

Record Mirror

Largest selling colour pop weekly newspaper
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BILLY FURY

INSIDE THIS WEEK

Billy Fury, Georgie Fame,
 Shannon & Sandie colour,
 Isley Bros., Tony Hall column



'ANYONE CAN MAKE THE TOP TEN'

ANYONE can get a record in the top ten, but it's up to you whether you live or die on stage. They've all come to see you—to see whether you can stand up to your record's reputation. It's all very well turning out a good record—but if you don't go down well on stage, that's it.

The speaker giving with these pearls of wisdom was Clint Warwick, the Moody Blues 24-year-old bass guitarist. And he was well-qualified to speak on the subject. With the Moodies "Go Now" well up in the charts, here they were on their first tour with everyone watching to see if they could live up to their record's reputation.

I was sitting in their dressing room on the second night of the tour surrounded by umpteen tins of coke, packets of cigarettes and various Moody Blues, with a couple of managers, road managers and other odd people thrown in for good

say the MOODY BLUES to Christine Osbourne

measure. So how did they feel about playing to such a large, critical audience, I asked? The answers were varied.

Clint "had butterflies," drummer Graeme was plain "frit"—his grammar, not mine!—and pianist Mike felt "orrible" but "appy"—again his English, not yours truly's. The other two listened with just a hint of superiority. "I started when I was 11 on a stage the same size as this one," said lead vocalist Denny, "So it wasn't so bad." And Ray wasn't at all nervous. "My first ever show was at the Birmingham Hippodrome when I was 16—and I was

out there all on my own that time!"

The general opinion was that this is a big opportunity for them not just to show themselves to the public on a large scale, but to get experience and a really good stage act. "We're planning on changing the routine every week if we have time," Mike told me. "Our trouble is we're all perfectionists. We come off stage happy, pleased we've gone down well—but not satisfied. Even while they're still clapping out there, I'm thinking 'What can we do to better the act' all the time."

Seeing as the Moodies were in a reasonably serious frame of mind for once, I decided to throw in a few more serious questions—like how they felt about the tour, the audiences, the critics and other such topics in the hope of getting some sensible answers out of them. Graeme kicked off. "Makes no difference to me

whether the audience is small, medium or large—I'm always 'frit' before I go on. Critics don't worry me. If you're playing to the audience and they're receiving you, that's all that matters—not what the critics say."

Denny: "We need this tour. We've only been together eight months so we want to give people the chance to see us and know our record wasn't just a fluke. And working with Chuck is a knockout. He's a real showman, which is something I'd like to be. No, the audience doesn't bother me much. It doesn't make any difference whether it's a bum club or a rum place like this, though I admit I prefer playing to these sort of audiences."

Over to "orrible but 'appy" Mike. "I was terribly relieved when the first show

Continued on page 2



JIMMY RADCLIFFE

Long after tonight is all over

STATESIDÉ SS374

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

LOUIE — A POP YARDSTICK!



L. to R. DICK ST. JOHN, three of the KINGSMEN and below, DIONNE WARWICK.

says an RM reader

BRITISH pop must be in a desperate state when the whole scene has revolved round one song—The Kingsmen's "Louie, Louie"—for months. Besides completely copying the Kingsmen's vocal and instrumental style, The Kinks rose to fame with two watery twists of this classic, then provided us all with endless amusement by recording it openly. Heinz had his second biggest hit ever with another disguised version of this R & B opus and recently it has been put out as a single on Philips by someone sounding like an incompetent one-man band. The parasites should at least leave off the newer American greats.

Alex Donald, 5 Anson Walk, R.A.F. Leuchars, Fife, 9th. January, 1965.

DICTION PLEASE

PEOPLE are often appalled at the careless pronunciation of many pop singers. Surely someone could tell the singers, at a recording studio when they are being so tiresome as to say "hey-ye" for "hand" and "lurve" for "love". After listening to many of them, the following few lines ran round in my head.

What is this thing called "lurve". We're always hearing "erf". Perhaps 'twould rhyme with curve. Or swerve; or verve, or nerve! But never, never, never does it go with "moon above". Nor all the delightful things that seem to rhyme with love. So send them back to school once more. To learn the spelling of This word that was pronounced of yore. In simple English: "Luv". Don Domingo, Flat 3, 101 Albemarle Road, Beckenham, Kent.

YOUR CHANCE

I'M the head of a pen-friend division of the American Chapter of the official Rolling Stones' Fan Club. Annabelle Smith, British Secretary, has been giving us names, but we're getting low on names now. Would the Record Mirror help? Please mention that it must be for Stones' fans exclusively. We'd like mostly boys. Please ask boys or girls interested to specify their age, hobbies, special interests for their American pen-friends. If you are a mod, please mention the fact. — Roberta Browne, 218 Morris Avenue, Summit, New Jersey, U.S.A.

PAT OUR BACKS

I'VE been absolutely shattered over the past two weeks—in fact I've almost had a stroke. Reason? On FIVE separate occasions, BBC radio has played discs by Del Shannon. I feel that after complaining some months ago, in RM, about the lack of airplay for his discs, I must now congratulate them. Before we know where we are, Del will be suffering from over-exposure. — T. W. Wilson, 37 Fullarton Drive, Troon, Ayrshire.

● Says James Craig: Read Norman Jopling's article on Del on the back page, along with colour pic.

HE WINS AGAIN

SO the Spector Sound was supposed to be finished. Take a good long look at the U.S. charts. What a triumph for Phil in the rise of "Lost That Lovin' Feelin'" after producing outstanding and original discs by the Ronettes, Crystals despite the stupid "let's buy all British" craze which is sweeping the States. I join Andrew Oldham and give congratulations to Phil, whose discs bear the stamp of professionalism with each proving an emotional and technically satisfying experience.—Robert Worrall, 60a High Street, Newport Pagnell, Bucks.

THE GREATEST

I'D just like to mention to Mrs. Creswick that if Cliff was a bore, he wouldn't be at the top where he is today. Cliff doesn't need a big wide grin or a fancy yacht to make him a star. He is the best star Britain has got. He's the greatest.—Patricia Stirling, 90 Cranford Road, Petersfield, Hants.

● Says James Craig: Cliff would have been MISTER Controversy of the week—except that not one reader agreed with reader Mrs. Creswick's viewpoint that his career was boring. One hundred per cent for Cliff, in fact.

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● Continued from page 1

was over, and terribly, terribly tired. We'd been rehearsing for so long that day. Hey, did you know we've got a silver disc? Yea, they only told us today. I don't know where it's coming from, but I know it's coming from somewhere." Leaving Mike still muttering 'where do silver discs come from anyway?' I gave Ray a chance to have his say.

"It's only when I hear the kids shouting for us that I really feel nervous—they expect so much, you see. But it's great coming off stage with them still shouting— you know you haven't let them down then. And I love doing the record — people recognise the number and it makes you feel really..."

"Good!" exclaimed Clint triumphantly determined to have the last word as well as the first. "In fact, there's only one thing about the tour we're not too keen on. We're not used to having things thrown at us, and although it's a novelty collecting some of the little gonks and things, the medallions, St. Christophers and money HURT! We know we look hard up but... And we wouldn't mind so much, but it seems we're only worth coppers!"

NORMAN JOPLING'S

A LOOK AT THE U.S. CHARTS

FAST-RISING US hits include—"Bye Bye Baby"—Four Seasons; "Whose Heart Are You Breaking Tonight"—Connie Francis; "Lemon Tree"—Trini Lopez; "For Lovin' Me"—Peter, Paul and Mary; "I've Got A Tiger By The Tail"—Buck Owens; "Red Roses For A Blue Lady"—Bert Kaempfert; "I Wanna Be"—Manhattans.

New US releases include—"The Man"—Lorne Green; "Six Boys"—J. Frank Wilson; "Don't Come Running Back To Me"—Nancy Wilson; "He Was Really Saying Something"—Velvettes; "Why Did My Little Girl Cry"—Tams; "Do-Do Do Bah-Ah"—Bert Keyes; "Run My Heart"—Baby Washington; "Go Now"—Moodyblues; "Hello Dolly"—Bobby Darin; "Sylvia"—Paul Anka; "Keep On Keeping On"—Vibrations; "Rebel Rouser '65"—Twangy Rebels; "Black Denim"—Surfaris; "Fly Me To The Moon"—LaVerne Baker; "My Little Room"—Jimmy Soul; "Little Things"—Bobby Goldsboro; "Jerk & Twine"—Jackie Ross; "Can't You Just See Me"—Aretha Franklin; "Jashy Found The Keeska"—Matys Brothers; "I'm In Such Misery"—Don Gardner; "Cross My Heart Again"—Bobby Vee.

Some new Atlantic albums this month include—"Mercy"—Don Covay; "The Good Life With The Drifters"; "Hold What You've Got"—Joe Tex; "And I Love Him"—Esther Phillips; "Seven Letters"—Ben. E. King.

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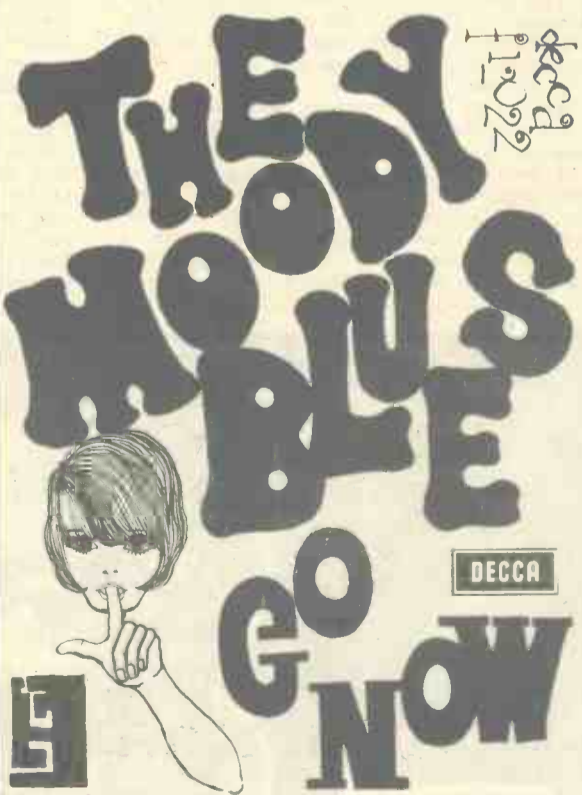
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Billy's horse - a film star now!

