Sonny Boy Williamson

This is not only the best record Sonny Boy Williamson has ever made, it is the best blues release of the year. Good as Sonny Boy was to hear in person, this LP beats everything I have heard from him. What is the reason? Well I suspect it is simply ideal recording conditions. It is obvious that Sonny Boy is completely relaxed and is singing just what he wants, how he wants, with no commercial considerations to mar the session. Sonny Boy Williamson is perhaps the greatest track. Here he sets out to tell us something about himself. He begins by talking, but gradually as he warms to his subject, he begins to sing, beautifully accompanied by Bill Stepney on drums and Matt Murphy on guitar. . . A tremendous record. Jazz Journal.

From Transatlantic Records Ltd,
 72 Heath Street, London, NW3. Hampstead 8858/6669



KATHY KIRBY



JOHN BARRY



JIMMY YOUNG

Dramatic Kathy with Edith Piaf 'B' side

KATHY KIRBY
Don't Walk Away; No Regrets (Decca F 11992).

AFTER a long gap comes this dramatic newie from Kathie. Her voice is in fine form but there's not much in the way of tune to this song. Plenty of ups and downs, and maybe a touch of the Bert Bacharach's here and there. Ivor Raymonde on the backing, which is mainly loud strings. The English version of the big Edith Piaf hit is on the flip, a much more tuneful effort with what seems to us more potential than on the top side. Dramatic and appealing with Kathy in great vocal form.

TOP FIFTY TIP
JIMMY YOUNG
I'm Yours; Wrap Your Troubles In Dreams (Columbia DB 7369).

THE oldie, and a very popular one too, is given an oldie treatment via Jimmy, who has recently had a spell of chart success. It has a good tune, and although the whole thing is rather corny—intentionally of course—it stands a good chance of being a hit. A grower too, and very well performed with Ivor Raymonde supplying the backing.

TOP FIFTY TIP

JOHN BARRY
Goldfinger; Troubadour (United Artists UP 1068).

FROM the new James Bond film comes this very atmospheric instrumental via John Barry, of the tune that Shirley Bassey has recorded. John part penned this one and it suits his down-to-earth gutsy style admirably. Guitar work and the big band mix well and perhaps this could be as big as Shirley's disc. Flip is a gentler number, more poignant, with plenty of flavour and well performed of course. Pretty and tuneful.

TOP FIFTY TIP
WAYNE FONTANA AND THE MINDBENDERS
Um, Um, Um, Um, Um, Um; First Taste And Love (Fontana TF 497).

THE while-back hit for Major Lance is given a shuffle-beat treatment from the team, after their disc company. Medium pace item, with a good lyric, despite the meaningless title. Well-arranged and subtly performed with perhaps a chance of becoming Wayne's biggest hit to date. Flip is the Ben E. King hit—a plaintive beater with some appeal.

TOP FIFTY HIT

BEN E. KING It's All Over; Let The Water Run Down (Atlantic AT 4097). Some moody vocal work from Ben on this slow Leander-Russell song, which builds and builds to an interesting climax. Coming up in the States, with a good bluesy sound to it. A great sound with considerable potential.

BOBBY SHAFTO Who Wouldn't Love A Girl Like That; I Remember (Parlophone R 5184). Multi-tracked Bob gets to town on this fast beater with Les Reed backing and loads of dance and listening appeal. The tune is strong and although the whole thing is typical it could do very well.

BOBBY WOOD If I'm A Fool For Loving You; (My Heart Went) Boing! Boing! Boing! (Pye 7N 25264). A commercial country and western number here—syrupy slow tune, strings, country piano and pleasant vocal work. Very commercial and good for late-night listening.

JON EARLY The Best Man; Mr. Happiness (United Artists UP 1067). Inspired by the film, this is a poignant Johnny Mathis-styled item. Lush strings, meaningful lyric and definitely one for the more sentimental record buyer.

