

Record Mirror

Largest selling colour pop weekly newspaper

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INSIDE THIS WEEK

R.M. EXCLUSIVE;
EARLY BEATLE PIX
BLUES FESTIVAL



THE ANIMALS currently hitting the charts in a big way with "I'm Crying". Left to right— above, Hilton Valentine, Chas Chandler, Alan Price, below, John Steel and Eric Burdon.

JIMMY YOUNG



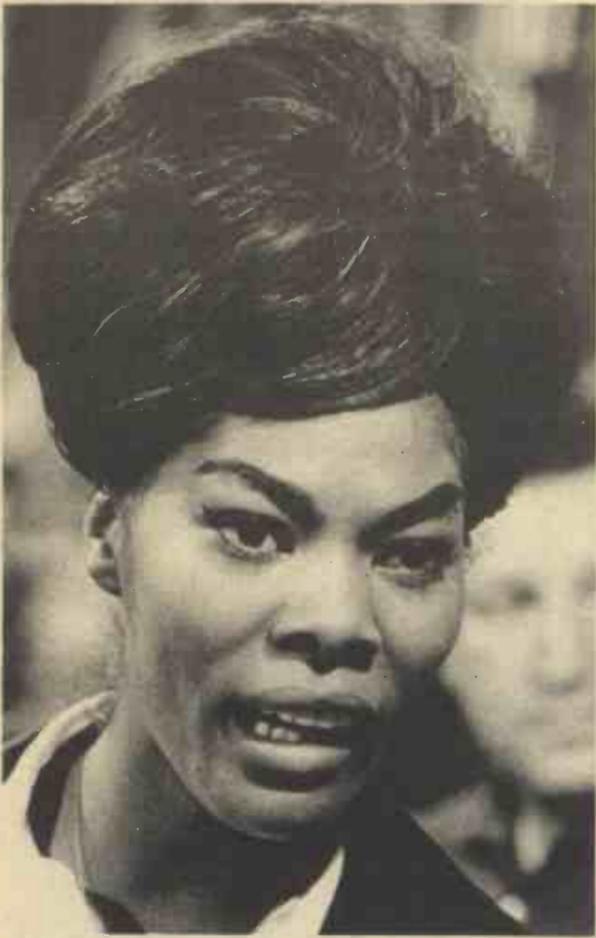
I'm Yours



COLUMBIA DB7369

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

WHY BE SO SAD DIONNE



DIONNE WARWICK — so far, no happy songs, states an RM reader.

THE TRUE FACTS

BEFORE Gloria Marcantonio tries to convince me my disc of "Where Did Our Love Go" was a bare-faced, second-rate, plagiaristic cover, she should get her facts right. I returned from America having heard the Supremes' record—an advance copy sent to the Miami dee-jays. It was not released for another two weeks, by which time I had already completed my record in London. We could not release ours until the Supremes came out here, by which time "it was number one in the States. I've always maintained that the Supreme's record was a great disc. That is why, instead of copying it note for note, sound for sound, which is impossible for a British male group, we did our own version of the song. Gloria should also remember that I take

my music seriously—that is why I have made two trips to the States in the last six months to study the R & B scene. And I hope she likes our new disc—a complete original, written by John Schroeder and myself. Peter Jay, 111a Wardour Street, London, W.1.

SAVE YOUR BREATH

WHY do our elders always criticise our pop singers? The singers are here to please the teens and those who enjoy pop singing. For the others there is Beethoven. Save your breath, adults—we've had enough of the talk. You stick to your music; we'll stick to ours.—Christine Wallis, 87 Francis Gardens, Peterborough, Northants.

HOW come so many people are hailing Dionne Warwick as one of the world's finest singers? Surely she owes the majority of her successes to the musical support of Burt Bacharach. Her voice lacks penetration and flexibility; her songs convey little but depression and sadness. Great singers must possess at least a certain amount of versatility in approach, otherwise they become monotonous. Until Dionne proves her ability to command songs which are not purely plaintive, she can't rank with Dusty or Brenda. — David Dobson, 23 South Avenue, Gillingham, Kent.

THEIR CUTS

OUT of the 6s. 8d. that one spends for a single, would you please tell me how much profit the different people involved get out of it, plus the purchase tax take.—Christopher Grey, 6 Glendale Drive, Burham, Guildford, Surrey.

James Craig: Take a Beate single. Tax is 11d.; 2s. 9d. is roughly for production, advertising, copyright fees, company's profit; 2s. 1d. dealer's margin; 9d. wholesaler's margin. And around 11d. (or more) to the Beatles. All figures are essentially approximate.

WRONG TITLE

NO disrespect to Jim Reeves, but surely his fans are wrong to call him the greatest C and W star of all time. Most of his records here were country in name only. His LP's were less commercial and it is good to see them selling well now. The greatest? It can only be one of two. The legendary Jimmie Rodgers, the man who started it all 35 years ago, or Hank Williams. The Legend—David Adams, 20 Findon Road, Ward End, Birmingham, 8.

GRAMMAR

WHILE playing "Do Wah Diddy Diddy" by Manfred Mann, recently, I came across the line: "I knew we WAS falling in Love." Come come Paul Jones... did you say you WAS a university student?—Stan Laundon, Walthamstow, London, E.18.

SEXLESS?

IS anyone able to explain why, while American R & B artistes are so sexy, their British counterparts are so utterly sexless.—Irene Russell, 21 Cranbrook Road, Bexleyheath, Kent.

James Craig winces and awaits a sack-load of beg-to-differs from the Stones' fans, etc.

WILD REBELS

IF Tony Jackson wanted to get away from the sweet sound of the Searchers, he should have made a straight swap with Frank Allen and joined Cliff Bennett and the Rebel Rousers, with whom he could have sung "with full lung power." They are one of the wild-est groups of the moment—and they don't need long hair to prove it.—John D. Howard, 33 Whittlesea Road, Headstone, Harrow, Midd-lesex.

James Craig: And it is good to see Cliff now getting the chart recognition he has deserved for such a long time.

DATED INFO?

TALKING about "Juke Box Jury" and David Jacobs, a television magazine states that David has an "encyclopaedic knowledge of the pop world." Can it be that David cannot afford an up-to-date encyclopaedia?—J. Hamilton, 33 Fawcett Estate, Upper Clapton, London, E.5.

Says James Craig: The season for baiting dee-jays will soon be over—at least on this page!

TALENT

WITH the release of "Guns of Batasi," John Leyton's second major film, the difference between the REAL actor-singer and the pseudo-actor-singer is made startlingly apparent. These days many pop stars make musical films and are subsequently hailed as clever young actors. But how many could hold their own in straight, non-singing roles. I can think of only two: Mike Sarne and John Leyton. Both are trained actors, but no amount of training can produce an actor if talent does not exist. Why should these good actors be regarded in the same light as any everyday singer who foolishly ventures into film?—Susan Taylor, 29 Brendon Way, Westcliff-on-Sea, Essex.

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.
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EDITORIAL

RM CHART AWARDS!

WHAT is the greatest achievement in the ever-changing world of pop music? It is to make the record that is the Number One, the top-seller throughout the country. It is the proof to new groups that they have made the big-time; it is the proof to established stars that they are still favourites. It is the pinnacle of achievement for all who make their music in front of the public.

Record sales go up, they go down. There may be many million-sellers in any one period—or there may be few. But every week there is a NUMBER ONE RECORD. Sometimes it is there for one week only; sometimes it lasts for as long as two months. But it is, for however long, the summit.

It is time to honour those few greats who reach that summit. And again the Record Mirror takes the lead. This newspaper, number one pace-setter in the pop-publishing business, now honours the number one pace-setters in the charts.

And we introduce THE TOPPER. It is a handsome trophy, suitably inscribed, which will be presented to all chart-toppers from now on. The first goes to the ever-consistent Roy Orbison... and we can think of few stars as worthy for this new honour.

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KEITH POWELL

and The Valets



I should know better (but I don't)



COLUMBIA DB7366

Chat time with the Hollies

by
KEITH MATTHEWS

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THE cynics are going to say: "Oh not again . . ." For the consistent chart riding Hollies, are echoing Manfred Mann like phrases. Said Graham Nash: "It's a fact we wouldn't be too keen on making No. 1, and would be more than satisfied around the 5 spot. Hitting the top can become very frustrating eventually. The fans and critics expect succeeding discs to click with the same impact, and are really down on you when they don't." Enough said!

But the group still work very hard, whether at a recording session or on stage. Are they chart conscious? "One has to be, to really be successful in the pop business," Graham answered. "After all your whole circumstances change when you have a hit. But we don't hold out that having a hit is enough. You have also got to go out on the stage and give a good performance. There are too many performers around that seem to forget that! We work hard all the time, as we owe it to the fans out there."

FUTURE HITS

I could see what Graham meant. For though they were in the dressing room during in-between performances, with the intention of a breather . . . the boys were still at it . . . practising away. Strumming, picking out new chords, and taping snatches of future hits. Yes, the Hollies like so many of their contemporaries, are on a songwriting kick. They own their music publishing company, Hollies Music Ltd.

Bobby Elliot, pop drummer extraordinary, said: "We have written the "B" side of all our hits, but this is the first "A" side we've done. "We are now going to try and write hits for other groups as well. We also have about 21 unpublished songs at the moment. The tape recorder you see on the table is a few days old. As soon as any ideas for songs occur, on it goes. "However, everytime the boys put it on to show me how they were progressing these barking dogs would come on."

ENTHUSIASTS

Graham and Alan Clarke each own two dogs. I was enthusiastically shown photos of them with their co-owners. Graham with his Afghans; and Alan with his miniature Dachshunds. A right racket (the dogs) they made on the tape though

As the two married men in the group, I enquired as to how they were responding to the situation. "Everything's fine," answered Graham. "It doesn't seem to have made any difference to our popularity, and we couldn't be happier. My wife is no longer our fan club secretary now though." Alan felt the only problem was: "The enormous expense we would have to incur to take our wives around with us . . . especially places like America." Well boys, there is only one solution to that. Keep on churning out material like your present hit opus . . . then money will be the least of your worries.

With Eric permanently out of the dressing room, and Tony quietly practising to himself (though with at least one ear bent our way), Graham, Alan and Bobby, obligingly answered some questions. Through most of them (not all of them are in this feature), they revealed tact, understanding and perception . . . unusual in sundry other groups.

Sparetime — what do they do when they get any? "Writing songs, photography, decorating, dogs and gonk collecting." The latter I might add it occupying a large part of their lives and houses. Along with the multitude of fan letters, presents, and other tokens of



THE HOLLIES—another group that is on the songwriting kick.

affection and esteem, add gonks. These are funny-shaped caricatures of various hues and sizes . . . made out of felt!

Has success changed them? "Not really as people . . . but our way of life has. We just can't go out normally without being followed around . . . and that sort of thing. Of course we have more money to spend!" I noticed that the boys'

hair was shorter and neater than it's ever been (cept for Tony who has a perpetual "Tommy Steele"). Is long hair a group trend or a gimmick? "Certainly no trend . . . it's more or less personal tastes . . . like the Pretty Things. Nor a gimmick except at first for the Beatles and Rolling Stones."

Looking forward to panto? "Yes, we are, though we

aren't precise about what we will be doing. Singing songs, probably, ha!"

Do you think beat groups are qualified to write their own material, or should they leave it to the professionals? "Well qualified, same type of environment, speak the same language, and of a similar age bracket. Anyway, what is wrong with a Lennon-McCartney song anyway . . . !"

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POP PEOPLE GO FOR—

rave

INCORPORATING HIT PARADE

OCT. ISSUE OUT NOW 2/6

The bad crack about the miss that hit!

THEY played Matt Monro's "Walk Away" on "Juke Box Jury" and a not-so-clever actor plied for laughs by saying, inconsequentially: "What's he want the bird to walk away for—is he some kind of leper?" And Matt's manager, Don Black, winced. He, as it happens, had written the beautiful lyrics...

By the time the panel had finished chuntering, it looked as if the disc stood no chance at all. But the immaculate Matt has a totally unpredictable habit of turning up in the charts when least expected.

His "Softly As I Leave You" was, for me, one of the finest ballads in years... words by Hal Shaper, adapted from a Continental song. Now comes the almost-as-good "Walk Away," which comes from France, was the Austrian entry in the Eurovision Song Contest and failed to be placed in the competition.

Said Matt, in the throes of hot-footing off to a round of golf: "I quite liked the melody when I first heard it—but you know my luck! Certainly I didn't think it would go high in the charts, though I think Don did a marvellous job on the lyrics. And I can tell you that he has another set of lyrics up his sleeve, to fit another French song—to my mind, they're even better than 'Walk Away'."