AS Stanley Holloway would say "Wiv a little bit of luck" Billy Fury should be better off by quite a few quid in three months' time. But he'll need rain as well as luck.

Before you all start calling me mad, let me explain that rain plays a big part in the horse racing side of Billy's life these days. In fact, he reckons that rain is the secret of Anselmo's success on the track of late.

"After the Derby, he didn't do any good," Billy reminded me. "Lots of people were backing him and I felt lousy. Now he's licking the hide off horses that have beaten him before.

"He likes mud. If the ground's hard, it's no good for him, but if he can dig his hooves into some mud, he's okay."

Anselmo—who must be the only film star horse about—is entered for the Champion Hurdle in March. And the prize money is a cool tax free £8,000.

Billy smiled at the thought of all that loot, then said: "The prize money for winning the Derby is £72,000. Another few yards and we could have won that, I think."

More reasons for Billy getting richer? Right. How about this cracking record he's got out now. I think "I'm Lost Without You" is absolutely great and one of the best discs out since "Needles And Pins" which I'm still raving about.

Now this record is zooming up the charts faster than rising prices and the royalties soon to go Billy's way will amount to a good bit. Which brings us nicely to the subject of Billy's record releases.

SCARED

"I leave it up to Dick Rowe," Billy admitted. "He shows me what he's picked out. It's up to Dick and Larry Parnes. Then we go through them for a few hours and decide which one is best."

I asked Billy why the Gamblers, his backing group, don't get used on his records.

"The ones they do with me get put on 'B' sides and LPs," he replied, taking a last drag from a cigarette and stubbing it out in an already full ash tray. "I like working with them 'cause we can work out the arrangements well together."

"I'm scared of recording with big orchestras 'cause I never know what they've got worked out. They show me their arrangement and

by RICHARD GREEN

I get in with it. They always use orchestras on my records, though, and it works out okay."

If you want another reason for Billy's coming money there's his nation-wide tour due to start in March. He wasn't quite sure of all the details when I spoke to him, but he revealed one interesting aspect.

"I'll be backed by a big band supplementing the Gamblers," he told me. "Don't know how it's gonna sound."

The tour goes out pretty well at the same time as Billy's film "I've Gotta Horse" is due for general release.

"We do musical story numbers, not songs that would be out on singles," he pointed out. "We do a lot of songs with dancing about as well."

"Anselmo's got a good part," he cracked. "There was one scene where Michael Medwin and Leslie Dwyer had to stand in front of him and they were worried in case he kicked them. He's temperamental, you see. They kept mugging their lines."

What with a hectic summer season at Great Yarmouth, the film to do, recording, TV appearances and other odds and ends, Billy had a pretty hectic time during the last few months. Unfortunately, it took its toll on his health.

"I had to go into hospital for five days. They thought I had something wrong with me and they gave me lots of tests and check-ups," he said. "It was a kind of delayed action exhaustion after all the work I'd been doing."

Billy looks a lot thinner these days and he said that around Christmas time he lost a lot of weight and had to keep tightening his belt to prevent losing his trousers!

Billy's voice has been altering somewhat lately, too. He laughed at my suggestion that he sounded a bit like Tony Newley on "I'm Lost Without You" but agreed that there was a change in his tone.

DIFFICULT

"It came after 'It's Only Make Believe'," he stated. "I had to do it a few times and it's a difficult song to do. With 'Halfway To Paradise,' the song goes along then rises a bit, that's much easier."

"But my voice has been changing quite a bit, now I think I've got a wider range. I can get some of the notes that I couldn't reach before."

Billy had been sitting in a chair with his legs over the arm while we had been talking. Now and then he'd get up and walk to the window, but he looked completely at ease. No doubt his spell in hospital did him a world of good.

"I feel much better now," he said thankfully. "I'm going off for two weeks in Israel soon, then I'll have to take it easy from time to time."

But if he continues to turn out such good records, as he no doubt will, I bet he won't have much time to rest.



BILLY FURY on the set of his new film "I Gotta Horse"

ANSWERS TO DEATH WAVE

UPON MY LIFE! No shortage of views on death discs among RM readers. A couple of weeks ago I asked how you felt about them. Some of you told me. Can't say I'm much wiser because the opinions tend to cancel each other out. Here's a selection:—

"I have just read David Griffiths' mock psychological article on death discs and found it almost as hilarious as the record he described," writes R. Granger. "I wonder if he realises how many people buy these records because they are the funniest thing since Spike Milligan?" (No, I don't realise. How many?) "The serious voice, the strings, the heavenly choir, the ridiculous lyrics and—always the funniest—the talking bit. Don't get me wrong, this is no 'sick' humour but a good laugh at commercialism at its worst."

Oh. Richard Howard tends to agree: "All I got from these records was a good laugh! The Shangri-Las disc should be entered as a comedy disc. ITV and BBC must learn to act like adults and realise that a record is only a record and that its lyrics make it no exception. Wake up you two channels and play all discs — whether you think they are right for the teenage market or not. 'Oh where oh where can my baby be? The Lord has taken her away from me.' I ask you—what on earth do they expect with lines like this? I can see nothing morbid here, in fact I've never laughed so much in all my life!"

by DAVID GRIFFITHS

with a death disc, namely "Tell Laura I Love Her." What happened afterwards. Nothing. PRECISELY!"

That story is worth remembering in detail. An American named Ray Peterson had a Stateside hit with the number and John Leyton was the first British singer to jump on to this death wagon. But — perhaps luckily for him — he was in process of changing labels and the record was delayed and delayed until, by the time it was issued, it attracted practically no attention. Decca withdrew the Peterson disc on the grounds that it was in bad taste. EMI came out with the unknown Ricky Valance's version and it shot to number one. So — Decca decided that maybe the Peterson disc wasn't so offensive after all. Its taste miraculously improved, the Peterson was re-issued.

After his one hit, Ricky sank back into obscurity and eventually went bankrupt.

The moral here seems to be this: If you are looking for a quick clean-up short-term career in show biz it may be worth risking the limited plugging a death-disc gets on the air, and it may be worth risking unfavourable publicity if you do a death-disc. But if you want a long career you would be ill-advised to record a song that dwells morbidly on death. The really top artists never do such numbers.

Most readers agree with me that there's no reasonable case for banning death discs. A couple of letters are worth quoting for the strangeness of the way they express their opposition to censorship. Kevan Hedderly says: "I see no reason at all why certain discs should be banned just because they mention death. Films, TV and books all deal quite liberally with the subject without a murmur of disapproval or of banning them. Anyhow."



TWINKLE

why restrict 'Leader Of The Pack' and 'Terry' when 'Ringo,' 'Goldfinger,' 'Three Bells' and other death discs are not banned? And why stick to banning just death discs; why not all those which have a so-called harmful effect on today's youth. Examples: 'Ain't It The Truth' — bad grammar (that's Kevan's spelling) and 'House Of The Rising Sun' — about a gambling den." It's an interesting point but I think there's quite a difference between death and the acceptable use of a bit of colloquial speech such as "Ain't."

John Moody strongly favours death: "The people who ban these records want to be deported to the North Pole and left to rot away then we would not have to listen to them." No comment worth making on that!

NO RESPECT

Ready, Steady Go doesn't seem to have gained much respect for its stand in banning "Terry." Writes Paul Valentine: "Considering the trash served up weekly by RSG I can't see where they got their high and mighty principles from so suddenly." And J. Jolly sees it all as a fiendish plot: "Perhaps RSG banned Twinkle and the Shangri-Las because it is a programme which caters primarily for the mouldy mods."

Finally, a letter from someone (signature looks like M. Crussain) who says he doesn't think death songs are wrong. He wrote a poem because he was blue about a death. Well, I know Messrs. Granger and Howard and those who think like them will have a good laugh but here's the poem, which — to me — is very sad:

"It was so cold the night she died. When she went I cried. Her car crashed into a tree. Who was chasing her? It was me.

"I blame myself for her death. When at her grave I wept, I remembered the white-clothed ambulance men. Who stared at me when I stared at her with my head bent.

"Now as I shuffle past her grave. When I am unwashed and in need of a shave, Twenty years have passed me by But still I stop here And find that I still cry."

After reading that, I'm rather glad I didn't start the original article on lines that would, perhaps, have appealed to Granger and Howard: "Hi there death-discers, there goes the throu bell so let's start digging grave matters! Here's a song that'll make you die laughing."

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Jones new singles reviewed by Norman Jopling and Peter Jones

NELLA DODDS: Come See About Me; You Don't Love Me Anymore (Pye Int, 25281). In a sense a cover version of the Supreme's disc, though this one was out earlier in America. Song is excellently commercial and there's a gently chucking beat which enhances the whole sound. We like Nella's softly soulful voice.

ERNIE FREEMAN: Raunchy '65; Jivin' Around (London HLA 9944). A re-recording of Ernie's 1958 hit "Raunchy," but with enough spirit and fire to take off all over again. Heavy sax; heavy beat. But just a wee bit mediocre.

THE SCARLETS: Let's go; Tambourine Shake (Philips BF 1376). Dance-type disc with hand-clapping and a lot of energy expended. Hearty piano, yells, whoops and general party noises. O.K., though it has a few drear moments mid-way.

LITTLE RICHARD: Peace In The Valley; Joy, Joy, Joy (Mercury MF 841). From the backlog of Mr. Penniman's gospel material cut for Mercury, comes this soothing spiritual, in which he is billed as "King Of The Gospel Singers". Flip features him in rock-gospel form.

VINCE HILL: And The Heavens Cried; Living Without Love (Columbia DB 7458). A change of label for one of the most talented all-rounders in the pop business. A fine ballad, excitingly backed, with Vince really sinking out with power and drama. A clever vocal, with little swoops and dives. This'll do very well.