SAM COOKE Cousin Of Mine; That's Where It's At (RCA Victor 1420). A "Hello Dolly" styled beater with a fresh musical approach. Maybe too good for the charts here. Flip is a lovely blues item.

THE TWO OF CLUBS The Angels Must Have Made You; True Love Is Here (Columbia DB 7371). A smooth tuneful beat group number with some soft vocal from the team. Tune is pleasant and there's a good dance beat running through. Earl Guest directs the backing.

UNIT FOUR PLUS TWO Sorrow & Pain; The Lonely Valley (Decca F 11994). The team do a big Peter and Gordon on this slow ballad with heavy beat backing. It's well performed and the vocal work is good, but somehow this lacks the magic to put it in the charts.

DAVID BOX Little Lonely Summer Girl; No One Will Ever Know (London HLU 9924). The ex-Crickets vocalist and a Holly tinged fast plaintive beater with a good tune, and enough appeal to make it sell very well. Punchy and beaty.

DION DI MUCI Johnny B. Goode; Chicago Blues (CBS AAG 224). A great bluesy version of the Chuck Berry number—very off beat and strange with good guitar work, and sensational vocal from Dion.

THE PENDULUMS The Weaver; The Slow Weaver (Pye 7N 1570). A smooth, somewhat adult-sounding vocal group on this, about the new dance. Rather like Major Lance in conception, and perhaps a grower. Repetitive tune with orchestral backing.

SHADE JOEY AND THE NIGHT OWLS Blue Birds Over The Mountain; That's When I Need You Baby (Parlophone R 5180). A Joe Meek item here, and the Ersel Hickey number is given an organ-filled heavy vocal treatment via the lads. Fast and commercial, with a slim chance of chart success.

THE ROCKING VICKERS I Go Ape; Someone Like You (Decca F 1199). Revival of the Neil Sedaka rock hit. Superb lyric, pounding guitar beat and average vocal sounds. Probably too ordinary for success but well performed nevertheless.

THE ORLONS Knock! Knock! (Who's There?); Goin' Places (Cameo-Parkway C 332). Rather a dated affair from the group. Plenty of bass voice shrill females and gimmicks galore. Strong beat and reasonable tune with sax breaks. Went out with the twist.

SINGLES IN BRIEF

LENA HORNE Blowin' In The Wind; The Eagle and Me (State-side SS 344). A powerful big-voiced swinger which treats the Bob Dylan number somewhat differently to PP & M. Big band joins in and there's a good climax.

THE FOUR SEASONS Since I Don't Have You; Sincerely (State-side SS 343). Currently high with "Rag Doll," this old recording of theirs doesn't stand much chance. It's a good ballad with intricate backing, loads of falsetto, and six names on the composers credits.

BARBRA STREISAND People; Draw Me A Circle (CBS AAG 223). The big hit from "Funny Girl"—and the original U.S. hit version. Superb silky vocal from Babs, sympathetic backing but maybe too many versions on this song.

CHUBBY CHECKER She Wants T'Swim; You Better Believe It Baby (Cameo-Parkway P992). Another on the new 'swim' kick—this time from the King Of Twist. There's the usual female chorus mouthing the title while Chubby sings sadly about the only thing his chick thinks about—the Swim. Medium pace and with a big beat.

THE DENNISONS Nobody Like My Babe; Lucy (Decca F 11990). Strong guitar work, hand-clapping and powerful vocal from the lads, who are bound to hit it big sooner or later. Could be big with enough exposure.

MIKE LEROY I Forgot What It Was Like; No One Knows (Columbia DD DB7373). A deep-voiced, almost Jim Reeves type interpretation of the number, which is a good tuneful ballad with good Ken Thorne backing.

JACKIE WILSON Squeeze Her — Tease Her; Give Me Back My Heart (Coral Q 72476). Powerful Marvin Gaye type on this excellent number from the high-pitched songster. Powerful party music, with a decent tune and maybe a minor hit too.

