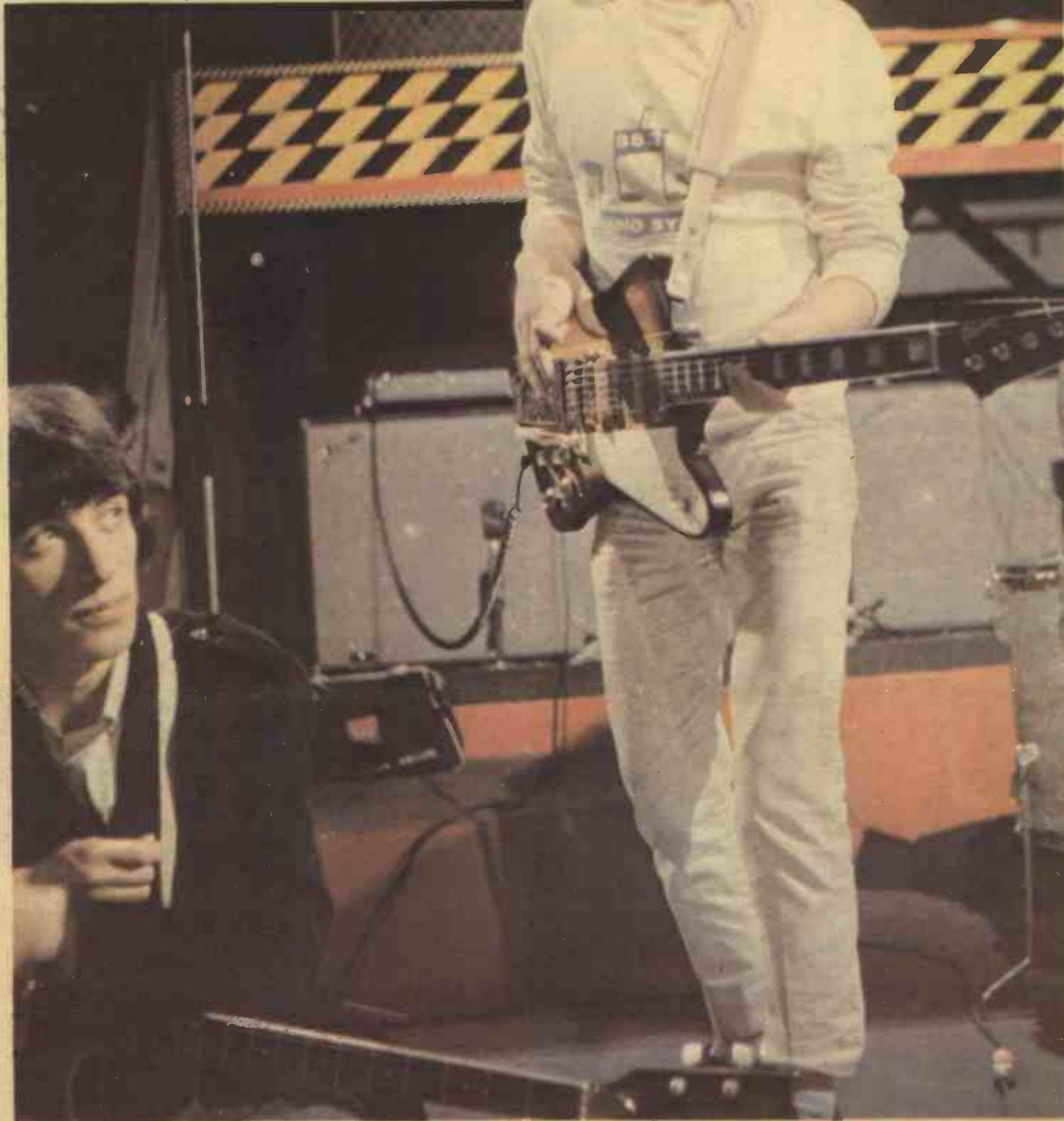


Record Mirror

Largest selling colour pop weekly newspaper
No. 240 Thursday, October 14, 1965 6d.



THE more records we sell, the more money there is for me—and I like money." Mick Jagger speaking frankly in his dressing room during the Rolling Stones' shattering nationwide tour.

I spoke to the headman of the Stones after their nine number session on stage. In between sips of coke, Mick told me: "The crowd tonight was really wild. They get wilder and wilder each place we go. It's great."

A statement that I can well believe. As soon as the Stones came into view between the parting curtains, the 2,500 fans stood on their seats and rocketed into an unbelievable frenzy. The whole building vibrated and the most deafening screams came from the fans when Mick did his hand flick in "Satisfaction" — "definitely my favourite recording that we've done so far" he said later.

Mick admitted that group life with, or as, the Stones is a way of life now, a job. He said: "The novelty of the group routine wore off after the first couple of weeks in the group. Now I like the idea of being important, of being someone, you know?"

I switched the subject to the marriage line and after asking Mick for his views on the subject, he told me quite definitely: "I just don't reckon the idea of marriage. I don't fancy being responsible for anybody. I wouldn't mind my life, but I'd never be there to bring the children up."

Asked what his ideal woman would be, he answered: "I have no 'ideal woman'. It's a very narrow-minded person indeed that does have one. If I married, it would be to the woman I fell in love with."

I asked him if he would feel bad by not getting a No. 1 record in the future. He said: "A No. 1 doesn't really mean a lot to me."

Mike Adams

FRITZ, MIKE & MO

What colour (is a man)

 **PHILIPS**

BF1441

THE PROFILE

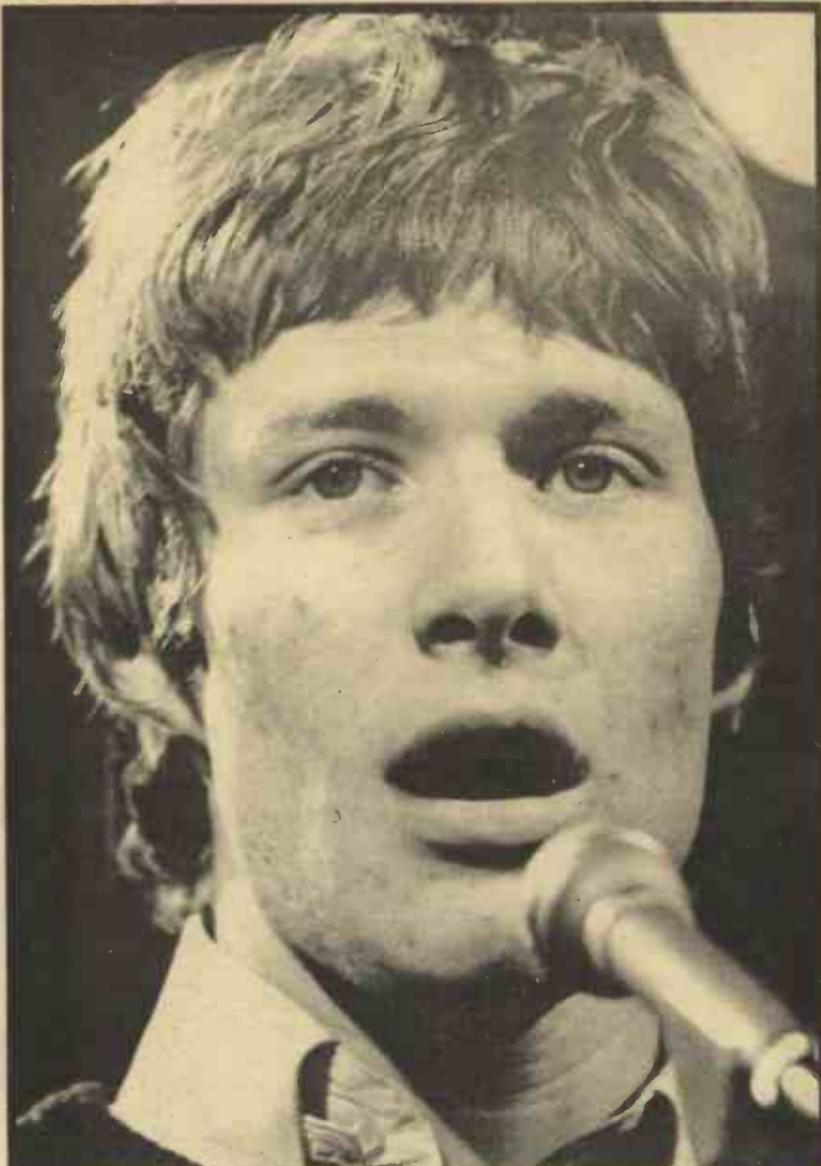
Haven't they got better things to do

 **Mercury RECORDS**

MF875

YOUR PAGE

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



PAUL JONES has a certain point gently explained to him by an RM reader in the letter below.

THE amusing aspect of Paul Jones' "Judgement" on Bob Dylan's "She Belongs To Me" was that it followed not only pretensions about not jumping on the Dylan bandwagon, but also castigation of another group for their incomprehension of said song. Some of us consider that "She Belongs To Me" is one of Dylan's songs easier to understand and if Mr. Paul Jones is interested, I'd be quite happy to provide a rational and consistent interpretation of the piece: I must warn him, however, that this would involve an awareness of such concepts as "Metaphor" and "Imagery" which seem to be unfamiliar to him. If Mr. Paul Jones is not interested, he may like to derive some consolation from the words of Paul Valery, which Dylan would possibly echo: "Obscurity—a product of two factors: If my mind is richer, more rapid, free, more disciplined than yours, neither you nor I can do anything about it."—R. Carter, 128 North Street, St. Andrews, Fife.

AN RM READER TALKS ABOUT THE DAY WHEN james backed down to jerry!

IN reply to Norman Jopling's article on James Brown, I'd like to bring to light an incident related by Screaming Jay Hawkins. In 1958, Alan Freed was having trouble with James Brown who was refusing to appear on one of Freed's extravaganzas because Jerry Lee Lewis was topping the bill and Brown thought he should be in the honoured spot. Jerry Lee offered to stand down. Brown however was smart enough to realise that when it came to it, he could never follow Lewis, so he backed down. I'd have loved to see the show if Lewis's offer had been accepted... leaving Brown the impossible task of following the greatest showman in the world.—Ubangi Stomper, Shakersville, 13 Bean Close, St. Neots, Hunts.

POOR SONNY & CHER

SONNY AND CHER will not last much longer if the scene is flooded with their material as it has been recently. The public will not put up with the poor quality of their "older" records which are being churned out. "Baby Don't Go" and "The Letter" are both hopeless and do not deserve a place in the charts.—A. Sargent, 71 Rectory Place, Woolwich, London, S.E.18.

A ZONKER!

PLEASE thank Tony Hall for all he is doing for "Soul People"—here's one who appreciates it.—Carol Gardiner, 54 Barby Road, North Kensington, London, W.10. Please ask Tony Hall to keep up the good work on behalf of Soul Music fans. He's the leader.—Ann Porter, 10 Langhorne Drive, Reeth, Richmond, Yorks.

ELVIS FILMS...

RECORD MIRROR supports Elvis... Elvis fans support Record Mirror. Knowing this, I wondered if you would print the information that a London cinema is having an Elvis Presley Week in November—two of his earlier films on the same bill. "Flaming Star" and "Wild In The Country". Any fans interested, please contact me.—Joan Williams, (Northants Branch Leader of the EP Fan Club), 42 St. Michael's Road, Northampton.

LAY OFF ROY!

THE current craze is to knock the established stars like Roy Orbison and the Everlys, saying their present discs are rubbish. So I'd be surprised to see this letter in print. I've just got Roy's new LP and it is first-class, with his single and 11 other new tracks, many of them self-written. He doesn't rely on including his hits again and again like others. He first topped our charts five years ago. So it's understandable that his fans are furious to hear somebody like Allan Clarke of the Hollies call his present discs "atrocious", as he did on "Juke Box Jury" and in a printed interview. The Hollies have been recording for 18 months one wonders if they'll be heard of in five years time.—Miss B. M. Barker, 99 Geere Road, West Ham, London, E.15.

COMMERCIALISED?

TWO years ago, I wrote you running down the Beatles and praising the Stones. Now I have a go at the Stones. They said, two years ago, that they were not going commercial. If "Satisfaction" is not commercial, what is it? Their new sound? What sound? I've been getting their new sound on my old wireless when not right on the station. It goes blurred to the sound of "Satisfaction". I used to admire them and knew them personally but now, if they go on, they've lost one fan to the Animals.—C. J. Kissin, 10, St. Thomas Gardens, Ilford.

A DAY'S WORK...

SO your "universal soldier" in hitting back admits that he is quite willing to see homes destroyed, people killed or maimed and children made fatherless, just so long as he has the job of his choice. Is this all he is capable of doing? How pathetic and sad. But at least his attitude shows how right Donovan and the others are.—Frank Brown, 1, Downs Road, Seaford, Sussex.

PHIL'S INFLUENCE

MUCH as I admire Sonny and Chér as personalities I think it only fair to say that the credit for their disc sales goes to Phil Spector. It is his knowledge of musicianship and ideas of production which Sonny has duplicated. One has only to read the sleeve of Phil's Christmas Album and the Ronettes' LP to see where Sonny picked up his ideas on percussion.—Robert Worrall, 60A, High Street, Newport Pagnell, Bucks.

LA SPRINGFIELD

A FEW words for the minority of people who have criticised Dusty Springfield for the irregularity of her singles and LP's. Surely an artiste whose aim is to provide quality rather than quantity is to be praised, not blamed. Her new album is sheer artistry. Pure talent and originality to make it the album of the year. I'd wait another 18 months for another such as this.—Terry Cox, 394 St. Saviours Road, Leicester.