DANNY KING: Pretty Things; Outside Of My Room (Columbia DB 7456). Rather a curious vocal delivery on this song, which is NOT a tribute to that hairy group! Danny sings in a high-pitched, style, oddly reminiscent of Adam Faith in parts. Number is perky, easy to remember.

MARK LEEMAN 5: Portland Town; Gotta Get Myself Together (Columbia DB 7452). New group debut—session was directed by all the Manfred "men." Slow and bluesy number, with plenty "feel" to it and nicely blended vocal work over melodic backing. Very interesting career start. Might take off.

RHYTHM AND BLUES INC: Louie, Louie; Honey Don't (Fontana TF 524). New group to the disc scene on a good version of the old Kinks-men hit. Song is familiar, of course — and this treatment has plenty fire and fury. Somewhat on an Animals' approach in parts. Fine guitar break.

THE ROYAL SHOWBAND WATERFORD: Bucklechuck; I Ran All The Way Home (HMV Pop 1377). A dance-craze item from one of the top British groups. All very zestful but it tends to lack distinction. A party-type disc.

HOUSTON WELLS: Blue Of The Night; Coming Home (Parlophone R 5226). The old Bing Crosby item—given a Country-styled treatment from the likeable star. Nothing too ambitious but very pleasant listening. Nicely balanced answering chorus bits. Could do well, this.

BARBARA ANN: You've Lost That Lovin' Feelin'; Till The Summer-time (Pye Piccadilly 35221). Third version of this excellent song. Lacks the violence of the others, though Barbara does sing well. Rather a too-busy production, unfortunately. May be held back by not getting the plugs.

KENNY AND THE WRANGLERS: Somebody Help Me; Who Do You Think I Am (Parlophone R 5224). From the "Be My Guest" movie, this song is handled very confidently by smoky-voiced Kenny. In fact, this is a very good record, all round. Emotional, sensitive. And well-sustained.

MIGIL 5: Just Behind The Rainbow; Seven Lonely Days (Pye 15757). Definite change of style for the talented group. Mike Felix tackles a wordy, fine-feel ballad with a load of charm. Interesting little melody line, with some highly-professional instrumental sounds. Might make it... but big.

THE BEEFEATERS: Please Let Me Love You; Don't Belong (Pye Int. 25277). Slight Country-attitude to this beater, though it also has a dirge-like quality in parts. Vocal harmonies are good — build well. But it's really not particularly different.

DIANE RENAY: Watch Out, Sally!; Billy Blue Eyes (MGM 1262). Chatty sort of sing-along vocal disc, delivered in a wee girl voice. Hand-clapping gaiety most of the way, with some unusual pauses in the lyrics. Lots of hustle and bustle.

CHASE WEBSTER: Life Can Have Meaning; Where Is Your Heart Tonight? (Hickory 1283). Talkie-talkie opening and some unusual lyrics with a story-line content. A sort of Country-folk touch to it all, but it's not really in any current commercial idiom in Britain.

PAUL ANKA: To Wait For Love; Behind My Smile (RCA Victor 1434). Paul this time has a Bacharach-David song... and a useful tilt for chart status it is. Less fiery than some Anka items, but a meaningful, classy ballad of appeal. Could boost Paul's sagging fortunes, disc-wise.

THE KINGSTON TRIO: I'm Going Home; Little Play Soldiers (Brunswick 05925). Typical hango-laden folksy offering. It's a nip-along song with touches of sentiment in the lyrics. Pacey and well produced, but probably not a big-seller these days.

JIMMY RADCLIFFE: Long After Tonight Is All Over; What I Want I Can Never Have (Stateside SS 374). A Bacharach-David song for a talented character who has recorded Gene Pitney. Nice throaty sound to his voice as he builds and builds on a rather huge ballad. A good arrangement; a disc that could click as Jimmy is here to promote himself.

SHABBY LITTLE HUT

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BIG G.B. TOUR FOR DEL SHANNON

DEL SHANNON, who flew into Britain last week to the welcome news that his new single, "Keep Searchin' (We'll Follow The Sun)" had leapt into the RM Top 50 at number 30 will return to Britain in three months' time to headline a nation-wide tour.

With Del came his personal manager, Irving Micahnek, who handles a score of pop acts, Johnny and the Hurricanes among them, to negotiate terms for the tour with Richard Armitage of the Noel Gay Organisation.

The tour is expected to start in the second week of April and will run for a maximum of three weeks. Dates in Ireland will also be included in the schedule.

Del himself has expressed a desire that Peter and Gordon, handled by the Noel Gay outfit, should also be on the tour.

In London last week, Del was feted at a reception held in his honour at EMI House, Manchester Square, where he sang live, "Hats Off To Larry", "Swiss Maid", "Runaway", and the new one, "Keep Searchin'."

TAMLA TOUR DATES

DATES have been finalised for the Tamla-Motown tour of Britain—a series of one-nighters featuring the stars of the all-coloured Stateside recording organization. And there are TV and radio dates being lined up, too.

On arrival, the Tamla artistes will be appearing on "Ready, Steady Go", for Rediffusion TV, on March 12—and will also be on the programme on March 19 and 26, though the exact list of artistes has not been decided. The company will also be recording a TV spectacular for the same television company but the date for release will almost certainly be after April 18.

Now for the tour dates: March 20, Astoria Finsbury Park; 21, Odeon Hammersmith; 22, off; 23, Colston Hall, Bristol; 24, Capitol, Cardiff; 25, Odeon, Birmingham; 26, ABC Kingston; 27, Winter Gardens, Bournemouth; 28, Odeon, Leicester; 29, off; 30, Odeon, Manchester; 31, Odeon, Leeds; April 1, Odeon Glasgow; 2, ABC Stockton; 3, City Hall Newcastle; 4, Empire Liverpool; 5, off; 6, ABC Luton; 7, ABC Chester; 8, City Hall Sheffield; 9, ABC Wigan; 10, Gaumont, Wolverhampton; 11, Gaumont Ipswich; 12, Guildhall Portsmouth.

No Reeves film for Britain

Jim Reeves' first and last full-length feature film, shot in South Africa shortly before his tragic death last year, will not be seen in this country.

The movie was made for the American and South African markets, RM was told, when enquiries were made.

The film, a full colour musical, was titled "Kimberley Jim," and Jim Reeves played a singing gambler among the fortune seekers of the South African diamond mines. In it, he sang songs in Afrikaans as well as English.

Wayne disc promo dates

WAYNE FONTANA comes out with his follow-up to "Um, Um, Um, Um, Um" tomorrow (Friday). The title is "Game Of Love," a tune written by Clint Ballard Jr.

Flip, "Since You've Been Gone" is a Mindbenders' original.

TV dates and radio bookings include: "Ready, Steady, Go" tomorrow (Friday), "Pop Inn" next Tuesday, "Thank Your Lucky Stars" (January 30), "The Beat Show" (February 4) and "Pop Spot" and "Saturday Club" on the 13th.

Searchers Pop Spot

The Pop Spot, ABC-TV's new weekly series that kicked off with Sandle Shaw last Saturday continues with Freddie and the Dreamers this week, Cilla Black (30), Gerry and the Pacemakers (February 6), The Searchers (13), Wayne Fontana and the Mindbenders (20), Adam Faith and the Roulettes (27), Sounds Incorporated (March 6), and Dusty Springfield (13).

DISCS A GOGO

Millie, Billy J. Kramer and the Dakotas, the Riot Squad and the Gojoss are on "Discs A Gogo" (TWW) on February 1.



THE SIDEKICKS

WATCHED by a crowd of more than 1,200, The Sidekicks from North London won Sunday's heat of the Record Mirror-sponsored "All Britain Beat '65" contest at Wimbledon Palais. And the group won easily... with the highest number of votes yet cast in a heat of the contest—318. Only a semi-final winning outfit has had more votes.

Second, in a tie, were themselves, from Isleworth, and the East Ham-based Prospectors. They had 185 votes each. Now the contest, which is tremendously successful, builds towards the grand final before an all-star panel on February 28. There are two more heats, then the last two semi-finals which are on February 7 and 14. On February 21, at Wimbledon Palais of course, the groups coming third in the semi-finals will fight out a separate contest to put one of their number into the Grand Final.

The organisers report: "Absolutely no room for any more groups in the remaining heats. We're all-full up. Sorry."

Proby—new one-nighter tour

P. J. Proby has been signed to star in his own one-nighter British tour. It begins on March 1—eight days after his tour with Cilla Black. "The P. J. Proby Show" is being presented by Joe Collins and Mervin Cann and will last for two weeks. Sandra Barry is also on the bill and the Moody Blues are being negotiated.

P.J. will be backed by the P. J. Proby Orchestra, a 14-piece outfit, which will be specially assembled for the singer. A wide variety of instruments to suit Proby's many voices will be used.

Dates so far set for the tour include Finsbury Park Astoria (March 1), Birmingham Odeon (2), Bolton Odeon (6), Hanley Gaumont (7), Southend Odeon (8), Ipswich Gaumont (9), Leicester Odeon (10), Cheltenham Odeon (11), Bournemouth Gaumont (12), Portsmouth Guildhall (13), and Derby Gaumont (14).

New discs from Adam, Jim Reeves and Animals

NEW records by the Dixie Cups, Jim Reeves, the Animals, Martha and the Vandellas, Adam Faith, the Zombies, Mark Wynter, and Marlene Dietrich are being issued next week (29).

There will also be new discs by Ike and Tina Turner, the Temperance Seven, the Johnny Howard Band, Chuck Jackson, and the Quincy Jones orchestra.

The Dixie Cups: "Little Bell" and "Another Boy Like Mine."

The late Jim Reeves' newie is "It Hurts So Much To See You Go" and "Wishful Thinking."

The Animals' new "A" side is "Don't Let Me Be Misunderstood." Martha and the Vandellas sing "The Wild One."

Adam Faith's "Message To Martha" follow-up is "Stop Feeling Sorry For Yourself."

The Zombies penned "Tell Her No" and "What More Can I Do" for themselves and Mark Wynter asks "Can I Get To Know You Better?" and "Am I Living In A Dream?"

