

# Record Mirror

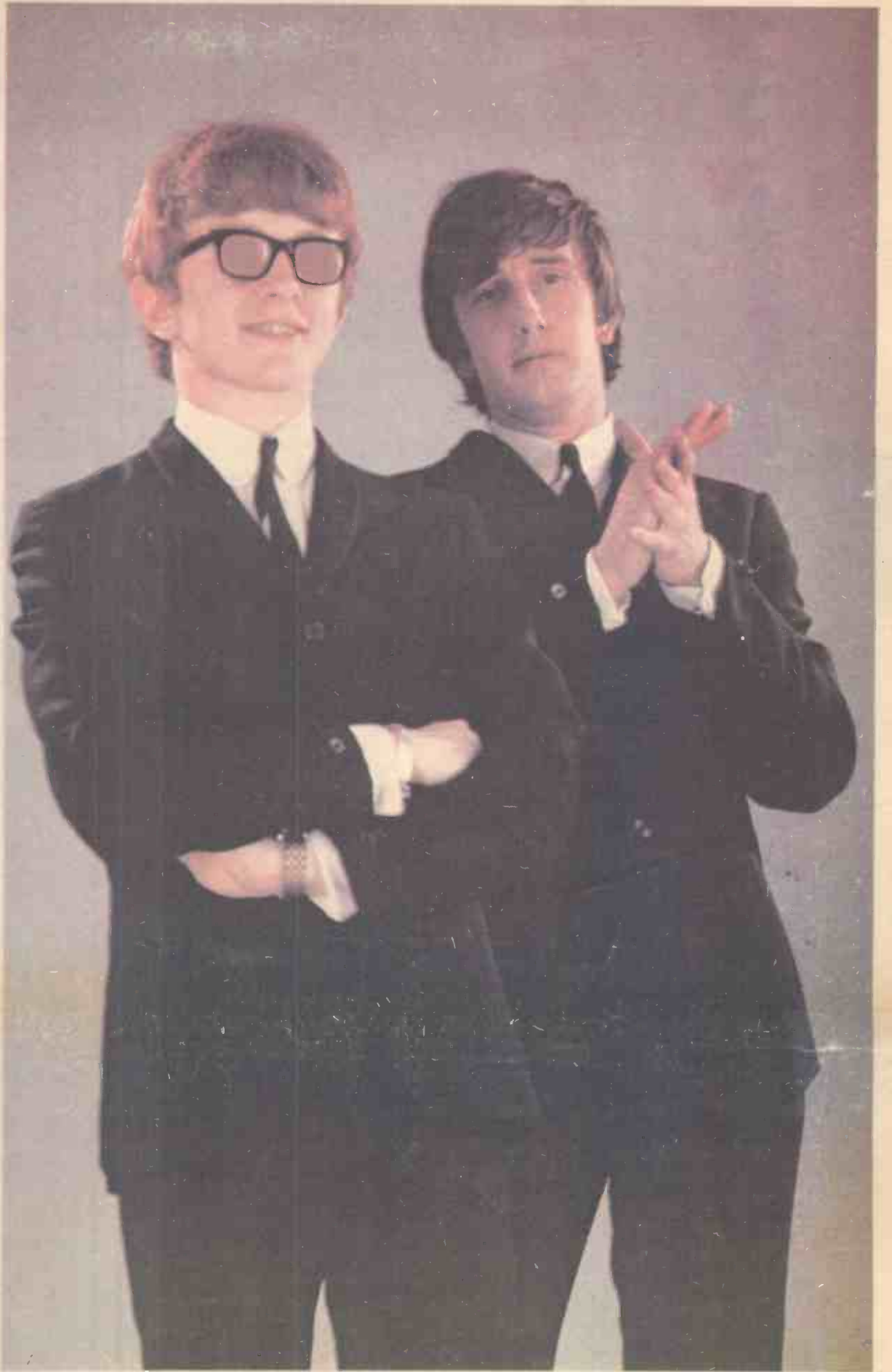
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## INSIDE: CLIFF & THE SHADOWS IN EUROPE

BUDDY HOLLY L.P. EXCLUSIVE, ELVIS, DIONNE, YARDBIRDS, BEATLES, POP POLL.