MORE ANTI-KING

HOW I dislike Jonathan King. The only way he gets publicity is to say the opposite to other people. He knocks Bob Dylan who has more talent in his little finger than King has. And he is cashing in on Hedgehoppers Anonymous—says he discovered them on "RSG". They're three times more talented than he is.—M. Cragg, 13 Cortis Road, Putney, London, S.W. 15.

Record Mirror

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BEST HAIR!

YOU had a poll about the "most handsome pop star". Interesting. But I'd like to start a poll. Most talked about part of any star is his or her "hair". Who has the best hair? My top ten would be: 1, Brian Jones; 2, Keith Relf; 3, Stu James; 4, Brian Bennett; 5, Hilton Valentine; 6, John Banks; 7, Artt Sharp; 8, Billy J. Kramer; 9, Mike Vickers; 10, Keith Moon. And the girls: 1, Twinkle; 2, Lulu; 3, Jane Asher; 4, Jackie Trent; 5, Susan Maughan; 6, Patti Boyd; 7, Marianne Faithfull; 8, Helen Shapiro; 9, Cilla Black; 10, Megan Freeman.—Berry Wilson, PO Box 75, Narka, Kansas, U.S.A.

PRO-PROTEST

THANK goodness for the new trend of protest songs. At long last we have a change from the run of boring love lyrics. The singers put more feeling and meaning into the songs now. We hope that artistes like Barry McGuire will continue making fantastic hits like "Eve Of Destruction" and that the fuddy-duddies who keep walling about the words will sit up and realise how true the lyrics are—and that the singers are only being honest.—Mike Archer, Suffolk School, Bury St. Edmunds, Suffolk.

ANTI-PROTEST

WHEN are we going to hear the last of the trashy protest songs? I mean the absolute rubbish churned out by P. F. Sloan, Barry McGuire, Hedgehoppers Anonymous and the Hollies. The Hollies, by recording "Too Many People", on their L.P., have absolutely shattered their image of a happy-go-lucky group. Only two take an adult and intelligent view of what is happening around them.—Buffy Sainte-Marie and Bob Dylan.—N. P. Heatley, 1 Brixton Terrace, Penrose Road, Helston, Cornwall. James Craig: You pays your money and takes your choice... or some other cliché.

ANOTHER SMASH-HIT

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Why Elvis wore a wig...

ELVIS PRESLEY talking, just rambling willy-nilly on some "public thoughts on my private life" . . . and it adds up to one of the most interesting features in a most interesting new book.* He talks about his acting abilities, his nervousness, the Beatles.

Let's listen in for a few random paragraphs. "People tell me that I'm always the same Elvis Presley in my movies. But I don't feel I should change too rapidly. I know I'm maturing all the time and learn with every picture, but I've got a long way to go before I give up singing in my movies and become a dramatic actor though I guess, one day, I'll do just that. I love what I'm doing, except in 'Kissin' Cousins', when they gave me a dual role and I had to wear a blond wig.

"When I put on the wig, I looked so stupid in it, I didn't dare come out on stage. I stayed in my dressing-room for almost two hours, sulking. I was embarrassed. How I hated that wig . . ."

"I'm always nervous and worried about a new picture. By the time I've wrapped up a picture, I've lost as much as fifteen pounds. I don't delegate responsibility. I select my songs and I go by what is in my heart."

On his private life: "I've led quite a fast life, really, and am as red-blooded as the next guy. The difference between me and the other guy is that I hate to publicise it. I've been in love, but it's not true that I'm secretly married, or secretly engaged. I am not ready for marriage. The time for that has simply not come. I feel very strongly about it. Of course, people don't believe this is so, and that I'm playing games or something, but it's a serious and deep conviction within me . . ."

About the Colonel: "I've left it to him to guide my career—I trust him because he knows his business like nobody else. But I draw my own conclusions and make my own decisions. Which includes everything from picking the songs for my new movie, to cutting a new record, to falling in love. I've met a lot of people, a lot of people who've tried to guide me, to advise me, to trick me, to fool me, to lie to me, to love me. I've learned to recognise what they are. I'm not always right, but I've become quite a student of human nature."

About his "hermit life:" "I've not been hiding from the world. There has been no deliberate attempt to keep me out of the public eye. I know people have said that the Colonel has some sort of strategy about my exposure to the public. It isn't that. But we do have a programme which calls for three pictures in a year—and that doesn't leave much time in between.

MADE MONEY

"Unlike other stars, I have no script approval rights and so I do what they tell me. You have to have faith. Mind you, I wouldn't say I liked each of my pictures equally well. Some of them I would have liked never to have made. But then the Colonel will tell you that each of them made money, and this is pretty good proof, isn't it?"

On travelling home to Memphis, from Hollywood: "We're a happy-go-lucky bunch of guys. We travel in two cars — and I'm at the wheel of one every inch of the way. Once there was a car in front of us and suddenly we saw a baby sort of

ELVIS in a scene from his film "Follow That Dream." El answers some interesting questions about his films in this feature by RM's Peter Jones.



come crashing through the window. We stopped to help. Never could figure out what happened. We found the child, bruised but in pretty good shape, in a field by the side of the road and we gave it first aid. And we drove them all to the hospital and made sure everything's all right before we went on."

And the Beatles: "People have said that my absence from personal appearances has given the Beatles their big opportunities. I know nothing about that. As for the Beatles, all I can say is — more power to them. I have watched all their television appearances over here. I don't think I should say what I feel about them. It wouldn't be fair to fellow entertainers.

"I'll say that the Beatles have got what it takes and in great abundance and that they've been given a heck of a vote of confidence. I'm sorry, but I have to be diplo-

matic, and I'm honest about it. They are entertainers like myself and I guess they're as dedicated as the rest of us. Which, in the long run, is all that matters. I sure wish them luck."

MANY MORE

But it's not all Elvis in this fourth edition of the Radio Luxembourg "Record Stars" publication. There are many pictures, features written personally by stars like the Stones, Orbison, Pitney, Proby, Dusty, Manfred, the Animals. The Beatles have provided the introduction and the edition is edited by Jack Fishman.

It's darned good value. I counted around 250 pictures, most of them exclusive.

* "The Official Book of Radio Luxembourg Record Stars", No. 4, published by Souvenir Press/World Distributors, price 12s. 6d. and it's on sale right now.

'I'M NOT HAPPY ABOUT OUR DISC' says BRIAN

THE sound of a guitar smacking into a piano and a drumstick crashing against a cymbal unite to form the opening of Brian Auger's latest record, "Green Onions, '65".

But worry not, he has not gone pop art. It is just that he and the other members of the Trinity (actually there are four in the group) decided to do the tune as a send-up.

"An a-and-r man at EMI suggested the idea of doing the tune to Giorgio Gomelsky, our manager, but when he told me I wasn't keen on it. It's not a number we do and it's been flogged to death by all the r-and-b groups for years," Brian said sadly.

"Then Giorgio spoke about it later and the boys were keen on it. When we did some recordings, it was suggested that we try 'Green Onions.' We just raved about and did a send-up, then sat back and said: 'How's that, then?'"

"Strangely, everyone said it was great, so we did it a couple more times in a more serious frame of mind and that was that. I honestly don't know what to say about it. It's commercial, but I'm not that happy about it being released.

Nowadays, the Brian Auger Trinity plays with the Steam Packet. That's a raving mixture of Long John Baldry, Julie Driscoll, Rod Stewart and the Auger outfit. They do a show where they all get their own spots. It's rather like the American idea of presenting a show rather than a series of disjointed acts.

Brian lays down a strict rule in his band that the musicians always play their best on stage. If they did not, he emphasises, they would be out. In fact, they would probably not be in to begin with.

Clubs of the r-and-b and jazz type were Brian's haunts before joining the Steam Packet and he built up a good reputation at places like the Crawdaddy, the Cromwellian and the Scotch in London. Now he's doing the same with the Steam Packet and maybe "Green Onions" will continue the run.



BRIAN AUGER

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FROM  D.S.

CILLA/EVS/BILLY J SHOW

ROCK and roll returned to London on Saturday night when the Everly Brothers appeared at Finsbury Park Astoria. But audiences have become very subdued since the days of Bill Haley. There was not even a minor riot.

Screams greeted "Bye Bye Love", "Walk Right Back", "All I Have To Do Is Dream", "The Price Of Love" and a stream of Everly favourites. Not one Teddy Boy twitched in the aisle, but the Everlys were as great as ever. Unlike many people who receive the distinction, they are true bill-toppers.

Cilla the Magnificent. What else can be said about a lass who shows supreme confidence, styling, professionalism and can handle all sorts of comments from an enthusiastic audience?

Whether she swung through "Dancing In The Street", caressed her way through "Make It Easy On Yourself" or belted her way through "In The Midnight Hour", she had everyone with her one hundred per cent. And deservedly so.

Losing weight has produced a more attractive Billy J. Kramer, but he was very nervous and this detracted from his otherwise good performance. He ranged from ballad to rock and included his next release "Neon City".

The idea of presenting a show rather than a series of acts didn't quite come off. Lionel Blair was good, but his dancers were under-rehearsed. The Radio London give away sessions were boring and the Alan Elsdon Band was mediocre. The Marionettes shone, but Paddy Klaus and Gibson need more experience. R.G.

SWINGLE SINGERS CONCERT

THE SWINGLE SINGERS scored an undoubted triumph at the Royal Albert Hall, taking three curtain calls before returning for an encore. It was unfortunate that not more people were there to hear the concert.

The works of Bach, Vivaldi, Schumann, Mendelssohn, Mozart, Handel and Chopin were handled with vocal refinement, though after 90 minutes, the sound tended to become slightly "samey".

Bach's Aria from the Suite in D Major and Chopin's Etude Opus 25 in E Minor were standout examples of the Swingle Singers mastery and dexterity. R.G.

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Lorraine Mikulec, 22, 917 South 7th Street, Allentown, Pennsylvania 18103, U.S.A. Stars — Beatles, Stones, Sonny and Cher, Donovan and most groups. Hobby and interests—Writing, tape recording, seeing live shows, pen pals, travelling.

READERS' CLUB



Ewa Tytho, 16, Zabrze, Walnosci-248, Poland. Stars — The Beatles, Rolling Stones, The Byrds, The Swinging Blue Jeans, Hobby and interests — Pop music, playing records, boys with long hair.

Trevor de Rozario, 20, 86 Grange Rd., Ilford, Essex. Stars — Jerry Lee Lewis, Skeeter Davis, Connie Francis, Bill Black Combo. Hobby and interests — Playing my guitar, record collecting and girls.



Pat Downey, 19, 22 Falstaff Court, Opal Street, Kennington, S.E.11. Stars — Rolling Stones, Beach Boys. Hobby and interests — Ice skating, records.

Michael Green, 181, 14 Hyde Rd., Roade, Northampton. Stars—Millee, Beatles. Hobby and interests — Women, the Boy's Brigade, I would like to hear from Millee fans.



Rick Kozakiewicz, 16, 1743 West 261 Street, Lemita, California, U.S.A. 90717. Stars — Dusty S., Cilla B., Sandie Shaw, Beatles and Rolling S. Hobby and interests — Girls, dancing, records, and writing letters.

Irena Kaiser, 15, Penhurst, New Street, Chipping Norton, Oxon. Stars — Cliff Richard, Adam Faith, Beatles, Kinks, Twinkle. Hobby and interests — Stamp collecting, American and English records.



Bert Wissman, 20, Baanjesweg 225, Amsterdam, Holland. Stars—Beatles, Rolling Stones, Animals, Chuck Berry, Jimmy Reed, Sonny Terry. Hobby and interests — records, soccer, Rhythm and Blues. To have my own group.

Pauline M. Beeston, 17, "Oakhill Stores" 718 London Road, Oakhill, Stoke-on-Trent. Stars—P. J. Proby, Roy Orbison, Cliff Richard, Hollies. Hobby and interests — Travelling to see P. J. Proby, collecting records, listening to the Beatles.

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

Readers Club Coupon

NAME _____ AGE _____

ADDRESS _____

STARS _____

HOBBY & INTERESTS _____

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

DON, DUSTY & LEAGUE FOR U.S

DONOVAN, Dusty Springfield and the Ivy League are set for trips to America. Donovan's includes a major concert tour.

Don goes on November 1 to undertake shows at universities and theatres, playing Hollywood, Los Angeles and Boston among other venues. In Boston, he is joined by Joan Baez's brother and sister act.

He is set for appearances on "Hullabaloo" (November 4) and the "Steve Lawrence Show" (11). He will be the first British artiste to guest on the "Grand Ol' Opry".

He returns at the end of the month in time to promote his as yet, untitled new single. On October 19, he does "Musica-rama" live from Paris Olympia.

Dusty will promote her new single and LP in America from October 22-November 5. She is set for "Hullabaloo" and "Shindig". Meanwhile, she guests on BBC-Light's "Pop Inn" (October 19) and BBC-1's "Top Of The Pops" (21).

The Ivy League's trip is promotional, including spots on "Hullabaloo" and "Shindig". During their November 4-18 visit, they will do concerts. Their British dates include BBC-1's "Top Of The Pops" on October 28.



BRENDA LEE and DAVID McCALLUM, better known as Ilya Kuryakin, rehearse for the American TV show "Hullabaloo" in New York. In the background are GORDON WALLER and Yardbird JIM McCARTHEY.

PLACES & FACES

ALAN PRICE SET

October 16—Sheffield University, 17—Nottingham Britannia Rowing Club, 18—Edmonton Cooks Ferry Inn, 20—Norwich Cellar, 21—Barking Assembly Hall, 23—Milford Struff Arms, 24—Covenry, 26—Nottingham Sherwood Rooms, 27—Newcastle Majestic, 29—Hounslow Zambesi, 30—Warrington Parr Hall, 31—Manchester Odeon.