LINDA LAINE AND THE SINNERS Low Grades and High Fever; After Today (Columbia DB 7370). A strident rock number from Linda, who certainly has a big voice. The group provide good bass sounds and there's plenty of crashing guitar work. This one is hefty and beaty enough to click heavily.

THE BOB LEAPER ORCHESTRA High Wire; The Lost World (Pye 7N 15700). An extremely way-out instrumental affair here. 'Wiry' sounds (twanging everywhere, grating sax and a heavy syncopated beat. This COULD make the charts—it's so off beat.

LOUIS PRIMA Fee Fie Foo; Part Two (Prima PR 1001). Swinging piano—naturally—opens this one, which is a bouncy tune, with sax, and Louis singing in his merry style on the oldie. Good beat.

RON GOODWIN Of Human Bondage; Girl With A Dream (Parlophone R 5181). Ron composed this, from the film of the same name. It's a wispy string number, with harp and a soft gentle melody. Very appealing.

SI ZENTNER The James Bond Theme; Bond's '007' Theme (Liberty LIB 10169). The great orchestra leader and a stirring version of the popular movie theme with loads of drama, thumping, and beat.

THE BLENDILLS La La La La La La La; Huggie's Bunnies (Reprise R 20291). A fast repetitive R & B styled vocal number with a good instrumental theme running through it. Vocal is good, and there's a Latin quality about it.

DEKE ARLON AND THE OFF-BEATS I Must Go and Tell Her; I Need You (HMV POP 1340). A good dramatic sound on this item—and it's very Gene Pitney indeed. Plaintive and very well performed with a lot happening, backing-wise.

LITTLE LUTHER Eenie Meenie Minie Moe; Twirl (Pye Int. 7N 25266). A bluesy one here, with a deep vocal and Tommy Tucker type backing, powerful danceable beat with good potential clubwise.

PERCY FAITH The Virginian; Judy (CBS AAG 226). A dramatic cowboy type theme on this brassy affair from Percy. Stirring tune, plenty of noise and quite a good seller we imagine.

"GOIN' TO THE RIVER"
Columbia DB 7368
The CHEYNES

THE BEAT MERCHANTS



Watch their first TV this Saturday-3rd- 'Thank Your Lucky Stars' and also on 'Scene at 6.30' on Oct. 7th their record - released this week is

'PRETTY FACE'
Columbia DB 7367

The boys say "Thank You" to RECORD MIRROR, N.M.E. & DISC for the very favourable reviews and look forward to meeting their fans and new fans on the Honeycombs, Millie, Applejacks, Gene Vincent tour.
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THEY AMAZED THE STONES' MANAGER

"THEY are the first group I've wanted to record since I found the Rolling Stones" so says Andrew Oldham, 20-year-old ideas man of the recording scene. And the group involved are the Poets, from Glasgow. Andrew saw them working and said: "I was amazed at the reaction they were getting. I've seen nothing to compare with it since the early days of the Stones. They have that indefinable something to put them at the top." Who is going to argue? The Poets were formed a year ago and are full-time professionals. Debut disc, on Decca, is "Now We're Thru," recorded by Andrew, arranged by guitar star John Paul Jones. Specially-designed stage suits help the boys, visually—and they line up as follows: Leader and lead guitarist Hume Paton; rhythm guitarist and arranger Tony Myles; George Gallagher, song-writer with Hume, excellent young singer; John Dawson, bass guitar; drummer Alan Weir, a practical joker without peer. Watch this group! Who says so? Andrew Oldham—and I emphatically concur.

PETER JONES'S NEW FACES

A SLIP OF THE TONGUE...



ONCE upon a time, "Them" were the Chris Andrews' Combo — working in the steamy beat clubs of Germany. Then they returned to Britain, Chris to become a hit songwriter, the others to form their own group. A slip of the tongue, grammatically, led to the boys calling themselves "Me and Them." Their first disc for Pye was "I Think I'm Gonna Kill Myself," which led to early sales, a hoo-ha in a national newspaper ("Should our teenagers hear this sort of morbid song?") and the immediate withdrawal of the disc. Now they are out with "Tell Me Why," a Beatle song. Selling well, too. "Me" of the group is George Davies, lead guitarist and vocalist; "Them" are rhythm guitarist Spence Gibbons; Dennis Herrington, drummer; Mick Tracey, saxophone; Bassist Roy Harris.