**THEY'RE** off! Peter and Gordon, hot on the heels of their huge American hit "World Without Love," leave for a three-week tour of the States in mid-June. Actual date of leaving is not finalised—it'll be June 15, 16 or 17.

Top promoter Jackie Green is fixing an eight-day concert tour for the duo and there will also be television and radio dates. Says Peter: This is the most exciting part yet of our short career. And now we've heard that we're likely to go to Australia in the autumn—and that a Swedish trip will be ON soon, given any luck."

And the boys are knocked out with the news that their debut long-player comes out on Friday, June 5. Norman Newell supervised the session and the twelve tracks are: "Lucille," "500 Miles," "If I Were You," "Pretty Mary," "Trouble In Mind," "World Without Love," "Tell Me How," "You Didn't Have To Tell Me," "Leave My Woman Alone," "All My Trials," "Last Night I Woke" and "Long Time Gone." A stereo version comes out in July.

Said Gordon: "To say it's all happening seems to be an understatement. We're loving every minute of it all, even if it is a trifle hectic."

# Peter AND Gordon



# Nobody I know



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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.

## Why Use All These Pop Gimmicks?



FREDDIE in the middle of his "gimmicky" act.

**WHY** do groups have to have gimmicks? Why can't we have groups that simply play good music? The Beatles have long, but tidy hair. The Dave Clark Five have new types of modern clothing. Gerry of the Pacemakers displays a large grin and says that he likes classical music. Even the Bachelors have a gimmick of being well dressed, with short and tidy hair. As the groups play worse music, it seems they have to have bigger gimmicks — the Rolling Stones have the longest hair and wear different clothes to each other, Freddie and the Dreamers prance around to their own so-called music. We want groups that we can listen to, not just look at. — Ray Newport, 50 Red Lion Lane, Woolwich, London, S.E.18.

### MORE B(E)SIDES

**WHY** not a new way of presenting records to the general public on television? "Top of the Pops", "Thank Your Lucky Stars" etc. All plug the "A" side of a disc. Why not have a programme truly devoted to the "B" sides—it would encourage the record companies to produce better B's. Some records already have fantastic "B" sides, the most classic being the Beatles "You Can't Do That" and "I Pretend I'm With You" by the Searchers. If anything came out of this, I'm sure you'd get better values for your money, record-wise. — Alexander Nicol, 18, Bridge Street, Hamilton, Lanarkshire.

### NO KIDDING?

**HERE'S** a quiz, so try and guess who is the most underrated group in Britain. 1. Which group has been around for five years and had only two E.P.'s and NO L.P. released? 2. Who's latest disc have I requested nine times on "Saturday Club" and had no response? 3. Who has had many digs about their clothes, even though the fashion now is leather and frilly shirts? 4. Who have had four of their records dished by Gerry, the Blue Jeans, the Searchers and Mandy Rice-Davies? 5. Who's latest has hardly any plugging on Luxembourg? 6. Who's picture rarely appears in the papers? 7. Which group through thick and thin remains cheerful? The fabulous Johnny Kidd and the Pirates, that's who.—Noreen Healey, 1 Laburnum Place, Tindal Street, Birmingham, 12.

James Craig writes: That's Show biz!

### BUSY EL

**ABOUT** "Disgusted Reader" who feels that five years is "a long time" to wait for a reply from Elvis Presley. Maybe it's worth remembering that five years ago Elvis was not at home but in the U.S. Army in Germany, so he wouldn't have seen it anyway. And it must be impossible to open even half the mail he receives. Or does "Disgusted" think Elvis should, whenever he has a little time off, sit at home amid a mountain of mail accumulated over the past five years and answer each one?—Miss C. Colclough, 7 Sandown Road, Meir, Stoke-on-Trent.

Says James Craig: "Lots of other readers have told me that they have had very prompt replies from Elvis—and that he has sent them Christmas cards, too."

## Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1. Telephones GERRard 7942/3/4

## The Searchers Flop?

**I'M** not a member of the anti-Searcher brigade but let's have some truth about them. The R.M. said they had three top singles in a row. Keith Fordyce said "This group have had every one of their records in the top ten." But in 1963, after "Sweets For My Sweet", they released an idiotic cover version of Brenda Lee's million-seller "Sweet Nothings" and the highest it reached was No. 48. Not really a success, eh?—Kim Hollett, 7, Holmedale Avenue, Mill Hill, London, N.W.7.

James Craig writes: In all fairness we must explain that "Sweet Nothings" was recorded by Phillips at the Star Club in Hamburg before the boys' big record successes, and was never considered by Phillips as a commercial proposition. It was only issued in the light of the Searchers' big success with "Sweets For My Sweet". A comparison can be made with Polydor issuing the four-year-old Beatles with Tony Sheridan recordings.



### ELVIS-MANIA

**I DON'T** want to add to the Elvis v. Beatles feud but when Elvis started singing, hysterical mania was unknown. He was the first to cause riots, even in cinemas where his performance was not "live". When the Beatles arrived, mania was already accepted on a large scale and Beatle-mania was easy to develop. When you read newspaper reports from both periods, it's obvious that Beatlemania is like "a nuns' convention" compared with Elvis-mania.—Jeremy Millard, 69, The Downs, Harlow, Essex.

### NO STYLE

**WHEN** I think of the almost complete lack of vocal styles at present it seems to me that we are all far too complacent about the pop scene. At the moment, with the dominance of the big beat groups, all we hear are variations on the Mersey accent. Thinking back to five years ago or so, one can remember the exciting styles of Buddy Holly, Conway Twitty, Jimmy Jones and many others.—A. Cornell, 6, Woodville Road, Maidstone, Kent.



# It's the NEW Juke

## Box Jury!

by DAVID GRIFFITHS

**WHAT'S** behind the New Look "Juke Box Jury?" Plenty. Much more than just a slicked-up set. The new producer, Barry Langford, gave me the low-down.

"Our aim is to change the whole feel of the show, to make it a record discussion programme rather than one in which four people give their views, one after the other. We've got to loosen up and maybe involve the studio audience a little more."

"Certainly, we're going to steer clear of panellists who have not got the feel of popular music. A hostile attitude, on the part of people who don't know what they're talking about, is alien to "Juke Box Jury," and loses teenage viewers."

### VULNERABLE

"This does not mean that we'll only have panellists who think everything is marvellous, wonderful and all that. I'm giving every panel a half-hour pep-talk before the show to make sure that they deal with every record with strict honesty. They've got to forget about any 'political' connections they may have with record companies etc. Phoniness shows up strongly on the TV screen and if somebody doesn't say just what he feels the viewers can spot the fact that he's pulling his punches."

"Inevitably, artistes who are hidden from the panel, and then subsequently introduced to them, will be embarrassed if their records are panned. Too bad. If an artiste puts himself in this vulnerable position he must be prepared to take what comes and must expect to be slammed if he's made a bad record. I'll try to avoid embarrassing young pop artistes who might be

put in the difficult position of knocking their friends and rivals. So, in the main, we'll not book such artistes."

"The kind of people I'm after are Patti Page, Maria Alberg, Alfred Hitchcock, Sir Donald Wolfitt, Sir John Clements and Ken Dodd. All these are likely to be seen in the near future. In America it's become accepted that "Juke Box Jury" is a good show to appear on as soon as you arrive in England. Harold Davidson, who left for America a few days ago, told me that we have a helluva good chance of getting Sinatra!"

### LUSH

"On any panel we'd like to have one good entertainer, such as a comedian like Charlie Darke, one glamorous figure (from the big, big world of showbusiness—and in that sense I'd call Hitchcock a glamorous name), and one knowledgeable character — either an established dee-jay or a teen-

ager who's really with it. "There are three dee-jays, in particular, I want to use often because they're always good value — Peter Murray, Jimmy Savile and Alan Freeman."

"Gone are the days when we just pick nine records that are likely to sell well. We are watching all the issues to compile a balanced programme featuring the three types of music currently fashionable—Blue Beat, R. & B., and general Beatles-type rock. We are also taking care to see that there's at least one lush ballad, to appeal to the older people, the squares, if you like, in every show."