BEST BALLADS

In the past, Matt has murmured that he feels too much emphasis is placed on the importance of a chart entry... and he's consistent enough to murmur that even when he himself is riding high! But the fact is that, hit or no hit, he is one of the most solidly established balladeers in the country.

And he is now building

towards a real world-figure status.

Listen in to Matt's plans over the next few months...

He goes to Rome for an Italian-TV "Biggie" next month.

He jets straight from Italy to America for Los Angeles-based television appearances, including the "Hollywood Palace" show.

He then leaves for Japan, timing his arrival to include a look at the Olympic Games.

RETURNS

He then moves on to Hong Kong, the Philippines, Singapore, returning to England only to do a couple of recording sessions.

He then goes to South Africa for a cabaret season.

You know how the fans tend to say: "So-and-so is slipping badly. He hasn't

been in the charts for months and months." It's been said about Matt. But how many of our one-night wonders can claim to top the charts in Japan? Matt's there, with "From Russia With Love". His "Softly As I Leave You" is moving upwards in the States. Ironically, Frank Sinatra had previously recorded it.

HECTIC

Said Matt: "All this travelling is going to be a bit hectic, I suppose. But I enjoy it. I enjoy meeting up with different sorts of audience, thought I admit my Japanese is going to be a bit rusty. The thing is that ballads, the old standards, seem to speak a common language. Incidentally, my wife Mickie will be coming on the old world travel bit."

And of the general beat scene, Matt says simply: "I'm

not particularly against it. It just isn't my sort of music. I don't even pretend to guess how long it will all last, but obviously I'm knocked out that a ballad like 'Walk Away' can make the grade, even if one is left wondering exactly which section of the community suddenly latches on to a song, a recording, like that—specially when so many ballads seem to miss out altogether."

Between now and his world-touring, the ever-amiable Matt fits in a regular Merry-go-round of recording, TV's and radio work.

COMEDY

Incidentally he's also developing some very good comedy touches in his act. He widened the scope during his very successful summer season in Bournemouth this year.

But I'm not guaranteeing that those inscrutable Japanese will understand any of it.



MATT MONRO—a top hit in Japan!

AN UNWRITTEN LAW BROKEN

ONE unwritten law which the record companies respect deeply is "Never issue a follow-up until the disc it follows has sold all it can and the one cannot possibly harm the sales of the other." But the law was well and truly shattered the other week when the Piccadilly label rush-released "He's In Town" by the Rockin' Berries—just as the group's previous offering, "I Didn't Mean To Hurt You" genuinely looked like becoming a big hit.

by KEITH
La SALLE

At a glance it would appear that Piccadilly were taking unnecessary risks with the career of their brightest chart hope, but five young men who certainly don't see it that way are the Rockin' Berries themselves. They didn't seem the least bit worried early last week when I met them backstage at the Colston Hall, Bristol where they were appearing in the Bill Haley package show. On the contrary, their enthusiasm was clearly evident as they revealed to R.M. the full story behind their shock single.

OUR STYLE

Said drummer Terry Bond: "It all began the other Sunday when P. J. Proby invited us round to his flat. While we were there Kim Fowley, a friend of P. J.'s, said he thought he'd found just the song to suit our style. It was 'He's In Town', and he gave us an American demo copy of it by the Tokens.

"From the first spin we loved the song and wanted to record it as soon as we could, so we took the demo disc to our recording manager, John Schroeder having tape-recorded it first, because we also wanted to learn it for our stage show. As things turned out it was a darned good job we had taped it because John was as excited as we were over the song and had fixed a special session for the next afternoon."

PERFECT

At this point the Berries' lead singer Clive Lee took up the story. "Everything went perfectly at the session, but as we already had so much new material in the can we didn't even know that 'He's In Town' was to be our next single, let alone it being released so soon. Then we heard that the Tokens' original was coming out over here, and in no time Piccadilly had issued our version in competition. So you see it isn't really a cover version in the strictest sense, is it?"

I asked the boys if they were at all worried about the over-exposure which could result from having two singles released within the space of a month. "There was a time when this looked like being a problem," admitted lead-guitarist Chuck Botfield, "But even though 'I Didn't Mean To Hurt You' would almost certainly have made the charts, the original plan, which



THE ROCKIN' BERRIES—A curious state of chart affairs for the group.

was for both discs to get equal plugging, was dropped as soon as the rushes of 'He's In Town' were heard. A high-level decision was made so now it's A-plus plugs all the way for our latest and a quiet burial for 'I Didn't Mean To Hurt You'." So there it is, a difficult choice has been made and only you, the record-buyers can prove it right or wrong and, possibly, justify the extraordinary amount of faith which so many people have placed in the Rockin' Berries.

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ALL ABOUT THE CROAKER!



LIGHTNING HOPKINS



LONG JOHN BALDRY



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SUGAR PIE DE SANTO

A TERRIFIC line-up—a fascinating combination of old favourites and unknown quantities. That's Long John Baldry's verdict on the forthcoming American Negro Blues Festival which starts wailing on Monday, October 19 at the Fairfield Hall, Croydon, followed by dates at Bristol on the 20th, Bradford (21st), Manchester (22nd) and Birmingham (23rd).

I asked Long John, whose own style is based firmly in the same tradition as the stars of this show, for his expert appraisal and he said: "I reckon Howlin' Wolf is likely to emerge as the biggest star. He is more varied in the material he sings than most, though vocally there's not much variation. He's a croaker but there's an awful lot of interest in his croaks! He plays guitar and harmonica, is based in Chicago and I don't think he has a regular band of his own. But he always uses the best session guys around. His record of Smokestack Lightning has sold well for Pye.

IMPRESSION

"Lightning Hopkins is sure to make a big impression. He's on the same kind of blues kick as Muddy Waters and John Lee Hooker who've done well in England. Lightnin' has had a resurgence of fame in the last five years and it's often been said that he's about to come over here but something has always stopped him. Until a couple of years ago he never moved outside Houston, Texas. Now he's really getting around. I think he's been married several times, has made a lot of money and got through quantities of it. He's a savage singer and a hard guy, certainly not the gentle old boy that most of the old-timers are!

"Sleepy John Estes is one of the unknown quantities, along with Hubert Sumlin (Howlin' Wolf's favourite guitar player), Hammie Nixon (harmonica), John Henry Barbee (guitar and vocal), Clifton James (drums) and Sugar Pie Desanto (a vocalist who's got at least one disc, Soulful Dress, out on Pye—and I hear she's one of the Beatles' favourite blues singers).

Long John Baldry talks to RM's David Griffiths about the Folk-Blues Festival

"Sleepy John is blind now, lost an eye as a kid when someone threw a rock at him during a baseball game and the other eye went dead on him in 1950. It says on record sleeves that he was born in 1904 but I think he may be a lot older. Some people say he's 90! Big Bill Broonzy was a fan of his years ago. He's done a lot of folk-type concert work lately but I haven't heard any recent records.

OLD FAVOURITES

"Sunnyland Slim has a voice very like Memphis Slim's but, judging from records, he is not as strong a piano player. I think his only LP available here is on Doug Dobell's 77 label.

"Also in this bumper package are old favourites Sonny Boy Williamson and Willie Dixon. Sonny Boy has toured with Chris Barber, the Yardbirds and my band. He got on well with all of us—all that fierce glaring is just a part of his act. He says when he is in England, working with us "kids," he doesn't feel his age at all. Sonny Boy can certainly sing and blow up a storm on his harmonica.

"As for Willie Dixon it's always a thrill to listen to his great fat bass sound. He's got 12 children and is a very happy family man and all that sort of thing. Willie's compositions are among the Beatles' favourites and many of



HOWLIN' WOLF—"He should emerge as the biggest star" says Long John Baldry.

his numbers are featured by the Rolling Stones, the Yardbirds and myself. Both the Stones and Alex Harvey recorded I Just Wanna Make Love To You. I recorded You'll Be Mine. Little Walter recorded My Babe. Dave Berry recorded Hoochie Coochie Man and its

on my forthcoming LP, along with My Babe and Goin' Down Slow. So—if you want to hear some of the numbers that are sure to be played by British R & B groups in the coming months, don't miss the third American Negro Blues Festival.

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STORY

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SLP 118—Travelling with the Blues — Memphis Slim, Memphis Boogie, Santa Fe Blues, Chicago New Home of the Blues, Goodbye Blues, Midnight Jump, etc. (Jazz Journal Pick of the Month).

SLP 124—Leadbelly. In the Pines, John Hardy, No Good Rider, How Long Blues, etc. "A record that no one should be without"—Jazz Journal.

SLP 140—Snooks Eaglin—Blues from New Orleans, Well I Had My Fun, I Must See Jesus, One More Drink, I Got a Woman, Don't You Lie to Me, etc.

SLP 141—Gone Away Blues—Mezzrow/Bechet Quintet.

SLP 142—Revolutionary Blues—Mezzrow/Bechet Quintet. Of the above two records the critics said: "The very top of the blues recordings of all times"—Jazz Journal. "Essential items in any jazz collection"—Queen. "Among the best jazz performances ever recorded"—Oldham Chronicle.

SLP 143—An Evening With Big Bill Broonzy. Glory of Love, Careless Love, Take This Hammer, See See Rider, Midnight Special, Sixteen Tons, Diggin' My Potatoes, etc. "A moving experience"—Edinburgh News.

SLP 158—Sonny Boy Williamson. The Sky is Crying, Coming Home to You Baby, Little Girl, etc. "Sheer enjoyment... a great release"—Jazz News. "The best blues release of the year... this LP beats everything I have ever heard from him... dateless and timeless performances... A tremendous record"—Jazz Journal.

SLP 162—Lonnie Johnson With Otis Spann. Tomorrow Night, Why Did You Go, Please Help Me, Call Me Darling, See See Rider, etc. (Jazz Journal Pick of the Month). "Succeeds beyond all expectations"—Melody Maker.

SLP 163—Big Joe Williams. Shake Em Down, Jinx Blues, El Paso Blues, Back Home Blues, Shaggy Hound Blues, etc. "One of the great country singers"—Jazz Journal. "Some of the most exciting primitive singing to be heard today"—Belfast Newsletter.

SEP 369—George Lewis in Concert. Muskrat Ramble, Sensation Rag, Bill Bailey.

SEP 383—Big Bill Broonzy—Sixteen Tons, John Henry, Diggin' My Potatoes, Willie May.

SEP 385—Memphis Slim—Good Rockin' Blues Confession, Boogie Woogie, Worries All The Time.

SEP 386—Snooks Eaglin. That's Alright, I Had a Little Woman. Death Valley Blues, Rock Me Mama.

For Release October 1964

SLP 123—Josh White. Miss Otis Regrets, Hard Times, T.B. Blues, Battle of Jericho, Motherless Children, Number 12 Train, etc.

SLP 132—Folksay with Leadbelly, Woody Guthrie, Cisco Houston, Sonny Terry, Peter Seeger, Eric Darling, and many more. Alabama Bound, Tom Dooley, 900 Miles, Cindy, Mule Skinner Blues, Poor Lazarus, Bay of Mexico, etc.

SLP 135—Country Spirituals with Snooks Eaglin, Butch Cage, Willie Thomas, Della Williams and others. I Got Religion, Be With Me Jesus, In My Saviours Care, etc.

SLP 139—Leadbelly. Goodnight Irene, T.B. Blues, Boll Weevil, John Henry, Bourgeois Blues, Man Goin' Round Takin Names, etc.

SLP 145—Trouble, Trouble—Champion Jack Dupree, Free and Equal, Cryin' Woman Blues, Schoolday Blues, Trouble Trouble, Carolina Sunrise, etc.

SLP 146—Spooks Eaglin. Country Boy, Mean Old World, I Had My Fun, Alberta, Remember Me, Went Out Walkin', etc.

SLP 153—Never Will I Forget The Blues—Mezzrow/Bechet Quintet, De Luxe Stomp, Broken Man Blues, Sheik of Araby, Breathless Blues, 133rd Street Boogie, etc.

SLP 155—Barrelhouse. Blues and Boogie Woogie with Champion Jack Dupree, Meade Lux Lewis, Speckled Red, Memphis Slim, Jimmy Yancey, Pina Johnson, Glendale Glide, Medium and Rare, Barber Shop Drag, Everlasting Blues, Las Vegas Stomp, Back In'or Special, etc.

SLP 157—Good morning Mr. Blues—Otis Spann, Riverside Blues, Trouble In Mind, Jelly Roll Baker, T.B. Blues, Sparrn's Boogie, Goin' Down Slow, etc.