ANIMALS

October 21 — BBC-1's "Top Of The Pops," 22—Rediffusion's "Ready Steady Go," 23—ABC's "Lucky Stars," 26—Rediffusion's "Five O'Clock Funfare," 27—TWW's "Discs A Gogo," 28—Crawley Starlight, 29 — BBC-Light's "This Must Be The Place" and Harlesden 32, 31—BBC-Light's "Easy Beat" and Southall Community Centre, November 5—BBC-Light's "Joe Loss Pop Show," 6—BBC-Light's "Saturday Club," 7—Colchester Odeon, 12—BBC-1's "Crackerjack."

FORTUNES

October 18/23—Scotland, 22—BBC-Light's "Parade Of The Pops," 24—Manchester Belle Vue, 28—BBC-1's "Top Of The Pops," 30—BBC-Light's "Saturday Club," 31—Manchester Princess and Domino.

FOUR PENNIES

October 17—Worsley Civic Hall, 23—Holbeach Youth Club, 25—BBC-Light's "Beat Show," 28—Llanelly Ritz and Glen, 29—Leeds Queen.

HEIDEGOPPERS ANONYMOUS

October 29—Warrington Parr Hall, 30—Rawthenstall Astoria, 31—Sheffield, November 2—Rediffusion's "Five O'Clock Funfare," 3—Kingston Cellar, 4—Swindon, 9—Altrincham Stamford Hall, 10—Stevenage Locarno, 11—Wisbech Rose and Crown Hotel, 13—Peterborough, 13—Grantham Drill Hall.

HONEYCOMBS

October 16—Dunstable California, 17—USAF Base Bentwater, 23—Rawmarsh Baths, 24—Brentwood.

KENNY BALL

October 30—BBC-Light's "Saturday Club", November 6—BBC-Light's "Easy Beat".

MANFRED MANN

October 16—Liverpool, 18—Ipswich, 23—Banbury Winter Gardens, 24—London Pigalle, 26—Soho Marquee, 30—Peterborough Palais.

MERSEYBEATS

October 24—Wigan Casino, 27—Southampton Top Rank, 29—Leeds Queen's Hall, 31—Nantwich Beau Brummell, November 3—Chesterfield Victor, 6—Coleford British Legion Hall, 9—Evesham Marine, 11—Llanelly Glen and Skewen Ritz.

MOODY BLUES

October 22—Granada's "Scene At 6.30", 23—Bangor University, 26—BBC-Light's "Pop Inn", 30—ABC's "Lucky Stars", 31—London Pigalle, November 1—TWW's "Discs A Gogo", 6—Rediffusion's "Ready Steady Go", 12—Grimsby Gaiety, 13—BBC-Light's "Saturday Club", 14—Shepherds Bush Goldhawk.

NASHVILLE TEENS

October 16—Uxbridge, 17—Addlestone, 18—Birmingham Silver Blades, 20—Bristol, 22—Manchester, 23—Chester, 24—Manchester Twisted Wheel, 25—Newcastle, 26—Harrow, 29—Harlesden 32, 30—Banbury Winter Gardens.

NEW FACES

October 17—ATV's "New London Palladium Show", 19—BBC-Light's "Songs Of The Night", November 1—BBC-2's "Stramash".

SIR DOUGLAS QUINTET

November 5—Rediffusion's "Ready Steady Go", Wembley Starlite, Hounslow Zambesi and Soho Flamingo, 6—Chelmsford, 7—Birmingham Plaza, 10—Soho Flamingo, 11—Reading Olympia, 12—Granada's "Scene At 6.30" and Stockport Manor Lounge, 13—Dunstable California, 14—Manchester Oasis, 17—TWW's "Discs A Gogo," 19—Manchester Princess and Domino, 20—March, 21—Soho Flamingo.

SORROWS

October 16—Warrington Parr Hall, 17—Greenford Starlite, 22—Haverhill Town Hall, 26—High Wycombe Town Hall, 28—Kidderminster Town Hall, 29—Manchester Oasis, 30—Kirby Festival Hall, November 3—Bristol Corn Exchange, 4—Worthing.

UNIT 4 PLUS 2

October 21—Skewen Ritz and Llanelly Glen, 22—Beaconsfield Youth Centre, 23—Hinckley St. George's Hall, 29—Morecambe Floral Hall, 30—Nelson Imperial, 31—Manchester Twisted Wheel, November 4—Crawley Starlite, 5—Bath Regency.

Discs from Stones - Animals

THE Rolling Stones' current U.S. hit "Get Off My Cloud" which jumped 59 places to No. 6 in the American charts last week, is released here by Decca on October 22. It is another Mick Jagger-Keith Richard composition.

Out the same day is the Animals' new Columbia single, "It's My Life". Eric Burdon composed the "B" side, "I'm Going To Change The World".

Two records made before the artistes involved became famous are issued by EMI on October 22. They are Wilson Pickett's "My Heart Belongs To You" (MGM) and Tom Jones' "Lonely Joe" (Columbia).

Other recent hitmakers with October 22 releases include the Bachelors who sing "In The Chapel Of The Moonlight" and the Moody Blues with the Mike Pinder, Denny Laine composition "Everyday" (both Decca). Cher sings "Where Do You Go," which Sonny wrote on Liberty and on Columbia, the Dave Clark Five go "Over And Over."

Other releases on that date include: Decca—the Birds' "No Good Without You Baby," Paul and Barry Ryan's "Don't Bring Me Your Heartaches," Steve Darbishire's "That's The Reason Why," Peter Adler's "Love And Not Hate" and Eleanor Toner's "Danny Boy." Columbia—Mickey Clarke's "Help Me," Sounds Incorporated's "I'm Comin' Through," Faye Fisher's "Oh! Heartache," Monty Babson's "The Best Thing To Be Is A Person," the Cherokees' "Dig A Little Deeper" and the Hi-Grades' "She Cared."

Philips—the End's "I Can't Get Any Joy" and Maria Vincent's "Chip Chip." Mercury — Chris Ryan's "Tell Me Now." Fontana—Ray Singer's "You'll Come Cryin' To Me." Pye—Tammy St. John's "Dark Shadows And Empty Hallways," Dana Gillespie's "Thank You Boy" and the Slade Brothers' "Don't You Cry Over Me." Piccadilly—Thursday's Children's "Just You." Pye International—Virginia Lee and Murray Campbell's "Goodbye My Love" and the Vacels' "Can You Please Crawl Out Your Window." Reprise—Dino, Desi and Billy's "Not The Lovin' Kind." Hickory—Sue Thompson's "Just Kiss Me." HMV—Bert Weedon's "High Steppin'" and Ray Charles "Cincinnati Kid." United Artists—the Crystals' "My Place." Capitol—the Dillards' "Nobody Knows" and the Lettermen's "Secretly." Liberty—Jackie De Shannon's "A Lifetime Of Loneliness." MGM—Tommy Boyce's "Pretty Thing (You're Out Of Sight)."

MANFREDS IN PRAGUE

Manfred Mann played at a reception in their honour at the British Embassy in Prague last Saturday. They mingled with diplomats and important members of the British and Czechoslovakian foreign services.

Four thousand people attended each concert on the group's first two days of their tour at Uheriste Hardiste. Fans stood and cheered, but there were no riots. At the weekend, the group recorded in Prague and undertook TV and radio work. They are due back today (Thursday). At present, they are being negotiated for a one-nighter tour with Sandie Shaw and the Yardbirds, beginning in the second week of November.

Fortunes LP.

The Fortunes' first album is due next month. As yet untitled, it will contain both the group's hits, plus other well-known songs. "This Empty Place," "Laughing Fit To Cry," "Maria" and "Looking Through The Eyes Of Love" are included on the Decca LP. On Tuesday, the Fortunes played at Sheffield Dial House and donated their fee to a local old people's charity. The reason was that before they became famous, the Fortunes relied for much of their work on bookings in that area.

STARS STARS

Cliff Richard stars in the first "Lucky Stars" show of November on the 6th. Peter and Gordon and Ian Whitcombe will be with him. The following week (13th), the cast includes Kathy Kirby, Winifred Atwell and Danny Williams. Also booked for November are Frank Ifield and Cleo Laine (20th) and Shirley Bassey (27th). The Shadows star on December 4.

Yardbird secret

CHRIS DREJA, rhythm guitarist with the Yardbirds, revealed this week that he was married for two months to American Pat Lanney, Chris and Pat, both 20, met last year when Pat visited this country with a friend.

HOLLIES ABSENT

The Hollies missed a date at Newport on Monday when Allan Clarke had to return home to Manchester to visit his sister who had been taken ill suddenly.

Walker date

The Walker Brothers appear at Southport Floral Hall on October 30.

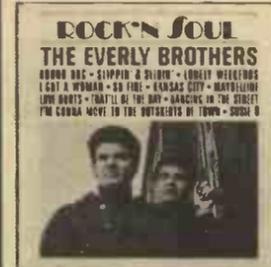
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ROCK 'N SOUL W 1578



THE VERY BEST OF THE EVERLY BROTHERS W 1554



THE GOLDEN HITS OF THE EVERLY BROTHERS W 1471



BEAT 'N SOUL W 1605



THE PRICE OF LOVE WEP 604



ROCK 'N SOUL WEP 608



Brady leaves London Radio

Radio London deejay Pete Brady leaves the pirate station at the end of October. He will be comping Brian Epstein's Everly Brothers-Cilla Black tour, then going freelance.

Though it is not yet certain, Brady may be joining the staff of the replacement for Rediffusion's "Ready Steady Go" in the New Year. Former Radio Caroline deejay Tony Blackburn, who also records, has joined "rival" London. He was one of five disc jockeys to leave the station recently.

R & B STARS FOR BRITAIN

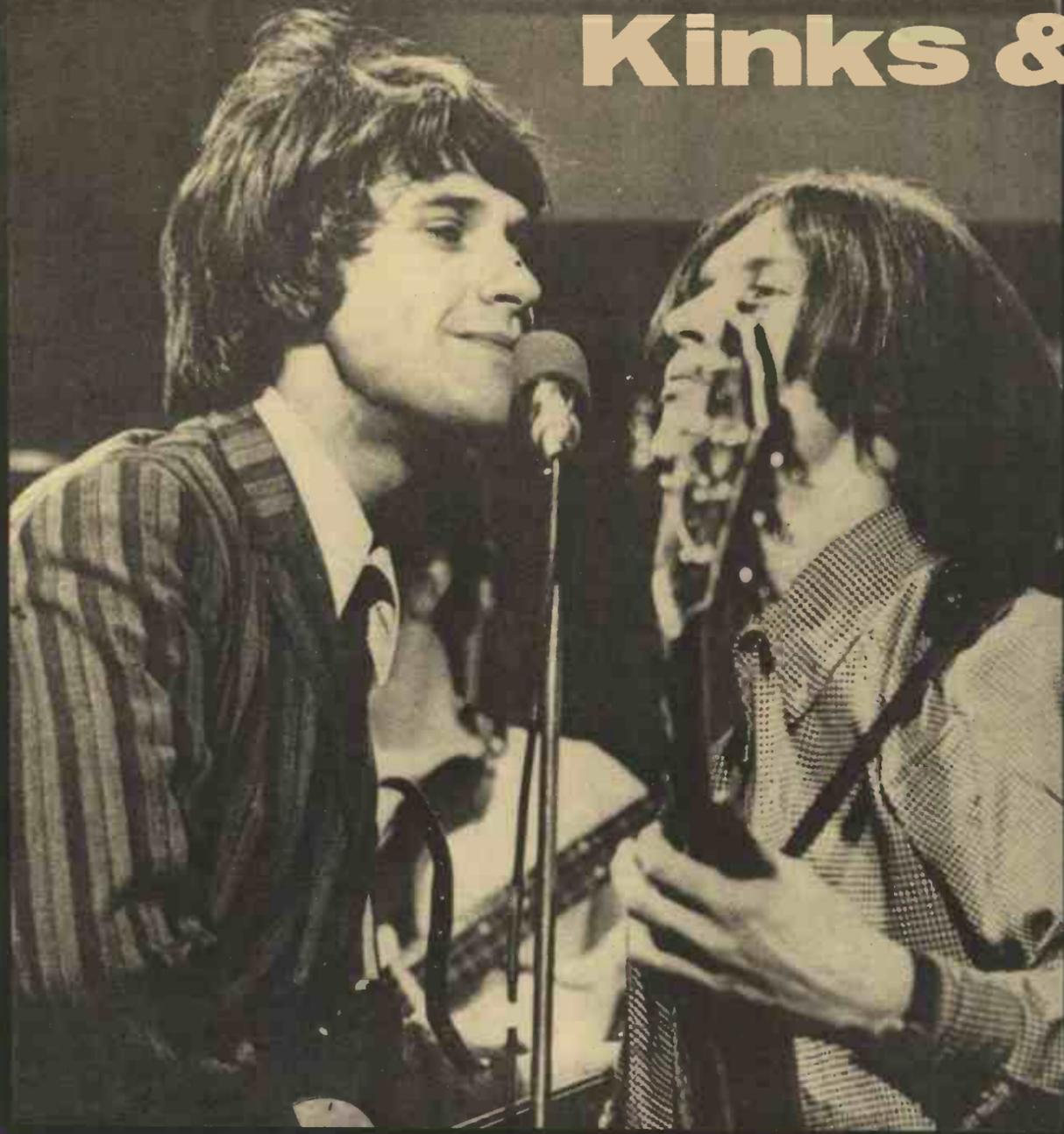
Promoter Roy Tempest flew back from New York on Monday and announced a mammoth list of American talent he is bringing over for club, ballroom and TV work. He is now fixing dates for the artistes, who include Major Lance and the Orions (December), Otis Redding, Charlie and Inez Foxx, the Vibrations and Rufus Thomas (January), Lou Christie, Dee Dee Warwick, Doris Troy, Betty Everitt and Garnett Mimms (February), Esther Phillips, Dee Dee Warwick, the Exciters and the Drifters (March) and Jewel Akens (April).