### PHOTOS

"Visually, the programme's basis will still be the close-ups of the audience, and to make sure they are as unselfconscious as possible we are keeping the cameras out of the way, taking off the red lights on them that show which camera is being used, and we have removed all the monitor TV screens from the hall so that the audiences can't look at themselves on-screen. "On top of all this we are using photos of the artistes whose records we play—and wherever possible we'll use extracts of films (by Presley and the Beatles) from which any records come."

Yes, Barry Langford is excited about his producing assignment. And he intends to make us viewers just as excited about "Juke Box Jury."

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# Going Shopping with Dionne!



DIONNE WARWICK is thoroughly enjoying herself here! (RM picture Martin Alan)

DIONNE WARWICK is tall and willowy—a shapely frame built on the curviest of legs. The dark eyes smoulder. The whiter-than-white teeth flash a welcoming smile. The hands trace delicate patterns in the air as she explains something. All in all, a doll. A living doll!

And she has an enormous zest for living. This, her first trip to London, has been one long, enjoyable ball. And she really hasn't caught her breath yet.

Let's eavesdrop as she goes out shopping in London, soon after she arrived. Pye Records publicist Ann Ivil, is with her. The next quotes you read will be from Dionne.

"Say, didja know I'm engaged to be married? Oh sure—he's an American serviceman and he's got a year to go before he leaves for civilian life. Does he worry about me being a singer? Never. He's glad for me. Anyway, I was originally gonna be a school teacher and that's what I'll do when I leave show business. Also I wanna have a whole crowd of kids."

Dionne spotted a shop which sold dolls. She leapt inside and bought a couple. "Crazy about them", she said. "Can't resist them. I've got a whole collection back home . . ."

## DELIGHT

Dionne inspected her change. "Don't understand how you cope with your money", she said. "You get twelve pennies to a shilling, then twenty shillings to a pound. Crazy! Say—what's this?" THIS was a fiver! Dionne gave the impression she was going to throw it away as worthless.

She said: "When I was in France, playing the Olympia, I actually threw away around two hundred dollars worth of francs. I thought it looked

## BY PETER JONES

like monopoly money! Managed to get it back, though . . ."

Dionne passed India Airways' building in London. In the window: a huge furry elephant. "I want it", she shrieked. We explained that it was part of an advertisement and wasn't for sale. Dionne looked sad.

Until she came face to face with a shoe shop. "I collect shoes, too", she yelled. A cursory glance at the contents and in she went, buying three pairs in double-quick time. To the delight of the assistant.

"I've honestly got hundreds of pairs at home," she said. "I can't resist shoes. I've got more shoes than records . . ."

Dionne came face to face with a clothing shop. Another shriek of delight at what was in the window.

She was out again in one minute flat . . . armed with blue trousers, a green sweater. Plus another large sweater. And a vast handbag. Said Dionne, predictably by now: "I'm crazy about handbags. Love 'em."

Dionne came face to face with a Post Office. "Say I've gotta send a cable home. My brother's birthday", she ex-

plained. In and out in a very fast time.

"I love porridge for breakfast", she said. "Had some today." Now there's an unlikely food fad for the glamorous Dionne.

She said: "My ma would have come to England with me. But we've got a new house in Orange, New Jersey, so she's doing the moving. When I get back, I'll have a new home . . . and none of the worries."

## BEMUSED

"People keep asking me what sort of singer I am. I reckon I'm a pop gospel singer. Does that make sense? I like singers with 'soul'. I like Dusty Springfield. She sings with 'soul'."

I pointed out that Dusty liked Dionne . . . saw her at Olympia and was bemused with enthusiasm.

Dionne also likes Nina Simone — "and so many other American girls I just couldn't list 'em".

Laden with parcels, Dionne arrived back at her hotel. She'd spent a small fortune.

She'd just forgotten one thing.

A toothbrush!

## ★ ★ ★ ★ ★ Diary Dates ★ ★ ★ ★ ★

### Thursday

Long John Baldry, Marquee, London; Chuck Berry package, Bristol Colston Hall; Rolling Stones, Sheffield City Hall; Manfred Mann, Maryport Palace; Mike Shannon and the Strangers, "A Swinging Time", BBC-1.