SEP 388—Josh White. Outskirts of Town, Careless Love, Dupree, Fare Thee Well.

SEP 401—Bunk Johnsons Band. All the Whores Like the Way I Ride, You Always Hurt The One You Love, Golden Leaf Strut, 827 Blues.

SEP 411—Mezzrow/Bechet Quintet and Septet. Perdido Street Stomp, Where Am I? Kaiser's Last Break, Bad Bad Baby Blues.

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ORBISON HERE FOR TWO T.V. SHOWS ONLY

ROY ORBISON is to pay a five-day flying visit to Britain next week to appear on two top television shows—"Sunday Night At The London Palladium" and a "Startime" spectacular.

And he will return next February for a month's concert tour for promoter Arthur Howes. Previously, Orbison has been handled by Peter Walsh's Starlite Artistes, in this country.

The slow and easy-style singer will arrive in Britain next Friday, October 16, to appear at the Palladium two days later with Errol Garner, the modern jazz pianist, and comedienne Beryl Reid.

Then, on Tuesday, he will tele-record a 40-minute "Roy Orbison Show" for transmission the following evening. The show, which will be televised at 9.30 p.m. on Wednesday, will be fully networked by ATV except for Scotland.

BEATLES TALKIES

A new type of promotional disc is being released by Capitol in America. Both tracks on the disc are Lennon-McCartney compositions, and John and Paul give a short introduction to each song and artist. The two tracks are "It's For You," sung by Cilla Black, and "I Don't Want To See You Again," by Peter and Gordon. John Lennon and Paul McCartney agreed to speak on the record when they visited Los Angeles on their recent tour of the States.

Elaborate sleeve on next Beatles' album

From a usually reliable source, it was learned this week that E.M.I. are planning their most elaborate ever pop album sleeve for The Beatles' next LP, which is expected to be released in five week's time.

The cover will be in "open-out" book form, with many picture illustrations. The front cover, it is understood, shows The Beatles standing under the Arc de Triomphe in Paris, at night, with lighted matches held under their chins.

New disc from Drifters

NEW records by The Drifters, The Pretty Things, Dusty Springfield, The Four Pennies, next week. And the latest releases by Ray Charles, Dean Martin, Freddie and the Dreamers, Richard Anthony, Sandy Nelson, Gene McDaniels and The Supremes, the week after (23rd.)

Those are the names on the latest release sheets, which also feature a number of new signings. First, The Drifters new disc is "I've Got Sand In My Shoes" backed by "He's Just A Playboy." Unlike "Under The Boardwalk," which has only just begun to appear in RM's Top 50, the new disc was not recorded by Decca's Mike Leander.

New from the Pretty Things, and creating wide interest, is "Don't Bring Me Down," a Johnny Dec composition. Flip is an original, "We'll Be Together." Dusty Springfield's newie, as previously reported in RM, is written by her brother Tom, and Clive Westlake. Title is "Losing You," and the "B" side is "Summer Is Over." Ivor Raimonde accompanies Dusty on the disc.

LEADBELLY

A bluesy Leadbetter number "Black Girl" is the "A" side of the new Four Pennies' waxing. Flip is an original, "You Went Away."

"Smack, Dab, In The Middle" sings Ray Charles, with a Burt Bacharach number on the flip, "I Wake Up Crying." Dean Martin's follow-up to "Everybody Loves Somebody" is "Somebody Loves You," coupled with "A Hundred Years From Today." And the Freddie and the Dreamers newie is "I Understand," new words set to "Auld Lang Syne." The original number on the "B" side is titled, "I Will."

Richard Anthony's newie, "A World Of My Own" and "Everyhow and Everywhere" was recorded in Britain. Drummer Sandy Nelson plays "Teenbeat 65" and "Kitty's Theme." Burt Bacharach and Hal David wrote "In Times Like These" on Gene McDaniels' newie. Flip is, "Make Me A Present Of You."

Tamala-Motown artistes, The Supremes, sing "Baby Love" and "Ask Any Girl."

Mary for JBJ

Mary Wells will sit on the panel of "Juke Box Jury" on BBC-1 next week with comedian Des O'Connor. The following week (24), the Jury will include Portland Mason, daughter of actor James Mason, and Sid James.

Petula Clarke and Stubby Kaye are set for October 31.

This week's panel is P. J. Proby, Peter Cook, Sandie Shaw and Judith Chalmers.

Who wants to hear the Chipmunks sing Beatles?



David Seville (centre) in London with Sir Joseph Lockwood, chairman of EMI (left), and Al Bennett, president of Liberty Records.

by BARRY MAY

I DIDN'T want to record 'All My Loving.' I mean, who wants to buy the Chipmunks singing Beatles when they can buy Beatles singing Beatles at the same price? The speaker was Ross Bagdasarian — known in the record business as David Seville, creator of The Chipmunks, one of America's top dollar-spinning groups.

David, a sun-tanned millionaire of 45, is in London this week to promote his group's latest wax outing, two Beatles numbers ("All My Loving" and "Please, Please Me").

And at the Dorchester Hotel, he told me how he came to get on The Beatles kick. Nick Draklich, managing director of Chipmunk Enterprises, who manufacture toys and things in the States, came into our office about two and a half months ago, and suggested that I record a Beatles album.

"I told him what I thought of the idea, and threw him out of the office. Well, he came back

about four times, and thank God he was so insistent. Because although I still refused to do the album, he called a meeting of the board of Liberty records, and they more or less told me to do it."

David not only thanks the Chipmunks for making him a millionaire. He has one of the largest vineyards in America (his father grew grapes in Fresno, California, and his wife, Armen, was born in France).

But he insists that he is a millionaire due to his recordings. "I give a great deal of my money to the tax man which makes Alvin very unhappy."

Alvin was named after Al Bennett, president of Liberty Records; Simon, after Si Waronker, chairman of Liberty; and Theodore, after Ted Keep, recording engineer.

ALL he can do is sit at home, with the telephone, and a walking stick by his side. For Martin Murray, rhythm guitarist with The Honeycombs, last week's accident when he was dragged from the stage of the Peterborough Palais came at the wrong time. When it was "all happening".

In their exuberance, the fans at Peterborough mauled Martin, who broke a leg in the fall from the stage. He also felt his right hand badly bruised, but it wasn't until two days after the accident that he found that too, was broken.

Stepping in to play rhythm with The Honeycombs was 16-year-old Peter Pye, lead guitarist with The Skylarks. He played his first gig with the Honeycombs on Wednesday at the 100 club in Soho and will stay with the group until Martin is fit enough to resume playing—probably in about three or four weeks' time.

This has meant that in a very short space of time, Peter has had to learn the Honeycombs' entire repertoire—mostly originals—as well as their new disc, "Is It Because".

BEATLES BANNED

Ban The Beatles. That's the cry in Malaysian student circles where a student "parliament" has published a bill condemning the group. The bill states: "To uphold the

fundamental freedom of man, His Majesty's local government has called upon the cultural affairs ministry to refuse entry into this country of that group of young men known as The Beatles." Needless to say, the young "MPs" attend a secondary school for BOYS ONLY.

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THE MANFREDS—Their new disc is "Sha La La."

Manfreds—new package

MANFRED MANN have been set to join stable-mates The Mark Leeman Five on a seven-day package tour for Larry Parnes next month with The Soul Sisters, Wayne Gibson and the Dynamic Sounds, Bern Elliott and the Klan, and the Downliners' Sect. The tour is expected to open at Rhyd on November 17, although at presstime, a venue had not been fixed. It will then visit Maidstone (18), Aylesbury Granada (19), Wakefield ABC (20), Ipswich ABC (21), Boston Regal (22), Bristol Colston Hall (23). Last Friday, the Manfreds were filmed by British-born TV producer Jack Good for his American "Shindig" pop show that will be seen by about fifty-million people when it is screened in the States soon.

They also made the first recordings in their new £80,000 recording studio in London, when, at an all-night ten-hour session they cut tracks with the Mark Leeman Five. A debut disc for the group, who are currently playing at the Marquee on Mondays, while the Manfreds are on tour with Bill Haley, is expected soon. The Manfreds have their own new disc out tomorrow (Friday). Titles are "Sha La La" and "John Hardy," an old Leadbetter original. Forthcoming TV and radio dates include "Ready, Steady, Go" tomorrow (Friday) "Thank Your Lucky Stars" and "Saturday Swings" (17), and "Top Gear" (29). They are also standing by to appear on "Top of the Pops" on October 14 (next Wednesday).

Billy and Gerry in U.S.

DATES have now been set for the joint visit to America this month of NEMS artistes, Gerry and the Pacemakers and Billy J. Kramer and the Dakotas. Gerry will leave Britain on October 18 for New York City, where he will make promotional appearances before joining Billy J., who will fly the next day, in Hollywood. In the movie capital on October 19-20-21, the two groups will be recording Jack Good's "Shindig" pop show for American TV.

The tour then starts at San Diego, California (22), going on to Longbeach, California (23), Oakland, California (24), Vancouver, Canada (25), Edmonton (26), Santa Monica (28 and 29), Chicago (30), Detroit (31). The three November dates are in Toronto (1), Buffalo (2), and Ottawa (3).

ANIMALS L.P.

The Animals' next LP in Britain will be issued next month. RM understands that the titles on the album are: The Story of Bo Diddley, Bury my Bobby, Dimples, I've Been Around, The Girl Can't Help It, She Says "Yeah", The Right Time For Memphis Tennessee, Boom-Boom, Around and Around, I'm Mad Again, I'm In Love Again.

Millie Birthday

Millie, who has a new disc out this week called "I Love The Way You Love," backed with Sam Cooke's "Bring It On Home To Me," celebrated her 17th birthday on Tuesday. And at the BBC's "Pop In" on the Light programme, which is broadcast from the Paris theatre, London, Millie cut a special birthday cake with The Supremes, P. J. Proby, The Honeycombs, Diana Dors, and Troy Dante.

Cliff and Billy

Cliff Bennett and the Rebel Rousers, whose disc "One Way Love," this week jumps from 42 to 29 in RM's Top 50, have been set to do a string of ballroom dates at the end of the Billy J. Kramer one-nighter tour this month. Dates are Atlantic, Woking (19), South-end Newelliffs (21), Cambridge Dorothy (22), Kendall Town Hall (23), Gainsborough Drill Hall (24), Birmingham Handsworth and Oldhill Plazas (25), Burton-on-Trent Jubilee (26), Nottingham Silver Slipper (28), Erdington Carlton (29), Ludney Town Hall (30), and Lowestoft Royal Hotel (31).

HAMBURG CLUB DISC LABEL

The Star Club of Hamburg is going into the record business. The club's chief, Manfred Weisleder and the head of a publishing company are to join forces to issue discs on the "Star Club" label. Initially, the new label will make live recordings of all groups who play at the Hamburg Star Club, and its newly-formed sister-clubs throughout Germany. First releases are expected later this month.

PENNIMAN 'ILL'

Little Richard, due to fly into London Airport last week to begin a three-week one-nighter tour failed to arrive. Instead, a telegram was sent to promoter Don Arden's office saying that he had been "taken ill" on the way. At presstime dates missed were Leeds on Friday, Kingston, Saturday, Dundee, Sunday, and Edinburgh, Monday.

Pennies RSG

The Four Pennies have been set for "Ready Steady Go" (October 16), "Thank Your Luck Stars" (November 7), "The Big Beat Show" (October 27), and "Open House" (date yet to be fixed) for their new disc, "Black Girl," out next week.

Stones for Stars

The Rolling Stones will appear in the first of a series of "Thank Your Lucky Stars Specials" on December 6. Although other artistes will be seen on the programme, which is tele-recorded on the Sunday prior to transmission, the show will be centred around The Stones. In America, the Stones' next single is titled, "Time Is On My Side." Flip, by Mick Jagger and Keith Richard, is called "Congratulations."

LULU NEXT

When Lulu's next single is released, the composing credits on the label may go to Jagger-Richard. For the Rolling Stones have written a number for Lulu and the Luvvers, and Lulu went into Decca's studios on Tuesday night to cut new tracks for a single and LP. Lulu will return to the studios tonight (Thursday), and a new EP is scheduled for November.

PETER AND GORDON, WITH MANFREDS IN U.S. TOUR

Peter and Gordon will share top billing with Manfred Mann when they return to the U.S.A. next month. On a tour arranged on Tuesday by General Artists Corporation, the duo and Manfreds will leave Britain on November 9. Each act will take Top-of-the-bill on alternate dates. Peter and Gordon return from Australia on October 19, to record their new single, which, say their agents will not be a Lennon McCartney composition. Richard Armitage, of the Noel Gay Organisation yesterday (Wednesday) flew to the States for ten days of talks with T.V. and film producers.

