

# Record Mirror

Largest selling colour pop weekly newspaper  
 No. 199 Week ending January 2, 1965  
 Every Thursday 6d. Registered at the G.P.O. as a newspaper

# YEH! IT'S GEORGIE

## America votes Beatles top

**THE BEATLES** took the first two places in America's Chart Hits of 1964 compiled by Cashbox, with their million-sellers, "I Want To Hold Your Hand" and "She Loves You." Their album, "Meet The Beatles" was also voted the best of the year. They also gained the titles of best newcomers (vocal group) in the singles and album categories.



**THE IMPRESSIONS**

Roger Miller and Johnny Rivers tied for the first place in the best newcomers (male vocalist) with Danny Williams at seventh place. The Beach Boys and the Four Seasons tied for top in the best vocal group category, then came the Impressions, Jan and Dean, and The Supremes.

### BRITISH DISCS IN

"Love Me Do" was 13th, "A Hard Day's Night" 18th, "Please, Please, Me" 37th, "Twist And Shout" 55th, "Do You Want To Know A Secret" 61st, and "Can't Buy Me Love" 68th in the Top 100 chart hits.

Louis Armstrong's "Hello Dolly" was voted third in the section, followed by Roy Orbison's "Oh Pretty Woman" and The Beach Boys' "I Get Around."

Altogether, 13 British artists or groups got a total of 21 discs into the Top 100 voting—The Beatles, The Dave Clark Five, Billy J. Kramer and the Dakotas, Peter and Gordon, Dusty Springfield, The Caravelles, The Animals, Mille, The Bachelors, Manfred Mann, Gerry and the Pacemakers, Danny Williams, and The Searchers.

### FIRST SIX

But British artistes took the first six places in the best newcomers (vocal groups) of the year—The Beatles, Dave Clarke Five, Billy J. Kramer and the Dakotas, Peter and Gordon, The Searchers, and Gerry and the Pacemakers—in that order. The Shangri-Las were seventh, the Rolling Stones eighth, the Animals ninth, and the Dixie Cups, tenth.

Dusty Springfield took top rating for the best newcomer (female vocalist), beating Diane Renay to second place, and Millie to third, Cilla Black was ninth and Marianne Faithfull fourteenth.

### ELVIS LOST

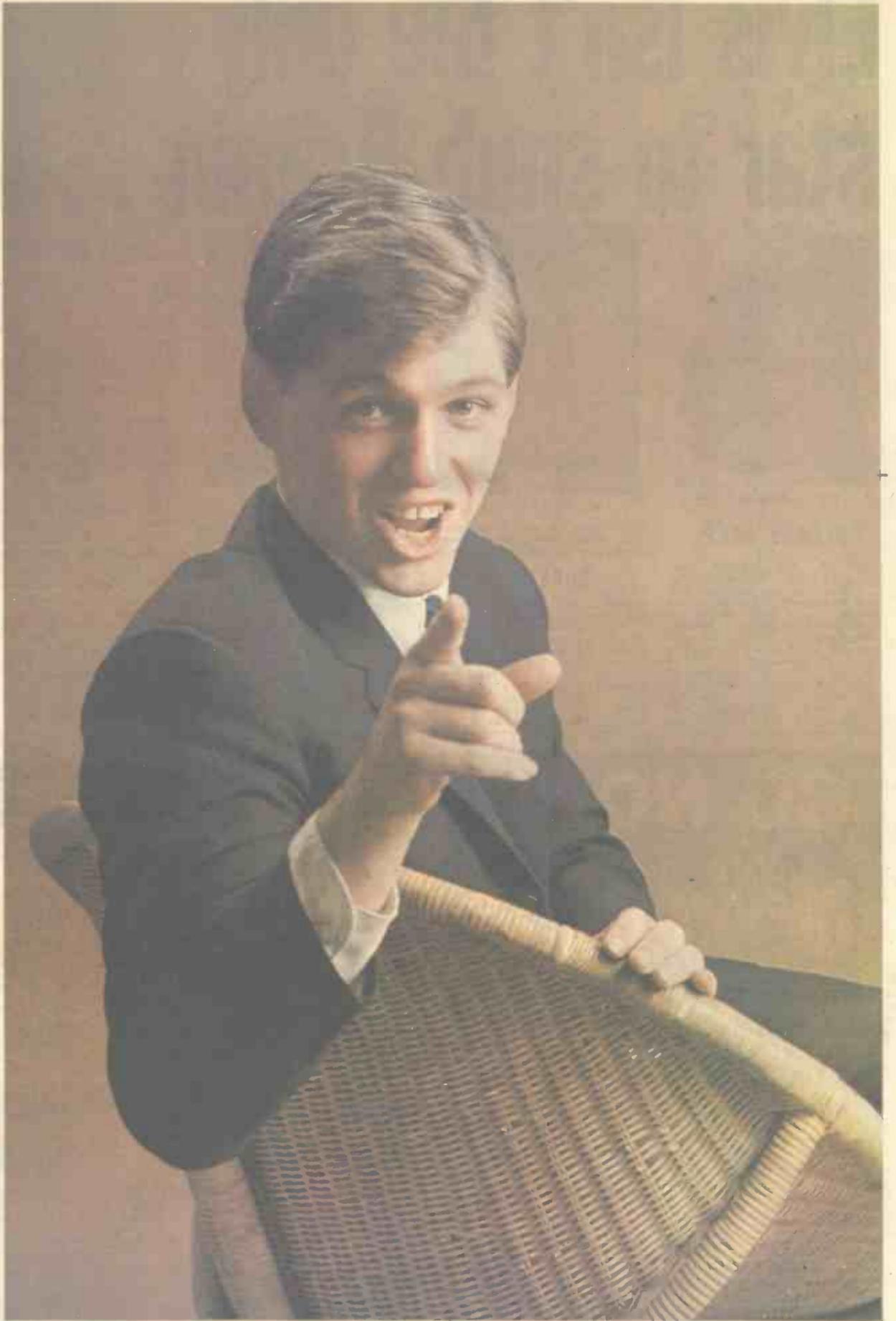
Bobby Vinton beat Elvis Presley into second place in the section for best male vocalist, Roy Orbison was third, Marvin Gaye fourth, and the late Sam Cooke, fifth. Cliff Richard was the highest British singer in the section, at 36.

Leslie Gore, says Cashbox, was the best female vocalist, with Mary Wells as runner-up and Connie Francis as third.

In the section for Rhythm and Blues discs and artistes Mary Wells' "My Guy" tied for top place in the record of the year with "Louie Louie" by the Kingsmen "Steal Away" by Jimmie Hughes was next, followed by the Drifters' "Under The Boardwalk."

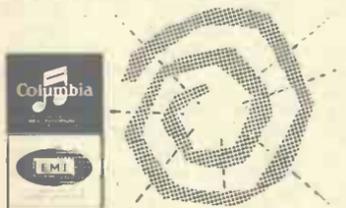
Ironically, Sam Cooke, killed only weeks ago, was voted best male R & B vocalist of the year—a tribute to his four discs that made the best discs of the year.

Dionne Warwick pushed Mary Wells into second place as best female R & B singer and the Impressions were best vocal R & B group.



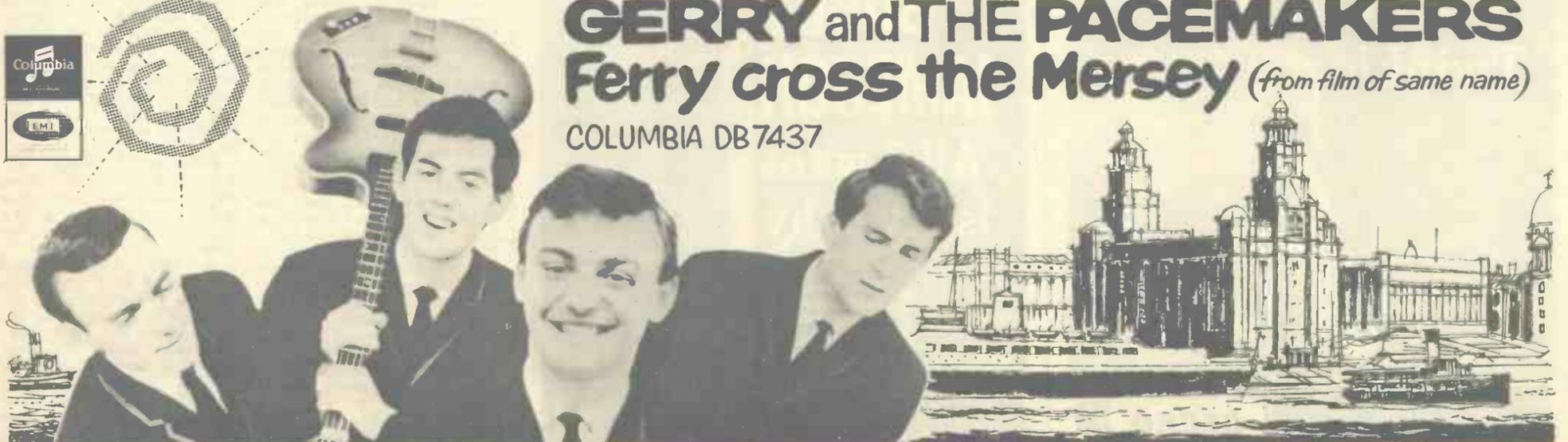
**GEORGIE FAME** at last finds success with his adult-sounding "Yeh Yeh". And his new-found chart status comes after a long, long period of hard solid work,

and the building up of one of the top "live" reputations in Britain. Just about everyone on the scene is very glad for you Georgie . . .



## GERRY and THE PACEMAKERS Ferry cross the Mersey (from film of same name)

COLUMBIA DB7437



# YOUR PAGE

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

# Elvis isn't the only star to snub Britain . . .



FATS DOMINO



ELVIS PRESLEY



SANDY NELSON

says RM reader

PEOPLE are always criticising Elvis for his non-appearance this side of the Atlantic, but there should be something said about other artists who have not made the English scene yet. Rick Nelson, who has had numerous hits in this country, Sandy Nelson and the R and B great Fats Domino are among the more noticeable absentees. It was only in 1960 that Little Richard discovered his great fan reception in the U.K. Come on, you Americans, bring some life into this tired British record scene.—C. Harvey, 53 Dartmouth Road, Ruislip, Middlesex.

first two shows in 1965 visiting Croydon play on the same day.—The Cilla Black show at Croydon ABC, January 29—Chuck Berry show at Croydon Fairfield Hall, same day. Less than one mile between the two venues. For those fans who may have wanted to see both shows, HARD LUCK. And I hope the promoters suffer accordingly.—(Name and address withheld for professional reasons.)