### Friday

Rolling Stones, Slough Granada Adelphi; Applejacks, Gene Vincent. The Shouts, Small Paul and the Young Ones, Ricky Hilton and the Hilltones, Bridlington Spa Royal Hall; Millie and the Five Embers, Winchester Lido; Ready, Steady,

Go: Kenny Lynch, The Mojos, Swinging Blue Jeans; Tony Sheridan, The Hi-Fis, Jan and Kelly, "Five O'Clock Club", ATV; Downliners Sect, Studio 51, London.

### Saturday

"Thank Your Lucky Stars": Rolling Stones, Kenny Ball's Jazzmen, Mark Wynter, Jackie Trent, Adam Faith and The Roulettes, Dionne Warwick, The Strangers and Mike Shannon, Millie and the Five Embers, Eastleigh Imperial; Gene Vincent, Loughborough Town Hall; Chuck Berry, Alexis Korner, Beat City; The Mojos, Shepherds Bush Social; Downliners Sect, Fleur de Lys, Hayes.

### Sunday

Chuck Berry package, Hammer-smith Odeon; The Mojos, Addlestone Co-op; Billy J. Kramer and Dakotas, Portsmouth Guildhall; Tony Orlando, Jeff Curtis and The Flames, Beat City; Susan Maughan, Blackpool Odeon; Dave Berry and The Cruisers, Hampstead Country Club; The Hollies, Lulu and The Luvvers, The Cumberland Three, "Easy Beat", BBC; Millie and the Five Embers, Manchester Domino; Downliners Sect, Studio 51, London.

### Monday

Billy J. Kramer and The Dakotas, Tommy Quickly and The Remo Four, Croydon Fairfield Hall; Freddie and The Dreamers, in one week's variety at Queen's Theatre, Blackpool; Millie and the Five Embers, Stockport Manor Lounge.

### Tuesday

The Akters, Easy Beat Club, London.

### Wednesday

Millie and the Five Embers, Hitchin Hermitage; Brian Poole and The Tremeloes, Stourbridge; Downliners Sect, Eel Pie Island;

The Applejacks, "Three Go Round", STV; Mojos, Salisbury City Hall.

Managers, booking agents, and promoters are invited to write to Barry May at the Record Mirror, 156 Shaftesbury Avenue, London, W.1.

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## A NEW PORTABLE RECORDER

WHEN Philips Electrical Ltd. gave out with the guff about their new tape recorder—"Revolutionary... versatile... major breakthrough"—the only thing to do was TEST it. So I tested the EL 3300. And I can add a few more high-flown adjectives of my own.

It's a portable (4lbs.) machine of astonishing performance. It runs off five 1.5 batteries, has a special snap-in tape cartridge which is dead simple to use, has quick-as-a-flash wind and rewind—and has less than one per cent "wow and flutter" from peak to peak.

Which adds up to truly astonishing performance for such a small machine. I've been using it for interviewing pop stars—and even the most mumbling, stumbling replies have come through loud and clear. I specially liked the device on the "stick" microphone which has its own remote control unit. You can switch on or off without touching the recorder itself.

Oh, yes! The price? Just 25 guineas. Which makes it a bargain anyway... well worth saving up for.

PETER JONES

# NEW L.P. FROM BUDDY

A BRAND new Buddy Holly LP featuring several never-before-heard songs will be issued in June.

This great news will please Buddy's countless fans, who have patiently waited for new material from their idol. Here are the details: The LP is titled "Buddy Holly Showcase." Coral hopes to have it in the shops as soon as possible.

Pick of the tracks are three that every Holly fan has been waiting years to hear—"I Guess I Was Just A Fool" and "You're The One" (titles first revealed by Record Mirror in August, 1961) and "Love's Made A Fool Of You," the Crickets' 1959 hit given a plaintive treatment by Buddy with good guitar backing.

Buddy's manager, Norman Petty, revealed in February last year in RM that Buddy recorded "Love's Made A Fool" in Norman's Clovis New Mexico, studios with "Wishing" as a possible demo for the Everly Brothers.