Proby to head big new tour

P. J. PROBY, whose second British disc, "Together" moved into the number eight slot in P. R.M.'s Top Fifty this week, is to head-line a 24-day concert tour for promoter Robert Stigwood next month.

Also on the bill will be the Barron-Knights with Duke D'Mond, the Pretty Things, and Tamla-Motown recording artiste Kim Weston with the Earl Van Dyke Quartet.

The tour will open at Edmonton Regal on November 6, and run until November 29 at Brighton Hippodrome. At press-time the full tour itinerary had not been completed.

As the R.M. went to press this week Decca chiefs were discussing P. J. Proby's recording future in this country. A statement was expected right up to press-time but the talks went on longer than was anticipated.

Concert tour for Brenda Lee

BRENDA LEE is to headline a concert tour of about 16 shows when she visits Britain next month, Harry Dawson, of the George Cooper office, told R.M. on Tuesday.

She will now arrive in Europe on November 3, for a concert at Paris Olympia, followed by shows at Hamburg Star Club and in Cologne.

In Britain, Brenda will play at American bases and is set to record "Saturday Club" and "Thank Your Lucky Stars" for the 28th "Top Gear," "Beat Room," and "Opera House," are being lined up. Ballroom dates are set for the Plazas at Handsworth and Oldhill, Birmingham on November 20, Dunstable California (21) and Boston Glidrome (28).

The concert tour package also features Heinz, Johnny Kidd and The Pirates, Bern Elliott and The Klan, Marty Wilde, and The John Barry Seven, who will back Brenda.

Diana Dors disc

Diana Dors' first recording on the Philips label is out next week (16). Both sides, "So Little Time" and "It's Too Late," were written especially for Diana by Les Reed and Barry Mason. Accompaniment is also by Les Reed.

BEACH BOYS T.V. DATES

FULL TV and radio dates have now been set by E.M.I. for the first visit to Britain next month of The Beach Boys. They arrive at London Airport on Sunday, November 1, and the following day will attend a press reception and record "Friday Spectacular" for broadcast on Radio Luxembourg on the 6th. "Scene at 6.30" is set for Tuesday (3), and "Discs A Gogo" (4). "Beat Room" will be tele-recorded on the 5th for transmission on the 9th, and "Ready, Steady, Go" on Friday 6th will be done live. "Open House" is set for Saturday (7), and the following day, "Thank Your Lucky Stars" will be taped for the 14th.

STARS ON RADIO

SUSAN MAUGHAN, The Mixt Five, the Karl Denver Trio, and Janie Marden, are lined up for "Saturday Swings" on the B.B.C.'s Light programme this week. Next week, (17), Lulu and the Luvvers, The Pretty Things, Julie Grant are set for the show, and on October 25, Adam Faith and the Roulettes, Rosemary Squires, The Blue Aces, will be heard. Easy Beat bookings include Matt Monro this week; The Naturals, Kenny Ball and his Jazzmen; Duffy Power, and The Fontones (18); Swinging Blue Jeans, Long John Baldry and the Hoochie Coochie Men, Val Doonican (25).

Saturday Club next week features The Pretty Things, Inez and Charlie Foxx, The Rockin' Berries, Matt Monro, and the Spencer Davis Group.

Beatles extra date

THE BEATLES' one-nighter tour which opens at Bradford Gaumont tomorrow night (Friday), with MARY WELLS, SOUNDS INCORPORATED, TOMMY QUICKLY, THE REMO FOUR, THE RUSTIKS, and MICHAEL HASLAM, has had an extra date added this week. The package will now play one date in Ireland at the Kings Hall, Belfast, on Monday, November 2, which had previously been assigned as a rest day.

GOGO NAMES

Little Eva, Susan Maughan, A Band of Angels, and The Blue Aces, appear on TWW's "Discs A-Gogo" on Monday. The following week (19), Millie, The Honeycombs, and Linda Laune and the Sinners are on the show.

GERRY TOPS 'TOP BEAT'

A new series of "Top beat" concerts at the Royal Albert Hall this winter are being arranged by the BBC after their success last season. There will be six concerts, at monthly intervals. Each will be tele-recorded for transmission on BBC-2. The first is on November 9, when Gerry and the Pacemakers top a bill comprising The Pretty Things, The Honeycombs, Lulu and the Luvvers, The Kinks, Cliff Bennett and the Rebel Rousers, Gene Pitney, and the Eric Delaney Band. Jimmy Savile is expected to compare the programme.

Tickets are available from the Royal Albert Hall or the usual agencies.



Millie Martin—new series

Singer Millicent Martin made news on Sunday. And big. She topped Kathy Kirby as the highest paid girl singer on television with the announcement that she had landed a contract for 15 shows on ITV worth £20,000 — more than £1,000 per show. Kathy Kirby is being paid £1,000 a show for her BBC1 autumn series.

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THE BEATLES DEP



THE BEATLES returning from their second trip to the States. A Dezo Hoffman Pic.

The story of the Beatles early days in Germany as told to David Griffiths by Peter Eckhorn



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ORTED!

ALL the struggling beat groups in the world naturally spend a good deal of time day-dreaming about becoming as famous as that golden quartet, The Beatles. Once upon a time, a mere three years ago to be precise, The Beatles themselves were struggling and hoping. But never, even in their wildest dreams did they imagine that they'd soon be changing their hair styles, discarding their leather jackets, generally smartening up their appearances — and making their fortunes.

These pictures were taken just before the start of the Beatle boom in the Spring of 1961 in Hamburg. They were brought to the Record Mirror by Top Ten club-owner Peter Eckhorn, who was visiting London a few days ago with the club's musical director Ian Hines on a talent-hunt for new British group talent.



ing shot from the Top Ten Club, this ing the piano, and Stuart Sutcliffe on est of course is on drums.



s comes a shot of the boys, with both t playing bass guitar.

Peter hasn't seen The Beatles since they became world-famous but he well remembers the night, in 1960, when they turned up at his club. "They were working at the Kaiserkeller in Hamburg at the time, but they didn't like it there and so they came to see me and ask if there was any work to be had at the Top Ten. To show what they could do they played a couple of numbers for me. I liked them. I said OK, I'd give them a job. But before I could hire them the owners of the Kaiserkeller made a complaint about the boys to the police, saying they'd tried to set fire to the club! It wasn't true, of course, but the complaint had the desired effect: The Beatles were deported. It took seven months to get them back again.

NOT POPULAR

"They stayed three months and were very popular, not so much for their music (which wasn't so different from the other groups), but for their personalities. Nobody in particular shone out — they were all well-liked — John Lennon, Stuart Sutcliffe,



An early shot of THE BEATLES taken in Hamburg's Top Ten Club many years ago. Left to right—Stuart Sutcliffe, with Paul McCartney above, George Harrison, Pete Best and John Lennon.

Paul McCartney, George Harrison, and Pete Best."

After their engagement the boys returned to Liverpool, except for Stuart who remained in Hamburg to study art (and died about three months later). They were replaced by another soon-to-be-famous group from Liverpool, Gerry and the Pacemakers.

Did Peter meet Ringo? "Yes, I went to Liverpool a few months later, looking for a drummer to back Tony Sheridan. Gerry's brother Fred recommended Ringo, took me over to his home and he packed his kit and came straight back with me. He was extremely pleasant

and very quiet-natured, rather shy, in those days."

Early in January, 1962, Peter Eckhorn, scouting around for new talent in Liverpool, dropped in at the Cavern and saw his old friends The Beatles. "I also met Brian Epstein who was just in process of signing them up. We had a merry night, drinking rum out of cups. But there was one thing worrying the boys

—they had a recording test coming up. It was making them nervous. George asked me if I had a tranquiliser to help them do a swinging test." (The test was for Decca — and The Beatles were turned down!)

A LITTLE RAISE

Needless to say, Peter would be glad to see The Beatles back at The Top

Ten. "Sure," he told me, "I'll find a spot on the bill for them any time. Might even be able to give them a little raise!" (Their old contract was for 40 marks—about £4 — per man per night, working seven hours every night).

"To be more practical," Peter added, "I must say they deserve their success and I'm proud to have had them at the Top Ten."

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The night George got a black eye...

"RINGO for President," sings Rolf Harris. But there was a time when Ringo Starr was not a natural choice for the popularity stakes... and that was when he took over the drum-stool in the Beatles. A time when Brian Epstein was left in "an appalling position in Liverpool." When he became the most disliked man on the seething beat-scene."

That period in the career of Nemporer Epstein is well-documented in his entertaining new book. He says of that time: "True, I had the support of the Beatles who were the city's darlings and they were delighted to have Ringo. But the fans wanted ex-drummer Pete Best as a Beatle and there were several unpleasant scenes."

"For two nights, I dared not go near the Cavern. Gangs prowled Matthew Street, above the cellar-club and chanting crowds cried: "Pete for ever, Ringo never," and waved banners. I couldn't stay away for too long so I applied to Ray McFall of the Cavern for a bodyguard and he sent along a massive doorman who hustled me and the Beatles as we ran a gauntlet of fists and jeers."

"It was not a happy period and though I dodged all the blows, George Harrison got a black eye which he took with him to the recording session as a proud symbol of his support of the new fourth Beatle."



BRIAN EPSTEIN

A REVIEW BY
PETER JONES
OF BRIAN
EPSTEIN'S BOOK
'A CELLARFUL
OF NOISE'

a target for the jaded lately-hostile eyes of people who had hardly known that popular music existed.

"I have no favourites among the Beatles. Paul can be temperamental and moody and difficult to deal with but I know him very well and he me. We compromise on our clash of personalities. He is a great one for not wishing to hear about things and if he doesn't want to know he switches himself off, settles down in a chair, puts one booted foot across his knee and pretends to read a newspaper, having consciously made his face an impassive mask. The most obviously charming Beatle with strangers... a magnificent smile and an eagerness. Very much a world star, very musical with a voice more melodic than John's. I ignore his moods... I would not care to lose him as a friend."

John? the dominant figure in a group virtually without a leader, thinks Brian Epstein. "Without the Beatles, he would have emerged from the mass of the population as a man to reckon with. I rely on John's instinct, not only on music. None of the Beatles suffers fools gladly. John suffers them not at all and can be very acid,

even cruel, if he is goaded. I cannot think of anyone I admire or like better.

"George, too, has his moods. He is the business Beatle. He is curious about money. He is generous but shrewd. He enjoys spending but would always remain in credit. Strangers find him an easy conversationalist because he is a good listener and shows a genuine interest in the outside world."

Ringo? "I thought, initially, his drumming rather loud and his appearance unimpressive. But I trusted the instincts of the others. "He has become a devoted friend. He is warm and witty, a good drummer. A very uncomplicated, very nice young man. We rarely fall out because he, probably more than the others, is amenable to suggestions."

Brian adds: "I don't believe anything like the Beatles will happen again and I believe that happen is the word since no one could have CREATED anything in show business with such appeal and magnetism."

The book contains much that is hitherto unknown about Brian Epstein as a boy. About his expulsion from Liverpool College at



CILLA BLACK—The first, and so far, the only girl discovery in the Nems stable (RM Pic)

the age of ten... "For inattention and for being below standard." He went to seven different schools "had a rotten time in all of them."

In detail, he tells how he found his other artists... Gerry and the Pacemakers, Cilla, Billy J. Kramer, Sounds Incorporated, The Fourmost, Cliff Bennett, Michael

Haslam. It's a story of faith, written in the same way that Brian speaks.

One realises that all is NOT just luck in the process of building a show business empire. One realises, more important, that not all managers are of the out-to-make-a-quick-buck fraternity.

I found it absorbing, though I

realise that much that could have been said of a controversial nature has been omitted. But this is only the first of several books that Brian will surely eventually write.

"A Cellarful of Noise," by Brian Epstein, published by Souvenir Press, price 15s.

HARD FIGHT

But that was only one of several set-backs in the Epstein career. His story is one of a very hard initial fight to establish his artistes... artistes who clearly put every trust in his ability.

I've met the Beatles many, many times and the question asked me about a thousand times a day is "What are they REALLY like?" You get Brian's own version in this book... a book he wrote because: "So much has been said that it is exaggerated, inaccurate, extravagant and open to mis-interpretation."