### CHARTS FARCE

HOW much longer is this farce of the Top Twenty going on? The hit parade should be made up of the Twenty best tunes but the way things are I'd say it was the Twenty best names. If the Beatles, Bachelors or Stones, or any other well-known groups, make a record it automatically goes into the hit parade and just because of the name on the label. A record that deserves to get in, especially American, doesn't succeed just because there is an unknown name on it. Having heard every record released every week, I can honestly say that the ones that do get in the chart are among the week's worst. To me the chart is just one big yawn with people buying names rather than material.—Colin Vinco, 173 Manselton Road, Swansea.

### PLEASE HELP

PLEASE, RM readers, don't waste your Christmas cards. They can be used to give food to starving children in the poorest parts of India. Simply post them to: The Cherukunnu Mission, Cherukunnu P.O., Cannamoor District, Kerala, India. The "untouchables" of Kerala are the poorest on earth. The mission there is under the guidance of Italian nuns. Your cards will be made into lamp shades, book covers, wall pictures, etc. and sent to the

larger cities for sale to visitors.—Bert Wilcox, 13 Gerrard Street, Shaftesbury Avenue, London, W.1.

### COPYISTS

HOW's this for unoriginality from the Searchers. Here are the 'A' sides of their records, all cover versions or revivals. "Sweets For My Sweet" (Drifters); "Sweet Nuthin's," (Brenda Lee); "Needles 'n' Pins" (Jackie de Shannon); "Don't Throw Your Love Away" (Orions); "Some day we're Gonna Love Again" (Barbara Lewis); "When You Walk In The

### DECISION NEEDED

WHEN Tony Jackson left the Searchers, the main reason he gave was that he was not allowed to sing to full lung power . . . and that he preferred the more gutsy records to those by the Searchers. Since then, he has made two records in direct contrast and contradiction to the style for which he left the Searchers. Now he says he likes the Searchers' former style but doesn't like their new folk songs. He now intends to adopt a more subdued style . . . which sounds suspiciously similar to the Searchers' old styles. Tony should sort out music he likes and dislikes into two completely different batches, leaving the Searchers alone in the process.—June Thorn, 14 Lower Drayton Lane, Drayton, Portsmouth, Hants.

### HARD LUCK!

RECENTLY in the Press, we have been reading of the anxieties of four promoters in their attempts to attract larger audiences to their one-night shows. In part of their solution they mentioned they would try to space out the days separating different shows in the same towns. Now I see the



## 'Beatles' words all wrong' says Elkie

HI, EVERYBODY! I know what the first question is going to be! What's it like being the ONLY girl in a show?—the "Beatles' Christmas Show"—along with all those men. Beatles, Freddie and the Dreamers, Sounds Inc., the Yardbirds, Jimmy Savile, Mike Cotton's Group, Mike Haslam.



ELKIE BROOKS

Answer to questions: It's MARVELLOUS! O.K. so we've been virtually locked in the theatre for twelve hours a day since rehearsals started last Monday. A bore? A drag? You've just gotta be kidding. I guess there are about ten million girls who wouldn't object one little bit to THAT sort of imprisonment.

But right up to opening night on Christmas Eve, it's been a lot of laughs, a lot of work, and lot of panic. We spent a lot of time just sitting around, of course, but there was always something happening. Like when we first were supposed to come out, on cue, through some lettered paper. Trust me—I missed my cue. So somebody, won't say who?, gave me a shove. I crashed through the paper and went flying into the footlights. A lot of males laughed. The one girl didn't.

You ought to see the Beatles trying to learn their lines in the sketches. Hilarious. They come in at the wrong time, make up ad-libs, generally cause chaos. They had the words up on big prompt boards . . . but the Yardbirds and Sounds Inc. confused things by shouting the lines out loud! Or there's Jimmy Savile talking about his wrestling . . . and showing off a few holds on Paul McCartney, or Sounds' drummer Tony Newman. It's hard to imagine so

many way out characters on one stage.

Great thing, from my point of view, is getting to know so many new mates at the same time. I'd worked with Sounds Inc. before, and Jimmy Savile is a friend from way-back . . . when I used to sing in the Whisky A-Go-Go. But though I come from Manchester, I'd never before met Freddie and the Dreamers. Of course, Freddie has had a ball . . . scenery falling all over the place and so on.

Rehearsals, though, are one thing. That's when things are tried out. Once we get settled into a run, everything'll be fine, I'm sure.

W-e-l-l . . . I must go back and do a little more last-minute rehearsing. I've got to charge on and fling my arms, like a fan, round John Lennon's neck. Oh dear, WHAT a hard life it all is! Look forward to seeing you next week in this space. Should be a whole lot more to tell you.

Love, ELKIE.

# GO NOW! THE MOODY BLUES

F 12022



# TERRY Twinkle

F 12013



# BOBBY JAMESON All I want is my baby

F 12032

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Produced by Andrew Loog Oldham



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# SANDIE — 'I'M NO REBEL'

**I**F there are any contenders for the title of: "Quickest Success of the Year" (the past one) — I'm certain Sandie Shaw would be well in the lead.

Astute management, good songs, and great arrangements, have been the decisive factor in this speedy success. Not, of course, forgetting Sandie's own personality and charm. Simple by "STAR" status standards, but overwhelming all the same.

About her immediate future, she told me: "I am going out on tour in February, when I hope I shall have a good act by then. I want a six-piece preferably with sax and organ. My manager is going to "pick" the group, but I will know the right sound when I hear it!"

Referring to her shoeless state, Sandie said: "I don't use it as a gimmick. If people think so it's just too bad—and I want to do it all the more. I don't class myself as a rebel or anything like that. But I prefer keeping my shoes off, because I feel more comfortable that way!"

## GLASSES

Couldn't she set an example and precedent for girls by wearing her tinted glasses "on stage" as well as off—a la Orbison?

"No! Not really. It doesn't mean that I would see the audience better—because you feel them actually, more than you can see them. But it means that my face can be seen better by the audience, instead of 'hidden up' by tinted glasses.

"People think that there

by **KEITH MATTHEWS**

is a mix-up over putting out a proper 'A' side, regarding my new disc. Well, it wasn't officially released, and we were trying to find out public reaction to both sides. "Generally we all 'muck' in to decide the 'A' side, but this time we thought we would give preference to the public, naturally. I still go for the other side myself though."

I told Sandie that there is a wide inference to her being on a Warwick/Dusty/Bacarach "kick". A sure sign of more originality required? "I do not particularly like Warwick", she candidly said. "But I do like Dusty. I copy no one, and am influenced by no one. If people don't like what I am doing that's just too bad. It's successful all the same, what-

ever they are saying or thinking.

"I am very fond of coloured singers, and particularly like: Jimmy Witherspoon, John Lee Hooker, Jimmy Reed, and Sam Cooke. I also go a lot for Peggy Lee, and think Georgie Fame is fantastic."

## GOOD LUCK NOTES

Sandie's family and friends have reacted "very sweetly", she said. "They are always writing little good luck notes, and sending telegrams saying how I was on this show and that one on TV. There is no "star" treatment for me, and I want it that way...!"

Her tastes haven't changed drastically. "I still like the same basic things, though

now I can afford much better and bigger! But I really go crazy over clothes." I can vouch for that as I gave her the "once over." She was decked out in the most stunning gear. A must for anyone who could afford them!

About her candidness getting her into trouble, she wasn't concerned, and said: "I say what I think is the truth... so I cannot go wrong, otherwise I will only get mixed up. I also hate misleading people. But I do have a respect of people taking offence, so I try to be discreet about what I say in that respect.

Adam has been a very big help to her. "He certainly has", she admitted. "He used to tell me the sort of things I should and shouldn't wear. Also when I'm looking nice, and when I'm doing the wrong thing. He helps all the time with suggestions for songs and all that sort of thing." A veritable Svengali it seems, ha!

## DAYS OFF

So in all respects, it's been quite an eye-opener for the talented and candid Miss Shaw. With her feet planted firmly on the floor, the thing she is looking forward to most of all in this New Year, is not an obvious bigger and better success as one would imagine. Oh, no! It's not quite as simple as that now. "I would like at least two days off," she said. "And more if I could get it... for I certainly love my days off...!"



SANDIE SHAW talks to Keith Matthews about her plans for the future.

# 'I've got the wrong face for swooners'

**SITUATION: READY, STEADY, GO!** rehearsals, during a break, Keith and me perched on a couple of Coke cases in the corridor, with a notebook and a packet of cigs between us...

Rona: Keith, you have just had a bout of flu, are you feeling O.K. now?

Keith: Yes, it was my annual winter dose, but I feel fighting fit again, and, I must say, I have to be to work on R.S.G. It can be quite exhausting!

Rona: R.S.G. has recently been voted the top television programme for teenagers Keith — how does it feel to be a regular compere on such a highly acclaimed show?

Keith: Fantastic! It makes all the hard work worthwhile. I joined R.S.G. last August and have enjoyed every single minute of every single programme since. It is a part of my life now. I feel — well, sort of attached to it.

Rona: Keith, you are basically a radio announcer. How did you adjust yourself to dealing with the difficulties of linking artistes into the organised chaos that is R.S.G.?

Keith: Organised chaos is right! It's simple, and here I have a very strong point to pass on to budding young DJ's — I trained in radio and really went through the mill. I was never star struck about being a DJ. It all happened by accident. RSG I mean. It just came along as another job, and I don't think I could have handled such a task WITHOUT that initial grounding.

Rona: What about our other DJ's.

Keith: You will find that all the top DJ's, with the exception of Savile, who is an act in himself, have been through this training. It shows in the end.