Burt Bacharach recorded Marlene Dietrich in London for "Go Away From My Window" and "Shir Hatan."

Ike and Tina Turner newie is "Finger Poppin'" with "Ooh Poo Pah Do."

The Temperance Seven return to the recording scene with "Letkiss", title of a new dance. The Johnny Howard Band play "EJ Pussy Cat" and "A Tune Called Harry."

Chuck Jackson sings "Since I Don't Have You" and "Hand It Over."

Finally, the Quincy Jones orchestra disc is "Seaweed" and the "Theme From Golden Boy."

WHO TAXES BEATLOOT

WHO should deduct tax from the Beatles' earnings on their tour of America last autumn? H.M. Government or the Government of the United States?

Well, tax officials of both countries are still negotiating which one will collect the levy on the cash that the Beatles took away from the States in August and September.

A spokesman of the New York office of the U.S. Internal Revenue Service told our correspondent that "Ordinarily, we simply would abide by the Treaty but in this case there may be some question on the matter of the time-limit—the Statute of Limitations may apply."

Under the Treaty to which he referred, British and American artistes are allowed to keep all their earnings in both countries and pay tax to only their own Government. The tax official said it was not a special case. "The same questions have arisen before with very big entertainment stars."

But he said that it was a matter of "technical interpretation of the tax rules."

Berry GB tracks

Chuck Berry went into the Pye recording studios only a few days after his arrival here for his current package tour, to cut titles for a new LP.

Half of the LP will be sides cut here and the rest cut in America. Chuck has already recorded, in the States, "His Daughter, Caroline," "Dear Dad," "Let Me Be Your Driver," "The Song Of My Love," and "Butterscotch," for the LP. No release date has been fixed yet.

Hollies off TYLS

The Hollies have been withdrawn from this week's "Thank Your Lucky Stars" programme on ABC-TV.

No replacement booking for the future had been made when RM went to press. This week's show, a "Lucky Stars Special" featuring Cilla Black, also includes Paul Anka, Del Shannon, the Swinging Blue Jeans, Jimmy Radcliffe and the Riot Squad.

THE PRICE OF FAME! (GEORGIE)

Georgie Fame, off all this week on a winter sports holiday in Austria, is not an experienced skier like his manager, Rik Gunnell. In fact, he's never tried on skis before, so Rik has taken the precaution of taking out a very comprehensive insurance policy on Georgie.

The premium of £35 for one week's ski-ing insurance is just a small part of a ten-year term assurance for one hundred thousand pounds (yes, £100,000).

During the ten years, Rik will pay a total of more than £6,000 in premiums—£608 a year to be precise.

Georgie is staying at a hotel in Seefeld, near Innsbruck.

KINKS ON CARRIER

The Beatles may have had extra-large amplifiers built for the huge open-air stadiums on their last American tour but they've never played through the Tannoy system on an aircraft carrier.

The Kinks did, though, when they were in the South of France, to take part in a film to be entered in the Montreux Film Festival this year.

It happened on the USS Saratoga, anchored at Marseille, last week.

The Kinks open their spot walking down a Marseille street, playing guitars and miming to their recording of "Too Much Monkey Business." The next shots show the group playing "All Day And All Of The Night" aboard the aircraft carrier.

After the filming was finished, the Kinks set up their equipment in the hangar bay and gave a live show for the American crew, using the ship's own amplification equipment. The earthy sound of the Kinks was heard in every part of the ship until Peter Quail yelled into the microphone: "Action Stations," and everyone went dashing off to their duty posts.

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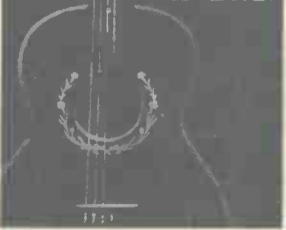
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LIFE WITH THE LEADER

Peter Coe of the Blue Flames talks about Georgie

WHILE leader Georgie Fame is celebrating his charts victory ("Yeh, Yeh") by taking a winter sports holiday in Austria, Peter Coe—he's the one who takes the tenor sax solo on the disc—is staying at home practising.

He paused to tell the RM what life with Fame is like: "Success has made a noticeable difference to Georgie. Eighteen months ago, when I first knew him, he was very shy. Not just personally, he was mike-shy on the job, never wanting to speak to the crowd. Now, the fact that his music is being accepted has made a tremendous difference. He knows the public is with him and it has given him a lot of confidence. Everybody in the group is playing better.

"We're sorry we've had to do such a lot of miming on television lately. We can play "Yeh, Yeh" a lot better than we do on the disc! And as a matter of fact, miming is hard work. We have to spend a couple of hours standing in position under hot TV studio lights and then maybe another couple of hours rehearsing our movements. Thus, it takes all day to come up with three minutes of silence! We'd sooner be blowing."

DUSTBIN

Peter uses his own Ford Zephyr to drive the band to gigs. Now that Georgie has his own new Jaguar, Peter has some advice for him: "Don't use it for work! Taking six guys in my Ford has made it a bit of a dustbin on wheels and I'd hate

by PETER JONES

to see a Jag get that way. Still, Georgie will probably make a good driver. He takes his test at the end of the month and on long runs I've put up L-plates and let him take over the wheel. He drives very well, though rather too fast. He'd better cool it on the test. And remember that the Jag is not so easy to drive as my car."

COMPATIBLE

The Blue Flames are a happy band. "Off the stand we don't bug each other," said Peter, "and musically we are all compatible. We all want to go in the same direction — everything has got to swing."

Peter plays tenor, alto and baritone with the Blue Flames and he also plays soprano and flute at home. He's working out some effects with the soprano and, after the holiday, he'll be playing them over with Georgie to see if they can

add even more colour to the group's sound.

He believes that the saxophone is about to enjoy a revival in pop music and I asked if he thought there will be enough good young players to go round.

MORE SAX

"When the need arises, the players will be there. We've noticed on our trips around the country that there are more and more saxophones in supporting bands. Sometimes the players are in their twenties, sometimes in their forties. I reckon you can learn to play sax well enough to blow a few riffs in all keys in about six months. The toughest problem for established professionals who want to switch over from dance bands and jazz groups to r and b is the need to blow your top as soon as your eight or twelve bars start. You can't work your way up to inspiration as you can with jazz. You've got to be an instant raver."



GEORGIE FAME: a moody picture (RM pic)



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THE ISLEY BROTHERS: original recorders of "Shout"

THE 'SHOUT' SAGA

Latest in Alan Stinton's 'Story of a song' series

IT all began on a warm summer evening in 1959. On stage before a capacity audience at the Howard Theatre, Washington D.C. three young men were winding up their highly successful performance with an energetic version of Jackie Wilson's million-seller, "Lonely Teardrops." The boys' soaring vocal talent and zestful agility had gone over very big that night, and they were well aware of their triumph as they launched into their finale. But if they had reckoned on being back in the dressing-room a couple of minutes later, then they could hardly have been more mistaken.

As anyone familiar with "Lonely Teardrops" will recall, the song's soulful climax and subsequent fade-out centre around the words "Say you will." On the night in question, the trio had about reached this point in the song when what! It happened. Suddenly all three performers seemed to sense the full extent of the delirium, and they reacted in the only possible way they knew how. Instead of bringing their show to a close as planned, they decided to prolong their finale and prove to themselves that they could ride such a wave of hysteria all the way to its show-stopping conclusion.

PROBLEM

The problem of how to make "Lonely Teardrops" six times longer than usual without singing it through five more times never really arose thanks to the group's lead singer. For lying in reserve behind his many other talents was a rare genius for spontaneous improvisation, and this was promptly put to work on the "Say you will" bit.

The next line in the sequence was "Say you love me" which produced noticeably louder "Yes" responses from the fans. More new words followed, all adding to the ever-increasing chaos, and then, just as the leader was racking his brain for something to follow the line "I want you to know", the Big Moment arrived. With a stroke of supreme inspiration, he threw back his head and yelled: "You know, you make me want to SHOUT!"

"Shout". That was the word the crowd had been waiting for. It was the trigger which released their inhibitions into a seething, pulsating torrent. It made them jump and scream and stamp until the whole place broke up into utter pandemonium, and a brand new name joined the bill-topping elite—the Isley Brothers.

Amongst those in the Howard Theatre that night was a gent named Augie Bloom, a promotion man for RCA Victor Records. Augie was there quite by chance, but after witnessing the fantastic scenes he knew where his duty lay. When the boys

were finally allowed to leave the stage they found him waiting for them. He soon convinced them that what had just taken place would sound equally good on record, and told them to report to the RCA studios as soon as possible to demonstrate the number to the company's A & R men, Hugo and Luigi.

At the studios Hugo and Luigi grimaced a little when they first heard it, but they granted a session anyway. It began at 10 o'clock one night in early August 1959, and lasted for three hours. Backing the brothers were a fine guitarist named Joe Richardson who now plays for the Shirelles, a Professor Herman Stephens, organ (the Professor was organist in the boys' family church and they insisted he should accompany them) and six studio musicians. In all, there were about six real 'takes'.

The result hit the American market very soon afterwards, on August 17th, 1959. It was, and still is, four minutes twenty seconds of recorded dynamite spread over two sides of a disc, and went on to sell a million and a quarter copies.

At the height of the Twist craze in May 1962, "Shout" again hit the American charts in a huge way, reaching number six in "Bill-board" and again selling a million—this time for Joey Dee. As O'Kelly put it, "Second only to 'The Twist' itself, our song, 'Shout' was the most popular number with the twistlers."

The song also figured in the midst of another pop revolution—the British Beat Boom. Popular Midlands group the Redcaps, who were said to have been the answer to the Beatles, had a go at it in August 1963, but without much success.

Then, last year, the number finally achieved its long-deserved British chart status. It was the song which introduced big-voiced newcomer Lulu to the scene, and was easily one of the best-produced British discs of the year. It spent several weeks in the Top Ten.

There are dozens of lesser-known recordings of "Shout" on the market. Dion has turned in a very competent one, and there is even a version by Keely Smith. Then there is the Shangri-Las spanking new treatment which should be released here in a few months' time.