### REWORKED

Other tracks on the LP are "Come Back Baby," "Gone" (a slow, sad revival which is very short), "Umm Oh Yeah" (the coupling of his recent hit "What To Do") and revivals of "Rip It Up," "Shake Rattle And Roll" and "Blue Suede Shoes." Also included are "Girl On My Mind" and "Rock Around With Ollie Vee," previously issued on an Ace of Hearts LP.

Track twelve revives Bill Doggett's instrumental "Honkey Tonk," which Buddy punctuates with occasional distinctive yells.

The release of this LP means every known number by Buddy will have been issued, bar the new versions of "Peggy Sue Got Married," "Learning The Game," "Crying, Waiting, Hoping," "That Makes It Tough" and "That's What They Say."

Norman Petty has dubbed sparkling new backings with



contrasting pizzicato guitar and big sad bass on these tunes, which with their original accompaniment are on the LP "Buddy Holly Story Volume 2." Maybe the new versions will be put on an LP with the only other re-worked track, "What To Do," and "Wishing."

Just now Buddy is selling strongly via "You've Got Love," a track from the 1958 LP "Chirping Crickets." This and its coupling "An Empty Cup" were written by Buddy's fellow-Texan Roy Orbison and Norman Petty. Roy thinks the material is weak—but maybe like many artistes he is never satisfied with his own work.

### HANDFUL

Buddy's next singles will almost certainly be from his new LP. Once these tracks have been used, Coral only has a handful of titles from other LPs that it hasn't already used on singles. These include "It's Too Late," versions of Little Richard's "Ready Teddy" and "Send

Me Some Lovin'" and the catchy "Rock Me My Baby."

### STRONG

His new American single is a re-issue of "Not Fade Away," which was once coupled with "Oh Boy!" Now it's coupled with another Crickets' hit, "Maybe Baby," and is competing with versions by the Rolling Stones and Dick and Dee Dee. Buddy has had many re-issues in America including "Peggy Sue" and the Crickets' LP was re-titled "Buddy Holly And The Crickets" and re-issued with a new sleeve.

Buddy's songs are in strong demand by other stars also. Jimmy Gilmer, who won a gold disc with "Sugar Shack" in America, has recorded "Look At Me" and so has British group the Whirlwinds. Michael Cox whose "Angela Jones" once flirted with the charts, has revived "Rave On," which all helps to keep the name Holly evergreen.

## Record Mirror Special by Robert Drew

BUDDY HOLLY — and a Record Mirror exclusive on his new L.P. and tracks.

# RECORD MIRROR POP POLL

HERE'S YOUR CHANCE TO VOTE FOR YOUR FAVOURITE POP STAR IN THE FIRST R.M. POP POLL

**SENSATIONAL NEWS!** The Record Mirror, celebrating its Tenth Birthday next month, announces its first International Pop Music Poll. Following on the huge success of the recent Rhythm 'n' Blues Poll, YOU now have a chance to vote for YOUR favourite artistes and groups on the wider pop scene.

The list of categories appears on this page. Please note that some sections are for INTERNATIONAL "names"—which means that American OR British stars are eligible. Then comes a British-ONLY department.

We've kept the categories down to a minimum but there are some out-of-the-rut sections. Like the "Best TV or Radio Pop Show" rating—and the "Best-Dressed Group Or Artiste" voting chance. The rest are straight-forward.

The Record Mirror has been inundated with requests from readers for a Poll of this type. But from now on in, it is UP TO YOU. This is YOUR chance to express your appreciation of the entertainment provided in the past year by the top stars.

Don't wait; don't hesitate! Just ponder a-while, then fill in the coupon. Remember: the results of this poll will be watched with enormous interest by the entire pop-music business. There'll be stacks of publicity for the section winners... for this poll reflects CURRENT popularity.

It is, therefore, vital to your fave performers that you register your vote.

A panel of auditors will be checking your return coupons, making sure of one hundred per cent accuracy. One entry from each reader, please... and double-please write legibly!