Rona: So every youngster who fancies himself in front of the camera with a mike should first join sound radio?

says **KEITH FORDYCE** to **RONA LEE JAY**



RONA LEE JAY

Keith: Yes, definitely, as only by learning the split timing required in radio work will he, or she, be able to cope with the situation presented by a pop T.V. show. And this calls for down to earth experience and nothing less.

Rona: My word, what a lecture...

Keith: I haven't started yet — I am writing a series of articles on the subject. I am sick and tired of all these arguments over the ability of DJ's. Wait until they are printed and stand back for an uproar!

Rona: Have you any children?

Keith: Yes, three girls, Julie, Rebecca and Kim.

Rona: Do they criticise you on the programme?

Keith: You're joking! They don't even notice me—they are too busy raving at the artistes.

Rona: Don't you mind being overlooked?

Keith: Of course not—I'm not meant to be sensational. In fact my job is to be taken for granted and to keep things ticking over. After all, I have the wrong face to be swooned at haven't I?



KEITH FORDYCE

Rona: Er... lets change the subject — tell me about your Cow Shed.

Keith: Oh, my Cow Shed — I knew you would get round to that. Well, it cost £10,000 to buy. It is really a cow shed and a cowman's cottage, plus out-buildings and land in the Bucks countryside.

Rona: But what on earth are you going to do with a £10,000 cow shed—surely its not for cows?

Keith: No, People! Me, my wife, Anne, and the girls. I am spending another £15,000 on it. I'm going to convert it into a 7-bedroom super-deluxe pad!

Rona: I see... all clear now... Fordyce is going to live in a £25,000 Cow Shed! Now THAT should prompt some cool remarks!

Keith: Don't be cheeky.

Rona: When are you moving in to your shed?

Keith: April/May next year, and I'm installing lots of animals, ponies and dogs, to make it authentic.

Rona: Does Jimmy Savile know about this.

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# Record club & concert guide



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100 OXFORD ST., W.1  
7.30 to 11 p.m.

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7.30 approx. 12.30 a.m.  
**NEW YEAR'S EVE PARTY**  
**ALEX WELSH**  
London City Stompers  
Members 7/6. Guests 10/-

FRIDAY, January 1st  
**KEITH SMITH**

SATURDAY, January 2nd  
**MONTY SUNSHINE**

SUNDAY, January 3rd  
**KENNY BALL**

MONDAY, January 4th  
**BIRDS**

TUESDAY, January 5th  
**PRETTY THINGS**  
BROTHERS GRIMM

WEDNESDAY, January 6th  
**BACK 'O TOWN**

THURSDAY, January 7th  
**GRAHAM BOND**  
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Friday, January 1  
**JOHN MAYALL**  
**GEORGIAN CLUB**  
Cowley, Uxbridge  
Saturday, January 2  
**CHRIS FARLOWE**  
**BLUE MOON**  
Hayes, Middlesex  
Sunday, January 3  
**RONNIE JONES & NIGHTIMERS**

## MARQUEE

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SONNY BOY WILLIAMSON  
CHRIS BARBER ROD STEWART  
LONG JOHN BALDRY  
Members 10/-. Non-members 12/6

Friday, January 1 (7.30-11)  
**THE T-BONES**

also at 8.15—"Ready, Steady, Radio" Radio Luxembourg Recording

Saturday, January 2 (7.30-11)  
**MODERN JAZZ**

Sunday, January 3 (7.30-11)  
**BEN WEBSTER**

Monday, January 4 (7.30-11)  
**THE MOODY BLUES**

**MARK LEEMAN FIVE**

Tuesday, January 5 (7.30-11)  
**THE WHO**  
THE BOYS

Wednesday, January 6 (7.30-11)  
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BRIAN AUGER TRINITY

Saturday Corn Exchange Scene Chelmsford.  
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Friday (1st) 7.30-11.30 p.m.  
**CHRIS FARLOWE**

Friday All Night Session 12-5 a.m.  
**ZOOT MONEY CHRIS FARLOWE**

Saturday (2nd) 7.30-11.30 p.m.  
**JOHN MAYALL ORIGINAL TOPICS**

Saturday All Night Session 12-6 a.m.  
**RONNIE JONES & NIGHTIMERS JOHN MAYALL**

Sunday Afternoon Session 3-6 p.m.  
**THE CHEYNES**

Sunday Evening Session 7-11 p.m.  
**TONY KNIGHT'S CHESSMEN**

Wednesday (6th) 7.30-11.30 p.m.  
**GEORGIE FAME**

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Friday, January 1st  
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Friday, January 8th  
**ALEXIS KORNER with HERBY GOINS**  
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Saturday, January 2nd  
**ERROLL DICKSON**

Saturday, January 9th  
**THE CHESSMEN**  
Every Sunday 4.30-10.30

**STORMSVILLE SHAKERS** plus Records, Coffee Bar, TV Room, Games Room and Japanese Room  
Every Wednesday 7.30-11.0

Wednesday, January 6th  
**THE HABITS RICKY TICK, GULDFORD**  
Every Friday 8-11

Friday, January 1st  
**NEW YEAR PARTY ALEXIS KORNER with HERBY GOINS plus the MULESKINNERS**

Friday, January 8th  
**SONNY BOY WILLIAMSON ZOOT MONEY**

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RICHMOND - SUNDAYS **YARBIRDS** (MOST BLUESWAILING!)

CROYDON - WEDNESDAYS **T-BONES** (OF BARLEY WINE FAME)

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PS. I MUSH SHAY I HAD A GREAT CRISMUS! 7.

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U.S.A. PEN-PALS. Stacks in this month's issue "Pop-Shop" is obtainable all newagents, or 1s. 3d. direct from "Pop-Shop" (RM) Heanor, Derbyshire. 1151

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ROLLING STONES' FAN CLUB. s.a.e., Annabelle Smith, Radnor House, 93-97 Regent Street, London, W.1. 530

THE SWINGING BLUE JEANS' FAN CLUB. S.a.e. Jim Ireland, Mardi - Graz Club (NRM), Mount Pleasant, Liverpool, 3. 527

THE ESCORTS' FAN CLUB. S.a.e. Jim Ireland, Mardi-Gras, Mount Pleasant, Liverpool 3. 525

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

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

MANFRED MANN FAN CLUB. Mann-Fans, 35 Curzon Street, London, W.1. 961

GEORGIE FAME fan club. Secretary, 47 Gerrard St., W.1. 1029

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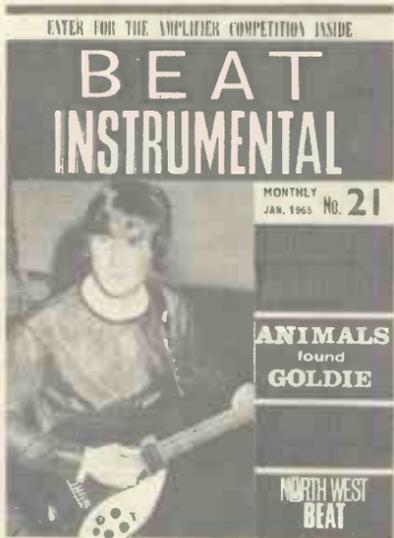
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To our friends  
the Readers from  
The Staff of Record Mirror

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## New discs from Cilla, Mary Wells and DC5.

THERE are new singles by Ray Charles, Manfred Mann, The Beach Boys, Cilla Black, Mary Wells, the Dave Clark Five, set for January 8, and new records by Julie Grant, the Migil Five, the Kinks, and Dean Martin the week after. The Ray Charles newie is "Making Whoopee," coupled with "Move It On Over."

The Manfreds have recorded "Come Tomorrow," an American ballad as their "A" side with "What Did I Do Wrong" on the flip. "Dance, Dance, Dance," played live by the Beach Boys when they were here on "Ready Steady Go" is the Californians' new single. Coupling is "The Warmth Of The Sun" from the group's LP, "Shut Down, Part 2." Cilla's newie is "You've Lost That Lovin' Feelin'." "B" side is a number called "Is It Love."

The new Mary Wells' single is her first recording under her new contract with 20th Century Fox, and is titled, "Ain't It The Truth." Flip is called, "Stop Takin' Me For Granted." The Dave Clark Five's new single, "Everybody Knows" has already been released in the States, where it was a hit. Coupling is "Say You Want Me." The Four Tops have a new disc out on the 8th—titled "Without The One You Love" coupled with "Love Has Gone."

On the same date there is a new disc by the Righteous Brothers, two American white singers who sound like four American coloured singers, performing "You've Lost That Lovin' Feelin'." The who's disc is a Phil Spector production, and the flip is "There's A Woman." Bern Elliott's new disc, first for a long time, is without the Fenmen, the Klan, or any other backing group. Titles are "Guess Who?" and "Make It Easy On Yourself."

The new Rolf Harris single, "The Five Young Apprentices" and "The Court Of Kink Caractacus" was postponed when the Australian's last single was due in favour of "Ringo For President." Johnny Thunder will be visiting Britain from January 7 to promote "Send Her To Me" and "Everybody Likes to Dance With Johnny." The singer is already set to appear on "Ready, Steady, Go" on the 8th, and after a week's promotional appearances, will do a fortnight's tour.

Mike Hurst wrote both sides of his new single, "The Last Time You'll Walk Out On Me" and "Something Told Me." Roger Miller's newie is another with a crazy title. After "Dang-Me" it's now "Do-Wacka-Do" and "Love Is Not For Me." Julie Grant's follow-up to "Come To Me" is "Baby Baby" coupled with "My World Is Empty."

The Migil Five sing "Just Behind The Rainbow" and "Seven Lonely Days." The Kinks break away slightly from their raving image for a slower number. "Tired Of Waiting For You." Dean Martin's newie is "You Will Always Be The One I Love," coupled with "You're Nobody Till Somebody Loves You."

### PANTO PARADE



A MOTLEY crowd indeed! Characters from half a dozen pantomimes thrown together into one production at the "Pop Inn," broadcast from the BBC's Paris studios in London last week. Almost a dozen disc-jockeys were there to speak their parts in a special "pop" panto written by DJ Don Moss. Two of them appeared "on tape"—Jack Jackson from the Canaries, and Alan Freeman. But the other nine were there, heavily disguised under comic hats.