Certainly, the wild and wonderful "Shout" has earned, and will continue to earn, its exalted place amongst the true beat classics.



SANDIE'S IN DEMAND!

SANDIE'S facial expressions have done more than just endear her to the British record buyers. For many French fashion experts have hailed her as 'the new Garbo'—purely on her vivid and varied ways of looking at the camera. Sandie is also well in demand as a model girl for the many new femme fashions springing up—but manager Eve Taylor has forbidden Sandy to undertake more than a certain amount of this kind of work. There's more loot in singing!



WAYNE FONTANA AND THE MINDBENDERS

THE GAME OF LOVE

TF 535



LITTLE BROWN HLR 9950
ACK Billy Edd Wheeler

AT 4018

HEREE Boston Pops RCA 1435
ted by Arthur Fiedler

RCA 1436

05927

F 12066

OTION F 12069

You've lost that lovin' feelin'

The Righteous Brothers



HLU 9943



The Decca Record Company Limited Decca House Albert Embankment London SE1



Inger Ridbäck, 14, Björkvägen 28A Malmberget, Sweden. Stars—Beatles, Bobby Shafto, Searchers, Peter and Gordon. Hobby and interests—Sports, writing letters.



Geoffrey Green, 24, 37 Halgh St., Pellan Lane, Halifax, Stars—Elvis Presley, Jerry Lee Lewis, Bill Haley etc. etc. Hobby and interests—Photography, writing.

READER'S CLUB



Kevyn Webber, 17, 2 Millhayes, Hamyoek, Devon. Stars—Cilla Black, Ronnettes, Searchers. Hobby and interests—Pop music and photography, developing and printing films (for myself).



John Barke, 16, 13A Sevington Rd., Hendon, N.W.4. Stars—The Rolling Stones, Little Walter, Jimmy Reed. Hobby and interests—Dancing, Football, Listening to rhythm and blues, girls.



Catharina Karlsson, 14, Abylundstorgt, 4 Linköping, Sweden. Stars—Cliff Richard, Bobby Shafto, Beatles, Dave Clark Five. Hobby and interests—Miniature golf, pop, dancing. Write in English please (only boys).



Mike Weaver, 16, 4782 Erwitte, Westf. Breslauer St. 19, G.F.R. Stars—Tanda-Motown; Rufus Thomas, Beatles, Stones, Simon Scott; R & B. Hobby and interests—Pop music pirate stations, geography and languages.



Catherine Powell, 16, 63 Beech Road, High Wycombe, Bucks. Stars—George Fame, John Lee Hooker, Yardbirds, Major Lance, Supremes. Hobby and interest—Reading, eating peardrops, trying to save for a real suede coat.



Margaret Alleyway, 17, 77 Lewisham Park, Lewisham, London, S.E.13. Stars—Elvis Presley, Roy Orbison, P. J. Proby. Hobby and interest—Snooker, Darts, table tennis, reading.



Yvonne Metz, 15, Arneliffe, Carvedras, Truro, Cornwall. Stars—Stones, Wayne Fontana & Mindbenders, Mickey Finn & Bluenies, Kinks, J. Lee Hooker, Beatles. Hobby and interests—Dancing, listening to records. I like receiving letters and reading record Mirror boys.



David Cotton, 20, 7 Lime Tree Walk, Milbur, Newton Abbot, South Devon. Stars—Jan & Dean, Johnny & Hurricanes, Beachboys, Buddy Knox, Bobby Bare, Ripchords. Animals. Hobby and interests—Slow old cars, collecting London American records (57-60), accountancy, church organ playing.

THE record business is the most exciting in the world. Whether you're a performer or, like me, a backroom boy.

Take what's happening to me at the moment. I'm slap bang in the middle of a "battle." It's that age-old business of the "cover job." And right now, I'm trying to do a bit of giant-killing. Fighting to get The Righteous Brothers' original record of "You've Lost That Lovin' Feelin'" away against the Cilla Black.

Whatever you feel about them, cover jobs are now accepted practice in the music business. Ask any promotion man how he feels about them. He'll say simply, "I hate them." The deejays feel that way, too. So do the producers. Whichever version they play, someone's going to get hurt. Tempers easily fly. Everyone tends to get so involved in that one particular record that they forget there are 51 more weeks to the year . . . and



THE RIGHTEOUS BROTHERS with TONY HALL

THE BIG FIGHT

sure it wasn't wasted. There are umpteen other examples in the charts right now. And though, like you, I may have personally preferred the original versions, I'd rather see a British record 'happen' than none at all.

What upsets me most about this particular "battle" is that I'm fighting a friend. One of my best in the business. Cilla is a sweetie. I've a lot of admiration for her. She and her road manager, Bobby Willis, often drop by at the flat. We get along fine. And I hope we still will after the 'fight' is finished!

I'm certainly not knocking Cilla. Far from it. I think she's made a marvellous record. Certainly her best so far. But then I say that every time. Much more 'obvious' than the American one.

But even if I wasn't personally involved, I think it's a pity she has to record someone else's current song. She's more than good enough to take any great new song and turn it into a hit.

As it is, I sincerely believe my Righteous Brothers record is terrific. "An emotional experience," it's been called. It's an original creation from the extraordinary mind of Phil Spector. And though Cilla's certainly isn't a copy, it's definitely in-

spired by a Spector's creation.

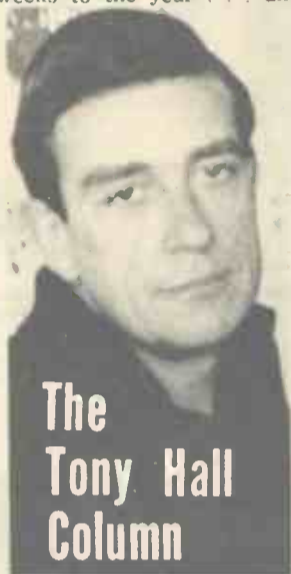
The outcome? We can but wait and see. I've got bets on that both will make the Top Ten. After this week's massive radio and TV onslaught, The Righteous might even overtake her. Whichever record wins, there's only one real winner. And that's the publisher!

But, if The Righteous Brothers' record does pip Cilla at the post—or at least give her a real run for her money, I hope it might make

British A and R men think twice about "knocking off" a current really original big American record and concentrate instead on finding new songs by local writers and turning them into hits.

Of course, the last laughs definitely against me. Because I'll bet you anything that my next big promotion assignment will be to rush around with a good British 'cover' . . . !

That's what makes the record business the most exciting in the world.



The Tony Hall Column

goodness knows how many other hundreds of discs.

Of course, it's a different matter if the song isn't new. Say a great American disc doesn't happen here. Maybe our market isn't ready yet for that kind of sound or song. Maybe it's too "coloured" or too hip. But whatever the reason, it's a shame to let a good song go down the drain. I'm all for a "British" version a few months later. One deliberately designed to meet the needs of our market.

Manfred Mann is an outstanding example of this. The Exciters' "Do Wah Diddy Diddy" didn't see the light of day here. It was a knockout song. And Manfred made

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BRENDA LEE



BILLY J. KRAMER



JULIE GRANT

BRENDA—A ROCKIN' NEWIE

BRENDA LEE
Thanks A Lot; Just Behind The Rainbow (Brunswick 05927).

BIG fat brassy backing on the latest from the not-so-little Mrs. Charles Shacklett alias Brenda Lee alias Miss Dynamite. This is just great—there's a solid pounding beat, a fast pace and some staccato mature vocal work from Brenda. One of her best for a while, and destined to become a big hit. Flip, is completely in contrast, and the song is also the next top side from the Migil Five. A pretty ballad, with lots of feeling and emotion.

TOP FIFTY TIP

BILLY J. KRAMER & THE DAKOTAS

It's Gotta Last Forever; Don't You Do It No More (Parlophone R 5234).

ASOMEWHAT jerky, though pleasant sound from Billy and the boys on their long-awaited follow up to "From A Window". There's a good tune here, and Billy does an all-out vocal job, and there are some wierd backing sounds creeping in. A conventional "pretty" sound, but easy-on-the-ear. Flip is a powerful beater with a solid dance beat, and a gen rock sound from all concerned.

TOP FIFTY TIP

JULIE GRANT

Baby Baby; My World Is Empty (Pye 7N 15756).

LATEST from Julie is a complete contrast to her last smoothie. Pounding Tamla-styled beat, with an easy-to-remember tune, and loads of immediate appeal. Should be her biggest yet, although her vocal tones just aren't as distinct as on her previous discs. Very very commercial. Flip is a slowie again, which will please all her moody type fans. Pleasing to the ear, and well performed.

TOP FIFTY TIP

CLIFF BENNETT AND THE REBEL ROUSERS

I'll Take You Home; Do You Love Him (Parlophone R 5229).

ANOTHER revival of an old Drifters hit from Cliff. Again there's a powerful sax riff running through this jerky lathi-tinged bluesy item. Better tune than "One Way Love", but the arrangement and polish on this one isn't as strong. Obviously a hit—top twenty status, too, with Cliff's vocal work very dominant. Cliff penned the flip, a heavy beater with loads of loud rock sounds everywhere, and his vocal being slightly reminiscent of Jerry Lee Lewis. Nice for parties.

TOP FIFTY TIP

ELKIE BROOKS

The Way You Do The Things You Do; Blue Tonight (Decca F 12061).

ELKIE more or less copies the Temptations big U.S. hit note-for-note, on this side, with typical Tamla styled piano pounding away relentlessly in the backdrop. A small hit definitely, a big hit maybe, but not as good as many of his sides which didn't make the charts. Does grow on you though, but the backing tends to be rather dominant. Flip, from his latest album is a lovely ballad, self-penned, and with a great sound to it. Better than side one, but not as commercial.

TOP FIFTY TIP

SAM COOKE

Shake; A Change Is Gonna Come (RCA Victor 1436).