Like the 4 Seasons —only different



FOUR boys from Birmingham with a curiously high-voiced approach to vocal harmony. Something like the Four Seasons, but essentially different—if you get the gist. The Cheetahs, on Phillips, made their debut with the Gene Pitney oldie "Mecca."

"GOIN' TO THE RIVER"
Columbia DB 7368
The CHEYNES

They include two startlingly fair-haired lads, plus a whole load of energy from each member. They say: "We go for entertainers like Shirley Bassey, The Exciters, Sammy Davis, Lena Horne." They used to go to various colleges in the Birmingham area, started in show business around the mid-teens. Personnel: Rodney Wright (19), Euan Rose (17), Nigel Wright (18), Raymond Bridger (18). And you should just see their spots-all-over stage garb.



Only 9 months' experience

COULD just be that 14-year-old Antoinette will hit the charts at the first time of asking with her "There He Goes (The Boy I Love)" on Pye's Piccadilly label, for it has all the necessary ingredients — violent vocal, clever dual-tracking, hand-clapping, big beat... and a whole lot of natural talent which belies her so-tender years. The long-haired brunette with the cheery grin has been singing for only nine months. Then the boy next door asked to record her voice—gave it to Harry Walters, now Antoinette's manager. She's a good dancer, too, with many medals to her credit. And she won a "Twist" contest against 270 other girls. "Got at least another year at school," she said. "Still, my school-mates are all buying the record!"

NORMAN JOPLING'S
A LOOK AT THE U.S. CHARTS
FAST-RISING U.S. hits include: "I've Got Sand In My Shoes"—Drifters; "Goodnight Baby"—Butterflys; "Softly As I Leave You"—Matt Monro; "I Like It"—Gerry & The Pacemakers; "Anaheim Azusa etc"—Jan & Dean; "All Cried Out"—Dusty Springfield; "The Door Is Still Open"—Dean Martin; "So Long Dearie"—Louis Armstrong; "Do You Want To Dance"—Del Shannon; "Everybody Knows"—Dave Clark Five; "Baby Love"—Supremes; "Lumberjack"—Brook Benton; "I Wanna Be With You"—Nancy Wilson; "I'm Crying"—Animals; "Teen Beat 65"—Sandy Nelson; "Funny Girl"—Barbra Streisand; "Baby Be Mine"—Jelly Beans; "Smack Dab In The Middle"—Ray Charles; "She's Not There"—Zombies.
New U.S. releases include—"I Don't Want To See You Again"—Peter & Gordon; "Somebody New"—Chuck Jackson; "A Hard Day's Night"—George Martin; "Skinnle Minnie"—Bill Haley; "Apple Of My Eye"—Four Seasons (VJ); "Bless Our Love"—Gene Chandler; "Jump Back"—Rufus Thomas; "I'm Into Something Good"—Herman's Hermits; "Sad Boy"—Stevie Wonder; "Daniel Boone"/"Davie Crockett"—Fess Parker; "What In The World's Come Over You"—Dovells (not the Scott oldie); "Just Bluesin"—Sanford Clark; "Hide Away"—King Curtis; "Goodbye Charlie"—Cannonball Adderly; "Mama Doll"—Linda Hopkins; "Move It Baby"—Simon Scott; "Love Is Strange"—Caesar & Cleo; "How Can I Tell Her"—Fourmost.
N.J.