Here they are in the picture, left to right: Brian Matthew as Widow Twanky, Jimmy Young as Idle Jim, Steve Race as Aladdin, Alan Dell (seated) as the Brokers Man, Keith Fordyce as the Fairy Godmother, Don Moss as one of the Ugly Sisters, Sam Costa as Flies ("buttons are out this year," he cracked), Peter Murray as another Ugly Sister, and David Gell as another Brokers Man.

### Hitless chance for 'Teen Scene' show

"TEEN SCENE," the BBC's Sunday night radio pop magazine is to introduce a new feature on R & B groups and artistes in the New Year. But the difference is that only singers who do not have a record in the charts currently will be interviewed.

And the man who has got the job of chatting-up the faces on the R & B scene is Mike Raven, who was last heard on the air waves of Radio Atlanta. Tall, dark-haired, bearded Mike will be heard in "Teen Scene" on the Light this Sunday (January 3), interviewing Long John Baldry (see picture). A track from Long John's forthcoming LP will be played, titled "Roll 'Em Pete."

In future programmes, Mike will be speaking to Alex Harvey, Art Wood, Graham Bond, and others.

### CORRECTION

The Pretty Things will be playing at the Norwich Memorial Hall tonight (New Year's Eve), and not at the Tower Ballroom, New Brighton, as previously mentioned in the Record Mirror.

### SBJ Fans trip

Thirty members of the Swinging Blue Jeans' fan club in Scandinavia will be visiting Britain next summer for a fortnight's holiday. Whilst in this country they will travel around in a coach with the group, from session to session.

### CONTEST WINNERS

Still the crowds increase as excitement mounts in the RM-sponsored All-Britain Beat Contest. The attendance at Wimbledon Palais on Sunday night reached 1,600 and the winning group in this second semi-final, The Cosmic Sounds, received a record vote of 357. Second was the MI 4 with 309. Both groups go forward to the grand final at the end of February. The third group, The Squires (who pulled in 219 votes), still have a chance to join the others in the grand final because they are going to a special heat being held on February 21. Any more groups? Then contact Stuart Weller Promotions, 3 Old Pye Street, Westminster SW1 before it's too late.



TIN PAN ALLEY'S first Christmas tree of its own—and doing a good job as a collecting post for gifts for children brought by the stars. The tree, set up by the Music Publishers' Association in the forecourt of the church of St. Giles in the Fields, Soho, was on display for three days last week. One of the first to arrive laden with presents was Tsai Chin, seen here placing a goodies parcel on the tree.

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# U.S. violence for Animals



ALAN PRICE huddled in an armchair, shivering despite being wrapped in a huge blanket. His fellow Animals were their usual sympathetic selves. For instance, John Steele consoled him with: "Don't worry about a thing, Alan, we've put in the ad for a new organist. Just try to hold out until we've auditioned the applicants."

In truth, though, Alan was not much more "indisposed" than his colleagues. They'd come back from America feeling shattered and had only just begun to recover when they voluntarily immersed themselves in the pre-Christmas party spirit. These five wild Newcastle revellers seem to be constantly engaged in endurance tests. (Chas Chandler, instead of taking things easy during a week's holiday, went to Hamburg — Europe's hottest city — and came back in a state of near-collapse; now he's trying to interest the group in playing a couple of days there in February!).

by DAVID GRIFFITHS

into the bar with us. I told the manager I understood that he couldn't help living in such a rotten place." They remember going into a swimming pool in the South with their Negro road manager, Sonny. All the other bathers immediately got out of the water. While having drinks in a hotel room with famous American delays a little dog came in and went round everyone, wagging his tail to be patted. But Sonny, the only black man there, was ignored. As the prejudiced dog left Sonny said: "Yeah, we sure are in the South!"

Worst of all they remember the violence. "It's a violent country and this even affects the fans," said Eric. "Never, in Britain, have we been so knocked about. One girl who was trying to get at Hilton had to be put in a strait jacket and taken off to hospital."

Said Alan: "I once took off my tie and threw it into the audience. But it landed round a cop's shoulders. Girls grabbed, at both ends and the cop went purple. They very nearly strangled him before he shook them off."

Said John: "I threw some fans a tie and none would let go. They all hung on to it until somebody fetched a pair of scissors and cut them a little piece each."

Chas, who's quite the largest Animal, had to have the help of three policemen to remove a massive girl who got him in a bear hug.

## PARTY

The night—and morning—before my visit to their mews cottage in Holland Park, London, Alan and Chas had been about to go to bed when the rest of The Animals arrived with George Harrison and others bent on having a party.

The neighbours in this one-sleepy mews have been amazingly kind and tolerant. Even the sight and sound of an American actor, Dennis Hopper, strutting around outside the house cracking a monstrous bull-whip brought only one mild comment from a neighbour who enquired: "Was that The Animals' trainer?"

"We've only ever had one serious complaint about noise," said Chas, "and that had an unfortunate consequence. Later, the postman told us that somebody else, further up the street, wanted some auto-graphed pictures so we gave them to him. Then he went and delivered them to the wrong address—to the people who had complained! He was handed the pictures back in silence."

## 'CRIME'

Girls who can afford it will check into the hotels The Animals use. The others will sleep in nearby doorways, always making sure that somebody is watching out for the sight of an Animal. One girl lost a finger in a door. Another has written to Alan telling him he's going to have his face smashed in when he returns. His crime: he didn't reply to her fan-letter.

Still, there is a bright side to the fan-fever. Hilton Valentine is still keeping up his aim of writing to as many lovely girls as possible. He's had one grateful letter from a parent thanking him for writing to her daughter. It seems the girl was behaving dreadfully until she received a note from Hilton which cheered her up and restored her to the bosom of her family!

Most startling of all, three young Brooklyn girls saved up \$800 (nearly £300) and sent The Animals some marvellous clothes, including jumpers and leather jackets. These clothes are worn at home but they are unlikely to be worn when they return to New York.

"We don't want them ripped to bits," said Eric. "And over there they don't just take bits of clothing as souvenirs. They take bits of you if they can."

Fortunately, The Animals have now become proficient escape artists. All the same, it is by no means certain that The Animals will be able to return to England in just five pieces.

## TAMER

For the next couple of weeks The Animals are likely to be a little tamer, off stage, than usual: they are gathering strength for their third visit to America (from January 18). This time they are going for important TV dates, including The Ed Sullivan Show.

America is a subject that endlessly fascinates the boys. All of them, but Eric Victor Burdon in particular, had been aching to see the country that produced the kind of music they love. Now they've seen it their admiration is mixed with horrifying memories. John Steele remembers being warned by Negroes not to go into any Harlem side street. "Not because we are white but because anybody would be done up, no matter what colour." Eric remembers a posh hotel manager apologising and saying that they were not welcome there because the owner didn't like them. "The only possible explanation was that we were bringing Negro friends

## The Animals is here!

THE ANIMALS have established themselves as one of the top R. & B. - orientated groups in the country. They are currently scoring in the States with their recording of the John Lee Hooker classic "Boom Boom". It could be a big hit here, too . . .

the  
four  
seasons  
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FOR ME

BF 1364



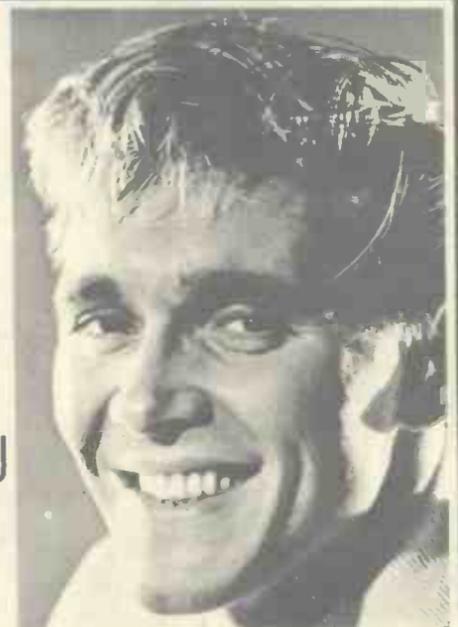
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BILLY FURY  
I'M LOST WITHOUT YOU

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CAREL  
KISS A  
MANY  
IF YOU



THE NATURALS at a recording session.

# THE TROUSERS-DOWN GROUP

by PERKIN GILES

LOOK at The Naturals now. They've only been professionals for less than six months but so far they've been astounded how smoothly their career has gone. Over luncheon with bass guitarist Mike Wakelin and singer Bob O'Neale I learnt that they are still in the "honeymoon" stage—they are actually enjoying the life of a travelling group.

Said Bob: "We've found Northern audiences to be much more responsive, friendly and fun-loving than they are down South. We're all from Harlow New Town and we feel quite jealous of Northern groups because they've known all along how inspiring it can be to play to people who go all out for a good time. We're only just finding out. And it's made touring much more exciting than we imagined. We never expected it would be all smooth sailing when we turned pro and I daresay we've got some hard times to come but so far we haven't played to a poor audience. And we've been very fortunate in finding swinging digs."

## HORROR

"Not always," said Mike. "Sometimes we've been unable to fix up a place to stay so we've had to spend the night in our van. It's quite comfortable, a 12-seater Minibus, and only has to take the six of us, plus our road manager who drives, and our equipment. Doug Ellis, our rhythm guitarist, keeps us well supplied with reading matter—strictly horror comics."

The worst part of The Naturals' professional life has been finding good material. In the old days they used to do a lot of

numbers associated with other groups (such as The Beatles' I Should Have Known Better, which they made their second record release and which, rather to their surprise, got them into the charts) but now they try to find original material that will give The Naturals a distinctive sound.

"We've been trying to write our own songs but, unlike the great Lennon and McCartney, we don't seem to have any natural gifts," admitted Bob. "We're still trying but so far we haven't come up with a really good number. It's the lyrics that are so hard and, at the moment, there is not much interest in straight instrumentals. We usually do only one instrumental a night—which is just as well for me and the other singer, Ricky Potter!—and that has to be novelty. We do Hava Nagila with the guitarists playing the instruments behind their heads and in the middle of it I pull Mike's trousers down. It always gets a good laugh."

Apart from their novelty-number clowning, though, The Naturals rely on good songs (such as a number of Jackie de Shannons originals they are featuring) well sung, with no gimmicks. They wear smart clothes and have haircuts.