His views on the Beatles as individuals? "The haunted, wonderful wistful eyes of little Ringo Starr from Dingle are more instantly recognizable than any single feature of any of the world's great statesmen... He completed the jigsaw and the Beatles with Ringo became a magnet for the great camera-artists of the world,

GREAT UNKNOWNNS—CHUCK JACKSON

by ANDREW C. DYKE

A LOT of publicity has recently been given to the Bert Bacharach and Hal David songwriting team, but many record buyers aren't aware that many of their earlier hits were by artistes who have never achieved any kind of success here except with a few fans.

One such artiste is Chuck Jackson, who has built up a very big reputation in the States as one of the classiest of the current trend of commercial blues singers.

TRIUMPHS

Chuck was born in Winston-Salem in North Carolina. Later he moved with his family to Latta, South Carolina where he attended Latimer High School; his greatest triumphs at school coming from the field of music. He soon became lead singer in both male and mixed choirs. His singing won him a scholarship to South Carolina State College. It was this move that was Chuck's stepping-stone to his present successful American singing career.

After college Chuck spent a year with a gospel group, as is the custom in the States for most negroes with singing ability. The group was the Ray Rasberry Gospel Singers. Most successful R & B and blues singers in the States belonged to gospel groups at one time—the best examples are James Brown, Little Richard, Sam Cooke and Marvin Gaye.

Chuck's first taste of commercial success came when he became a member of the Del Vikings vocal group for two years. This group was at one time the biggest R & B group in America, and had such million-sellers as "Come Go With Me" and "Whispering Bells." From there Chuck formed his own band, but after a while he decided to become a solo singer.

It was while Chuck was on tour with Jackie Wilson that he was discovered at the Apollo Theatre, by Luther Dixon of Wand records who immediately signed him to a



CHUCK JACKSON — the first picture seen in this country.

contract. Also on the Wand-Scepter label group were such stars then as the Shirelles, the Isley Brothers, Tommy Hunt etc. The label was later to acquire such stars as Dionne Warwick, the Rocky Fellers and Maxine Brown.

His first disc was a big hit, and it was called "I Don't Want To Cry." It was followed up with the great "I Wake Up Crying," which has since been recorded by many artistes including Cliff Richard. "Breaking Point," issued here on Top Rank didn't mean anything either here or in the States even though it was a Bert Bacharach item. But the number Bert penned for Chuck as the follow-up, called "Any Day Now" hit the U.S. charts in a big way, reaching the top ten.

More hits like "I Keep Forgetting," "Tell Him I'm Not Home"—

which almost made the charts here—and "Any Other Way" followed each other in quick succession up the U.S. charts.

Chuck is popular not only in the States but in the Orient where he has a considerable fan following. Chuck, a "natural" performer is only happy when performing for people. In his spare time he relaxes by playing piano, shooting pool, horseback riding or just watching TV. He also plays drums.

It is rumoured that Chuck may come to Britain in December for TV dates. And perhaps the greatest compliment to Chuck was paid to him by Bert Bacharach who told RM's Norman Jopling: "I think he's one of the greatest singers I've ever worked with. And I'd love to write some more for him very soon. He's just great."

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FATS DOMINO—A great R & B album of many of his earlier hits. All million sellers too.

FATS DOMINO

MILLION SELLERS VOLUME ONE—The Fat Man; Goin' Home; You Said You Love Me; Going To The River; Please Don't Leave Me; All By Myself; Ain't That a Shame; Blueberry Hill; Bo Weevil; Blue Monday; I Still Love You; Be My Guest; Country Boy; I Want To Walk You Home (Liberty LBV 3033).

WHAT a great collection of Domino oldies. This set includes items from "The Fat Man", one of the greatest R & B discs made, in 1948, up until "Country Boy" which just missed our top ten some five years ago. Hits like "Blueberry Hill" and "I Want To Walk You Home" are here, while bluesy million sellers such as "Going To The River" and "You Said You Love Me." His heavy piano work accompanies him, and there's the usual deep and soulful vocal work from Fats. Perhaps the stand-out, from a stand-out-L.P. is his "Ain't That a Shame." N.J.

CHET ATKINS

PROGRESSIVE PICKIN': Gravy Waltz; Love Letters; Early Times; Satan's Doll; Summertime; Jordu; I Remember You; Bluesette; So Rare (RCA Victor RD 7647).

THE guitar maestro and a selection of well picked numbers performed in that pop country style that are now so familiar to us all. Chet is the king in this field, and this music makes good background music as well as good listening music. A lot can be learned from Chet's still fresh sounding style of guitar playing which so far no one else has learned to master. L.C.

LITTLE WALTER

THE BEST OF LITTLE WALTER My Babe; Sad Hours; You're So Fine; Last Night; Blues With A Feeling; Can't Hold Out Much Longer; Juke; Mean Old World; Off The Wall; You Better Watch Yourself; Blue Lights; Tell Me Mamma (Pye Int. NPL 28043).

LITTLE WALTER is probably the most in-demand mouth harp player on U.S. sessions, and his current successful in-person appearances over here suggests that this disc, containing many of his oldest and best performances may sell extremely well. It contains a variety of moody blues treatments, some conventional and some off-beat. Although his biggest hit "Key To The Highway" is not here (it's on "The Blues Volume Two") this will make a good memento for anyone who finds themselves liking this way-out bluesman. N.J.

AL HIRT

HONEY IN THE HORN: I Can't Get Started; Java; Man With A Horn; Tansy; Night Theme; Talkin' 'bout That River; Fly Me To The Moon; To Be In Love; Al Di La; Mallbu; Theme From A Dream; I'm Moving On (RCA Victor RD 7650).

AL HIRT is one of the most popular trumpet players in the States, and his mellow soulful style is well appreciated over here too. This album is Al's first Nashville recording, and contains his two U.S. hits recently, "Java" and "Al Di La". Best tracks are probably "Fly Me To The Moon" and "I Can't Get Started". W.L.

FLOYD CRAMER

CRAMER AT THE CONSOLE: White Silver Sands; Take Me; Have You Ever Been Lonely; Coconut Grove; Near You; Vaya Con Dios; On The Rebound; Moon River; Birth of The Blues; The Green Leaves of Summer; Tricky; Last Date (RCA-Victor RD 7646).

FLOYD CRAMER is the leading exponent of country styled piano and organ in the States, and this very commercially inclined album shows his talents to the full. A good selection of pop and country tunes with his two great hits "On The Rebound" and "Last Date" here. The fact that he uses a Seeburg organ makes this perhaps more interesting than if it had been his usual piano items. W.L.

RICK NELSON

THE VERY THOUGHT OF YOU: My Old Flame; Just A Little Bit Sweet; The Loneliest Sound; You'll Never Fall In Love Again; The Very Thought Of You; I Don't Wanna Love You; I'll Get You Yet; I Wonder; Be My Love; I Love You More Than You Know; Love Is The Sweetest Thing; Dinah (Brunswick LAT 8581).

RICK has a large number of albums—eleven in all—on the market, and this is very typical of them. It contains a number of pop standards well performed in a quiet sort of way by Rick. Nothing really outstanding—just good vocal work and excellent backings, on a clever selection of songs. Perhaps ideal for late night listening but perhaps too watery for mass consumption. W.L.

RUTH BROWN

THE BEST OF: Teardrops From My Eyes; Shine On; 5-10-15 Hours; Daddy Daddy; Mama He Treats Your Daughter Mean; Love Contest; Please Don't Freeze; Of What A Dream; Somebody Touched Me; Mambo Baby; Bye Bye Young Men; Lucky Lips; I Don't Know; Taking Care of Business (Atlantic ATL 5007).

MANY of Miss Brown's biggest U.S. hits here, starting from "Teardrops" back in 1950 up until about five years ago. These numbers are all strident bluesy vocals, but they have mostly an outdated sound. Performance wise they're good, and the backings are unusual and quite effective. M.L.

THE SURFARIS

FUN CITY USA: Dune Buggy; Hound Dog; Hot Rod Graveyard; I'm Leaving Town; Murphie The Surphie; Apache; Hot Rod High; Moon Dawg; Go Go Go For Louie's Place; Big Surge; Burnin' Rubber; Shazam (Brunswick LAT 8583).

THE popular U.S. surfing team and a selection of surf and hot rod items, plus a number of oldies such as "Hound Dog", "Apache" and "Shazam". The lads set up a good beat and there's a great deal of variety in the sounds, beat, and general feel of these songs and tunes. Actually a good L.P. for dancing, and reasonably good for listening. Best hot rod track is "Dune Buggy", while "Apache" comes over well. C.C.

VARIOUS ARTISTES

WALKING BY MYSELF 24 Hours; Eddie Boyd; Diggin' My Potatoes—Washboard Sam; Mother Earth—Memphis Slim; Walking By Myself—Jimmy Rogers; Guess I'm A Fool—Memphis Slim; Dark Road—Floyd Jones; Booted—Rosco Gordon; Third Degree—Eddie Boyd; The World's In A Tangle—Jimmy Rogers; Anything To Say You're Mine—Lulu Reed; That's Alright—Jimmy Rogers (Pye Int. NPL 28041).

MORE and more from the Chess-Checker-Aristocrat label group. All blues, all very authentic, and although about four of these titles are on other L.P.'s the rest are original. At least as original as a typical blues disc ever can be. Soulful, repetitive and rather depressing, this isn't one to play to cheer yourself up. N.J.

LOUIS ARMSTRONG AND THE ALL-STARS

SATCHMO AT PASADENA Indiana; Baby It's Cold Outside; Way Down Yonder; Stardust; The Hucklebuck; Honeysuckle Rose; My Monday Date; Just You Just Me; You Can Depend On Me; That's A Plenty (Ace of Hearts AH 79).

WHAT a treat this is! One of the greatest-ever live concerts of Satchmo, and it's re-released at a bargain price. This was taken from a concert at the Pasadena Civic Auditorium on Tuesday night, January 30th, 1951. There's some great vocal work from Louis and Valma Middleton, and of course the trumpet work is out of this world. A great jazz album. F.R.

VARIOUS ARTISTES

THE BLUES VOLUME THREE—Diggin' My Potatoes—Washboard Sam; Walking The Blues—Willie Dixon; Lonely No More—Little Milton; I Asked For Water—Howlin' Wolf; Off The Wall—Little Walter; Rollin' Stone—Muddy Waters; It's My Own Fault—John Lee Hooker; Baby Please Don't Go—Muddy Waters; Fattening Frogs For Snakes—Sonny Boy Williamson; Time Brings On A Change—Jimmy Witherspoon; The Sun Is Shining—Elmore James; The World's In A Tangle—Jimmy Rodgers (Pye Int NPL 28045).

THIRD in the very successful series from Pye is probably better than the second volume in the series. Although the two big R & B names, Chuck & Bo, are not included on this, nevertheless the commercial appeal is there. The classic "Diggin' My Potatoes," and the off-beat "Walkin' The Blues" haven't been heard before here, while "Off The Wall" is the original by Little Walter. N.J.

WOODY HERMAN

GOLDEN FAVOURITES: At The Woodchoppers Ball; The Golden Wedding; Who Dat Up Dere; Yardbird Shuffle; Down Under; Indian Boogie Woogie; Blue Flame; Four Or Five Times; Irresistible You; Chips' Boogie Woogie; Las Chianecas; Woodsheddin' With Woody (Ace Of Hearts AH 78).

THE boy wonder of the clarinet during and just after the second war Woody was one of the most popular band leaders in Britain and the States. This collection of some of his biggest selling and popular works is guaranteed a heavy sale with the Mums and Dads. Certainly a bargain at the cheap price. Nice sleeve. W.L.



Name—Sylvia Kilminster. Age—22. Address—Isham Lea Bungalow, Mid Warberry Road, Torquay, S. Devon. Stars—Dusty Springfield, P. J. Proby, Mary Wells. Hobby—Meeting and taking stars' photographs. Interests—Loves writing to people in different countries.



Name—Robert Maddox. Age—17. Address—Old Road, Darley Dale, Nr. Matlock, Derbyshire. Stars—Rolling Stones, Jimmy Savile, Long John Baldry. Hobbies—Management and Journalism. Interests—Driving, promoting new groups, girls.



Name—Ann Elizabeth Ginn. Age—18. Address—91 New Cavendish Street, London, W.1. Stars—Rick Nelson, Billy J. Kramer, Paul McCartney. Hobby—Learning to play the guitar.



Name—Tony Lloyd. Age—17. Address—18 Bradbourne Road, Leicester. Stars—Roy Orbison, Chuck Berry, Gene Vincent. Hobby—Girls. Interest—Listening to Beatles records.

RM READERS CLUB

Here's the first batch of your photo's in the great International Pop Club. More next week for you to correspond with.