READY STEADY -WIN



- The BO STREET RUNNERS
Bo Street Runner
- The THYRDS
Hide 'N' Seek
- The HARBOUR LIGHTS
I'll miss you
- TONY KNIGHT & The LIVE WIRES
Did you ever hear the sound?
- The DELTONES with TONY LANE
A lonely one
- The FALLING LEAVES
She loves to be loved
- The ECHOLETTES
Our love feels new
- The DYNAMOS
You make me go Ooo
- JIMMY ROYAL & The HAWKS
I'm leaving you
- The PLANETS
So much in love
- The FIVE ACES
Every time I look at you
- SCENE FIVE
Anytime
- The VIBRONS
Ain't it a shame
- JAMES FENDA & The VULCANS
Mistletoe love
- The OLYMPICS
Think of me
- The LEASIDERS
You've come back

DECCA
The Decca Record Company Ltd
Decca House
Albert Embankment
London SE 1

- 9 SAVE IT FOR ME
9 (5) Four Seasons (Philips)
- 10 IT HURTS TO BE
IN LOVE*
10 (6) Gene Pitney (Musicor)
- 11 HAUNTED HOUSE*
11 (7) Gene Simmons (Hi)
- 12 FUNNY*
14 (6) Joe Hinton (Back Beat)
- 13 WHERE DID OUR
LOVE GO*
6 (12) Supremes (Motown)
- 14 WHEN I GROW UP TO
BE A MAN
22 (3) Beach Boys (Capitol)
- 15 BABY I NEED
YOUR LOVIN**
18 (6) Four Tops (Motown)
- 16 LAST KISS
31 (3) J. Frank Wilson and
Cavalliers (Josie)
- 17 CHUG A LUG
26 (3) Roger Miller (Smash)
- 18 MATCHBOX*
20 (4) Beatles (Capitol)
- 19 A SUMMER SONG*
29 (3) Chad Stuart & Jeremy
Clyde (World Artists)
- 20 I'M ON THE OUTSIDE
(LOOKING IN)*
21 (5) Little Anthony &
Imperials (DCP)
- 21 OUT OF SIGHT
23 (6) James Brown (Smash)
- 22 YOU MUST BELIEVE
ME
27 (3) Impressions
(ABC Paramount)
- 23 RHYTHM*
30 (4) Major Lance (Okeh)
- 24 LET IT BE ME*
35 (3) Betty Everett & Jerry
Butler (Vee Jay)
- 34 SLOW DOWN*
36 (3) Beatles (Capitol)
- 35 RIDE THE WILD SURF
- (1) Jan & Dean (Liberty)
- 36 20-75
43 (2) Willie Mitchell (Hi)
- 37 A HARD
DAY'S NIGHT*
16 (12) The Beatles (Capitol)
- 38 COME A LITTLE BIT
CLOSER
- (1) Jay & Americans (UA)
- 39 HAVE I THE RIGHT*
- (1) Honeycombs (Interphen)
- 40 THAT'S WHAT LOVE
IS MADE OF
50 (2) Miracles (Tamla)
- 41 MICHAEL
42 (3) Trini Lopez (Reprise)
- 42 I DON'T WANT TO SEE
TOMORROW
- (1) Nat King Cole (Capitol)
- 43 ON THE STREET
WHERE YOU LIVE
- (1) Andy Williams (Columbia)
- 44 SELFISH ONE*
17 (9) Jackie Ross (Chess)
- 45 COUSIN OF MINE*
- (1) Sam Cooke (RCA)
- 46 DEATH OF AN ANGEL
- (1) Kingsmen (Wand)
- 47 IN THE MISTY
MOONLIGHT*
19 (6) Jerry Wallace
(Challenge)
- 48 BECAUSE*
24 (9) Dave Clark Five (Epic)
- 49 CLINGING VINE*
25 (8) Bobby Vinton (Epic)
- 50 ALWAYS TOGETHER
- (1) Al Martino (Capitol)