ALREADY a mammoth hit in the States for the late blues-tinged popster, this one is a big band dance number, which unfortunately is about a dance craze which is well out here. Sam sings with his usual distinctive and interesting vocal tones, while a drum patters away ceaselessly in the backdrop. A small hit definitely, a big hit maybe, but not as good as many of his sides which didn't make the charts. Does grow on you though, but the backing tends to be rather dominant. Flip, from his latest album is a lovely ballad, self-penned, and with a great sound to it. Better than side one, but not as commercial.

TOP FIFTY TIP

THE RUSTIKS: I'm Not The Loving Kind; Can't You See (Decca F 12059). This is a highly-commended release from the Brian Epstein signing — could establish them substantially because the song fairly whips along with a forcings, driving beat. Interesting.

THE PICKWICKS: Little By Little; I Took My Baby Home (Warner Brothers WB 151). Lively group offering, with some wild old outbursts. A fast-licked intro and straight into a normal sort of vocal shout-out performance. Probably not a big 'un, but good enough to attract attention.

LISA SHANE: Here And Now; Miss Nobody (Columbia DB 7454). Aided by Peter Knight's "Sound", Lisa (the gal, in white on the Eamonn Andrews' telly-show) sings dramatically, clearly and makes the most of a top-class ballad. Excellent piano touches. Good show.

THE BLACKWELLS: Why Don't You Love Me; All I Want Is Your Love (Columbia DB 7442). This is a number from "Ferry 'Cross The Mersey," and it fair zing-swings. Walling harmonica behind a throaty sort of lead voice. Good beat; eminently danceable. An efficient release.

JOHNNY DESMOND: Rio Conchos; Fate Is The Hunter (Stateside SS 373). One-time Glenn Miller vocal star on a powerful LA offering; with whip-lash cracks and a fine-bodied arrangement. Rather effective; but a bit heavy-handed in conception.

MORGAN-JAMES DUO: Michelle; A Lot Of Lovin' To Do (Phillips BF 1391). Those swinging lads, with their modernistic phrasing and harmony, do another first-rate musicianly job. Song stands up well and there's consistent punch in the arrangement.

ANDY WILLIAMS: Dear Heart; I Could Have Danced All Night (CBS AAG 235). The stars are queueing up for this Mancini film theme item. Andy gives it sheerly laid on professionalism and polish. A good song — this version should garner a fair share of sales.

TRAVIS WAMMACK: Scratchy; Fire Fly (Atlantic 4017). Off-beat guitar instrumental, with strange sturred notes and a persistent back of percussion behind. Rather wavering; yet compelling.

THE GAMBLERS: Now I'm All Alone; Find Out What's Happening (Decca F 12060). Above-average beat group offering, with a fine and rich sound behind the vocal line-up. Group is talented enough to score, but the number might not, this time, be strong enough.

TONY OSBORNE: A Shot In The Dark; The Blue Waltz (HMV Pop 1385). Another movie theme by Henry Mancini. Harmonica, bluesily laid down, to a simple orchestral backing. It builds well, powerfully percussive.

ROGER MILLER: Do-Wacka-Do; Love Is Not For Me (Phillips BF 1390). Bit hit in America. Gimmicky sort of C and W number, with some entertaining lyrics. Earthy sort of approach mid-way. Given the plugs this catchy little item could do well.

THE MARIONETTES: Whirlpool Of Love; Nobody But You (Decca F 12056). New coloured group, two boys, two girls, with a piano-dominated opening to their first disc. Marty Wilde A and R'd the session with a good feel for beat and vocal punch. Group get a good sound reverberating through a beat-ballad of above-average importance.

PETER, PAUL AND MARY: For Lovin' Me; Monday Morning (Warner Brothers WB 152). Brisk little folk song with a fair amount of appeal, though without really doing anything new or original. Vocal touches competent as ever. Not really a chart potential.

JAMES BROWN: Have Mercy Baby; Just Won't Do Right (London HL 9945). Frenzied, frenetic and raucous rhythm 'n' blues from America's "King" James and his Famous Flames. Heavy sax backing and high shrieking vocal and thundering beat. Should do well.

CRAIG DOUGLAS: Across The Street; Party Girl (Fontana TF 525). Gene Pitney wrote this one for the smooth-voiced Craig. Nicely laid-down beat and a vocal that gets the maximum pungency from the lyrics. Nice love-song ballad; commercially direct. Watch it.

DON COVAY: Take This Hurt Off Me; Please Don't Let Me Know (Atlantic 4016). A similar formula to Don's past "Mercy, Mercy" disc—a pounder of an R and B performance. Fair excitement, well controlled. Wierd vocal touches. Good for dancing.

JONI ADAMS: Love at Last You Have Found Me; People Say (Columbia DB 7457). This is a first-class recording by a first-class song-writer. Joni has a good, clear voice and this Aznavour ballad, of delicate intricacy, really demands a good performance. Good, dramatic, saleable.

SAMMY KING AND THE VOLTAIRS: Only You (And You Alone); A Kiss, A Promise (HMV Pop 1384). The old Platters' hit, dressed up nostalgically by high-voiced Sammy. String-laden backing — a straight, no-gimmick treatment all round. Song stands this revival.

SHIRLEY ELLIS: The Name Game; Whisper To Me Wind (London HLR 9946). Another gimmicky record, quite big, in the States. A novelty vocal with a dead-pan sort of approach. Lyrics well worth a close listen, and the beat isn't half bad, either. Good singer, this girl.

IRMA THOMAS: He's My Guy; A True, True Love (Liberty 66080). Class singer; class song. This one could help Irma a lot—it has a tremendous grow-on-you appeal. Nicely backed, chorally, with Irma fair betting her enthusiasm. We'd like to see this one in the charts.

THE IVY LEAGUE: Funny How Love Can Be; Lonely Room (Pye Piccadilly 35222). Falsetto-pitched group vocal, with some excellent variations on the well-worn theme. Nicely balanced recording with a gentle foot-tapping ingredient. A highlight group disc this week.



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SKIN KING

In the hurly-burly world of skin-bashing, the name Bobbie Graham, commands a lot of respect. He's one of the top session men; has also produced records for groups like the Pretty Things; has now come out into the open, as it were, with his own recording of "Skin Deep," on Fontana—it's his tribute to one of his idols, drummer Louis Bellson.

Actually, I'd need a couple of pages to list fully all the work Bobby has got through. Actually, too, he used to be a dustman in the employ of Edmonton Borough Council, later becoming a park attendant on the grounds that the scenery was better.

FIRST KIT

Anyway, Bobbie got his first drum kit at the age of eight. He liked, even then, Messrs. Krupa, Rich, Clare, Ganley, Bellson and Verrell. Professional drumming for Bobbie actually started with a season at a Butlin camp, with the Stormers and with Teddy Foster's big band.

Then he went with Mike Berry and the Outlaws. Then Joe Brown and Bruvvers. Then six months with Marty Wilde. Then he went into the session field... so stand by for a lot more name-dropping. Honest! — it reads like a Who's Who of pop music.

He's been on approximately 300 different singles, many of them huge hits. Starting with John Leyton's "Johnny Remember Me," then Mike Berry's "Tribute To Buddy Holly"; Leyton's "Wild Wind"; Joe Brown's "Picture of You"; Joe's "Tender Look"; the



P. J. Proby LP, EP and singles; eighty per cent of Bill Fury's releases; all Kathy Kirby's records; Dusty Springfield's album and some of her singles; the Kiki Dee singles; and, incidentally, a yet-to-come release by Jimmy Page which folk-in-the-know reckon WILL be a hit. Among current chartsters on which Bobbie can say: "I'm on drums" are: Pet Clark's "Down-

town"; Twinkle's "Terry"; Proby's "Somewhere"; and the Francoise Hardy "Et Meme". Among American visitors who've recorded here with the assistance of Bobbie are The Everly Brothers, Del Shannon and Dionne Warwick.

Says Bobbie about his "Skin Deep" release: "Really I suppose it was a giggle. I really want to produce records, not play on them. But it's also the realisation of a childhood ambition — I really did idolise that guy Bellson.

"People ask me about my own favourites. Well, I rate Jimmy Page on guitar; Jim Sullivan on electric guitar; Alan Wale on bass. But there are a heck of a lot of great musicians about whom the record-buying public know nothing and care less.

INTRIGUES

"I must say that P. J. Proby intrigues me. And of all the girls I think Kiki Dee has rather more potential than the others and could make the grade big this year.

"Thinking back to when I really started out, I remember going to work at a cinema. And found that the band booked for the Sunday concerts there was Ted Heath's. I watched every single move made by his drummer, Ronnie Verrell. Then I'd go out and buy all the Heath discs, slow 'em down from 78 rpm to a speed at which I could copy them note for note."

One day, I reckon, Bobby Graham should write a book about all the characters he'd worked with in the pop business. He, of all the session boys, has had a panoramic view of the whole scene — even if he has spent most of his time gazing at the back view of the stars.

And, giggle or not, I've a sneaking feeling that his "Skin Deep" is going to do well.

PETER JONES'S NEW FACES



GITTE is eighteen, comes from Denmark, looks marvellous. She made her first record at the age of eight... but very reluctantly. Her father (Otto Haenning), a singer, teacher and composer, asked her to record with him on a German song. Gitta preferred playing with her friends to attending rehearsals... but the promise of a new bicycle changed her mind. Around six years ago she recorded a duet with Britain's Laurie London. And she's also recorded with jazz bassist Oscar Pettiford — a yet-to-be-released version of "It Might As Well Be Spring." Now she is at the top in Scandinavia and Germany — and arrived in Britain last week to promote her new record "The Heart That You Break." And Gitta's heart belongs in jazz singing.

MARTY'S MARIONETTES!



MARTY WILDE handled the first recording session for the Marionettes, an all-coloured group of two boys, two girls. To get the background of this highly-promising team, let's line 'em up first. There's Lance Ring (19), from India; Pauline Sibbles (16), a West Indian now living in Brixton; Jerry Kissoon (19) and his sister Kathy (15), from Ealing. Lance and Pauline met first at a singing school, rehearsed a double act. Lady-of-music Valerie Avon suggested augmenting to a quartet. They met Kathy who, in turn, introduced her brother. Top side of their Decca disc is "Whirlpool of Love," an old American number. Matey Marty is thoroughly thrilled with the group's approach and sound. So am I. I hope they do very well...