"Just six lads who packed in their jobs to have a go at the beat group business," said Mike. "We don't plan to change. We want to stay ourselves. To be natural."

# When Chuck snubbed the Rolling Stones

IT was the first night of Chuck Berry's first tour of Britain . . . back-stage at Finsbury Park in North London. The Rolling Stones were there, waiting to meet the man who'd given them so much inspiration over the years. The Stones, normally taciturn, were obviously excited.

Eventually they knocked on Chuck's dressing-room and announced themselves. And they were taken aback when Chuck said: "I'm sorry but I am very busy right now and I don't wish to see anybody." Said very precisely: Chuck is usually precise when off the stage.

A disappointed Mick Jagger cracked: "Well, we don't want any more of his songs then!"

But it was a momentary snub. Reason was that Chuck, veteran of a thousand performances, was keyed up like never before. Of course, it's history now that the Stones and Chuck became great buddies later on, specially when they met up in Chicago.

Yet Chuck, I noticed, was usually alone before a show. He'd sit quietly and alone in his dressing-room, or wait in some obscure corner in the wings, apparently in a state of intense concentration which was not to be disturbed by anybody. Then his name would be announced and, as if a switch had been flicked, there would be an instantaneous change to the familiar broad grin of the cool, confident, professional Chuck Berry.

To the man who, the minute he walks into the lights, reacts to his audience and feels them out so accurately he could set them up inside of six minutes, knock them down and then bring them to the boil again at will . . . and do this with just music.

Now Chuck comes back to Britain on January 8, 1965. Tie him up with "Rock 'n' roll," "Rhythm 'n' Blues" call him the "Guv'nor" but the fact is that behind the facade shown the public he is one of the most unusual people to tread the green pastures of big-beat acclaim.

## A BIG MAN

A big man—6ft. 1in. tall, with size 12 shoes and hands that encircle the neck of his yellow Gibson guitar and make it seem no thicker than a broomstick. He carries himself with the polite air of a visiting diplomat, right down to the sober cut of his black, city-styled suit. A far cry from the legendary wild, duck-walking, zoot-clad rock 'n' roller who, last autumn, took Britain by storm.

His command of the English language, which he speaks with almost an English accent, is unique in my experience. He speaks with complete conciseness on any matter, conveying his message without one word too many. Yet the paradox is that people meeting him for the first time think he is uncommunicative because he does not gush in the usual show business manner.

One listen to "Jaguar and the Thunderbird" will dispel any doubts regarding Mr. Berry's word-power.

by JAMES CRAIG

But the real Chuck shows through after the last house is finished. During the day he is among other things his own manager, agent, business negotiator, song-writer, record producer, businessman and performer. Rather busy, in fact. Relaxed, and away from the crowds, a droll brand of humour appears and the otherwise serious Chuck laces cracks and way out comments with wild ad-lib songs in a dead-pan manner. The wit, and the professional timing and delivery, would knock spots off the so-called off-the-cuff programmes we see on television.

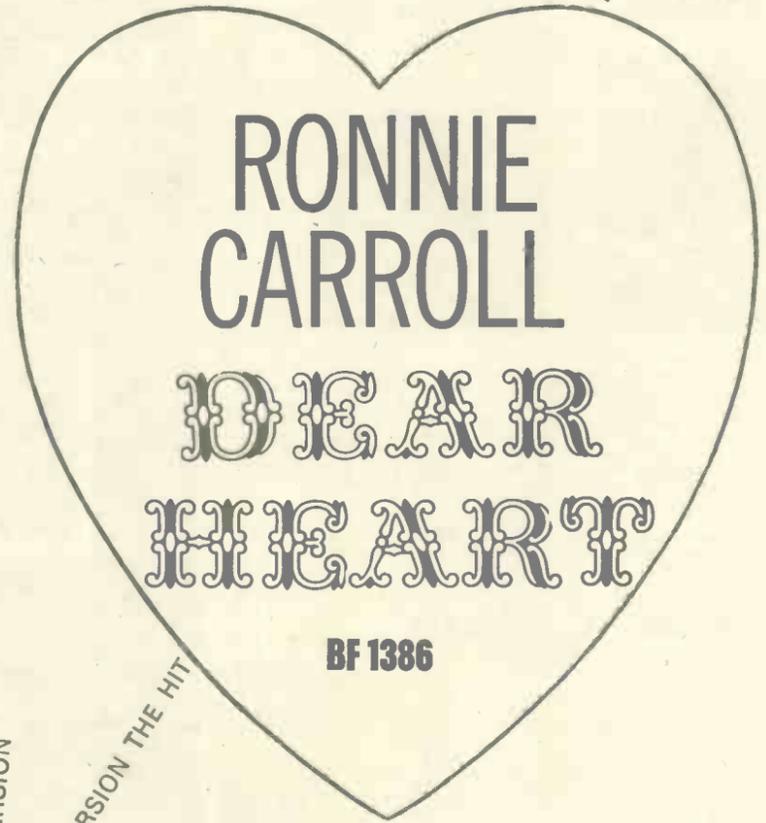
Anybody who has seen the hilarious "letter from an uncle" routine he did on his last tour . . . he makes it up as he goes along . . . will have at least a glimmer of what I mean.

Chuck Berry's greatest happiness is when he knows his fans are pleased with him and this is what he means to do when he comes to England in a few days. One sentence sticks in my mind from a trans Atlantic telephone conversation I had with Chuck a few days ago: "On Mr. Stigwood's tour in January, I'm gonna make that audience jump like they've never seen a rock 'n' roll show before. This one, then, should be something. Something very special."



CHUCK BERRY, maybe more success with the release of his new single, "Promised Land."

THE HIT VERSION THE HIT VERSION



THE HIT VERSION THE HIT VERSION THE HIT VERSION



# RELEASED

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- MAKE ME (Fall in love with you) Babbity Blue
- MANCINI Dear heart (from the film)
- ONES Dear heart (from the film)
- RUSHER The Novas
- ESS LOVE Big Maybelle
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- YOUNG MEN OF TWENTY The Glenfolk Four
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Bill Timmins, 18, 17 Caddington Road, Cricklewood, London, N.W.2. Stars—Roy Orbison, Seachers, Manfred Mann, Animals, Dusty Springfield. Hobby—Roy Orbison's four R and B records. Interests—Girls sports, mainly football.



David Blackmore, 20, 22 Portsea House, Alton Estate, Roehampton, London, S.W.15. Stars—Roy Orbison, Gene Pitney, Doris Day, Peggy March, Lesley Gore, Four Seasons. Interests—Pen friends, ambition to tour the U.S.A.

# FANTASTIC VALUE ON THIS ALBUM

## JOHNNY CRAWFORD

**HIS GREATEST HITS:** Proud; Rumours; Your Nose Is Gonna Grow; Cindy's Birthday; Debbie; Patti-Ann; Mr. Blue; Sittin' And A Watchin'; Moon River; We Belong Together; Donna; Daydreams (London HA 8197).

STRICTLY speaking, the title of this album is incorrect. For none of these sides were hits in Britain—and only half of them in the States. Nevertheless six hits for a lad of Johnny's age is no mean achievement and the contrast and variety of these numbers proves him to be a good singer. Drama, ballad, and beat are intermingled and the teeners should go for this if they hear it, even though Johnny is as yet hitless here. H.B.

## VARIOUS ARTISTES

THE VERY BEST OF RODGERS AND HART 2: Slaughter On Tenth Avenue (David Rose); Johnny One Note (Judy Garland); Mimi (Maurice Chevalier); This Can't Be Love (Anna Maria Alberghetti); My Funny Valentine (Larry Elgart); Blue Moon (Mel Torme); With A Song In My Heart (Cyril Ornadel); The Blue Room, Mountain Greenery (Bing Crosby); The Lady Is A Tramp (Lena Horne); Bewitched (Bess Myerson); Have You Met Miss Jones (Louis Armstrong). MGM C-991.

SO what do you want—blood? A fine collection of artistes on a memorable album of the Richard Rodgers and Lorenz Hart song-book. You've heard, probably, most of the tracks before, but that doesn't detract from the artistry and the personality of the performances. Judy's great emotionalism, Mel Torme's satin-smooth phrasing, Lena Horne's vocal smacks right between the eyes—the variety is there, the talent is there, the melodic value is there. Won't be a huge-seller hit, perhaps, because of the dated tone of the contents. But it is still stack-packed with easy listening.—W.T.

## VARIOUS ARTISTES

THE HIT MAKERS: Have I The Right—Honeycombs; No Particular Place To Go—Chuck Berry; Chapel of Love—Dixie Cups; Come To Me—Julie Grant; By Bye Baby—Tony Jackson; Hello Dolly—Kenny Ball; He's In Town—Rockin' Berries; Walk On By—Dionne Warwick; When You Walk In The Room—Searchers; There's Always Something There To Remind Me—Sandie Shaw; You Really Got Me—Kinks; Remember (Walkin' In The Sand)—Shangri-Las (Pye NPL 18108).

A COLLECTION of many recent big hits on the various Pye labels of Popular, International, Jazz, and Red Bird. There are songs to appeal to everyone, and every type of hit is represented. From the compulsive atmosphere on "Have I The Right" and "You Really Got Me" to the tender "Come To Me" and "Remember." N.J.

## THE CHIPMUNKS

THE CHIPMUNKS SING THE BEATLES HITS—All My Loving; Do You Want To Know A Secret; She Loves You; From Me To You; Love Me Do; Twist & Shout; A Hard Day's Night; P.S. I Love You; I Saw Her Standing There; Can't Buy Me Love; Please Please Me (Liberty LBY 1218).

YOU either love it or loathe it. 'It' of course is the electronic sound of those loveable or loathable little Chipmunks, three furry creatures who between them and David Seville have sold a few million discs. Not as many as the Beatles though, and to hear these high-pitched little things belting out these ultra-familiar tunes is an experience not worth missing. Perhaps more for Beatles fans baby brothers, or Mums, rather than anyone who digs the four-some.

LIZA MINELLI  
"LIZA LIZA": It's Just A Matter Of Time; If I Were In Your



THE HONEYCOMBS are only some of the many stars on a new album.