- 5 MOONLIGHT AND
ROSES
(5) Bachelors (Decca)
- 6 WONDERFUL LIFE
(6) Cliff Richard (Columbia)
- 7 WEST SIDE STORY
(8) Sound Track (CBS)
- 8 GENTLEMAN JIM
(7) Jim Reeves (RCA Victor)
- 9 KISSIN' COUSINS
(9) Elvis Presley
(RCA Victor)
- 16 DANCE WITH THE
SHADOWS
(13) The Shadows (Columbia)
- 17 GOOD 'N' COUNTRY
(19) Jim Reeves (RCA Victor)
- 18 YOU NEVER CAN
TELL
(-) Chuck Berry (Pye)
- 19 PLEASE PLEASE ME
(-) Beatles (Parlophone)
- 20 CAMELOT
(-) United States Cast (CBS)

- 10 YOU REALLY GOT ME
5 (8) The Kinks (Pye)
- 11 TOGETHER
13 (5) P. J. Proby (Decca)
- 12 EVERYBODY LOVES
SOMEBODY
12 (6) Dean Martin (Reprise)
- 13 THE CRYING GAME
10 (9) Dave Berry (Decca)
- 14 SHE'S NOT THERE
16 (8) The Zombies (Decca)
- 15 I'M CRYING
20 (3) Animals (Columbia)
- 16 WHEN YOU WALK
IN THE ROOM
21 (3) The Searchers (Pye)
- 17 I LOVE YOU
BECAUSE
14 (33) Jim Reeves
(RCA-Victor)
- 18 IS IT TRUE
17 (4) Brenda Lee (Brunswick)
- 19 BREAD AND BUTTER
22 (4) The Newbeats
(Hickory)
- 20 WE'RE THROUGH
27 (3) The Hollies
(Parlophone)
- 21 SUCH A NIGHT
18 (7) Elvis Presley (RCA)
- 22 WALK AWAY
26 (3) Matt Monro
(Parlophone)
- 23 RHYTHM 'N' GREENS
25 (5) Shadows (Columbia)
- 24 A HARD DAY'S NIGHT
19 (12) Beatles (Parlophone)
- 25 IT'S FOR YOU
23 (9) Cilla Black
(Parlophone)
- 26 MECCA
- (1) Cheetahs (Philips)
- 27 SUMMER IS OVER
- (1) Frank Ifield (Columbia)
- 38 NO ONE TO CRY TO
50 (2) Ray Charles (HMV)
- 39 THE LETTER
38 (4) The Long and the Short
(Decca)
- 40 COME TO ME
40 (2) Julie Grant (Pye)
- 41 TWELVE STEPS
TO LOVE
32 (7) Brian Poole &
The Tremeloes (Decca)
- 42 ONE WAY LOVE
- (1) Cliff Bennett
(Parlophone)
- 43 I DIDN'T MEAN TO
HURT YOU
- (1) Rockin' Berries
(Piccadilly)
- 44 WHAT AM I TO YOU
- (5) Kenny Lynch (HMV)
- 45 UNDER THE
BOARDWALK
49 (2) Drifters (Atlantic)
- 46 SEVEN GOLDEN
DAFFODILS
33 (5) The Cherokees
(Columbia)
- 47 CALL UP THE
GROUPS
36 (13) Barron-Knights
(Columbia)
- 48 TOBACCO ROAD
41 (13) Nashville Teens
(Decca)
- 49 MOVE IT BABY
45 (8) Simon Scott
(Parlophone)
- 50 LOVE'S MADE A FOOL
OF YOU
42 (4) Buddy Holly (Coral)