SHABBY LITTLE HUT

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9 (10) The Larks (Money) | 36 JOLLY GREEN GIANT
48 (2) Kingsmen (Wavel) |
| 13 GOIN' OUT OF MY HEAD*
6 (10) Little Anthony and the Imperials (DPC) | 37 PAPER TIGER*
47 (2) Sue Thompson (Hickory) |
| 14 SHE'S A WOMAN*
8 (7) Beatles (Capitol) | 38 SOMEWHERE IN YOUR HEART
44 (2) Frank Sinatra (RCA) |
| 15 SHA LA LA*
16 (9) Manfred Mann (Ascoj) | 39 MAKIN' WHOOPEE*
40 (3) Ray Charles (ABC) |
| 16 DEAR HEART*
17 (8) Andy Williams (Columbia) & Jack Jones (Kapp) | 40 THE 'IN' CROWD
—(1) Dobie Gray (Charger) |
| 17 THOU SHALT NOT STEAL*
21 (6) Dick & Dee Dee (Warner Bros.) | 41 TELL HER NO
—(1) Zombies (Parrot) |
| 18 DON'T FORGET I STILL LOVE YOU*
20 (6) Bobbi Martin (Coral) | 42 I GO TO PIECES*
—(1) Peter and Gordon (Capitol) |
| 19 GIVE HIM A GREAT BIG KISS
29 (3) Shangri-Las (Red Bird) | 43 NO ARMS CAN EVER HOLD YOU*
—(1) Bachelors (London) |
| 20 I'LL BE THERE
19 (4) Gerry & The Pacemakers (Laurie) | 44 LEADER OF THE LAUNDROMAT
24 (6) Detergents (Roulette) |
| 21 MY LOVE FORGIVE ME*
15 (11) Robert Goulet (Columbia) | 45 SHE'S NOT THERE*
26 (14) Zombies (Parrot) |
| 22 ANY WAY YOU WANT IT*
11 (9) Dave Clark Five (Epic) | 46 WALK AWAY*
25 (6) Matt Monro (Liberty) |
| 23 LET'S LOCK THE DOOR*
32 (2) Jay & the Americans (United Artists) | 47 I CAN'T STOP*
45 (2) Honeycombs (Interphon) |
| 24 WILLOW WEEP FOR ME*
22 (7) Chad & Jeremy (World Artists) | 48 AS TEARS GO BY*
31 (8) Marianne Faithfull (London) |
| | 49 HAWAII TATTOO*
34 (4) The Waikikis (Kapp) |
| | 50 PROMISED LAND*
35 (5) Chuck Berry (Chess) |

* An asterisk denotes record released in Britain.

TOP TWENTY 5 YEARS AGO

- | | |
|-------------------------------------------------------------------|----------------------------------------------|
| 1 WHY
(1) Anthony Newley | 10 EXPRESSO BONGO E.P.
(16) Cliff Richard |
| 2 STARRY EYED
(2) Michael Holliday | 11 SUMMER SET
(18) Acker Bilk |
| 3 A VOICE IN THE WILDERNESS
(10) Cliff Richard | 12 JOHNNY STACCATO
(6) Elmer Bernstein |
| 4 WAY DOWN YONDER
(7) Freddie Cannon | 13 TOO GOOD
(13) Little Tony |
| 5 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR
(3) Emile Ford | 14 PRETTY BLUE EYES
(-) Craig Douglas |
| 6 HEARTACHES BY THE NUMBER
(9) Guy Mitchell | 15 BE MY GUEST
(-) Fats Domino |
| 7 WHAT DO YOU WANT
(4) Adam Faith | 16 WHY
(20) Frankie Avalon |
| 8 OH, CAROL
(5) Neil Sedaka | 17 RAWHIDE
(12) Frankie Laine |
| 9 LITTLE WHITE BULL
(8) Tommy Steele | 18 DANCE WITH ME
(19) Drifters |
| | 19 BAD BOY
(14) Marty Wilde |
| | 20 EL PASO
(-) Marty Robbins |

BRITAIN'S TOP EPs

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

BRITAIN'S TOP LPs

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



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|------------------------------------------------------------------------------|-------------------------------------------------------------------------------|
| 1 YEH, YEH
1 (6) Georgie Fame (Columbia) | 26 LITTLE RED ROOSTER
18 (10) The Rolling Stones (Decca) |
| 2 GO NOW!
3 (7) Moodyblues (Decca) | 27 LEADER OF THE PACK
42 (2) Shangri-Las (Red Bird) |
| 3 GIRL DON'T COME
5 (7) Sandie Shaw (Pye) | 28 THERE'S A HEARTACHE FOLLOWING ME
20 (12) Jim Reeves (RCA) |
| 4 TERRY
4 (9) Twinkle (Decca) | 29 I'M LOST WITHOUT YOU
32 (2) Billy Fury (Decca) |
| 5 CAST YOUR FATE TO THE WINDS
10 (8) Sounds Orchestral (Piccadilly) | 30 LIKE A CHILD
21 (7) Julie Rogers (Mercury) |
| 6 SOMEWHERE
6 (7) P. J. Proby (Liberty) | 31 TIRED OF WAITING FOR YOU
—(1) The Kinks (Pye) |
| 7 I FEEL FINE
2 (8) The Beatles (Parlophone) | 32 I'LL NEVER FIND ANOTHER YOU
33 (3) Seekers (Columbia) |
| 8 FERRY 'ROSS THE MERSEY
9 (6) Gerry and the Pacemakers (Columbia) | 33 ALL DAY AND ALL OF THE NIGHT
23 (13) The Kinks (Pye) |
| 9 WALK TALL
7 (15) Val Doonican (Decca) | 34 PROMISED LAND
49 (2) Chuck Berry (Pye) |
| 10 DOWNTOWN
8 (11) Petula Clark (Pye) | 35 GETTIN' MIGHTY CROWDED
34 (2) Betty Everett (Fontana) |
| 11 BABY PLEASE DON'T GO
10 (3) Them (Decca) | 36 WALK AWAY
36 (19) Matt Monro (Parlophone) |
| 12 YOU'VE LOST THAT LOVIN' FEELIN'
28 (2) Cilla Black (Parlophone) | 37 THE SPECIAL YEARS
—(1) Val Doonican (Decca) |
| 13 I COULD EASILY FALL
11 (7) Cliff Richard (Columbia) | 38 P'ETTY PAPER
1 (10) Roy Orbison (London) |
| 14 COME TOMORROW
26 (2) Manfred Mann (HMV) | 39 DANCE, DANCE, DANCE
—(1) The Beach Boys (Capitol) |
| 15 I'M GONNA BE STRONG
12 (11) Gene Pitney (Stateside) | 40 BABY LOVE
25 (14) Supremes (Stateside) |
| 16 NO ARMS COULD EVER HOLD YOU
13 (8) The Bachelors (Decca) | 41 ET MEME
31 (4) Francoise Hardy (Pye) |
| 17 WHAT HAVE THEY DONE TO THE RAIN
15 (8) The Searchers (Pye) | 42 WHAT IN THE WORLD'S COME OVER YOU
—(1) Rockin' Berries (Piccadilly) |
| 18 I UNDERSTAND
14 (12) Freddie & The Dreamers (Columbia) | 43 SOLDIER BOY
—(1) The Cheetahs (Phillips) |
| 19 KEEP SEARCHIN'
30 (2) Del Shannon (Stateside) | 44 EVERYBODY KNOWS
47 (2) Dave Clarke Five (Columbia) |
| 20 YOU'VE LOST THAT LOVIN' FEELIN'
35 (2) The Righteous Brothers (London) | 45 GOIN' OUT OF MY HEAD
39 (2) Dodie West (Decca) |
| 21 THREE BELLS
27 (4) Brian Poole & the Tremeloes (Decca) | 46 COME SEE ABOUT ME
—(1) The Supremes (Stateside) |
| 22 MESSAGE TO MARTHA
16 (9) Adam Faith (Parlophone) | 47 WHAT'CHA GONNA DO ABOUT IT
—(1) Doris Troy (Atlantic) |
| 23 GENIE WITH THE LIGHT BROWN LAMP
17 (8) The Shadows (Columbia) | 48 MAKIN' WHOOPEE
—(1) Ray Charles (HMV) |
| 24 RINGO
22 (4) Lorne Green (RCA) | 49 TRIBUTE TO JIM REEVES
40 (7) Larry Cunningham & The Mighty Avons (King) |
| 25 BABY I NEED YOUR LOVIN'
24 (9) Fourmost (Parlophone) | 50 PAPER TIGER
—(1) Sue Thompson (Hickory) |

A blue dot denotes new entry.