Name—Jeanette Jones. Age—16. Address—6 Alexandre Drive, Alburgh, Liverpool, 17. Stars—Mick Jagger, Brian Jones, Keith Richards. Hobby—Information on the Stones. Interests—Collecting records and pin-ups of the Stones.



Name—Tony Crew. Age—19. Address—Bridge Road, Shortwood, Mangotsfield, Nr. Bristol. Stars—Jackie Wilson, James Brown, Little Richard. Hobby—Collecting records. Interests—An ardent fan of blues and gospel singing.



Name—Catherine Dowling. Age—17. Address—543 High Road, Chiswick, London W.4. Stars—Rolling Stones, Animals, Georgie Fame, Pretty Things. Hobby—Dancing. Interests—Reading Record Mirror, love to be a fan club secretary. I am a Mod.



Name—A. Thorpe. Age—17. Address—29A Ludwick Road, New Cross, S.E. 14. Stars—Buddy Holly, Mary Wells, Ray Charles. Hobby—Listening to R & B. Interests—Girls, reading Record Mirror.

Readers Club Coupon

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Anything else of interest

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

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KATHY KIRBY
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THE NASHVILLE TEENS



MILLIE

ANOTHER LOUDERMILK NUMBER FOR THE TEENS

THE NASHVILLE TEENS

Goggle Eye; T.N.T. (Decca F 12000).

FAST follow-up to their sensational "Tobacco Road" is this John D. Loudermilk beater, with a powerful heavy backbeat and a folksy flavour about the treatment. Interesting arrangement, good tune and a very different type of group sound. Pronounced "Google Eye", this was recorded by Big Pete Deucher some time ago. A very big hit. Flip is a repetitive beater with a touch of the R & B about it. Good danceable stuff.

TOP FIFTY TIP

THE BARRON KNIGHTS with DUKE D'MOND Come To The Dance; Choose Me Tonight (Columbia DB 7375)

NO MIMICRY here from the team—just a straightforward beat group number. A country flavour, and a bit on the Dallas Boys kick. It's fast and beaty with a good tune and efficient backing, but the whole thing is very slightly square. This one was voted a hit by the Jury—just about. Flip has a familiar tune and is a slower ballad—sounds like the oldie "Alone."

TOP FIFTY TIP

MILLIE

I Love The Way You Love; Bring It On Home To Me (Fontana TF 502)

BREEZY piano opens this plaintive bluesy song from Millie, who pipes up in her usual inimitable style on the old Marv Johnson number. Sax grunts, loads of noise and beat add up to a disc that could be stronger than her last, Flip is a rather painful version of the Sam Cooke blues item. Piano backing again.

TOP FIFTY TIP

MANFRED MANN

Sha La La; John Hardy (HMV POP 1346).

FOLLOW-UP to their number one is the recent Shirelles number with the usual vital bubbling treatment from the boys. Fast and catchy with some excellent lead vocal from Paul. Perhaps lacking the magic of "Do Wah Diddy" but certainly good enough to make the top five again. Flip is probably as good commercially, and blues-wise it's better. Folksy and with a typical story-line and interesting shuffle-beat from the lads.

TOP FIFTY TIP

THE DAVE CLARK FIVE

Any Way You Want It; Crying Over You (Columbia DB 7377)

THERE'S a huge thumping beat, more echo than has ever been used before—or so it sounds—and the Dave Clark Five singing away on this heavy rock number with an immensely loud "feel" to the whole thing. The foot-stomp comes through all the noise, and so surprisingly enough does a reasonable tune and lyric. Certainly one of the loudest—and original—discs this week. It should either be a mammoth hit or a relative flop for the boys. Flip is a gentler item with poignant guitar and soft tender vocal from the boys. A contrast to side one, with loads of appealing sounds.

TOP FIFTY TIP

THE MERSEYBEATS

Last Night; See Me Back (Fontana TF504)

LAATEST from the frilly Liverpool team is again on the ballad kick. It's a plaintive soft shuffle beater with a build-and-build sound and tender vocal work in strange contrast to their bizarre appearance. Heavy slow beat and good tune. Obviously a hit. Flip is a solid thumper with a medium pace beat and fair tune.

TOP FIFTY TIP

TOMMY QUICKLY

The Wild Side Of Life; Forget The Other Guy (Pye 7N 15708)

TOMMY'S had many a good disc out which hasn't made it—but this one MUST hit the charts in a big way. It's a fast beat ballad, with jangly guitar intro and a distinct country sound—probably because it's penned by the late C & W king Hank Williams. Great lyrics, exotic and compulsive backing with some good vocal work from Tommy. Flip is an efficient plaintive ballad, with Tommy's distinctive voice singing well.

TOP FIFTY TIP

THE POETS

Now We're Thru'; There Are Some (Decca F.11995)

DRAMATIC guitar work on this slow, heavy beat number with a distinct grow-on-you sound. Very jerky, with clanging guitar, falsetto here and there and a very original sound. An Andrew Oldham production. Could be first time very lucky for these boys. Flip is a slightly faster number with heavy work from the drum section. It's listenable, but not as strong as side one.

TOP FIFTY TIP

MARTHA & THE VANDELLAS

Dancing In The Street; There He Is (Stateside SS 345)

ONE of the many Tamla-Motown groups, this team is currently in the top three in the States. It's a pounding hand-clapper, with Martha singing shrilly—and this is on a different kick to her "Heat Wave" series which flopped here. Tuneful and interesting, and although it's a bit messy it should be the premier hit for this group here. Flip is another bluesy item, with sax, drums, and one solo vocalist—Martha. Effective.

TOP FIFTY TIP

THE HONEYCOMBS

Is It Because; I'll Cry Tomorrow (Pye 7N 15705)

MUCH more pronounced echo and Joe Meek sounds on this newie from the team. A Latin-tinged affair with a lot happening in the background, and some usual thumping sounds from the team. Vocal from Dennis is excellent but the song isn't anywhere near as strong as "Have I The Right". A hit we think, but not a number one. Flip is a gentler beat ballad with some thumping sounds from the team instrumental-wise again. Probably stronger than side one.

TOP FIFTY TIP

SINGLES IN BRIEF

RONNIE DOVE: Say You; Let Me Stay Today (Stateside SS 346). Typical U.S. ballad, big drum banging away and easy-to-remember tune. Doing well in the States, but not much chance here. A bit too teen.

THE EVERLY BROTHERS: Ring Around My Rosie; You're The One I Love (Warner Bros. WB 143). Country guitar intro to this, a gentle folksy number with the boys on top vocal form. Flip is more commercial though.

BYRON LEE AND THE DRAGON-AIRES: Jamaica Ska; Come Back (Parlophone R 5182). More blue beat from the team. Just right for the ska, etc., but this kind of thing is a bit out by now, except by national newspaper standards. The disc is too feeble.

ANDEE SILVER: A Boy I Used To Know; What Do You Do (HMV POP 1344). A dramatic big-ballad from the lass. Plenty of big backing sounds, vocal backing too, and whoa whoa's from all concerned. Well performed, especially Andee, but maybe a too adult type of disc for her.

THE RAG DOLLS: Society Girl; **THE CALIENTE COMBO:** Ragen (Cameo-Parkway P.921). Answer disc to the Four Seasons' smasher—ragged one leaves town to become a big La Dolce Vita. Similar arrangements and falsetto etc.

THE PARAMOUNTS: Bad Blood; Do I (Parlophone R 5187). A humorous version of the old Coasters number—lots of appeal and beat but the arrangement is a bit scrappy. There's everything happening though, and some good vocal work from the team.

CHRIS FARLOWE AND THE THUNDERBIRDS: Hound Dog; Hey, Hey, Hey, Hey (Columbia DB 7379). A loud and crashing version of the old Presley hit—plenty of beat, and good guitar and drum work. Vocal is fair and the whole thing should do well.

THE IMPRESSIONS: You Must Believe Me; See The Real Me (HMV POP 1343). The top U.S. group make the top twenty there with every disc, but don't hit here. Big band backing, subtly dampened for the tender voices of the bluesy 'New Wave' leaders. Pleasant tune but not a hit we think.

THE OVERLANDERS: If I Gave You; I Wonder Why (Pye 7N 15712). Another folksy item from the team—this time it's a medium pace plaintive beat ballad with good vocal harmony, and pleasant backing.

SALLY & THE ALLEYCATS: Is It Something That I've Said; You Forgot To Remember (Parlophone R 5183). Whoa Whoa's back this one, with Sally singing efficiently enough on the number. Average ballad without much of a spark. Nothing lacking performance-wise though.

FOUR JUST MEN: That's My Baby; Things Will Never Be The Same (Parlophone R 5186). Rather a Cliff Richard type lead voice or this fast ballad, with the group joining in later. It's clean and efficient with a good sound.

THE CHIPMUNKS: All My Lovin'; Please Please Me (Liberty LIB 10170). As per usual—the little speeded-up voices, shrill and piercing on two familiar Beatles numbers. Very well produced and may be big sellers on gimmick value.

KETTY LESTER: I Trust You Baby; Theme From 'The Luck Of Ginger Coffey' (RCA 1421). A jaunty up-beat number from Kitty—pleasant sound but nothing out of the ordinary here. She sings smoothly and well.

LOUIS ARMSTRONG: So Long Dearie; Pretty Little Missy (Mercury MF 833). Again on the "Hello Dolly" kick, this comes from the show. Immaculately performed but without much originality.

SARAH VAUGHAN: I Can't Give You Anything But Love; Garden In The Rain (Columbia DB 7378). The smooth song is given a swinging slow workout by her. A very good record, well arranged and performed and perhaps one of the most listenable this week.

ELMORE JAMES: Dust My Blues; Happy Home (Sue WI 335). The late bluesster, and the original recording that set his style for future numbers. Very bluesy and crashing guitar work, and a good number. Strangely exciting.

BILL BLACK'S COMBO: Little Queenie; Boo-Ray (London HLU 9925). The old Chuck Berry number is given a medium pace heavy rock treatment by the man who used to back Elvis. Heavy repetitive backbeat, and the tune—which is weak—knocked out on the sax. Very theme music-y.

ROSE BRENNAN: You Want Me To Go Now; No Regrets (Philips BF 1361). A bluesy subtle vocal here with a build-and-build quality, and Rose well supported by sax and strings. A poignant lyric well performed.

WALLACE BROTHERS: Precious Words; You're Mine (Sue WI 334). Slow bluesy thumper from the two young coloured lads. Interesting and listenable but not commercial.



THE MERSEYBEATS

LAST NIGHT

(I made a little girl cry)

TF 504





A film contract before a hit disc

THE ROUTINE, normally, is for a group or artiste to get a big hit record and then, given any luck, comes a film contract. But the Cheynes don't dig all that "routine" stuff. Director Kenneth Hume chose them to star in his film of the Beatle ballet "Mods and Rockers", which will be released late this month. However the first hit disc could arrive at the same time... "Goin' To The River", which is on Columbia. A decidedly "switched-on" rhythm 'n' blues-styled group, they've had a residency at London's Marquee and are now at the Flamingo. Leader is 20-year-old Peter Barden, son of a famous author Dennis Barden, along with singer Roger Peacock (20), lead Phil Sawyer (17), bassist Pete Hollis (20), Mick Fleetwood, 17-year-old drummer. Peter plays piano. Group has been going for two years—three of the original members are still there.



He used to manage them, now he's lead singer

IF a big boom in the Midlands Sound doesn't occur in the near future it certainly won't be the fault of Keith Powell and Bobby Valentine. They've formed an agency, Ke-Ro Entertainments, with the aim of getting bookings for groups less fortunate than Keith Powell and The Valets. Says Keith: "I used to be the manager of Bobby Valentine and the Valets. Then Bobby went to America, where he worked successfully for some months, and I switched from managing to performing. Then Bobby came back but didn't want to carry on singing — so we've formed an agency."

A MOJO A WEEK WRITES ON THE STONES TOUR

THIS week it's me, The Eye. That's what I'm called in the group, because I'm always taking photographs. (Nicky is known as Mr. Mimic, Keith as Dr. One-Blow, Terry as The Hired Assassin, and Stu as Scarecrow). And I've been taking lots of photos on this trip, you can be sure: action shots of the Stones, and Charlie and Inez Foxx—yes, particularly Inez — some of them in glorious Konrad colour.

And now I've got Dave, one of our two road managers, interested as well, and he's always taking pictures of us when we're performing; and the other night, when the manager of the theatre we were at wouldn't allow a press photographer backstage, Dave was taking his photos for him!