BRITAIN'S TOP EPs

- 1 FIVE BY FIVE
(1) The Rolling Stones
(Decca)
- 2 LONG, TALL SALLY
(2) The Beatles (Parlophone)
- 3 THE ROLLING
STONES
(4) The Rolling Stones
(Decca)
- 4 IT'S OVER
(6) Roy Orbison (London)
- 5 FROM THE HEART
(5) Jim Reeves (RCA Victor)
- 6 WONDERFUL LIFE
(3) Cliff Richard (Columbia)
- 7 DUSTY
(7) Dusty Springfield
(Philips)
- 8 WELCOME TO MY
WORLD
(3) Jim Reeves (RCA Victor)
- 9 PETER, PAUL
& MARY
(10) Peter, Paul & Mary
(Warner Bros.)
- 10 SPIN WITH THE
PENNIES
(19) Four Pennies (Philips)
- 11 ALL MY LOVING
(11) The Beatles (Parlophone)
(Decca)
- 12 SONGS TO WARM
THE HEART, VOL. 1
(-) Jim Reeves (RCA Victor)
- 13 THE BACHELORS
VOL. 2
(16) The Bachelors (Decca)
- 14 LOVE IN LAS VEGAS
(12) Elvis Presley
(RCA Victor)
- 15 DON'T MAKE ME
OVER
(-) Dionne Warwick (Pye)
- 16 LAWRENCE OF
ARABIA
(15) Sound Track (Colpix)
- 17 C'EST FAB
(18) Francoise Hardy (Pye)
- 18 PETE SEEGER IN
CONCERT
(-) Pete Seeger (CBS)
- 19 ON STAGE
(-) Merseybeats (Fontana)
- 20 DANCE ON WITH
THE SHADOWS
(-) Shadows (Columbia)

A blue dot denotes new entry.

* An asterisk denotes record released in Britain.

THE RAG DOLLS
Society Girl
P 921

THE BLENDILLS
La La La La La
R 20291

BOBBY WOOD
If I'm A Fool For Loving You
7N 25264

TOMMY QUICKLY

THE WILD SIDE OF LIFE

7N 15708



CHUBBY CHECKER
She Wants T'Swim
P 922

THE BUTTERFLIES
Good Night Baby
RB10 009

THE ORLONS
Knock! Knock!
C 332

the fans, their screaming. In Paris you see the flashing neon sign advertising "Les Beatles," along with Sylvie Vartan and Trini Lopez.

On that return, when they leave the plane, you can see Record Mirror photographer Dezo Hoffman flash-bulbing away at the boys—he travelled with their party. And the boys finally leap into the getaway cars.

Number two movie shows superb shots of the group on stage at the Coliseum concert in the States. You see them trying to dodge a shower of jelly-babies—American J-B's are MUCH

THE BEATLES—a great new Dezo Hoffman colour pic.

heavier than the British variety. More good sequences at a press reception, with a sombre-faced Ringo signing autographs for journalists!

Number three has the boys again at London Airport, this time leaving for America. Cynthia Lennon is there, in a white coat. Brian Epstein is prominently with the boys. Again there are just-fine close-ups of each of the group on the way out... and on their return to Britain. George Harrison

cheerfully waves a Union Jack. He's still waving as he goes into yet another Press reception.

These films, though silent, capture the impromptu atmosphere created by the boys, both at work and when they're being questioned.

BACKGROUND

Obviously they're short on sheer technical quality, but they were after all, shot under typically difficult Beatle situations. The makers say the best way to view them is by playing a Beatle disc as background music... we found "She Loves You" fits in best with most of the action shots.

You can view the films either with a normal 8m.m. movie projector or with one of the different-type hand-viewers—they work out for as little as £1. With the projector, you can "push" up the screen area to four feet deep... or more with luck!

Just one point: there may be difficulties in getting the films immediately in parts of the country. But you can get the name of the nearest stockist from Pop Movies, 193, Wardour Street, London, W.1.



JUST what is Brian Epstein's price for the Beatles? Many B.B.C sound producers are as fed up as the public with 'tea shop' music they are told to use particularly on early morning shows.

Future of Epic and Okeh label singles here, artistes include Bobby Vinton, Major Lance and Dr. Feelgood, uncertain now that parent CBS label completed deal with Oriole. Epic and Okeh singles currently released by EMI... Moody Blues cut new A side for late October release... One of the Four Seasons is 37... New U.S. Orbison LP "Early Orbison" out on Monument... Shane Fenton answered outside calls at London's Wilson Agency this week... Mickie Most flew to New York in a hurry when new Animals single broke big there... Screaming Lord Sutch sold radio interests to manager and will stand against Harold in forthcoming General Election... odd happenings to Ken Dodd's "Happiness" in some charts—when will Ken top Palladium bill? John Barry's father runs chain of bingo halls... TV programme "World In Action" hardly fair to either record companies, artistes or pop 'trade' papers in chart investigation... Brian Epstein has big plans for 'Merseybeat' publication he bought last week... Cliff Richard back Monday from