Hit tragedy

In the same week that their record hit the chart, the tragedy of Dutch guitarists and vocalists Johnny and Charley was known in Britain. Charley was killed and Johnny received multiple injuries in a car crash in Spain where they were working at the time.

The record, which enters the chart this week at No. 49, became popular with British holidaymakers in Spain and Majorca this year.

Kinks & cops in airport incident



AS a giant airliner touched down at Munich airport, a police car screeched to a halt beside it. Several German cops dashed up the gangway, tore into the luggage compartment and re-emerged clutching large boxes.

These were thrust into their car and sped across the city where they were delivered into the hands of four top British personages for dealing with.

No, not a raid on a smuggling gang, or a thwarted assassination attempt. Merely a good piece of liaison between the promoters of a Kinks concert and the German authorities.

Pete Quaife laughed as he recounted the incident to me on the 'phone from his German hotel room.

"There was some strike at London airport and no equipment arrived," he revealed. "We were due on at 9.30 and then we were told that the plane carrying our stuff was landing at 9.15. So our good old road manager, Alex, went to the airport in a police car to get it. He gave it to us just before we went on stage."

MAD HYSTERIA

"The police car actually went along the runway underneath the plane as it was landing. All that marijuana we smuggled in in our guitar cases got through with the help of the police!"

I asked Pete if they had experienced any mad fan hysteria.

"Yea, we've had some great riots," he replied enthusiastically. "After the Stones episode, the police have doubled their patrols but at Gelsenkirchen the crowd managed to get up from their seats and move to the front."

"They were just yelling, but the police waded in and there were bloody great fights. Everyone was watching the riot, not us. It was great."

The Kinks' tour is similar to a British package deal. Tony Sheridan and some German groups are appearing with them.

TWO YEARS BEHIND

"The groups are all the same here, a couple of years behind us, they're very rocky, playing things like 'Jenny Jenny' and 'What'd I Say,'" Pete told me. "There's nothing British groups could learn from German groups, it's the other way round."

On stage, the Kinks are doing the same act as they perform at home. They feature their hits and some numbers from their LP's. All go down well with the crowds, Pete said.

"We haven't been mobbed yet because we're protected by local police and managers and their staff. That's very good, but they've got a lousy sense of timing here. They don't know what time you should leave to get to dates. We travel by either bus or plane, depending where we're going. When we do Hamburg, Zurich and Basle, we'll fly."

The Kinks are spending a fair amount of time on record promotion. I wondered if this was vitally necessary in view of their great popularity in Germany.

"See My Friend" has just been released and is in the charts," Pete replied. "It doesn't matter how popular you are here, if you don't push your record, it doesn't go. It doesn't matter if you're the Stones or the Beatles, you have to do it."

"We're not getting a new single out in Britain until just before Christmas. We've been shoving a lot out lately and we think we need a pause. We're making an LP when we get back. It should be ready for Christmas."

Ray has written most of the stuff and I've done a few. But if we don't think they're suitable for us, we'll give them to other people. There's a lot of stuff we write that we never record."

Pete Quaife talks to Richard Green



NOEL GAY ARTISTS
PRESENT . . .

THEIR AUTUMN
RELEASES—

BILL ODDIE

"BBC 3"; 'I'm sorry
I'll read that again'

'THE
KNITTING
SONG'

Parlophone
R5346

SCOTT HAMILTON

'WHEN
THINGS GO
WRONG'

Parlophone
R5341

DOUG
KENNEDY

Australia's TV star

'JULIE'

Columbia DB 7707

AS a composer, Ray Davies (left) is having a considerable amount of success. After several pop hits which he wrote for other stars including Dave Berry and the Honeycombs his song "I Go To Sleep" has been recorded by a 'class' artiste—namely the fabulous Miss Peggy Lee. The song is also contained on Cher's new LP "All I Really Want To Do". Ray's brother Dave, is, of course, on the right of this RM picture.

. . . And out today with another certain hit . . .

Peter and Gordon

'BABY I'M YOURS'

Columbia DB 7729

JUST RE

DAVE BERRY

I'm gonna take you there
F 12258

DECCA

EVERY BEAT OF MY HEART

Bobbie Miller
F 12252

DECCA

POP THE QUESTION
The Squires

F 12226

DECCA

RICK and SANDY

I remember baby
F 12253

DECCA

LULU

Tell me like it is
F 12254

DECCA

AIN'T IT TRUE

The Roving Kind
F 12264

DECCA

ON THE OUTSIDE LOOKING IN
The Caesars

F 12251

DECCA

I GO CRAZY

Rocky and The Visions
AT 4049

ATLANTIC

THE NASHVILLE TEENS

I know how it feels to be loved
F 12255

DECCA

ESTHER PHILLIPS

Let me know when it's over
AT 4048

ATLANTIC

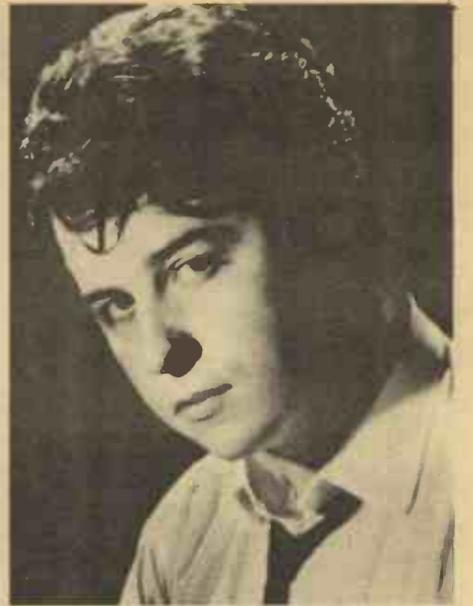
HOME OF THE BRAVE

Bonnie & The Treasures
HLU 9998

LONDON



THE MAN IN SANDIE'S LIFE



CHRIS ANDREWS

IN the beginning, there was just Adam and Eve—Adam Faith, that is and Eve Taylor, who managed him. And the Happy Family of pop started growing. There was Sandie Shaw, discovered by Adam and Chris Andrews, who wrote hit songs for both Adam and Sandie. And then Kenny Woodman, who arranged and backed the hits of both.

The Roulettes come in somewhere along the line. And there's interchanging of status among the principals. Like Chris Andrews, who is a "star-struck" song-writer, couldn't resist making another record of one of his own original songs . . . and landed fairly and squarely in the RM charts last week.

SHE'S GREAT

I talk to Chris — specially about Sandie, whose fast-rising "Message Understood" happens to be a Chris-composed item. He said: "First time I met Sandie was in a music-publishers. Adam said this girl Sandra Goodrich was great and I said, oh yeah. We got her to do a trial single and I was saying she's great.

"Now I produce Sandie's records. She's very easy to work with but that's not to say she's easily satisfied. If I say a track is not bad . . . well, she'll want to go on trying to get perfection over and over again. She'd probably never stop. She likes to get every syllable right. And she's fantastically quick at learning words—sing 'em over to her once and she remembers them better than I do . . . and I wrote them!

"People seem to think I write songs specially for a specific artiste. I don't think it can ever work that way. I just write songs, at every spare moment — and then see who likes them. If I'm caught in London with an hour to spare

before an appointment, I nip off to a rehearsal room, sit down at a piano and try and write".

Seemed to me that there are several permutations left for this Success-story Happy Family . . . like Kenny Woodman fronting a big-band for an instrumental hit disc of perhaps a song by Adam Faith. "Don't think that hasn't been thought of," said Chris darkly. "If Kenny got the right number, he could easily be a star in his own right. He's brilliant, knows what it is all about."

He added: "Thing is that we all get on so well together, with Eve Taylor as the sort of family head. Don't forget she also handles Jackie Trent. Naturally I'm glad my own record "Yesterday Man" has started so well . . . but then the honest truth is that I'm stage-struck.

"Actually I used to sing, a couple of years ago, as Chris Ravel, with the Ravers. All that jumping around—very tiring. But I've missed performing, and it's even better now because I can choose my jobs. I don't have to do everything that crops up simply for the money."

In fact, Chris currently sits pretty. He's still only 22, is married with two children, runs two cars, has a furniture business in Portsmouth, still gasps with amazement when his royalty cheques come in.

Taken all round, the Happy Family hits continue. A tight-knit family it is, too.

PETER JONES

LEASED



SONNY & CHER

But you're mine

AT 4047



The Decca Record Company Limited Decca House Albert Embankment London SE1

TWO AMERICAN CHART-JUMPERS



TREAT HER RIGHT

Roy Head

V-P 9248

vocalion



THE DAWN OF CORRECTION The Spokesmen

05941 **Brunswick** 45 rpm records

The Decca Record Company Limited Decca House Albert Embankment London SE1

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

16 BRASH & BALLADY TRACKS FROM LULU

LULU: "Something To Shout About"—You Touch Me Baby; You'll Never Leave Her; I'll Come Running Over; Not In This Whole World; She Will Break Your Heart; Can I Get A Witness; Tell Me Like It Is; Shout; Try To Understand; Night Time Is The Right Time; Chocolate Ice; So In Love; The Only One; Dream Lover; He's Sure The Boy I Love; Leave A Little Love (Decca EK 4719).

LULU, with the Luvvers on some tracks, and a positively glittering showcase for her voice... one of the most versatile voices on the scene. Big bash for "You Touch Me Baby," but the mood switches all the way. Main thing is the clarity of the punchiness Lulu injects all the way. A variety of backings, choral and instrumental, behind her. "Can I Get A Witness" gets a brisk new reading. "Shout" is in, of course, and Lulu's new single "Tell Me Like It Is." "Chocolate Ice" is a gas—penned by Mike Leander, with Reg Gualt a M.D. on these sessions. "Leave A Little Love" is another stand-out. But then the overall standard is very high.

★ ★ ★ ★

PETE FOUNTAIN "Pete's Place" (Coral LVA 9228). **CLARINET** player Pete is a prolific album recorder, because (a) he sells a lot of albums and (b) he makes good albums. "Pete's Place" is his club in New Orleans, and the atmosphere, mixed with the jazzy, yet wonderfully stimulating instrumentals makes yet another fine LP.

THE ROULETTES "Stake and Chips" — Bad Time; What You Gonna Do; Settle Down; Taste Of Honey; Find Out The Truth; I'll Remember Tonight; You Don't Love Me; Stubborn Kind Of Fellow; I Hope He Breaks Your Heart; I Can't Think Of Anyone Else; Shake; Soon You'll Be Leaving Me; Me Body; This Little Girl (Parlophone PMC 1257).

A SHARP burst of sound from "Bad Time" opens this. As a single it should have been a huge hit. On album it still sounds good, but this time there are thirteen other professionally sounding group numbers with it. Their vocal harmonies are worth listening to — and there's a bias of enthusiasm. Their instrumental version of "Shake" is interesting.

THE KINGSTON TRIO "Stay Awhile" — Hannah Lee; Three Song; Gonna Go Down The River; Rusting In The Rain; Dooley; If I Had A Ship; Yes I Can Feel It; Bottles Of Wine; Stories Of Old; Where I'm Bound; If You See Me When I Go; Stay Awhile (Brunswick LAT 8613).

SOME very entertaining sleeve notes from a poet called Mason Williams here. He also wrote a couple of the songs on this LP which is as usual a high standard campus type folk album. Sometimes soft, occasionally harsh but nearly always pleasant, this group still sound very fresh.

LENNY DEE "Sweethearts On Parade" (Brunswick LAT 8612). **SOME** corny, straitlaced organ work on some well tried oldies. For anyone over the age of thirty-five this is great. "My Kind Of Girl," "Stella By Starlight," the lot. He's good this bloke but won't corner the Pop Art market.

GEORGE JONES "Trouble In Mind" (United Artists ULP 1101). **WHINY** steel guitar, bouncy fiddles and the often melancholy voice of C & W star George on twelve often familiar songs. Quite a good selection here.

WILD BILL DAVIS "Free, Frantic and Funky" (RCA Victor RD 7716).

SOME jazz tinted organ work here on a number of instrumental version of jazz and pop favourites. Funky is a good description of this. Good for an older-than-teens party.

CHARLIE RICH "Songs With A Rich Sound" — Too Many Tears; I Don't See Me In Your Eyes Anymore; Now Everybody Knows; Tomorrow Night; Like Someone In Love; No Room To Dance; Turn Around And Face Me; The Big Build Up; Is Good-bye That Easy To Say; If I Knew Then What I Know Now; It's All Over Now; It Just Goes To Show You (RCA Victor RD 7719).

ALL our rocker readers will remember Charlie's "Lonely Weekends," but there's none of that on this LP. It's full of commercial-styled C & W ballads, in one shape or another. All are quite well performed with a nice clean sound. His voice is almost exceptional on some of the numbers and obviously a lot of thought has gone into this album.

BILL HALEY & THE COMETS "Bill Haley & The Comets" — See You Later Alligator; ABC Boogie; Panic; I've Got News For Hugh; Don't Mess Around; The Wobble; This Is Goodbye, Good-bye; Train Of Sin; Altar Of Love; Helena (Xtra 1027).

UNLIKE the other innovators of beat music as we know it today, Haley's name has not lived on bathed in glory. A pity, because more credit should go to him than anyone else. This set consists of ten raw tracks, all well recorded and range from rock, such as "See You Later Alligator," to C & W such as "Train Of Sin," and the R & B tinged "Don't Mess Around." A couple of breezy instrumentals here, and any old beat fan with 21 bob to spare should buy this.