JOHN KONRAD

We're moving about the country now in a big car, with Stirling O'Toole, our ace getaway driver, at the wheel. He's so good at the getaway, in fact, that we keep leaving Nicky behind. He comes running out of the theatre to find a cordon of police between him and the car, and Terry lets in the clutch, and we're off down the road with Nicky running after us, and behind him the police, and fans, and photographers—just like the Keystone Cops!

We're basing all our operations on our London hotel now, driving back there every night. But there's one thing about having a car in London that we don't like: the parking meters! The other day we drove round the West End, looking for a place to park to do some shopping, for two hours. At last we thought we might as well go to Guildford (we were playing there that night) to do our shop-

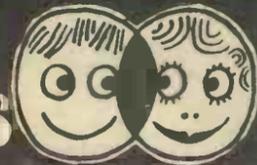
pink. Yes, you've guessed it—we were fined for parking there! What's that? How's the show going? Well, you know, I'm the drummer, I sit at the back there and get a look at everything: Stu and Nicky and Keith leaping up and down in front of me, and the audience screaming their heads off and waving banners—and I can tell you it's as big a rave as ever. But one thing worries me. This show is for young people, but every night you'll see all the best seats full of middle-aged and old folks, just sitting there, looking glum, not applauding or anything. What are they doing there? I'm sure they're not enjoying themselves, and they're casting gloom all around, and they're keeping fans out of the show. I wish they'd stay away!

Sad thing happened to us in Exeter. We'd made appointments to have our hair done in a department of a big store and the manager of the salon (Richard Henry, there are only two men's salons in the country) was only too happy for us to go there, but the manager of the store said no, he was afraid of riots! Well, we told him our fans are far too nice and well-behaved to riot, but he wouldn't budge, so we didn't get our hair cut in Exeter.

That's about all for the last week, then. We've only another week to go, and then we'll have three days holiday, and after that we think we're going abroad again. Nicky will be telling you about the last days of the tour next week, and maybe he'll have more news of foreign parts for you. So long for now.



PETER JONES'S NEW FACES



MIKE HAD A RIGHT TO BEEF



MICHAEL HASLAM used to work in a leather tannery. In ten years there, he worked in every department, ending in the fleshing machine which takes the rough flesh and fat off the skins. Michael Haslam is now unable to look a plate of corned beef straight in the face. But he IS able to sell a ballad with such skill that Brian Epstein signed him to his exclusive—and his disc debut, "Gotta Get A Hold Of Myself," on Parlophone, is selling extremely well. The Bolton-born 24-year-old says: "It really all started with Elvis Presley... I used to go round the local pubs singing things like 'Heartbreak Hotel'." Messrs. Epstein and Godfrey Winn auditioned Mike for an hour in the right setting, then... a pub! Now Mike tours on the upcoming Beatle one-nighters—then into their Christmas show. All happening? Sure it is.

THIS DRUMMER MUST BE GOOD

Laurie Jay gave Dave Clark his first drumming lessons. He and Dave were born in the same part of London—Tottenham. Laurie has also deputised for Tony Meehan with the Shadows, touring Scandinavia with Cliff Richard. He worked with Shirley Bassey in Italy.

NAME DROPPING

He formed Nero and the Gladiators. He accompanied Gene Vincent. He's also

accompanied Matt Monro, Conway Twitty, Jerry Lee Lewis, The Springfields, Alma Cogan, Kathy Kirby, Susan Maughan—and umpteen others. Which adds up to a powerful paragraph of name-dropping as I've heard for any percussionist. Now Laurie strikes out for fame on his own with "Maybe", on HMV. Other groupies: singer Brian Gibson; bassist Graham Alexander; lead Robin Barnes; organist Mike Finney.

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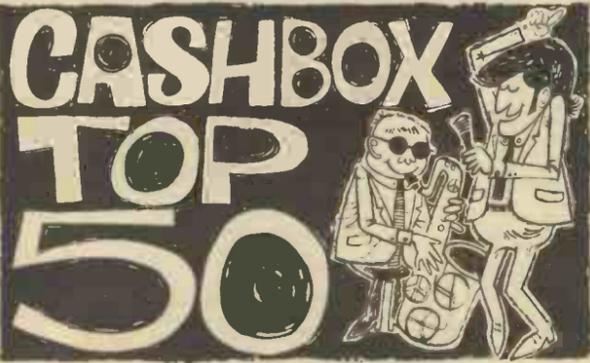
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- | | |
|--|--|
| 1 OH, PRETTY WOMAN*
1 (6) Roy Orbison (Monument) | 26 RIDE THE WILD SURF
35 (2) Jan & Dean (Liberty) |
| 2 DO WAH DIDDY DIDDY*
2 (5) Manfred Mann (Ascot) | 27 WHY YOU WANNA MAKE ME BLUE
28 (3) Temptations (Gordy) |
| 3 WE'LL SING IN THE SUNSHINE*
8 (6) Gale Garnett (RCA) | 28 COME A LITTLE BIT CLOSER
38 (2) Jay & Americans (UA) |
| 4 DANCING IN THE STREET*
7 (6) Martha & Vandellas (Gordy) | 29 BABY DON'T YOU DO IT
31 (3) Marvin Gaye (Tamla) |
| 5 REMEMBER (WALKIN' IN THE SAND)*
5 (6) Shangri-las (Red Bird) | 30 MERCY, MERCY*
30 (3) Don Covay (Rosemart) |
| 6 BREAD AND BUTTER*
3 (9) Newbeats (Hickory) | 31 FROM A WINDOW*
33 (4) Billy J. Kramer & Dakotas (Imperial) |
| 7 IT HURTS TO BE IN LOVE*
10 (7) Gene Pitney (Musicor) | 32 OUT OF SIGHT
21 (3) James Brown (Smash) |
| 8 HOUSE OF THE RISING SUN*
4 (9) Animals (MGM) | 33 20-75
36 (3) Willie Mitchell (Hi) |
| 9 G.T.O.*
6 (8) Ronnie & Daytonas (Mala) | 34 SLOW DOWN*
34 (4) Beatles (Capitol) |
| 10 WHEN I GROW UP TO BE A MAN
14 (4) Beach Boys (Capitol) | 35 COUSIN OF MINE*
45 (2) Sam Cooke (RCA) |
| 11 SAVE IT FOR ME
9 (6) Four Seasons (Phillips) | 36 WHERE DID OUR LOVE GO*
13 (13) Supremes (Motown) |
| 12 LAST KISS
16 (4) J. Frank Wilson and Cavallers (Josie) | 37 THAT'S WHAT LOVE IS MADE OF
40 (3) Miracles (Tamla) |
| 13 A SUMMER SONG*
19 (4) Chad Stuart & Jeremy Clyde (World Artists) | 38 DEATH OF AN ANGEL
46 (2) Kingsmen (Wand) |
| 14 CHUG A LUG
17 (4) Roger Miller (Smash) | 39 I DON'T WANT TO SEE TOMORROW
42 (2) Nat King Cole (Capitol) |
| 15 BABY I NEED YOUR LOVIN'*
15-(7) Four Tops (Motown) | 40 ON THE STREET WHERE YOU LIVE
43 (2) Andy Williams (Columbia) |
| 16 FUNNY*
12 (7) Joe Hinton (Back Beat) | ● I'VE GOT SAND IN MY SHOES
- (1) Drifters (Atlantic) |
| 17 MATCHBOX*
18 (5) Beatles (Capitol) | ● BABY LOVE
- (1) Supremes (Motown) |
| 18 LET IT BE ME*
24 (4) Betty Everett & Jerry Butler (Vee Jay) | ● THE DOOR IS STILL OPEN
- (1) Dean Martin (Reprise) |
| 19 LITTLE HONDA
25 (3) Hondells (Mercury) | ● SOFTLY AS I LEAVE YOU
- (1) Frank Sinatra (Reprise) |
| 20 I'M ON THE OUTSIDE (LOOKING IN)*
20 (6) Little Anthony & Imperials (DCP) | ● ALL CRIED OUT*
- (1) Dusty Springfield (Phillips) |
| 21 YOU MUST BELIEVE ME*
22 (4) Impressions (ABC Paramount) | ● GOODNIGHT BABY*
- (1) Butterflys (Red Bird) |
| 22 HAUNTED HOUSE*
11 (8) Gene Simmons (Hi) | ● I LIKE IT*
- (1) Gerry & Pacemakers (Laurie) |
| 23 RHYTHM*
23 (5) Major Lance (Okeh) | ● EVERYBODY KNOWS
- (1) Dave Clark Five (Epic) |
| 24 TOBACCO ROAD*
27 (3) Nashville Teens (London) | ● DO YOU WANT TO DANCE
- (1) Del Shannon (Amy) |
| 25 HAVE I THE RIGHT*
39 (2) Honeycombs (Interphen) | ● THE ANAHEIM AZUSA, ETC.
- (1) Jan & Dean (Liberty) |

* An asterisk denotes record released in Britain.

TOP TWENTY 5 YEARS AGO

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

BRITAIN'S TOP LPs

- | | |
|---|--|
| 1 A HARD DAY'S NIGHT
(1) Beatles (Parlophone) | 11 GOOD 'N' COUNTRY
(17) Jim Reeves (RCA Victor) |
| 2 MOONLIGHT AND ROSES
(5) Jim Reeves (RCA Victor) | 12 WITH THE BEATLES
(13) The Beatles (Parlophone) |
| 3 FIVE FACES OF MANFRED MANN
(3) Manfred Mann (HMV) | 13 A TOUCH OF VELVET
(11) Jim Reeves (RCA Victor) |
| 4 THE ROLLING STONES
(2) The Rolling Stones (Decca) | 14 GOD BE WITH YOU
(10) Jim Reeves (RCA Victor) |
| 5 THE BACHELORS & 16 GREAT SONGS
(4) Bachelors (Decca) | 15 IN DREAMS
(14) Roy Orbison (London) |
| 6 WEST SIDE STORY
(7) Sound Track (CBS) | 16 INTERNATIONAL JIM
(15) Jim Reeves (RCA Victor) |
| 7 GENTLEMAN JIM
(8) Jim Reeves (RCA Victor) | ● WE THANK THEE
(-) Jim Reeves (RCA Victor) |
| 8 WONDERFUL LIFE
(6) Cliff Richard (Columbia) | 18 DANCE WITH THE SHADOWS
(16) The Shadows (Columbia) |
| 9 KISSIN' COUSINS
(9) Elvis Presley (RCA Victor) | 19 YOU NEVER CAN TELL
(18) Chuck Berry (Pye) |
| 10 CAMELOT
(20) United States Cast (CBS) | ● THE FREE WHEELIN' BOB DYLAN
(-) Bob Dylan (CBS) |

BRITAIN'S TOP EPs

- | | |
|---|---|
| 1 FIVE BY FIVE
(1) The Rolling Stones (Decca) | 11 SPIN WITH THE PENNIES
(10) Four Pennies (Phillips) |
| 2 LONG, TALL SALLY
(2) The Beatles (Parlophone) | 12 ON STAGE
(19) Merseybeats (Fontana) |
| 3 WONDERFUL LIFE
(6) Cliff Richard (Columbia) | ● BEATLES' HITS
(-) Beatles (Parlophone) |
| 4 DUSTY
(7) Dusty Springfield (Phillips) | 14 THE BACHELORS VOL. 2
(13) The Bachelors (Decca) |
| 5 FROM THE HEART
(5) Jim Reeves (RCA Victor) | ● DON'T LET THE SUN CATCH YOU CRYING
(-) Gerry & the Pacemakers (Columbia) |
| 6 WELCOME TO MY WORLD
(2) Jim Reeves (RCA Victor) | 16 C'EST FAB
(17) Fraincoise Hardy (Pye) |
| 7 THE ROLLING STONES
(3) The Rolling Stones (Decca) | 17 LOVE IN LAS VEGAS
(14) Elvis Presley (RCA Victor) |
| 8 IT'S OVER
(4) Roy Orbison (London) | ● TELL ME
(-) Howlin' Wolf (Pye) |
| 9 PETER, PAUL & MARY
(9) Peter, Paul & Mary (Warner Bros.) | ● FROM THE HEART VOL. 2
(-) Jim Reeves (RCA Victor) |
| 10 ALL MY LOVING
(11) The Beatles (Parlophone) | ● C'EST FRANCOISE
(-) Francoise Hardy (Pye) |



NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- | | |
|---|--|
| 1 OH, PRETTY WOMAN
4 (5) Roy Orbison (London) | 26 IT'S GONNA BE ALRIGHT
26 (6) Gerry & The Pacemakers (Columbia) |
| 2 I'M INTO SOMETHING GOOD
1 (8) Herman's Hermits (Columbia) | 27 DO WAH DIDDY DIDDY
27 (13) Manfred Mann (HMV) |
| 3 WHERE DID OUR LOVE GO
3 (6) Supremes (Stateside) | 28 A HARD DAY'S NIGHT
24 (13) Beatles (Parlophone) |
| 4 RAG DOLL
2 (7) Four Seasons (Phillips) | 29 ONE WAY LOVE
42 (2) Cliff Bennett (Parlophone) |
| 5 THE WEDDING
7 (9) Julie Rogers (Mercury) | ● TWELFTH OF NEVER
- (1) Cliff Richard (Columbia) |
| 6 I WOULDN'T TRADE YOU FOR THE WORLD
5 (9) The Bachelors (Decca) | ● (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME
- (1) Sandie Shaw (Pye) |
| 7 I WON'T FORGET YOU
6 (17) Jim Reeves (RCA Victor) | 32 SUMMER IS OVER
37 (2) Frank Ifield (Columbia) |
| 8 TOGETHER
11 (6) P. J. Proby (Decca) | 33 SEVEN DAFFODILS
35 (5) The Mojos (Decca) |
| 9 WHEN YOU WALK IN THE ROOM
16 (4) The Searchers (Pye) | ● UM, UM, UM, UM, UM
- (1) Wayne Fontana (Fontana) |
| 10 I'M CRYING
15 (4) Animals (Columbia) | 35 IT'S ALL OVER NOW
32 (15) Rolling Stones (Decca) |
| 11 EVERYBODY LOVES SOMEBODY
12 (7) Dean Martin (Reprise) | 36 HAPPINESS
33 (12) Ken Dodd (Columbia) |
| 12 AS TEARS GO BY
9 (9) Marianne Faithfull (Decca) | 37 COME TO ME
40 (3) Julie Grant (Pye) |
| 13 HAVE I THE RIGHT
8 (12) Honeycombs (Pye) | 38 YOU NEVER CAN TELL
29 (8) Chuck Berry (Pye) |
| 14 WE'RE THROUGH
20 (4) The Hollies (Parlophone) | 39 IT'S FOR YOU
25 (10) Cilla Black (Parlophone) |
| 15 BREAD AND BUTTER
19 (5) The Newbeats (Hickory) | 40 I SHOULD HAVE KNOWN BETTER
30 (8) The Naturals (Parlophone) |
| 16 YOU REALLY GOT ME
10 (9) The Kinks (Pye) | ● REACH OUT FOR ME
- (1) Dionne Warwick (Pye) |
| 17 WALK AWAY
22 (4) Malt Monro (Parlophone) | ● DO I LOVE YOU
- (1) Ronettes (London) |
| 18 IS IT TRUE
18 (5) Brenda Lee (Brunswick) | 43 NO ONE TO CRY TO
38 (3) Ray Charles (HMV) |
| 19 I LOVE YOU BECAUSE
17 (34) Jim Reeves (RCA Victor) | 44 MECCA
36 (2) Cheetahs (Phillips) |
| 20 SHE'S NOT THERE
14 (9) The Zombies (Decca) | ● REMEMBER (WALKIN' IN THE SAND)
- (1) Shangri-Las (Red Bird) |
| 21 THE CRYING GAME
13 (10) Dave Berry (Decca) | ● BYE BYE BABY
- (1) Tony Jackson and the Vibrations (Pye) |
| 22 MAYBE I KNOW
28 (3) Lesley Gore (Mercury) | 47 UNDER THE BOARDWALK
45 (3) Drifters (Atlantic) |
| 23 HOW SOON
31 (3) Henry Mancini (RCA Victor) | 48 WHAT AM I TO YOU
44 (6) Kenny Lynch (HMV) |
| 24 SUCH A NIGHT
21 (8) Elvis Presley (RCA) | 49 THE LETTER
39 (5) The Long and the Short (Decca) |
| 25 RHYTHM 'N' GREENS
23 (6) Shadows (Columbia) | 50 LOVE'S MADE A FOOL OF YOU
50 (5) Buddy Holly (Coral) |

● A blue dot denotes new entry.

THE SOUL AGENTS

THE SEVENTH SON

7N 15707

Peter's Faces
JUST LIKE ROMEO & JULIET

7N 35205



THE OVERLANDERS
If I Gave You
7N 15712

PAUL CONWAY
Don't Make Fun Of Me
7N 35204

ALVIN ROBINSON
Fever
RB10 010

IF YOU KNEW SUSIE!



SUSAN MAUGHAN—A great new colour pic. of the popular songstress. Although Sue's discs do well, isn't it about time her talents were channelled into the movie world?



STARS at Pretty Things party included Paul McCartney and Jane Asher, Diana Dors and Troy Dante, Georgie Fame, the Four Pennies, Long John Baldry, Mick Jagger and Brian Jones, Stuart James, Lionel Bart and P. J. Proby.

Jack Jones will be the next major singing star, says Frank Sinatra. American music publishers 'very unhappy' about British hits in the States. Everly Brothers arranged their latest single 'My Boy Lollipop' top in Germany. Big promotion in States for 'Live At London's Ad-Lib Club' by the Aztecs. High-voiced Newbeat Larry Henley has 'Stickin' Up For My Baby' as a solo item in the States. Norman Petty delighted that Rolling Stones recorded 'Not Fade Away' Gold disc for Dean Martin's 'Everybody Loves Somebody'.

'Unchained Melodies' first ten inch Decca L.P. for many months. Presley's 'Hound Dog' revived by Chris Farlowe & Surfaris this week. Read article on the Thyrids in 'Private Eye' many Tamla-Motown singles already deleted by EMI.

One Pound Sterling offered for a Jimmy Shand single in a music magazine. Fans give Bobby Rydell a black eye in Hartford U.S.A. Inez Foxx gets birthday present from Stones. P.J. Proby's name spelt with an E in the States. One pop music paper considers Supremes' disc inferior to Peter Jay's version. Radio Luxembourg have sixty million listeners in their tri-lingual broadcasts, but only eight million in the evening.

'I don't know where I'd be without Elvis' says Johnny Tillotson. According to Radio Luxembourg Book Of The Stars. Keith Fordyce's favourite stars all record for Philips group! Double page ad in U.S. 'Variety' mag claims 'Goldfinger' playing at Britain's Top Theatre — Odeon Leicester.

Jerry Lee Lewis TV show may be repeated. Si Zentner signed with RCA. Johnny Ray signed

new contract with RCA subsidiary Groove.

Rolling Stones' promotion in States being arranged by Bob Eubank's who also had a hand in the Beatles' trips.

When Beach Boys visit here they will bring staff of seven.

Sunday Mirror's Quentin Crewe doesn't like David Jacobs. Brian Epstein's book being serialised in Woman's Own.

Roy Pitt disappointed at EMI's rejection of his 'Rolling Cohen's Story' single. 'Mary Poppins' Disney's greatest since Snow White. Much credit for fixing Supremes' visit must go to EMI's Arthur Muxlow.

Brian Davis and Marauders left Decca for Parlophone.

Sounds Inc. first LP includes Cannonball Adderley's 'African Waltz'. Helen Shapiro impressed by R & B movement, includes 'My Guy' and 'Please Mr. Postman' on new LP.

Sandle Shaw 'Always Something There to Remind Me' tipped for number one. Tamla's Berry Gordy flew in Monday to negotiate own label release for Tamla-Motown material. Brian Sommerville publicist for the Aga Khan.

A top EMI sales executive intimately concerned with the production of each Dave Clark single. New Hollies' album will include Shirley Ellis hit 'Nitty Gritty'. Decca's Marcel Stellman deserves credit for tremendous popularity of Stones on Continent.

Screaming Lord Sutch's election campaign as the National Teenage Candidate includes knight-hoods for The Beatles, as propounded by RM a few weeks ago. Richard Anthony was in London at the weekend. One

of The Kinks wrote 'I Just Can't Get To Sleep' for The Sneakers, recorded by Shel Talmy. On Barron-Knights' 'Groups' disc in America. Bachelors track replaced by Animals send-up. Brian Epstein heard about £34m offer for NEMS from reporters before he got letter from America. DJ Brian Matthew's ambitions: 'To play King Lear at the Old Vic and to appear as Dame in pantomime'.

Brian Matthew once a milk pasturizer. Decca quick to get 'Ready, Steady, Winner' LP out, but missed the Toggery Five, who are contracted to EMI.

Gerry and Megan (of the Applejacks) have bought new Volkswagen. Lead singer Al Jackson has a mini. Heinz in Surf-City, Australia. Searchers have recorded Jackie Trent's 'Somewhere In The World' for their next album. Zombies spending holidays this week catching up on medical and dental treatment. Keith Powell and the Valets billed as the 'Violets' and the 'Violence' at recent provincial dates. Stu Morrison, Mike Cotton's bass guitarist, wears black mohair suit, white polo sweater, and clipped-on bow tie.

Newbeats touched down at London Airport on Monday en route from Amsterdam to U.S.A.

Danny Betesh negotiating Herman for States. Next Dave Berry single, planned for November 13, likely to be a Geoff Stevens' number. Expect new Beatles' single November 6. Frankie Vaughan brought Lorne Lesley back to England from Scandinavian cabaret spots. Mahalla Jackson hospitalized in Chicago through a minor heart ailment and exhaustion. Four Pennies' newie pre-sales 'fantastic' — manager Alan Lewis.

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—'Ain't That Loving You'—Elvis Presley; 'I Don't Want To See You Again'—Peter and Gordon; 'Leader Of The Pack'—Shangri-Las; 'You Really Got Me'—Kinks; 'Bless Our Love'—Gene Chandler; 'When You're Young And In Love'—Ruby and The Romantics; 'Is It True'—Brenda Lee; 'Ain't Doin' Too Bad'—Bobby Bland.

New U.S. releases include—'Up Above My Head'—Al Hirt; 'Listen Lonely Girl'—Johnny Mathis; 'Slaughter On Tenth Avenue'—Ventures; 'When You Walk In The Room'—Searchers; 'Spanish Guitars'—Jerry Wallace; 'I'm Making It Over'—Anita Humes; 'Yes I Do'—Solomon Burke; 'Watch Out'—Jackie Wilson; 'Why'—Chartbusters; 'Forget Her, Forget Her'—Danny Williams; 'Good'—Dee Dee Sharp; 'I Should Care'—Frank Ifield; 'When I Fall In Love'—Paris Sisters; 'Music Makes Me Want To Dance'—Patty and The Emblems; 'Topkapi'—Jimmy McGriff; 'Chained And Bound'—Otis Redding; 'Return Of The Watasi'—Olympics; 'Dumbo'—Fireballs; 'Over You'—Jackie de Shannon; 'Times Have Changed'—Irma Thomas.

R & B top five years ago—'Poison Ivy'—Coasters; 'I'm Gonna Get Married'—Lloyd Price; 'Sea Of Love'—Phil Phillips; 'I Want To Walk You Home'—Fats Domino; 'Sleep Walk'—Santo and Johnny; 'Porgy'—Nina Simone; 'Red River Rock'—Johnny and Hurricanes; 'Thank You Pretty Baby'—Brook Benton; 'What'd I Say'—Ray Charles; 'Say Man'—Bo Diddley. From 'Billboard'.

Ten years ago Bill Haley's 'Shake Rattle And Roll' entered the U.S. pop top ten. N.J.

KEN MACKINTOSH says

'We use the MELODICA in many of the pops
—and the crowd love it'...



Ken Mackintosh is currently appearing at the Empire, Leicester Square

The MELODICA—the latest sensation in sound—is fast gaining in popularity. Just read what Ken Mackintosh—Band Leader at Mecca's fabulous Empire Ballroom, Leicester Square, in the heart of London's West End, has to say... says Ken... 'We use the MELODICA in many of the Pops—and the crowd love it—it's great fun and it gives an added tone colour'. The MELODICA is a new and fascinating wind instrument, delightful to play, easy to learn and powerfully expressive. Virtually a pocket piano, the keyboard is played just like a piano and it is so compact that you can take it with you to the seaside, the country, a party or anywhere.

Producing single notes or chords, the MELODICA blends beautifully in a MELODICA group or with other instruments. Whatever the music you like—classical, folk or pop—the MELODICA will add its own personality, a unique and captivating sound. Ask about the MELODICA at your local Music Shop—there are models to suit everyone from as little as £3/9/0d., to the top professional model at £20/14/0d.—or write to HOHNER at the address below for illustrated leaflet.

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