Shoes; Meantime; Try To Remember; I'm All I've Got; Maybe Soon; Maybe This Time; Don't Ever Leave Me; The Travellin' Life; Together Wherever We Go; Blue Moon; I Knew Him Well (Capitol T 2174).

I AM here to tell you, ladies and gents, that this shapely daughter of the great Judy Garland is just about the zippiest new talent on the girlie disc scene. And she isn't doing her many excellences in any way of copy-cat work, though she does have a similar emotionalism and dynamicism of approach. Hear her belting out this group of worthy songs

specially on "Just A Matter Of Time," or "Together Wherever We Go." This is confident, brash, youthful singing at its best. But she can be sweet and calm, too, as on "If I Were Ever In Your Shoes." Honest-to-goodness, she's marvellous. Liza Minelli is going to be a very, very, big star indeed. That's for sure.—P.J.

JOAN TURNER  
JOAN'S WORKSHOP: Love Is Where You Find It; Jewel Song; La Donne Mobile; Anvil Chorus; Laughing Song, etc. (Decca LK 4609).

THE gal with the soaringly big-ranged voice on a debut LP. Her brash Cockney gems of music-hall humour are interspersed with big soprano songs. It's the unpredictability of it all that really keeps it going—plus the reactions of an audience who obviously adored every moment of Joan's performance. Sure some of the gags are somewhat bewhiskered but Joan gets away with them simply through her ebullient good nature. Some brand-new items; some more from her established variety-cabaret act. Try this one at a party should there be a couple of dull moments. M.R.

JIMMY WITHERSPOON  
THERE'S GOOD ROCKIN' TONIGHT (Fontana 688 005).

FROM one of the best known old time bluesmen comes this album which despite the vibrant title is chiefly concerned with melancholia. Slow, sad and tortuous with far more jazz feeling than might be expected. He's with an eight-piece band, and they capture the soulful mood of this album perfectly. Stand-out tracks are "Wee Baby Blues" and "When I've Been Drinkin'." N.J.

# READER'S CLUB



Birthe Jensen, 16, Frd D 7s Gade 17 St/iv, Copenhagen, N. Denmark. Stars—Cliff Richard. Hobby—Records. Interests—Would be pleased to hear from Cliff fans.



Georgina Hibbert, 13, 6 Upper Tooting Park, Mary Marus Road, Balham. Stars—Kinks, Stones, Pretty Things. Interests—Dancing, writing stories, collecting records.



John Windebank, 22, 29 Reading House, Peckham Park Road, S.E.15. Stars—Roy Orbison, Beatles, Herman's Hermits, Bachelors. Hobby—Records and pop shows, and reading Record Mirror. Interests—I have met Shadows and Kenny Ball etc.



Michael Timberlake, 14, 947 Hucknall Road, Nottingham. Stars—Buddy Holly, Rolling Stones, Eddie Cochran. Hobby—Record collecting, reading. Interests—Likes playing football, rugby and other sports.



Anne Marie Meggison, 18, 1 South Cliff, Roker, Sunderland, Co. Durham. Stars—Merseybeats, Stones, Five Links, Kinks. Interests—Art, drums, cars, to meet the Merseybeats again.



Rita Oliver, 19, 2 Elms Drive, Chelmsford, Essex. Stars—Rolling Stones, Inez and Charlie Foxx. Hobby—Collecting Rolling Stones' records. Interests—Going to see Rolling Stones' shows.



James Gillespie, 20, 166 Hamilton Road, Motherwell, Lanarkshire. Stars—Elvis, James Dean, Marlon Brando, Miles Davies, Little Richard, Buddy Holly, Bo Diddley. Interests—Discs (rock 'n' roll, R & B, modern jazz), football, Yoga, beer, girls, sleeping, moaning about British cover versions.



Patricia Stoker, 17, 27 Chelmsford Road, Hylton Castle, Sunderland, Co. Durham. Stars—Rolling Stones, Inez and Charlie Foxx, Animals. Hobby—Shopping for clothes. Interests—Love writing letters and reading Record Mirror.

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## THE BACHELORS

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Ⓜ LK 4614 12" mono LP

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# SINGLES IN BRIEF

**THE MCKINLEYS:** Sweet And Tender Romance; That Lonely Feeling (Parlophone R 5211). The Carter-Lewis hit number sung by the Scottish girlie duo. They show bite and incision to a jig-along backing, building well. Sounds much more than two girls. Rather exciting.

**PAUL CONWAY:** Come A Little Bit Closer; Be Lonely Little Girl (Pye Piccadilly 35215). A pacy sort of number, touches of "Tulsa" in its story-telling format. Paul sings out well, with dual-tracking. Not exceptionally different, but saleable.

**THE SOCIALITES:** You're Losing Your Touch; Jive Jimmy (Warner Brothers WB 148). Group vocal from a gaggle of girls. Mid-tempo, with two-part harmonies helping to sell a reasonably strong song. It builds rather well.

**THE PATHFINDERS:** I Love You Caroline; Something I Can Always Do (Decca F 12039). Group vocal, male this time, with a heavy guitar boost from behind. Song rides along commercially, but really lacks anything distinctive enough for chart success. Fully harmonic, though.

**THE WOLVES:** Now; This Year, Next Year (Pye 15733). Another group on a brash song with most of the usual sounds going on. Song builds very commercially and it needs just a little luck to break through.

**BIG MAYBELLE:** Careless Love; My Mother's Eyes (London HL 9941). A Gopelly-tinged, blues-orientated item which is, in its field, very good indeed. Song is given a dramatic, soul-filled, wide-ranged treatment, with an unobtrusive backing. Flip is excellent, too.

**THE DAYLIGHTERS:** Oh Mom; Hard-Headed Girl (Sue WI 343). Drum-and-bass intro, setting the tempo. Then it fair hustles along with a lead voice rasping about being taught to do the "Uncle Willie". Maybe of specialist interest; but effective.

**ALAN DEAN AND HIS PROBLEMS:** Thunder and Rain; As Time Goes By (Pye 15749). An atmospheric beat group record by an outfit that shows distinct promise. This one has Alan singing out good and strong, showing a good range. Nice guitar break. Song is based on a good idea. An outsider for chart success.

**BOBBY SKEL:** Kiss and Run; Say It Now (London HLU 9942). A gently-boosted beat ballad, with good lyrics and a stark simplicity of backing during the opening. Then it builds well but no control is lost. A stylistic vocal job by Bobby.

**PAUL WILLIAMS:** Gin House; Rockin' Chair (Columbia DB 7421). The Big Roll Band provide the backing for this atmospheric bluesey vocal lead. Good sounds in a dramatic sort of production, with a drag-along backing. Very good in its field; should garner at least specialist support.

**THE LEROYS:** I Come Smiling On Through; California GL 903 (HMV Pop 1368). Fast-rising unit, well-supported on their tours. Lead vocal smiles on through early on, then it's all down to a group onslaught. Well controlled, with some original touches. Song is distinctly emotional.



**THE CHEETAHS**  
—a top fifty tip

**JACK JONES:** Dear Heart; Where Love Has Gone (London HLR 9939). The super-stylist among American balladeers. This straight-vocal interpretation of the Mancini theme for a similarly-named movie enables Jack to sing so smoothly and with refreshing phrasing. He must make it big here one day.

**BABBITY BLUE:** Don't Make Me I Remembered How To Cry (Decca F 12053). A soft-voiced new girl with the sort of name you can't forget. Song opens in a whisper then develops, volume-wise, through some finely different lyrics. This girl clearly has talent. This one, though, may be too gentle in conception to crash the charts.

**JACKIE TRENT:** How soon; Don't Stand In My Way (Pye 15742). A slowie for the so-fine vocalist. A neat ballad, full of sentiment and style. Swirling backing, with some upper register stuff from Jackie which is just great. Lovely song; lovely record.

**KAROL KEYS:** You Beat Me To The Punch; No-One Can Take Your Place (Fontana TF 517). Here's a new gal to the scene on the old Mary Wells' hit. But though she sounds great promise, specially on the "B" side, it's probably a mistake to match her against Miss W. Karol will do much better.

**SHAWN ELLIOTT:** Shame And Scandal In The Family; My Girl (Columbia DB 7418). Most interesting, possibly bannable, calypso, with a story-line based on an old variety joke. Words are, actually, well worth a close listen. Atmospheric backing of simplicity.

**THE MIAMI SHOWBAND:** Round and Around; Shake a Little (Pye 15750). Another Irish show-band attempt to crash the charts — and this group are getting Television dates to back the disc. A straight-forward, but well produced, ballad with plenty of big vocal sounds. Well-produced.

**THE NOVAS:** The Crusher; Take 7 (London HLU 9940). All about hammerlocks and other wrestling; crushing, with a hoarse-voiced Mick McManus-type taking the lead. Droning backing. Obviously amusing; but with a tremendously compulsive beat and feel. Could prove a biggie.

**JOANNIE SOMMERS:** If You Love Him; I Think I'm Gonna Cry (Warner Brothers WB 150). One of the best singers on the American scene, yet she just can't break through on discs. This is a commercially-slanted beater with a foot-tapping rhythm and a lot of vocal style. Excellent.

**PAT BOONE:** Goodbye Charlie; Love, Who Needs It? (Dot DS 16668). Pat Boone needs a big one right now. This is a brisk, business-like song with string-chatter behind his impeccable style. But it seems more a show song than a potential hit single. Well-arranged.

**THE SORROWS:** I Don't Wanna Be Free; Come With Me (Pye Piccadilly 35219). Good husky lead voice on a minor rave-up. Guitar, strangled in sound, dominant bass figures, and answering phrases. This is a saleable commodity, though it could get lost in the rush. O.K. for a fast dance-up.



**JAN AND DEAN**



**SUSAN MAUGHAN**



**DEL SHANNON**

# Shannon smasher

**THE FOUR SEASONS**  
Save It For Me; Funny Face (Philips BF 1364).

TINKLING piano a bit like the Tamba introduces the latest Four Seasons record which is again different from the rest. The Seasons sink to a firm beat with Frankie Valli charkink into big crescendos every now and then. It's a ballad with ice skating type music half way through, but definitely a great disc. Flip is even slower but well worth the listening.