THE BOSS GUITARS "Play The Winners" (London HAR 8237). **THE** Boss Guitars are a sort of poor man's Ventures, with high-pitched guitar versions of big pop hits, mainly British. Very busy, and ok, for certain parties, but not very commercial.

THE BACHELORS "More Great Song Hits" My Foolish Heart; Whistle Down The Wind; Skip To My Lou; I'm Yours; Pennies From Heaven; Down Among The Sheltering Palms; Sitting In The Sun; Ten Pretty Girls; Danny Boy; If I Should Fall In Love Again; True Love For Evermore; The Saints; With All My Heart; Till Then My Love; You're Next; A Love To Last A Lifetime (Decca LK 4721).

WITH a sound so clean it cuts through the air, the Bachelors perform their latest LP with an incredible amount of verve and professionalism. Every track is good enough to be a single and they seem to be enjoying it all. Can't really pick out stand-out tracks on an LP as consistent as this one. If you have ever liked, or still like the Bachelors, you'll like this.

GEORGE HAMILTON IV "Fort Worth, Dallas Or Houston" (RCA Victor RD 7727).

TOP country singer, and some pleasant tunes. They range from his million-selling "A Rose And A Baby Ruth" (called "A Rose And A Candy Bar" for some undefined reason on the sleeve) to the near-rocker "If You Want Me Too". His voice is far from powerful and he makes considerable use of echo, but such is his charm that this doesn't matter. Not strictly for country and western fans, in fact pop fans would like this if they ever had a chance to hear it.

DEL SHANNON "One Thousand Six Hundred Sixty One Seconds With Del Shannon" — Stranger In Town; She Cried; Needles and Pins; Broken Promises; Why Don't You Tell Him; Do You Wanna Dance; I Go To Pieces; I'm Gonna Be Strong; Rag Doll; Over You; Runnin' Scared; Keep Searchin' (Stateside SL 10140).

DEL gives out with quite a worthwhile LP which has some of his singles on "Stranger in Town," "Do You Wanna Dance" and "Keep Searchin'," some other good hit songs such as "Rag Doll," "I'm Gonna Be Strong" — which he does well, and some of his own songs. The overall sound is a smooth rock noise, with Del dominating the backing in an echo-y sort of way. Very distinctive and probably a big seller.

MERLE KILGORE "There's Gold In Them Thar Hills" (London HAB 8244).

MERLE is well-known C & W writer and singer. His deep, but very flexible voice wraps itself around a variety of different numbers ranging from the rock-tinged "Johnny Reb" to the Jim Reeves-y "Gettin' Old Before My Time." A Starday recording and obviously a big seller among country fans. A good LP.

UNKNOWN ARTISTES "Hitsville USA Vol. II" (Pye Golden Guinea GGL 0335).

TWELVE pathetic renditions of recent American hits. No wonder Pye haven't named the artistes on this. Talk about Name and address withheld. Best tracks are "Do You Wanna Dance" and "I Know A Place".

THE GOLDEN GUINEA STRINGS "Blue Skies" (Pye Golden Guinea GGL 0334).

SOME sweeping string music here from the well-known orchestra which is listenable more as background music than anything else. But there's no fault in the performance. Such tunes as "Lavender Blue," "Mr. Blue" and "Birth Of The Blues" are included on this one-colour album which has a sleeve looking like a travel poster.

NAT ADDERLY "Autobiography" — Sermonette; Work Song; The Old Country; Junkanoo; Stony Island; Little Boy With The Sad Eyes; Never Say Yes; Jive Samba (Atlantic ATL 5032).

ALL his own compositions, on this fine jazz album with sleeve notes written by Julian Cannonball Adderley. The fine trumpeteer can inject pathos, swing, or anything in between into his songs and the blues underlying it all carries it all along. Very good.

THE GOLDEN GATE STRINGS "The Bob Dylan Song Book" (Columbia 33SX 1746).

WITH a big pic of Bob on the cover one is almost led to believe this a new Dylan album. Not so. Just average orchestral versions of his songs. It's all been done before with Lennon-McCartney, and now, as then, no atmosphere comes across. Brilliant tunes, OK arrangements, but somehow, shallow.



RICK NELSON "Best Always" I'm Not Ready For You Yet; You Don't Know Me; Ladies Choice; Lonely Corner; Only The Young; Mean Old World; I Know A Place; Since I Don't Have You; It's Beginning To Hurt; My Blue Heaven; How Does It Go; When The Chips Are Down (Brunswick LAT 8615).

WE didn't expect this to be as good as it is. The cover is an so-typical nothing portrait of Rick but the sleeve notes, written by his wife Kris are good. The contents are a good selection, and every track given simple treatment, rather than a general album sound. Best tracks are "When The Chips Are Down" and "Since I Don't Have You," both of which would make fine singles. The guitar-dominated backings are jazzy, but the whole album is genuinely entertaining.

VARIOUS ARTISTES "Country Guitar Hall Of Fame" (London HAB 8243).

FROM the Starday catalogue comes this excellent C & W LP. Predominately guitar and with a few vocals, this is a lively bustling album with a lot of good things happening. For the uninitiated the general sounds are more or less like a specialist Chet Atkins, but country fans will lap this up.

THE THREE CITY FOUR "The Three City Four" (Decca LK 4705).

THIS is authentic folk, as opposed to say the Silkie or the Seekers who are in the more commercial vein record-wise. The songs are all contemporary folk songs such as "The Telephone Song" and the sound the group makes is mellow and smooth, without being watery. There's power too, in the voices of the three boys and one girl.

HENRY MANCINI "Si Si" (RCA Victor 7725).

THE Mancini orchestra on a good Latin set — including a Latinised version of "Smokey" Peter Gunn. It's a series of musically arrangements, of course, with "Perhaps Perhaps Perhaps" featuring a knock-out jazz flute solo. Hank wrote only two of the items... the rest is a showcase for his talents in orchestration. Electric organ, honky-tonk piano, acoustic guitar, plus brass. It's all here.

TONY HATCH ORCH. "The Tony Hatch Sound" — Downtown; Forget Him; Music; Sugar And Spice; You'd Better Come Home; Where Are You Now; Maori; Look For A Star; Crosstown Commuter; When Summer Time Is Over; Roundabout; I Know A Place (Pye NPL 18124).

TONY and a 40-piece orchestra, with Johnny Harris on collaboration on the musical side — and twelve of his own compositions (actually Jackie Trent worked also on "Where Are You Now", Stripes, brass, woodwind, rhythm, — all merged with some of the most intricate recording ideas you can imagine. "Look For A Star", by the way, was Tony's first big hit record some a million seller. Lovely lush sounds.

BENNY HILL "Benny At The BBC" — (Decca LK 4723).

PROGRAMME excerpts from Benny's Light series "Benny Hill Time" — and the whole written by himself. Some talented character actors join him through incidents bearing such descriptive titles as "Layabouts Picnic", "Warlords Of East Grinstead", "The Sunday Ben". Lots of different voices; lots of separate laughs.

MUSIC FOR PLEASURE "The Sound of Music" — Music For Pleasure MFP 1007. — Main singers on this finely produced souvenir set are Maureen Hartley, Charles West, Shirley Chapman, Richard Loaring, Heather Bishop, plus a beguiling children's chorus. Produced by David Gooch. Most of the songs are already familiar and well worth mentioning are the showings by the Mike Sammes Singers, Miss Chapman is fine on "Climb Ev'ry Mountain".

SAMMY DAVIS JR. "Mr. Show Business" — MFP 1004. — A high-stacked display of virtuosity from the star and the songs are almost uniformly good. "Please Don't Talk About Me When I'm Gone", "Way You Look Tonight", "Got A Great Big Shovel" are first-rate samples among ten tracks, and Sammy fairly rolls his tonsils round "You Are My Lucky Star". Power, vibrancy, yet sympathy. A very good set.

THE BEAU BRUMMELS "Introducing the Beau Brummels" (Pye Int. NPL 28062).

SUCCESSFUL U.S. group who copied the British sound, but haven't made it here. Their sound is early Liverpoolian with a touch of the San Francisco... and their "Just A Little" is better than a lot of early Liverpool. But the overall sound isn't as good as say, on a comparable British album.

MRS. MILLS "Music For Anytime" (Parlophone PMC 1254).

DOZENS of familiar old songs like "Among My Souvenirs," "Dream," "I'll Get By," given that simple, yet wonderful effective piano treatment by Mrs. Mills. Great for the Mums and Dads, and even the Grandmums and Grandads. Nostalgic, and again a fine product from Mrs. Mills, Norman Newell and Geoff Love.

BOB CORT'S SKIFFLE "Yes Suh!" (Ace Of Clubs ACL 1197).

A LIVE skiffle session recorded back in 1957, with Bob and the band in fine form, especially as ample "refreshments" were available. Rather simple overall sound, with nothing contrived, but musically too. Maybe not for Pop Art fans but for those who remember the days of tea chest basses, washboards and smelly socks, this was the real McCoy. No "Hang On Sloop" isn't here.

GORDON MILLS "Do It Yourself" I'm The Lonely One; Hungry For Love; The Rose; That Promise; Call On Me; You Love; David's Theme; Little By Little; I'll Never Get Over You; Three Little Words; Things I Wanna Do; Smile; A Little You; Say You Will; Where Do You Belong; Bye Bye Girl (Decca Ace Of Clubs ACL 1191).

EX-VISCONT Gordon Mills has written many successful songs for such artistes as Cliff Richard, Johnny Kidd, Freddie and the Dreamers, the Applejacks, and several others. He sings them all here, plus a few others which may well soon be hits if anyone snaps them up. His voice is pleasant without being strong and the album itself is reasonable. Tom Jones — whom Gordon manages — guests on "The Rose", and incidentally Gordon also co-penned "It's Not Unusual." One listens to this LP feeling that Gordon is not only very talented, but has a lot of money.

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

This week's goodies are from Sonny & Cher, Freddie, Dave, the Evs, and a quicky from Lulu

BRIAN AUGER TRINITY: Green Onions '65; Kiko (Columbia DB 7715). The old Booker T. item, much-recorded by R and B groups. But Brian intends this as a mickey-take. ★★

FELDER'S ORIOLES: Sweet Tasting Wine; Turn On Your Lovelight (Pye Piccadilly 35269). Slow, bluesy, organ-belted with vocal touches behind a wild lead voice. Good. ★★

PAUL REVERE AND THE RAIDERS: Steppin' Out; Blue Fox (CBS 202003). Wildish group rave-up from America and highly original song. Nice arrangement. ★★

BOBBY RIO AND THE REVELLES: Value For Love; I'm Not Made Of Clay (Pye 15958). Debut solo disc, song by the writers of "You've Got Your Troubles", and Bobby sings with personality and commended accuracy. Nice. ★★

CLANCY BROTHERS AND TOMMY MAKEM: The Rising Of The Moon; Wild Rover (CBS 202002). LP track and typical Irish folk singing. Specialist release. ★★

THE COLTS: San Miguel; Where Our Love Has Gone (Pye 15955). Essex group on a beauty mass vocal with specially strong guitar work. ★

THE POETS: Call Again; Some Things I Can't Forget (Immediate IM 006). Tuneful guitar opening which slightly shrouds the vocal side—but later the song comes through good and clear. ★★

THE STRANGELOVES: Cara-Lin; Roll On Mississippi (Immediate IM 007). The "I Want Candy" originals, but this isn't such strong material. Hefty beat, though. ★★

THE CHECKERS: Dig A Little Deeper; I Will Never Turn My Back On You (Columbia DB 7704). Curious guitar sounds, with chunky vocal front-line. A builder to wildness. Exciting. ★★

THE FOUR SEASONS: Let's Hang On; On Broadway Tonight (Phillips BF 1439). No. 46 in America, this is a near-jet propelled release featuring Frankie Valli's high-pitched wanderings. ★★

FRITZ, MIKE AND MO: What Colour (Is A Man); So Now You're Gone (Phillips BF 1441). There's a move a-foot to build this talented trio as the new Springfields—and this disc is a long way along the line. ★★

THE PROFILE: Haven't They Got Better Things To Do; The Touch Of Your Hand (Mercury MF 875). Protest songs about how people stare at clothes and hair of folk like The Profile. Could prove highly commercial. ★★

BILLY WALKER: A Certain Girl; I Don't Wanna Fall In Love (Columbia DB 7724). Change of label for the heavyweight boxer. Ernie K. Doe oldie, dressed up with girlie group, big band. And novelty value apart, Billy's singing has improved immeasurably. Watch this one. ★★

KAREN YOUNG: Wonderful Summer; We'll Start The Party Again (Pye 15956). Sheffield girl on a very competent performance-show, fine ballad, soaringly sung. ★★

THE SHANGRI-LAS: Right Now And Not Later; The Train From Kansas City (Red Bird 036). Uncontroversial single for a change from the trio's crisply sung, well-arranged, but not terribly original. ★★

THE NEWBEATS: Run, Baby Run; Mean Woolly Willie (Hickory 1332). Big hit in the States, with Larry Henley's baby-boy voice much in evidence on a beater of a sing-along item. Repetitive, but beatty, boosted by tambourine. A trifle confused, though, on the vocal side. Flip is another beater. ★★

WOUT STEENHUIS: Teran Boelan; Desert Island (Columbia DB 7722). Easy and gentle guitar feature, Hawaiian style. Amiable. ★★

JACKI BOND: Now I Know; My Sister's Boy (Columbia DB 7719). Fast, staccato beater, with full backing. Ever so jerky, but well-sung. ★★