FRANK SINATRA
SOMEWHERE IN YOUR HEART
R 23028

TAMMY ST. JOHN
HE'S THE ONE FOR ME
7N 15762

THE WACKERS
THE GIRL WHO WANTED FAME
7N 35210

DEAN MARTIN
YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU
R 20333

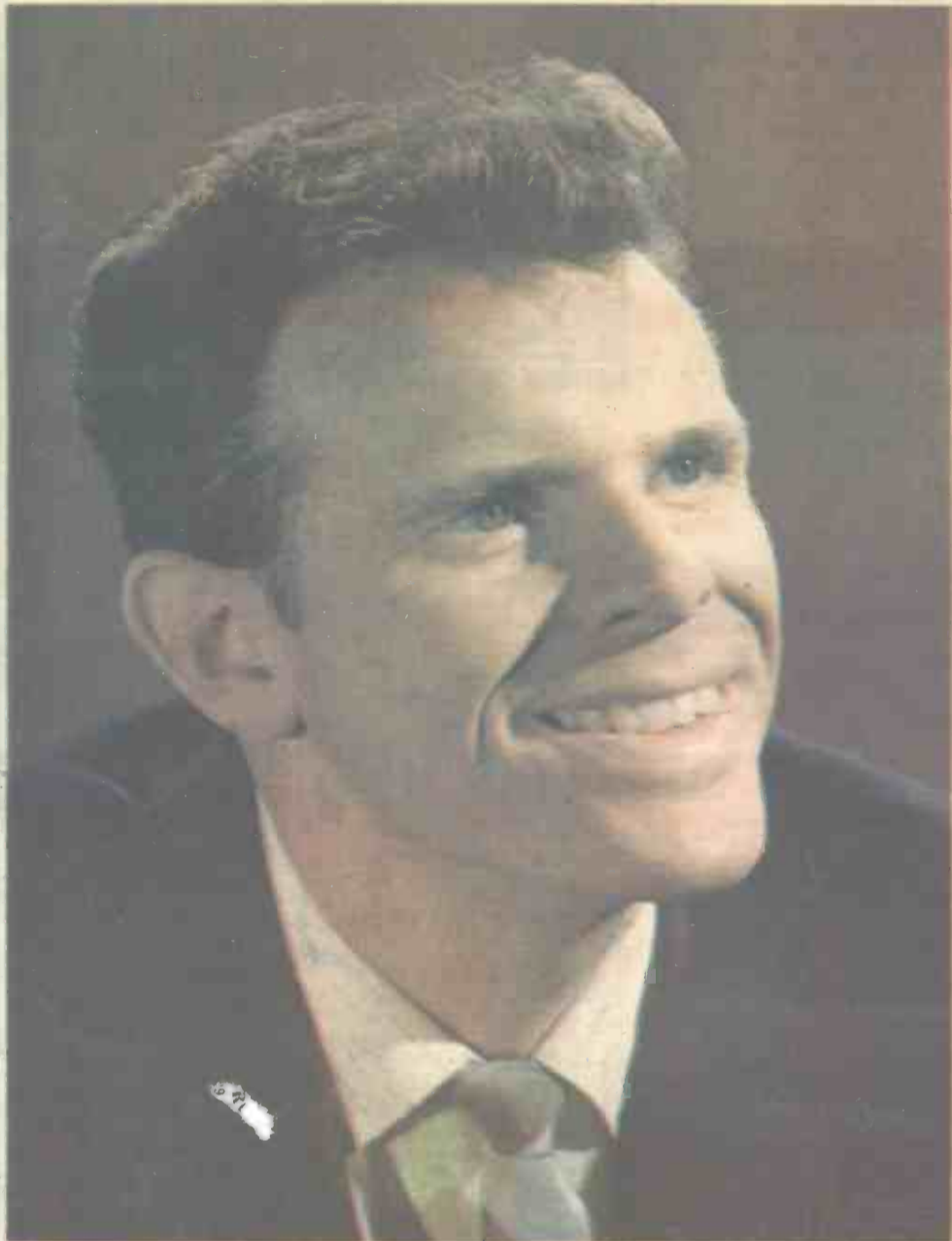
JOE DOLAN & THE DRIFTERS
I LOVE YOU MORE & MORE EACH DAY
7N 15760

THE MONOTONES
NO WAITING
7N 15761

FIRST GEAR
THE 'IN' CROWD
7N 15763



'MY SUCCESS CHANGED MY FRIENDS'



ONE of the chief attractions about Del Shannon is his own individual style of singing and guitar playing. So it'll come as a shock to his fans if ever they hear his latest album just issued in the States, it's tagged "Del Shannon sings Hank Williams" and contains some of the most authentic country and western music recorded by a pop singer for a long time.

"I guess I've always wanted to cut a country album," Del told me, "and as I've always been an admirer of the late Hank Williams, his songs were the natural choice. But I found that after I recorded the LP, the urge to record more country music left me. This album satisfied my country urge, I guess. Now, I'm thinking of cutting a jazz album, but I've no idea when."

Del Shannon is currently in Britain to plug his mammoth US hit "Keep Searchin'," but he isn't touring here until the spring.

I asked Del whether or not his enormous success over the past four years has affected him at all as a person.

"No, definitely not," he replied, "but it certainly has influenced my old friends. They just don't behave as they used to towards me. Before they wouldn't care about calling me 'Hey Stupid!' or 'You Jerk!', but now they don't act that way at all. It isn't too pleasant, and it makes me wonder a lot . . ."

ALBUMS

In the States Del has been doing the usual rounds of touring, and before he left for Britain Del took his parents for a vacation in Florida. And he recorded material for yet another album, scheduled for release in Britain AFTER his latest LP "Handy Man" reaches the shops this month. This one has such titles as "She Cried," "Runnin' Scared," "Rag Doll," "I Go To Pieces," etc.

I quizzed Del as to why he's cutting so many albums, whereas before, when he recorded for the

Said Del Shannon to Norman Jopling

American Big Top company, only a few were issued.

"Well, the company I record for now is Amy. And they're a very go-ahead label and like to push out as many albums as possible. And although the sound from the two record labels is the same, in fact I use a different backing group.

REVIVALS

The new one is called, well, sometimes they're called the Doltons, sometimes the Royaltones, sometimes they're something else. But I only use them on sessions, not on tour. I guess the reason why I have a distinctive style isn't only my voice, but I do try to write as much of my material as possible, and sing with as much sincerity as is possible. I think that sincerity counts a lot. I probably won't be reviving any more singles yet, like 'Handy Man' and 'Do You Want To Dance' as I prefer recording my self-penned material.

"When I'm in the studio we usually have several songs worked

out to record. You know, I just love recording. It's the greatest thing in the world for me. But occasionally a song which sounded great at rehearsal, just doesn't make it as a single. Then we have to switch and use an alternative.

"Incidentally I've got my own recording company. The only artist on it is Lloyd Brown, for whom I wrote 'I Go To Pieces.' It flopped, but then Peter and Gordon took an interest in it, so I re-wrote it for them. I don't really have time to bother about my label though, I think that I'll just keep Lloyd on the books . . ."

A WAIT

So for his fans, there'll be a short wait until they can see Del Shannon again, in the flesh. And for the quiet hitmaker comes yet another in the seemingly endless succession of hit discs he has been making since the fabulous "Run-away" back in 1961.

I've a feeling that Del will still be making hits in many, many year's time . . .

DEL SHANNON: a fine colour portrait of this popular American artiste who is enjoying chart success with his latest disc "Keep Searchin'."

COLUMBIA Records Distribution Corporation bought Fender guitars and amplifiers for thirteen million dollars.

New J. Frank Wilson single, "Six Boys" tells of half a dozen guys in love with a girl killed in a car crash . . . Trini Lopez will play a ski instructor in his first film, "Snow Job," which goes into production next month . . . Dave Clark working with Les Reed on the score of Dave's film which starts next month . . . Mark Murphy opens a four-week season at Annie's Room on Monday . . .



feature girl bongo player . . . Flip of Cliff Bennett's newie a better follow-up to "One Way Love" than chosen "A" side . . . "One Fine Girl" by the Symbols is the real McCoy . . . Another new dance: the Letkiss . . . Lionel Morton's tonsils removed safely . . . "Play-beat," title tune for BBC-1's "Wednesday Play" series penned by Manfred Mike Vickers . . . Joe Meek's trade-mark firmly imprinted on new Tornado's single . . . How many times did Chris Williams listen to "The Name Game" by Shirley Ellis to write down the vocal routine?

under Eric Easton's management . . . Patsy Ann Noble on Andy Stewart's BBC-1 show tonight (Thursday) . . . Andrew Luke Oidham? . . .

"I'm Gonna Be Stronk" recorded by Frankie Laine some two years back . . . in "Billboard," Sam Cooke's "Cousin Of Mine" jumps back from nowhere to eighty-one . . . Lulu's "I'll Come Running" also showing: through in the States . . . minor record labels didn't waste much time getting on the Betty Everett bandwagon . . . Mickey & Sylvia of "Love Is Strange" fame are back together again—when solo, Sylvia played guitar on Ike & Tina's "Gonna Work Out Fine" . . . As from February, all Ember records distributed here by EMI, who already handle the label abroad . . . Crackerjack tomorrow: Gerry and the Pacemakers . . . Mickie Most's latest disc signing, The Symbols, formerly Johnny Milton and the Condors . . . Dave Davani and the D-Men, currently playing at the Flamingo and Crazy E.

In New York, Hullahalooos had their blond hair re-bleached: Black roots were beginning to show . . . Cilla guests Billy Cotton Band Show (BBC-1) January 30 . . . When office of Migil Five manager Reg Tracey was burgled, thieves took three acetates of new single but left behind a dozen copies of the finished disc . . . Brenda Lee looking for a new fan club secretary . . . Vic Sutcliffe left Tito Burns to work with Eric Easton . . .

Extracts from "Ferry Cross The Mersey" and "Every Day's A Holiday" on next Wednesday's "Movietime" (BBC) . . . "Ragunboneman," flip of Tornado's newie incredibly like The Honeycombs . . . Georgie Fame and the Blue Flames on Crackerjack February 5 . . . Righteous Brother Bobby Hatfield steals ashtrays as a hobby . . . Chart-topper Georgie Fame and RM's Barry May both on skiing holidays this week . . . Her capture of the American number one slot just about completes the picture for Pet Clark: Congratulations

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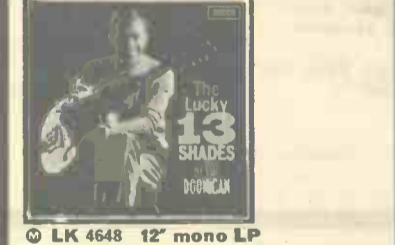
VAL DOONICAN THE SPECIAL YEARS

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DFE 8587 7" mono EP

LP The lucky 13 shades of Val Doonican



LK 4648 12" mono LP



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Albert Embankment London SE1

DECCA

3 BIG HITS FOR 1965

<p>UP CHERRY STREET</p> <p>Recorded by Herb Alpert's Tijuana Brass on Pye International 7N 25282</p>	<p>DANCE, DANCE, DANCE</p> <p>Recorded by THE BEACH BOYS on Capitol CL 15370</p>	<p>NO ARMS CAN EVER HOLD YOU</p> <p>Recorded by THE BACHELORS on Decca F 12034</p>
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