**TOP FIFTY TIP.**

**TONY RENIS:** Cara Fatina; Lettera A Pinocchio (Philips 343 800). Soft-voiced Continental star singing in his own language, but still getting the sentimental meaning across. All swirling and gentle, breathy almost. Good late-night listening.

**JIMMY SHAND AND HIS BAND:** A Welcome Christmas Morning; Copenhagen Polka (Parlophone R 5220). Accordion-dominated song; written by Jimmy himself. Don't look for this in the charts, but it'll turn up at many family parties. Absolutely straightforward, in tempo, and deliberately square.

**THE THREE D'S:** Chim Chim Cheree; The Crayon Box (Capitol CL 15369). Another song from the "Mary Poppins" score, with amusingly-constructed lyrics. Sung here, with direct appeal; no ambitious arrangement. Quite a foot-tapper, but not a chart entry.

**MICHELLE SCOTTI:** Little Lonely Drummer Boy; Lonely, Lonely, Lonely (Philips BF 1384). Small-voiced vocal onslaught on a

**JAN AND DEAN**  
Sidewalk Surfin'; When It's Over (Liberty LIB 55727).

The familiar surfin rhythm is here, but there's the gimmick of roller skates on the pavement thrown in for good measure. Trumpets and saxes add greatly to the instrumental breaks and then blend well with the voices of Jan and Dean. One of their best since "Surf City" and could even do as well if it gets enough plucks. Flip-side is a bit of a drag and never really gets going.

**TOP FIFTY TIP.**

**THE CHEETAHS**  
Soldier Boy; Johnny (Philips BF 1383).

SPOKEN intro and trumpets lead into a pulsating ballad with a slow twist beat. The tune is quite melodic and the addition of maracas has helped a great deal. It sets quite dramatic at times with rolls on the drums and vocal build ups. Flip is faster and a real hand-clapper, taken with a chorus behind the main singer.

**TOP FIFTY TIP.**

**DEL SHANNON**  
Keep Searchin' (We'll Follow The Sun); Broken Promises (Stateside SS 368).

SOUNDS like "Runaway" at a slower speed, but this is a knockout. If it doesn't smack Del back into the best sellers, it'll be a wonder. A vocal group repeats the word "Searchin'" and hand claps and an organ take the pace along with a solid beat. Del wrote this one himself and he obviously knows what he's up to. Flip would suit Cliff Richard well and is a strong backer to the top side.

**TOP FIFTY TIP.**

**SUSAN MAUGHAN**  
Make Him Mine; South American Joe (Philips BF 1382).

SUSAN'S on top form with this one. A repeated musical phrase is very catchy and commands attention. Susan sings with her customary style and polish even if John Lennon doesn't like it. Bound for lots of requests and deservedly so for this is a first class disc. Flip is a bit corny but it grows on you after a time.

**TOP FIFTY TIP.**

roll up the carpet right now. **SANDRA BARRY:** We Were Lovers; The End Of The Line (Pye 15753). A vastly underrated talent, Sandra. She has a distinctive vocal style, bags of attack, a load of versatility in her voice. This is a good bash-along song, well-voiced, with a direct commercialism. Another one which might sneak in the charts.

Advertisement

# SUE HIT WITH NIGHT TRAIN!

FIRST STOP No. 1 IN THE CHARTS FOR JAMES BROWN CLASSIC!

"NIGHT TRAIN," which many people consider to be James Brown's greatest record, is selling like a bomb over here since its release three weeks ago on Island's "Sue" label (WI-360), and looks certain to become this phenomenal performer's first British chart entry. Recorded in 1961, "Night Train" is one of James Brown's biggest-ever American hits, and, despite being something of a standard in this field, has become associated with James Brown alone since his version hurtled up the U.S. charts. For the past five years James has closed each and every stage performance with this song, sometimes lasting over twenty minutes, and it is the climax of his incredible in-person shows.



**JAMES BROWN**

by **GUY STEVENS**

Of course, James Brown is rapidly becoming the "in" thing over here. Every British group or singer who has seen him perform in America has come back mumbling superlatives about his superb stage act. As Bill Wyman of the Stones put it, "you could put Jerry Lee Lewis, Little Richard, Chuck Berry and Bo Diddley on one side of the stage, and James Brown on the other, and you wouldn't even notice the others were there."

The flipside of "Night Train", "Why Does Everything Happen To Me" is also included in most of James' stage shows. This record, believe it or not, is nine years old, and was cut at Brown's second-ever recording session at the King Studios in Cincinnati, Ohio on March 27th, 1956. This was only two months after James was first discovered singing in Macon, Georgia, with his gospel group "The Famous Flames."

Now, at last, James Brown is all set to make the breakthrough with "Night Train", despite the fact that all his previous releases here have made very little impact. The success of this record is also another giant step forward for the "Sue" label in general.

The only label devoted entirely to authentic rhythm and blues in this country, since its inception just over a year ago, it has released many superb records in the rhythm and blues field. Over the past few weeks they have released Ike & Tina Turner's recent U.S. hit "I Can't Believe What You Say", (WI-350). Inez and Charlie Foxx's "La De Da I Love You" (WI-356) and two great dance records "The Bounce" by the Olympics (WI-348) and "Oh Mom Teach Me How To Uncle Willie" by the Daylighters (WI-343).

However, some really sensational releases are lined up for the New Year, by such artistes as Sonny Boy Williamson, Etta James, Betty Everett, J. B. Lenoir, Huey "Piano" Smith, Elmore James, John Lee Hooker, Chris Kenner and B. B. King. The popularity of this label is reflected by the fact that owing to the hundreds of letters received each week at their offices, Island Records have been compelled to start a "Sue Records Appreciation Society," devoted entirely to fans of the label. All Sue records are obtainable at any shop in Great Britain.

## JIM REEVES

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

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

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# NAMES AND FACES...

## U-S CHART TOPPERS IN THE STUDIO

THE ZOMBIES—seen here at their last Decca recording session when they cut several sides which may be issued as singles soon. The boys' work permit for the States has now been granted to them, as the U.S. authorities have decided that the group is distinctive enough. This follows their recent American success with "She's Not There." Let's hope they do better here with their next disc, than with their last which flopped here. (R.M. Pic).



**ROY ORBISON**  
OH, PRETTY WOMAN



It's over; Falling; Dream baby; Borne on the wind & 8 others

M HAU 8207 12" mono LP



**VAL DOONICAN**  
THE LUCKY 13  
SHADES OF  
VAL DOONICAN



Quit kickin' my dog around; Delaney's donkey; It must be you; The agricultural Irish girl & 9 others

M LK 4648 12" mono LP



**BRENDA LEE**  
BY REQUEST



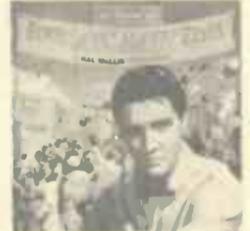
More; As usual; I wonder; My whole world is falling down & 8 others

S STA 8576 M LAT 8576 12" stereo or mono LP



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Decca House  
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**ELVIS ROUSTABOUT**



Poison ivy league; One track heart; Wheels on my heels & 8 others

S SF 7678 M RD 7678 12" stereo or mono LP



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GENE PITNEY and MARIANNE FAITHFULL seen together at Newcastle-upon-Tyne's 'La Dolce Vita' club, after a one night stand in the city. They're back stage with ALMA COGAN, who was appearing at the cabaret there.

★ ★ ★ ★ ★ ★ ★

ERIC BURDON in one of his wilder moments with the Animals (R.M. Pic)



SUSAN MAUGHAN created a terrific stir in the City of London last week when she opened a new Alec Strickland Record Shop at London Wall. A crowd of over 2,000 massed outside, stopping traffic. Eventually Susan was asked to leave by irate Police. (RM Pic)

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**THE JAMES BOND THEME**  
Billy Strange V-N 9228

**SHARE YOUR LOVE WITH ME**  
Bobby Bland V-P 9229

**WATUSI '64**  
Jay Bentley & The Jet Set V-N 9230

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DICK AND DEEDEE are having success in the States with their latest disc.

# The sound that can't make it . . .

WANTED urgently—plugs. A whole plethora in fact of those vital plugs which can mean the difference between "Hit" and "Miss". And not just plugs for one disc, but plugs for a whole category of discs. That of boy-girl duos, which so infrequently make our charts.

Without going back any further than 1960, we find that boy-girl duos have figured on every kind of disc from the mild jazz of Ray Charles and Betty Carter and sweet Country and Western from Jerry Lee Lewis and his sister, Linda Gail; to such European variations as Miki and Griff; the Scandinavian sugar served up by Nina and Frederik, and the ultimate fatuity of Mike Sarne and Co.

But the big rave today (so they tell us) is Rhythm and Blues, and it is in this field that the boy-girl disc relationship has really blossomed. The great Blues-based classics which various boy-girl teams have produced are far too numerous to be listed here, but it is possible for us to look at a few of the more notable examples, starting with those which have found chart success over here.

Oddly enough, the first such disc to hit our charts sported only one artist's name on the label—that of Twist king Chubby Checker. But on the disc ("Slow Twistin'") Chubby received some invaluable support from a great-voiced girl who, we later learned, was none other than Miss Dee Dee Sharp. The result was an excellent disc which soared in America and, in April 1962, crashed our Top Twenty.

by ALAN STINTON

"You" (1960); LaVern Baker and Jimmy Rix having a ball with "You're The Boss" (1961), and the great original "I Need Your Loving" by Don Gardner and Dee Dee Ford (1962).

There are, however, teams like Ike and Tina Turner which defy such unworthy reference. Since they were first let loose upon British disc-buyers in November 1960, they have made a deep and lasting impression on the R and B scene. It is fair to say that few artistes have achieved the recorded excitement of Ike and Tina at their best. Their first disc here was "A Fool in Love," but it was well over a year later when their all-time classic, "It's Gonna Work Out Fine" was issued. This featured the formula geared to perfection with Ike dishing out the sly wit and Tina coming on like a veritable sand-blast. Small wonder that the R and B addicts rate this wild and wonderful disc as an ultimate.