THE ACTION: Land Of One Thousand Dances; In My Lonely Room (Parlophone R 5354). One-time American hit, treated wildly by a fine group. Plenty happening. ★★

JERRY MARTIN: It Only Hurts When I Laugh; Keep Your True Love Strong (Columbia DB 7723). Nice song idea but a not-too-different performance. ★★

THE SQUIRES: Pop the Question; David's Theme (Decca F 12226). Southern TV pop-show theme by Tom Jones' backing group. Catchy, with brass. ★★

HAMILTON: Really Saying Something; I Won't See You Tonight (Polydor BM 56026). Bob Stigwood production on a new voice and a "covered" song. Powerful beat, wide-ranged vocal treatment. Effective. ★★

THE HERD: She Was Really Saying Something; It's Been A Long Time Baby (Parlophone R 5353). Unusual sounds here on a teen-slanted beater with brusque guitar break. Pretty good harmonically. ★★

THE CAESARS: On The Outside Looking In; Can You Blame Me (Decca F 12251). High-frown vocal harmonies, somewhat Four Season-ish, and a brisk beater with falsetto bits. Commercial sound, good song. ★★

BOBBIE MILLER: Every Beat Of My Heart; Tomorrow (Decca F 12252). Bill Wyman-produced new-girlie record. Dramatic ballad, with slow beat. Commended. ★★

JAY AND THE AMERICANS: Some Enchanted Evening; Girl (United Artists UP 1108). Rodgers-Hammerstein standard dressed up in a thoroughly satisfying way. Good voice from Jay and though remotely "square", this could easily be a hit. ★★

JOHNNY HAWKSWORTH ORCH.: Lunar Walk; It's Murder (Pye 15959). Big band swinger which really swings. Bassist-leader. Tymps. Pow! ★★

THE GASS: One Of These Days; I Don't Know Why (Parlophone R 5344). Good Bluesy bash, compactly backed. Nice spirit going. ★★

THE CHANTAYS: I'll Be Back Someday; Beyond (King KG 1018). Soft-edged group vocal on a fair-enough beat-ballad. Jangly guitar; well-arranged. ★★

THE KONRADS: Baby It's Too Late Now; I'm Over You (CBS 201812). Kent-based four-some who've toured with the Stones. Up-tempo song, well-presented. Catchy. ★★



The change in presentation of singles reviews has been made to cope with the growing amount of 45's issued. The star rating refers to a disc's quality as well as its commercial appeal.

SONNY AND CHER: But You're Mine; Hello (Atlantic AT 4047). The latest official one from the duo! Long-delayed vocal intro, featuring guitar and Spector-ish sounds. Nice easy tempo and bell featured backing-wise. Mostly Cher, vocally. Good Bono-written song. Big hit. But the flip! It's a rather forced thank-you message spoken by the couple, with piano chords. Well, it's original!

LULU: Tell Me Like It Is; Stop Fooling Around (Decca F 12254). Bell-like brass heralds Lulu on a big, brash track from her LP. A quick release, but worth it all the way. Slightly complex arrangement, with double-tracking in parts. Lucidly performed. A size able hit. Marvellous ending. Up-tempo, rough-edge flip, with good beat.

THE SEEKERS: The Carnival Is Over; We Shall Not Be Moved (Columbia DB 7711). Another Tom Springfield song for the Aussies — a delayed release because of Judith's illness. That marvellous harmonising is there, though it's not so immediately catchy as "World Of Our Own." Nice solo break by Judith. A hit. But a big one? Flip: traditional, soppily-touched.

FREDDIE AND DREAMERS: Thou Shalt Not Steal; I Don't Know (Columbia DB 7720). NOT the Loudermilk much-recorded number. Freddie in plaintive mood, C and W-styled, full string section. Catchy piano and sung with high-pitched emotion. Distinct change of style; should easily make the Fifty. Flip: more typical Garrity-written beater with good harmony.

DAVE BERRY: I'm Gonna Take You There; Just Don't Know (Decca F 12258). Highly distinctive vocal on a song which builds most dramatically. Powerful instrumental mid-day break, and Dave singing positively on peak form. It's an infectious basic theme... potently commercial. Flip is rather folksey, guitar-boosted, also distinctive.

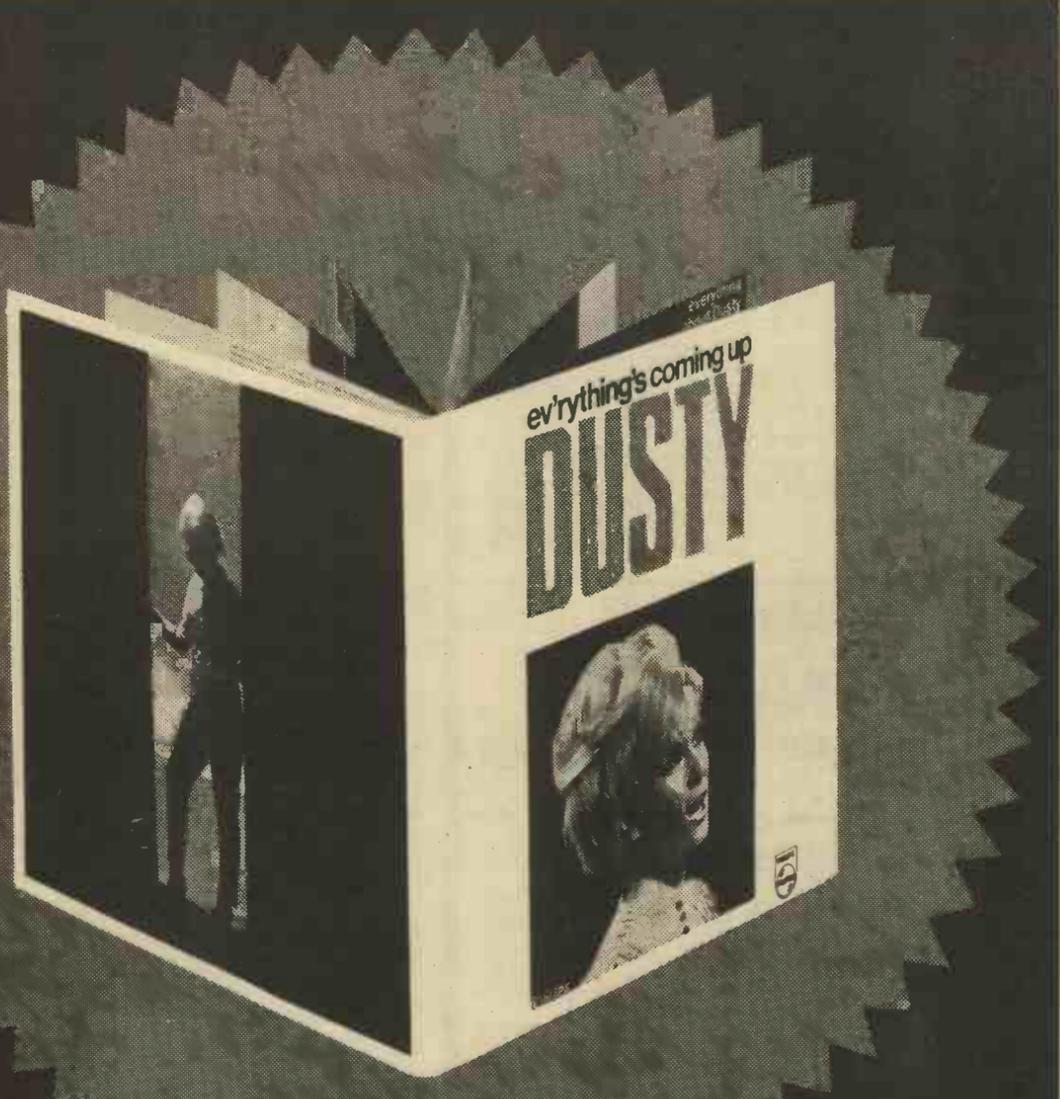
MATT MONRO: Yesterday; Just Yesterday (Parlophone R 5348). Great song; great performance and, as Paul McC's version isn't coming out here, this could be a Top Tenner, no trouble at all. Beautifully phrased, to a George Martin arrangement. Soulful and sensitive. Marvellous. Flip: Another stylishly similar ballad.

THE EVERLY BROTHERS: Love Is Strange; Man With Money (Warner Bros 5649). The old Mickle and Sylvia hit of years back, very teenage-slanted, and in the Ev's old style. Interesting rhythmic setting, with drums, and a talking bit mid-way. Must be a hit, what with their tour. Easy tempo. Flip: Heavier beat, good commercial lyrics, neat.

NASHVILLE TEENS: I Know How It Feels To Be Loved; Soon Forgotten (Decca F 12255). At least a minor hit, this so-smooth, atmospheric, rather folksey item. Un-teenlike, yet teen-slanted. Gentle backing and beat. Sounds rather like the Byrds. Appealing, this one. Concert-type piano for the 'B' side — vocal nowhere near so strong.

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PHILIPS



ANDY WILLIAMS — the quiet man of the pop scene. He may well have his second chart-topper with "Almost There"—his first number one was eight years ago with "Butterfly."

ANDY — THE MAN WITH THE MONEY

YOU never hear Andy Williams yelling around with any deep, profound views on the pop music scene. He's the Original Quiet Guy. He even sings Quietly. But if you draw up a list of American artistes who are purely and simply singers (i.e. disregarding the acting-singer Sinatra), then it's Mr. Williams who tops the bill, lolly-wise. His earnings reach astronomical proportions.

Mr. Williams, then, just sings. Even in the centre of such a weird story as the success of "Almost There," he just gets on with the singing. And it really IS a weird story.

Said song was released here in November, 1964, as the 'B' side of "On The Street Where You Live." No one, predictably, heard it, until the New Year, when Andy sang it in a film "I'd Rather Be Rich," which starred Messrs. Chevalier and Goulet, along with Sandra Dee. Suddenly, the song took off. There were versions available by Ray Merrill, highly talented British boy, and the Fleetwoods. But people didn't buy these records.

"Then I included it on an LP, which was called 'Dear Heart' in the States but switched to 'Almost There' for Britain." This is Andy Williams himself talking—but Quietly. There was demand for his record because of his television series bought for Britain and CBS realised that it was worth bringing it out as a single.

"This was one song that I thought was buried, good 'n' deep. It'd been hanging about so long that I thought nobody was interested. And if anybody doesn't think it's a big kick for me to appear so high in the charts



Peter Jones reports.....

well, they're crazy." That was Andy again, on his Quiet kick.

Care to dig deeper? Right, the man billed as "The Voice Of The Sixties" was born in Wall Lake, Iowa. Population then was 723—hem ade it 724. His dad, eight years later, organised a choir for the local church, consisting of himself, Mrs. Williams, Andy and his three older brothers, Dick, Don and Bob. Later they moved to Des Moines, Iowa, and the family unit their own radio show on station WHO... no relation to our own beat group.

But by the time I was out of my teens, my brothers all departed to settle down as family men. Should I re-join a group—or try it solo?

TENNIS!

"I figured the best thing was to become a pro. tennis player—that's for real! But singing took over again and I wandered off to New York to give myself the best possible chance."

Andy worked for Steve Allen's "Tonight Show" on TV. And stayed for three years. Then came his own one-hour Summer Television show. On to 1959—and he became voted "Personality of the Year." Cited for his "outstanding contribution to TV and the recording field." On to 1961 — he married French actress-singer Claudine Longet... now he lives in Beverly Hills, with daughter Noelle, who collects stacks of personal fan-mail when she celebrates her birthday every September.

Andy is a fine golf and tennis player, has a massive collection of art curios—specially the French impressionists. If you want him summed up in a phrase, it's probably his much-quoted remark: "I've never been in a hurry for success."

THE ARMY

Now here comes Andy to fill in the rest. "We got this group going, called the Four Williams Brothers. We started touring, keeping our fingers crossed we wouldn't have to scurry home out of money. We worked in Cincinnati and Chicago, then we moved to California. I went to high school—my brothers three got themselves in the U.S. Armed Services.

"So we went on to 1946. We reformed the quartet and started doing a cabaret act with a gas comedienne, Kay Thompson. Worked well.

TONY HALL: FROM BEVERLEY HILLS

DON'T know what your weather will be like when you read this. But here it's been 95 deg.! I'm writing this by the pool at Phil Spector's beautiful house. He has really been the most gracious host anyone could wish for.

Despite the heat, this is a groovy town. Sunset Strip is really swinging. A few blocks away from each other it's been possible to see Sonny and Cher, Barry McGuire, the Byrds and Roy Head. There are discotheques galore. All doing good business.

DIG DON

I've spent a lot of time with Sonny and Cher and their very hip managers Brian Stone and Charlie Greene. They all send their best to Britain. They'll be back for three days soon. Cher especially asked me to say hello to Donovan. "He's a really beautiful person. We dig him so much. Please ask him to write." (Over to you, Don).

I caught a couple of their shows here at a place called "It's Boss!" Each time there was a capacity crowd of over 500 enthusiastic fans. Sonny's personality really registered. His ad-libs were warm and humorous. Cher's outfit was "out of sight," as they say here. A reptile printed vinyl trousers suit. Plus white Courrèe boots.

Backed by a group of top Hollywood session musicians (including two drummers), their 40-minute act included "Walkin' the Dog," "Somethin's Got A Hold On Me," "Please Don't Go," "Laugh At Me," both the new singles, "Ebb Tide" (a solo by Sonny) which

changed into a Cher solo vocal on "Unchained Melody." After "I Got You Babe," they returned for "I'd Live and Die For You" and finally, from their LP, "500 Miles."

They are planning one live concert during their London visit. It should be a knockout. Their reception in San Francisco at a concert brought unbelievable crowd reaction. Cher was still in a state of shock 24 hours later.