Portugal holiday... no RM will not publish the address of John Lennon's house—surely he deserves some peace and quiet... big publicity for Fortunes result of much hard sincere work by Jack Bradley who once had a double act with Billy Dainty... Andrew Oldham's personal friendship with Lionel Bart prompted the Oldham Orchestra's version of "Right of Way" from 'Maggie May'... Alun Owen to get £17,000 for book rights for 'Hard Days Night'... Rolling Stones to make short concert and TV date trip to Belgium and France mid-October. Now Germany's Tornados wear clogs, will Clem Cattini take to Wellingtons?... Little Man Shirt Company making special Beat Merchants' shirts to tie with promo for group... Swinging Blue Jeans sticking to ballroom dates and not accepting concert offers... Heinz will have own Luxembourg series on return from Aussie.

Dean Martin's "Everybody Loves Somebody" sold million in U.S. alone... Frank Sinatra's Reprise label netted one million dollars in sales during August... Johnny Mathis may appear in a Kildare TV sequence... Bob Hope quips "You sure gotta hand it to those Beatles. They took more money out of Los Angeles than the Yellow Cab Company."

Cilla Black not recognised when pop single buying in West End disc store last week... Pete Bardens of Cheynes bought Ford Mercury for transport... Jimmy Nicol accused of motoring offences... EMI released 'Drag' LP to coincide with festivals of new type motor sport... New Manfred's single due out October 9th... Stones' new LP expected November... Beatle LP November 15th

The Beatles scored another first for Capitol—the label's first gold disc in Canada... EMI directors "outstandingly" grateful to The Beatles et al... Jan & Dean have two releases within a week of each other in U.S.A.: "The Beatles did it after all," they say... Dess O'Reilly, The Puppets' drummer,

dating Marina Davis, sister of Megan, Applejacks' bass guitarist... Nina and Frederick ended current British tour this week—DJ Alan Freeman at Streatham's Top Rank Bowl this Saturday to present trophies in junior league... Lorne Lesley's press hand-out inferred too much resemblance to Shirley Bassey... Barron Knight P'Nus Langford and Duke D'Wond, were wed at ceremonies two hours and eight miles apart on Saturday... Jimmy Nicol drummed with Boys' Brigade and Sea Cadets... Susan Maughan sat at the captain's table on H.M.S. Whitby on Tuesday, when she recorded messages for special forces' radio programmes... Hamburg's Star Club, just launched record label, and have plans for pirate radio station outside German territorial waters, and pop newspaper... Bachelors profiled on new Irish pop TV show: match... "Jerry Lee Lewis makes Little Richard look like Noddy"—journalist at dress rehearsal of Southern TV's "Whole Lotta Shakin' Goin' On" spectacular, this week... Mick Jagger's theatrical ambition: to walk the full length of the orchestra pit rail... Oxfam's "Beat contest" at Prince of Wales theatre positively the worst ever for organisation... After the Cheynes' "Goin' To The River" Thames-trip, who'll be first to hold an airborne reception?... BBC's new late, late, late radio programmes a tonic... Mick Jagger given penicillin injections at four concerts last week to counteract 'flu... Rolling Stones cocktail invented... Kenny Ball holi daying in South of France... Sally and the Alleycats driving a car convoy to begin four-month tour of Germany... Expect Tommy Roe to come to Britain next month to join one of the big tours and record with EMI... Lead guitarist with Peter and Gordon's backing group shortly to have a disc of his own... Kinks back on tour after spate of catastrophes... Lilac-coloured chrysanthemum named after Susan Maughan

out now!
THE KINKS
 a fab new L.P. 
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Cliff Richard
THE TWELFTH OF NEVER
 
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