A rather different sound, but another superb blend, is that which is produced whenever those two giants of the American Decca label, Jackie Wilson and Linda Hopkins get together on disc. They first combined for the slip of Jackie's solo "Sine" back in 1962, a beaty conversation piece called "I Found Love." But it was over a year afterwards before they cut an "A" side together. It was a full-blooded revival of the old gospel-styled hit, "Shake A Hand" and from start to finish it was a riot. It remains a big mystery why this disc, after crashing into the U.S. charts first week of release and looking set for the top, slowed up dramatically and didn't even make the Top Thirty there.

## BLUES BALLAD

About nine months later, there was great excitement in the States centred around two young people named Paul and Paula. Their debut disc, a blues-tinged ballad titled "Hey Paula," had hit the top spot here and sold a million. Released here in February 1963, it did very good business narrowly missing our Top Ten, a feat equalled by their follow-up, "Young Lovers." For a while it looked as though Paul and Paula had something really durable to offer, but after a few less successful tries—and a three-week British tour—they disappeared.

Towards the end of 1963 another twosome, April Stevens and Nina Tempo reached the number one spot Stateside with a highly unusual revival of "Deep Purple," their stay at the top was very brief, however, cut short by yet another duo, Date and Grace. Their disc was "I'm Leaving It Up To You," and it moved here, too; but was greatly outsold by April and Nina's "Deep Purple" which actually made our Twenty.

Around Christmas 1963 we saw a second girl singer, help out a disc into our lists without the satisfaction of seeing her name on the label. But this time the anonymous vocal chords were familiar to our ears, and many of us rightly guessed that the gal who added the selling touches to Big Dee Irwin's "Swingin' On A Star" was Miss Loco-Motion herself, Little Eva. "Star" spent some time in our Top Ten and is, to date, still the most successful boy-girl R and B opus released over here.

## BAD YEAR

And so to 1964, and a rather unfortunate year for duos—at least as far as our charts are concerned. Only two have made our Fifty in 1964, Marvin Gaye and Mary Wells who just scraped in with "Once Upon A Time"; and Inez and Charlie Foxx who, as a direct result of their breathtaking personal appearances here, scored with "Hurt By Love." (It is worth mentioning here, incidentally, that on the first Inez Foxx smash, "Mockinbird," brother Charlie, who, as always, provided half of the vocal action, received no credit for his performance on the label).

Turning now to the countless boy-girl classics which have not appeared in our best-sellers, we find that space permits, regrettably, only a fleeting mention for such warm memories as Mita and Harvey's fabulous "If I Can't Have

## COMPETENT

The start of 1964 introduced a new American twosome, Dean and Jean who bowed in with two highly competent offerings, "Tra La La La Suzie" and "Hey Jean, Hey Dean." Later in the year two established Vee Jay names, Jerry Butler and Betty Everett teamed up for a revival of the Everly's old hit, "Let It Be Me."

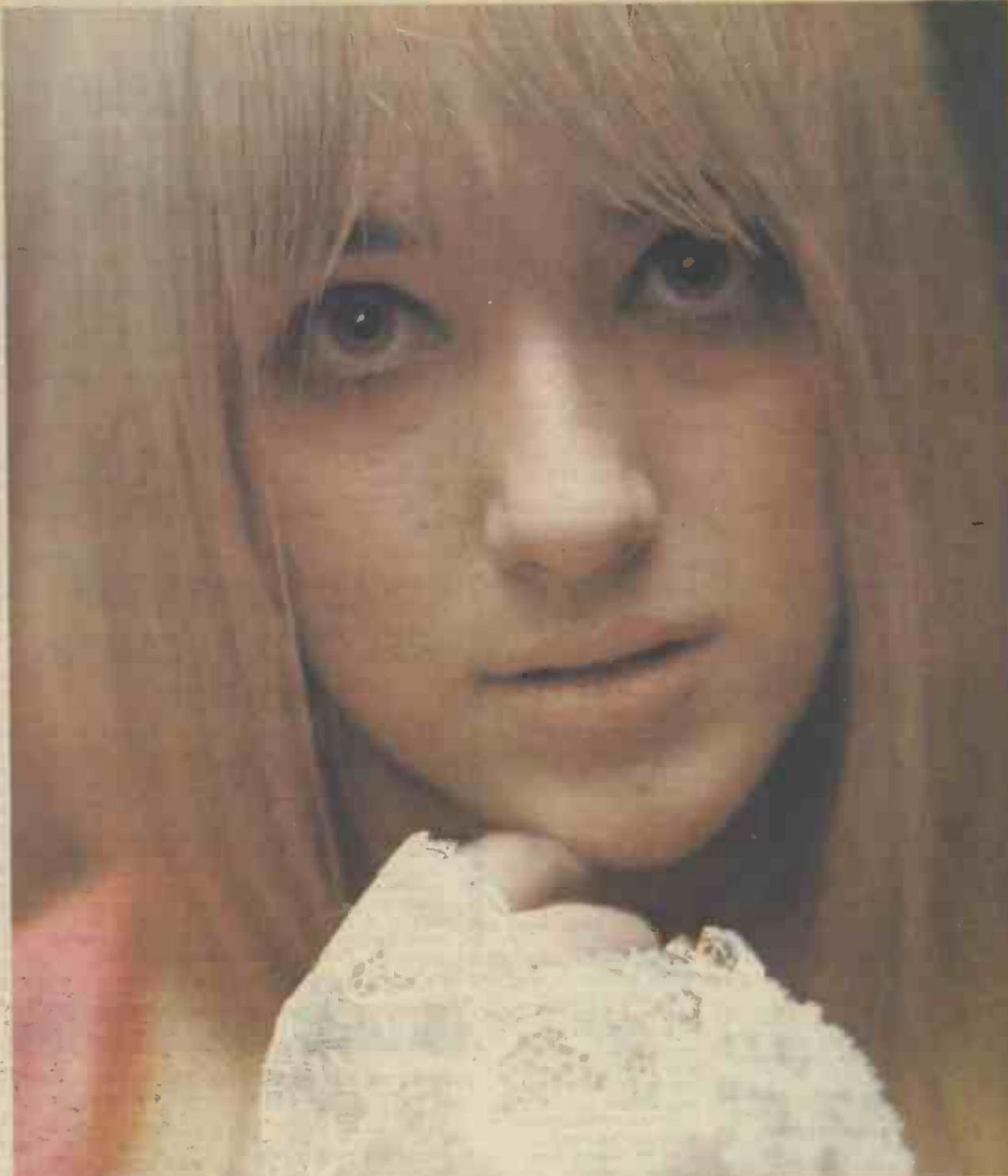
Now comes another Tamla-Motown duo—Marvin Gaye again, but with luscious somstress Kim Weston. Their newie is "What Good Am I Without You," and it was obviously such a pity that the disc could not have been plugged Kim were over here in Britain.

In the States, a disc by probably one of the best-established pairs is shooting up the charts. It's called "Thou Shalt Not Steal," and of course the stars in question are none other than the recent visitors to our shores, Dick and Dee Dee. This team first hit the scene with their million-selling off-beat item "The Mountain's High," and followed it up with such epic hits in the States as "Tell Me," "Young: And In Love," and "Turn Around."

So it seems that in the States there is no shortage of chart placings for these way-out pop and blues discs. In Britain though the places—and the plugs—are still sadly lacking.

1965 and successive years will of course produce their share of disc partnerships, but will their efforts ever surpass in quality the cream of those which have gone before? I for one, sincerely doubt it.

# A TWINKLE STAR!



Yes, it's TWINKLE—crashed the scene a couple of months ago as a protégé of the Bachelors—her first disc "Terry" issued without fuss on Decca—suddenly started to arouse interest and crept into the charts—disc banned by various TV programmes—a big hit suddenly—and now Twinkle looks like being more than just a girl with a death gimmick.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

"WALK TALL" recorded by American C & W singer Faron Young . . . Fourth Shangri-La wasn't really BI when the girls visited Britain this autumn. She had already left the group . . . West Hartlepool reader F. Chadwick points out that Jeremy Clyde's partner does not belong to the Stewart clan but is in fact Chad Stuart . . . Martin Murry's replacement in the Honeycombs is Peter Pye, who took over earlier when Martin broke a leg . . . Praise be that it's gonna be a New Year. The old one is so worn out.



Self-styled Squire of Knotty Ash and discoverer of Diddyland, Ken Dodd now Honorary President of new Lincoln group, The Diddy Men. "I haven't yet met the group," says Ken. "but I hear they do a great version of "Do Wah Diddy Diddy." . . . Petula Clark, Dusty Springfield, Francoise Hardy, Dionne Warwick, Alma Cogan, Cilla Black and Nana Mouskouri to be featured in seven-week Southern TV series, "The Ladybirds" starting tonight (Thursday) . . . Every one of Billy Fury's singles has made the charts at one level or another.

Watching RSG, cracked Freddie Truman: "All the groups today sing in shorthand" . . . At Frank Sinatra Appreciation Society's big London ball, surprise guest Mark Murphy sang a couple of the gov'nor's numbers with the Tony Russell quintette and drew almost as much applause as if it was the Thin Man himself . . . Profits from Beatles' Christmas show at Hammersmith last Tuesday (second home) given to Brady Clubs and Settlement charity

Brian Poole and Tremeloes back newcomer Babbity Blue (17) on her first disc out next week . . . Supremes in Hollywood shooting a movie . . . Fiona, wife of Roy Castle anticipating . . . Helen Shapiro fans petitioning for more airtime on Radio Caroline . . . Dave Clark Five scratched from Discs a Gogo next Monday and set for show on January 11 . . . The Goleos are ex-Leslie Roberts Si-houettes, P. J. Proby vs. Roy Orbison on 208's Battle of the Giants (January 4 and 8). Georgie Fame fights The Animals on 11 and 15 . . . Nat King Cole receiving Cobalt treatments at Santa Monica hospital in California for presumably cancerous lung tumor. No official confirmation that the tumor is malignant but a spokesman at hospital indicated that cobalt treatments are given only for cancer . . . Sam Cooke's death ruled "Justifiable homicide" by coroner's jury . . . Chris Farlowe and the Thunderbirds signed to management contract with Island label's Chris Blackwell and Guy Stevens. But the group will remain with Columbia on disc . . .

Goin' out of my head  
**DODIE WEST** F 12046



Baby please don't go  
**THEM** F 12018



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