Barry McGuire will be with you before you read this. I met him backstage at The Trip (which used to be The Crescendo, owned by one of the most charming men in the record business, Gene Norman, who did so much to make my visit a happy one).

The following day I met P. F. Sloane, composer of "Eve of Destruction," "Sins of a Family," most of the songs on Barry's album, and both sides of his new single. In America, it's a double "A" sider. Barry and P.F. were really looking forward to coming to London. So was their record producer, Lou Adler.

Their publicist is our own Andy Wickham. He's doing a sensational job here in L.A. "Don't think I'd want to work anywhere else in the world after this," he told me.

A MOVER

Roy Head was working further down town in Hollywood. At the Red Carpet Club. He, too, wanted to come to London. But he's booked solidly till the end of the year down in his native Texas. On stage he really moves.

The Byrds were working at The Trip. "I hope we sound a little better than we did in England," David Crosby told me. I must say I thought they were terrific. They get such a big sound. Their musicianship seems infinitely superior to that of many English groups. In fact, I'd say the same applies to a lot of the lesser-known American groups, too.

Another group that impressed me was The Lovin' Spoonful. I think



BARRY MCGUIRE

they have a very promising future. They're nice boys, too.

Going back to Phil Spector for a moment, he played me the next Righteous Brothers record. It's just beautiful. The "A" side, like "Unchained," features Bobby Hatfield. The wall of sound that Phil has created behind Bobby's extremely emotional performance should silence all of Spector's critics. "I just tried to make a pretty record," Phil told me. Pretty? As I said, it's beautiful.

One observation about the discotheques out here. The records are nearly all British. Or American versions of our sound. Tastes seem to be much less hip than in London. The music is much more anaemic.

As I told you last week, I stopped off in Detroit. I'll devote a special article to the Tamla-Motown scene when I get back to London. Should have some exclusive pictures for the RM, too.

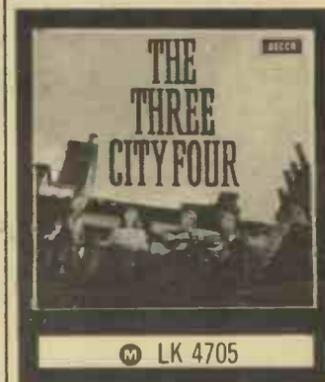
My next stop after LA will be Nashville. Then back to New York City for a few days. After that, London. So I'll talk to you next week from New York.

More shades of VAL DOONICAN



M LK 4727

THREE CITY FOUR



M LK 4705

LULU SOMETHING TO SHOUT ABOUT



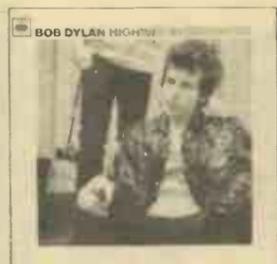
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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 YESTERDAY*
1 (4) Beatles (Capitol)
- 2 HANG ON SLOOPY*
2 (8) McCoys (Bang)
- 3 TREAT HER RIGHT*
6 (5) Roy Head (Back Beat)
- 4 THE IN CROWD*
5 (10) Ramsey Lewis (Argo)
- 5 A LOVER'S CONCERTO*
16 (3) The Toys (DynaVoice)
- 6 GET OFF OF MY CLOUD
- (1) The Rolling Stones (London)
- 7 YOU'VE GOT YOUR TROUBLES*
8 (7) Fortunes (Press)
- 8 DO YOU BELIEVE IN MAGIC*
9 (5) Lovin' Spoonful (Kama Sutra)
- 9 I'M YOURS*
11 (6) Elvis Presley (RCA)
- 10 JUST A LITTLE BIT BETTER*
13 (4) Herman's Hermits (MGM)
- 11 EVERYBODY LOVES A CLOWN*
20 (3) Gary Lewis (Liberty)
- 12 BABY, DON'T GO*
10 (6) Sonny & Cher (Reprise)
- 13 YOU WERE ON MY MIND*
3 (11) We Five (Aurora)
- 14 EVE OF DESTRUCTION*
4 (8) Barry McGuire (Dunhill)
- 15 KEEP ON DANCING*
23 (4) Gentrys (MGM)
- 16 SOME ENCHANTED EVENING*
17 (6) Jay and the Americans (United Artists)
- 17 POSITIVELY 4th STREET
28 (3) Bob Dylan (Columbia)
- 18 MOHAIR SAM*
19 (6) Charlie Rich (Smash)
- 19 CATCH US IF YOU CAN*
7 (8) Dave Clark Five (Epic)
- 20 LIAR, LIAR
22 (5) Castaways (Soma)
- 21 HELP*
12 (11) Beatles (Capitol)
- 22 DAWN OF CORRECTION*
26 (4) Spokesmen (Decca)
- 23 WE GOTTA GET OUT OF THIS PLACE*
14 (8) Animals (MGM)
- 24 I WANT TO (DO EVERYTHING FOR YOU)*
27 (5) Joe Tex (Dial)
- 25 YOU'RE THE ONE*
34 (3) Vogues (CO and CE)
- 26 IT AIN'T ME BABE*
24 (10) Turtles (White Whale)
- 27 I'LL MAKE ALL YOUR DREAMS COME TRUE*
25 (6) Ronnie Dove (Diamond)
- 28 ACT NATURALLY*
30 (4) Beatles (Capitol)
- 29 RIDE AWAY*
18 (7) Roy Orbison (MGM)
- 30 RESCUE ME
40 (2) Fontella Bass (Checker)
- 31 THERE BUT FOR FORTUNE*
36 (4) Joan Baez (Vanguard)
- 32 I KNEW YOU WHEN
41 (2) Billy Joe Royal (Columbia)
- 33 LAUGH AT ME*
15 (8) Sonny (Ato)
- 34 WHAT COLOUR IS A MAN
37 (3) Bobby Vinton (Epic)
- 35 AIN'T IT TRUE
35 (5) Andy Williams (Columbia)
- 36 MAKE ME YOUR BABY*
46 (2) Barbara Lewis (Atlantic)
- 37 1-2-3*
47 (3) Len Barry (Decca)
- 38 ACTION*
21 (9) Freddie Cannon (Warner Bros.)
- 39 MY TOWN, MY GUY AND ME*
42 (4) Lesley Gore (Mercury)
- 40 EVERYONE'S GONE TO THE MOON*
- (1) Jonathan King (Parrot)
- 41 HOME OF THE BRAVE*
31 (5) Jody Miller (Capitol)
- 42 HUNGRY FOR LOVE
43 (3) San Remo Golden Strings (Rie)
- 43 KANSAS CITY STAR*
38 (4) Roger Miller (Smash)
- 44 RESPECT*
44 (3) Otis Redding (Volt)
- 45 A TASTE OF HONEY*
- (1) Tijuana Brass (A & M)
- 46 I LIVE FOR THE SUN*
49 (2) Sunrays (Tower)
- 47 LET'S HANG ON
- (1) Four Seasons (Phillips)
- 48 BUT YOU'RE MINE*
- (1) Sonny and Cher (Ato)
- 49 NOT THE LOVIN' KIND
- (1) Dino, Desi and Billy (Reprise)
- 50 LIKE A ROLLING STONE*
29 (11) Bob Dylan (Columbia)

* An asterisk denotes record released in Britain



Barry McGuire—number 14

TOP E.P.'s

- 1 THE UNIVERSAL SOLDIER
1 Donovan (Pye)
- 2 KWYET KINKS
4 The Kinks (Pye)
- 3 THE ONE IN THE MIDDLE
2 Manfred Mann (HMV)
- 4 GOT LIVE IF YOU WANT IT
3 The Rolling Stones (Decca)
- 5 DYLAN
5 Bob Dylan (CBS)
- 6 FIVE YARDBIRDS
6 The Yardbirds (Columbia)
- 7 ANDY WILLIAMS' FAVOURITES No. 1
8 Andy Williams (CBS)
- 8 TICKLE ME
7 Elvis Presley (RCA)
- 9 I'M ALIVE
9 The Hollies (Parlophone)
- 10 THE SEEKERS
13 The Seekers (Columbia)
- 11 WILD WEEKEND
15 Dave Clark Five (Columbia)
- 12 HERMAN'S HERMITS HITS
10 Herman's Hermits (Columbia)
- 13 BEATLES FOR SALE No. 2
11 Beatles (Parlophone)
- 14 TICKLE ME Vol. II
14 Elvis Presley (RCA)
- 15 SEARCHERS '65
19 Searchers (Pye)
- 16 MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER
16 Herman's Hermits (Columbia)
- 17 GO AWAY FROM MY WORLD
17 Marianne Faithfull (Decca)
- 18 SILVER DAGGER
12 Joan Baez (Fontana)
- 19 TOM JONES ON STAGE
18 Tom Jones (Decca)
- 20 SOMEWHERE
20 P. J. Proby (Liberty)

TOP L.P.'s

- 1 SOUND OF MUSIC
2 Soundtrack (RCA Victor)
- 2 HELP
1 Beatles (Parlophone)
- 3 OUT OF OUR HEADS
4 The Rolling Stones (Decca)
- 4 MARY POPPINS
3 Soundtrack (CBS)
- 5 ALMOST THERE
5 Andy Williams (CBS)
- 6 HIGHWAY 61 REVISITED
18 Bob Dylan (CBS)
- 7 BRINGING IT ALL BACK HOME
6 Bob Dylan (CBS)
- 8 JOAN BAEZ IN CONCERT VOL. 5
7 Joan Baez (Fontana)
- 9 HOLLIES
9 The Hollies (Parlophone)
- 10 ALL I REALLY WANT TO DO
17 Cher (Liberty)
- 11 THERE IS ONLY ONE ROY ORBISON
10 Roy Orbison (London)
- 12 MR. TAMBOURINE MAN
8 The Byrds (CBS)
- 13 FLAMING STAR AND SUMMER KISSES
11 Elvis Presley (RCA Victor)
- 14 SOUND OF THE SHADOWS
13 The Shadows (Columbia)
- 15 BEATLES FOR SALE
12 Beatles (Parlophone)
- 16 LOOK AT US
- Sunny and Cher (Atlantic)
- 17 ANIMAL TRACKS
14 Animals (Columbia)
- 18 MY FAIR LADY
15 Soundtrack (CBS)
- 19 FREEWHEELIN' DYLAN
16 Bob Dylan (CBS)
- 20 SURFIN' U.S.A.
20 Beach Boys (Capitol)

5 YEARS AGO

- 1 ONLY THE LONELY
1 Roy Orbison
- 2 HOW ABOUT THAT
3 Adam Faith
- 3 TELL LAURA I LOVE HER
2 Ricky Valance
- 4 AS LONG AS HE NEEDS ME
6 Shirley Bassey
- 5 SO SAD/LUCILLE
3 Evertly Brothers
- 6 NINE TIMES OUT OF TEN
4 Cliff Richard
- 7 WALK DON'T RUN
8 John Barry Seven
- 8 LET'S THINK ABOUT LIVING
13 Bob Luman
- 9 CHAIN GANG
11 Sam Cooke
- 10 THE GIRL OF MY BEST FRIEND/A MESS OF BLUES
7 Elvis Presley
- 11 WALK DON'T RUN
9 Ventures
- 12 DREAMING
19 Johnny Burnette
- 13 APACHE
10 Shadows
- 14 PLEASE HELP ME I'M FALLING
12 Hank Locklin
- 15 McDONALD'S CAVE
17 'Hidown Men
- 16 SHORTNIN' BREAD
- The Viscounts
- 17 EVERYBODY'S SOMEBODY'S FOOL
15 Connie Francis
- 18 ROCKING GOOSE
- Johnny and the Hurricanes
- 19 NEVER ON SUNDAY
- Lyn Cornell
- 20 THEM THERE EYES
- Emile Ford

BRITAIN'S TOP 50

- 1 TEARS
1 (10) Ken Dodd (Columbia)
- 2 ALMOST THERE
5 (5) Andy Williams (CBS)
- 3 IF YOU GOTTA GO, GO NOW
2 (5) Manfred Mann (HMV)
- 4 EVE OF DESTRUCTION
4 (6) Barry McGuire (RCA)
- 5 HANG ON SLOOPY
6 (7) McCoys (Immediate)
- 6 MAKE IT EASY ON YOURSELF
3 (8) Walker Brothers (Phillips)
- 7 LOOK THROUGH ANY WINDOW
7 (7) The Hollies (Parlophone)
- 8 IL SILENZIO
9 (7) Nini Rosso (Dunhill)
- 9 MESSAGE UNDERSTOOD
12 (4) Sandie Shaw (Pye)
- 10 SATISFACTION
8 (8) Rolling Stones (Decca)
- 11 BABY DON'T GO
11 (3) Sonny & Cher (Reprise)
- 12 A WALK IN THE BLACK FOREST
13 (12) Horst Jankowski (Mercury)
- 13 SOME OF YOUR LOVIN'
19 (3) Dusty Springfield (Phillips)
- 14 WHAT'CHA GONNA DO ABOUT IT
15 (5) The Small Faces (Decca)
- 15 I GOT YOU BABE
14 (10) Sonny & Cher (Atlantic)
- 16 LIKE A ROLLING STONE
10 (7) Bob Dylan (CBS)
- 17 IN THE MIDNIGHT HOUR
22 (1) Wilson Pickett (Atlantic)
- 18 THAT'S THE WAY
16 (11) Honeycombs (Pye)
- 19 JUST A LITTLE BIT BETTER
17 (2) Herman's Hermits (Columbia)
- 20 ZORBA'S DANCE
18 (13) Marcello Mierhi (Dunhill)
- 21 IT'S GOOD NEWS WEEK
31 (3) Hedgehoppers Anonymous (Decca)
- 22 EVIL HEARTED YOU/STILL I'M SAD
- (1) Yardbirds (Columbia)
- 23 HELP
23 (12) Beatles (Parlophone)
- 24 LAUGH AT ME
20 (8) Sonny (Atlantic)
- 25 TAKE A HEART
21 (5) The Sorrows (Immediate)
- 26 PAPA'S GOT A BRAND NEW BAG
33 (4) James Brown (London)
- 27 RUN TO MY LOVIN' ARMS
25 (5) Billy Fury (Decca)
- 28 YOU'VE GOT TO HIDE YOUR LOVE AWAY
20 (1) The Shikie (Fontana)
- 29 HERE IT COMES AGAIN
45 (2) Fortunes (Decca)
- 30 UNCHAINED MELODY
24 (10) Riddletons Brothers (London)
- 31 YESTERDAY MAN
14 (2) Chris Andrews (Decca)
- 32 ALL I REALLY WANT TO DO
26 (18) Cher (Liberty)
- 33 CALIFORNIA GIRL
28 (7) The Beach Boys (Capitol)
- 34 SHE NEEDS LOVE
32 (3) Wayne Fontana (Fontana)
- 35 IT'S ALL OVER NOW BABY BLUE
27 (7) Joan Baez (Fontana)
- 36 TRY TO UNDERSTAND
29 (7) Lulu (Decca)
- 37 THAT MEANS A LOT
26 (13) P. J. Proby (Liberty)
- 38 DOWN IN THE BOONDOCKS
39 (2) Billy Joe Royal (CBS)
- 39 WHAT'S NEW PUSSYCAT
34 (7) Tom Jones (Decca)
- 40 I LEFT MY HEART IN SAN FRANCISCO
43 (8) Tony Bennett (CBS)
- 41 UNTIL IT'S TIME FOR YOU TO GO
47 (2) Four Pennies (Phillips)
- 42 IT'S THE SAME OLD SONG
35 (7) The Four Tops (Tama-Motown)
- 43 RIDE AWAY
38 (6) Roy Orbison (London)
- 44 WHEN I GET HOME
- (1) Searchers (Pye)
- 45 I LOVE YOU
- (1) Mervyns (Fontana)
- 46 YES I DO
- (1) Pet Clark (Pye)
- 47 ROUND EVERY CORNER
- (1) Pet Clark (Pye)
- 48 PARADISE
37 (10) Frank Ifield (Columbia)
- 49 ALL I REALLY WANT TO DO
49 (10) The Byrds (CBS)
- 50 LA YENKA
- (1) Johnny and Charley (Immediate)
- 51 TOO MANY RIVERS
11 (12) Brenda Lee (Brunswick)

A blue dot denotes new entry.

BRITAIN'S TOP R & B SINGLES

- 1 IN THE MIDNIGHT HOUR
1 Wilson Pickett (Atlantic 4036)
- 2 PAPA'S GOT A BRAND NEW BAG
2 James Brown (London 9990)
- 3 RIDE YOUR PONY
5 Lee Dorsey (Stateside 441)
- 4 TREAT HER RIGHT
13 Roy Head (Vocalion 9248)
- 5 SHAKE AND FINGERPOP
3 Junior Walker (Tama-Motown 529)
- 6 IF I DIDN'T LOVE YOU
4 Chuck Jackson (Pye International 25321)
- 7 RESPECT
7 Otis Redding (Atlantic AT4039)
- 8 MOHAIR SAM
- Charlie Rich (Phillips 1432)
- 9 CRY NO MORE
8 Ben E. King (Atlantic 4043)
- 10 YOU CAN PUSH IT (OR PULL IT)
9 Donnie Elberts (Sue 396)
- 11 DANCE, DANCE DANCE
6 Solomon Burke (Atlantic 4044)
- 12 HIGH HEEL SNEAKERS
- Stevie Wonder (Tama-Motown 532)
- 13 I WANT TO DO EVERYTHING FOR YOU
10 Joe Tex (Atlantic 4045)
- 14 BABY LET ME HOLD YOUR HAND
17 Professor Longhair (Sue 397)
- 15 HANG ON SLOOPY
11 McCoys (Immediate 001)
- 16 SINCE I LOST MY BABY
14 Temptations (Tama-Motown 526)
- 17 IT'S TOO LATE
15 Arthur Prysock (CBS 201320)
- 18 IT'S THE SAME OLD SONG
12 Four Tops (Tama-Motown 528)
- 19 EL WATUSSI
18 Ray Barretts (Columbia 7684)
- 20 YOU'VE BEEN IN LOVE TOO LONG
16 Martha & The Vandellas (Tama-Motown 530)

BRITAIN'S TOP R & B ALBUMS

- 1 SOUL BALLADS
1 Otis Redding (Atlantic 5029)
- 2 ELMORE JAMES MEMORIAL ALBUM
2 Elmore James (Sue 927)
- 3 THE FOUR TOPS
3 The Four Tops (Tama-Motown 11010)
- 4 ROCK AND SOUL
3 Solomon Burke (Atlantic 50091)
- 5 IN THE MIDNIGHT HOUR
- Wilson Pickett (Atlantic 3111) (Imported)
- 6 16 TAMA-MOTOWN HITS
4 Various Artists (Tama-Motown 11001)
- 7 THE SUE STORY
- Various Artists (Sue 925)
- 8 SHOTGUN
- Junior Walker and the All Stars (Tama-Motown 11017)
- 9 TEMPTATIONS SING SMOKEY
- The Temptations (Tama-Motown 11016)
- 10 MERCY
- Don Covay (Atlantic 5025)



The Four Pennies—number 41

new singles



ANITA HARRIS
LONDON LIFE
7N 15971 PYE



BOBBY RIO
VALUE FOR LOVE
7N 15958 PYE

THE SHANGRI-LAS
RIGHT NOW AND NOT LATER
RB 10-036 RED BIRD

THE NEWBEATS
RUN BABY RUN
45-1332 HICKORY

THE COLTS
SAN MIGUEL
7N 15955 PYE

KAREN YOUNG
WONDERFUL SUMMER
7N 15956 PYE

THE CARIBBEAN
INSIDE OUT
7N 15961 PYE



FELDERS ORIOLES
SWEET TASTING WINE
7N 35269 PICCADILLY

CHRISTOPHE
ALINE
VRS 7003 VOGUE

DEREK DEAN
& THE FRESHMEN
LA YENKA
7N 15964 PYE

THE BLUE CHIPS
I'M ON THE RIGHT SIDE
7N 15970 PYE

THE FACE

WAYNE FONTANA and **Mindbenders** split to pursue separate careers—in future Wayne will record with an orchestra, probably directed by **Les Reed** . . . for radio fans who don't dig the 'Top 40 format, **Radio 390** is OK . . . the **Jack Jackson Show** returns to **BBC-Light** on Oct. 19, and Jack will tape the shows from his home in **Teneriffe** . . . **Barron Knights** play the **Checkmates** in a chess tournament at a **Leighton Buzzard** public house on October 20 . . . **Jimmy Henney** becomes managing director of **Jemb Music Corporation** after leaving the **International Agency**, and he will also be responsible for personal management . . . **Billy Fury** guests on **Southern TV's "Pop The Question"** on November 2 . . .

filming for "Deadline For Diamonds" took place on **Radio London**—featured in it are **Small Faces**, the **Chantelles**, **Kiki Dee** and **Mark Richardson** . . . four boys and one girl make up **American** hit group **We Five** of "You Were On My Mind" fame . . . **Sonny and Cher** appeared before **Mrs. Jacqueline Kennedy** at the **Waldorf Astoria**, **Hollywood** . . . **RCA/Victor** signed up **Brook Benton** . . . chart placings in U.S. charts of new **Stones** and **Sonny and Cher** discs shows **Stones** to be considerably more popular . . . "I'll Come Softly" by **Heather** is one of the best girlie discs around . . . when he heard their cover version of his "One Of These Days" record, **Guy Darrell** sent new group the **Gass** a get-well soon card . . . **France's Barclay** record company to handle **American Atlantic** and **Bang** labels in **France** and **Belgium** . . . **Chess** subsidiary **Argo** changes name to **Cadet** label to avoid confusion with **British Decca** subsidiary **Argo** . . .

Billy J. Kramer's next release will be "Neon City" . . . Them's "Mystic Eyes" issued as a single in the States . . . **Johnny Cash** "drug" incident highly over-publicised . . . **Righteous Brothers** in their own colour TV show in States called "Somethin' Special" . . . top songwriters **John Madera** and **Dave White** part of **Spokesman** group . . . three **Barry McGuire** albums to be issued soon . . . almost twice as many **Beatles** singles issued by **Capitol** in the States than in **Britain** . . . new **Sam Cooke** LP in States is "Try A Little Love" . . . a daughter for **Jess Conrad** and wife **Renee** . . . **Radio London** used to be U.S. Minesweeper "Density" . . . number nine C & W single in America ten years ago was "I Forgot To Remember To Forget" by **Elvis Presley** on **Sun** . . . **Peggy Lee** and **Frank Sinatra** clash over "Everybody Has The Right To Be Wrong" . . . **Billy J. Kramer's** latest U.S. release is "Twilight Time" . . . **Supremes** deserve a hit with "Nothing But Heartaches" . . . **Dusty's** "I Just Don't Know What To Do With Myself" is the flip of "Some Of Your Lovin'" in America . . . **Billy Joe Royal's** "Boondocks" a long sleeper hit . . .

Yardbirds and **Chuck Berry** star in a concert at **Paris Olympia** on December 14 . . . **Marianne Faithfull**, **Billie Davis**, **Vicki Wickham**, **Twinkle**, the **Mark Leeman Five** and **RM's Richard Green** all have clothes made at **Patrick Kerr's** boutique . . . **Barry McGuire** and the **Byrds** play at same **Hollywood** club . . . **Chad Stuart** due back this week to record . . . **Animals'** manager **Mike Jeffrey** reported interested in U.S. group **Your Friends** . . . **Mark Bolam's** self-penned "The Wizard" sounds like a hit . . . **Alan Price** Set give great performances . . . **Sandie Shaw** looking like **Cathy McGowan** . . . **Righteous Brothers**, **Bobby Darin**, **Animals**, **Byrds**, **Sonny and Cher** and **Sandra Dee** visited same **Sunset Strip** nightery together . . . in last week's **RM**, **Elvis Presley** looked like one of **Sam the Sham's Pharoos** . . . **Blues** single overdue . . . **Billy J. Kramer** lost four stone by only drinking three glasses of water each day . . . **Kenny Lynch** wrote the "B" side of **Elkie Brooks'** new single . . . **Jimmy Smith** to tour here with **Dizzy Gillespie** in November and December . . . **Jay**, leader of **Jay** and the **Americans**, once gave up show business to become a shoe salesman . . . **Mickie Most** recorded a song by **Brian Gregg**, now with the **Pack** who **Most** a-and-r's . . . **Jesse James**, former road manager for **Manfred Mann**, now in similar position with **Billy J. Kramer** and the **Dakotas** . . . congratulations to **Brian Epstein** on holding a Press reception before his **Everly Brothers** tour . . . careful, **Andrew**, your temper's showing . . .



THE Everly Brothers gave each other peculiar looks when I asked them what they thought about protest records. For a moment I thought they'd start talking about something else.

But they didn't. They just told me precisely what they thought about protest records.

"They irritate me," said Don quietly. "This anti-war attitude is really usurping the authority of the U.S. Government. Boys are dying out there—and someone's got to do the fighting. If they must sing anti-war songs they should go and sing them to the enemy."

"My idea of a protest song would be a song about muscular dystrophy, cancer, or any of those terrible things which should be brought on home to the public. But then this 'protest' craze won't last for ever . . ."

The Everly Brothers themselves aren't normally as fierce. In fact one's first impression of them is that they are startlingly pleasant and un-big time. It may be because they are SO big that they can be themselves.

"When we started, we were heavily influenced by **Bo Diddley**" they said. "Of course, our main source of inspiration came from our C & W roots. We had been singing since we were 6 (Phil) and 8 (Don). Eventually we were caught up in the rock boom, and

started recording for **Cadence**. We always used to see the other **Cadence** stars like **Andy Williams** and the **Chordettes** there. In fact we all came over to **Britain** together in 1958."

Did the boys regret leaving **Cadence** for **Warner Brothers**?

"There were some regrets. But career-wise it was the best thing for us. We're still very close to **Archie Bleyer** though, who owned **Cadence**. He's **Phil's** father-in-law!"

"But sound-wise it makes no difference. What many people don't know is that in **Nashville**, where we record, there's only one studio and about 15 studio musicians. We still record in the same studio with the same musicians for **Warner**, as for **Cadence**. Mind you, those musicians make a lot of money—many of them such as **Chet Atkins** and **Floyd Cramer** are big stars in their own right."

The boys spend about one third of their time at home—that includes recording time—and the rest on tour. They don't know why they have lasted so long at the top—it could be because their sound has never sounded dated.

"But we've got to find a sound to make the U.S. singles chart," they said. "We haven't been doing much lately. Our albums are going great . . . of course we were pleased when "The Price Of Love" made it here. It's a different kind of song we think. The lyrics aren't teenage either, but then not many lyrics nowadays are. Our best song, copyright-wise has been "So Sad", believe it or not. We were forced to start writing our own songs out of necessity really, but we find that we've been very lucky in that many of our songs still sound OK. We still think 'Bye Bye Love' is good."

N.J.

2 NEW HITS

THE FOOL

recorded by **CHRIS FARLOWE** on IMMEDIATE IMO16

KANSAS CITY STAR

recorded by **ROGER MILLER** on PHILIPS BF 1437

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