Closing date for entries? By Tuesday, June 9. We're expecting an avalanche of replies and the results will be published in the mammoth Tenth Birthday Edition, week ending June 20.

That's it then. Over to you! Out with the pens, the pencils and the votes.

Address your envelope to: International Pop Music Poll, Record Mirror, 116 Shaftesbury Avenue, London, W.1.

And go! go! GO!

# BLUE-BEAT CATCHES ON IN



THE COMETS

## for Britain

Jimmy Reed are to tour Britain in the week tour at the Flamingo, London. Reed opens at the club on Sunday, but Peter Grant, of the Don'ts, is to accompany the artistes. The tour includes Booker T. and the MGs, a Motown stable of artistes (no. 1 certainly be headlined by Mary Wells with "My Guy." It is also "Gordy has ever made the British charts issued here on various outlets in the past years. Tamla sound told Record Mirror— "We're going to Britain. We tried so hard to get to Britain. We just couldn't see it. I hope to bring some of our

## Company

Heading the firm is managing director, Roy Berry, who is also chief of the publishing company. First release will be on Columbia on June 12th, featuring The Downbeats with Jimmy Reed's "Baby, What's wrong with you," and an original, "Be a Sect Maniac". A & R man is Mike Collier.

## 'STONES' TOUR

The most ambitious promotion campaign ever launched by London Records in New York is being planned for the first visit to the US of the Rolling Stones.

Tee-shirts with pictures of the Stones printed on them, hundreds of new Stones' fan clubs, and a quarter of a million photos of the Stones are currently being distributed throughout the States.

Two publicity firms have been retained by London, and the cost of the campaign may be one of the label's largest budgets.

The group's first date on the other side of the Atlantic is at Portland



# 'ROCK AROUND THE CLOCK' REISSUED

THE first and biggest selling rock 'n' roll disc of all time, "Rock Around The Clock" by Bill Haley and The Comets is to be re-issued by Decca's Brunswick label this Friday, with "13 Women" on the flip. Also to be issued on June 15th is another version of "Rock Around The Clock", also by Bill Haley on Decca's Warner Brothers label. This version was recorded at a much later date than the hit version—after Bill had changed labels. Flip is "Love Letters In The Sand".

The fresh interest in "Rock Around The Clock" comes from frequent radio plays, and the fact that rock 'n' roll is becoming the new mod dance. "Clock" and other Haley favourites are being played at most of London's top mod clubs.

The original "Rock Around The Clock" was recorded ten years ago on April 7th, 1954, and subsequently sold nearly fifteen million copies. It was first featured in the film "Blackboard Jungle", and then "Rock Around The Clock", the film that started the rock riots—all rather reminiscent of events today.

Haley himself faded here at the end of 1957, after a full two years as undisputed King of Rock. He has had no single hits since here, although several of his LP's have made the charts. At present he is under no recording contract but it is to be re-signed by one of his former labels. His last label in the States was Newtown (Stateside here, Bill's last release was "Tenor Man") which closed down several months ago. Although most of today's record buyers are too young to remember Haley first time around it is thought that he may stage a sensational disc comeback. His fan club is run by Hugh McCullam and is one of the largest in the country.

## PENNIES' ILLNESS

MORE throat trouble for the Four Pennies hospitalised leader Lionel Morton, and put guitarists Fritz Fryer and Mike Walsh out of action last week.

After a disastrous performance at the Twisted Wheel Club, Manchester, last Monday, in which the Pennies were unable to complete their act, all bookings for the week were cancelled.

In a private patients' room at Manchester Royal Infirmary, Lionel said to be suffering from "a chill". He was being treated with antibiotics, and was forbidden to speak at all. All communications from Lionel had to be written down on a piece of paper.

Fritz and Mike were also suffering from throat trouble, and the only member unaffected was drummer Allan Buck.

The cancellations were said to be costing the Pennies £1,500.

# ALL ABOUT BEATLES

THE BEATLES, in opening the gates of the American pop world to British artistes, have made a "significant" contribution towards this country's economy.

And that's official. For a survey made by the Intelligence Department of Barclays Bank has revealed that The Beatles have become an "invisible" export. When Britain followed the American tastes in pop music, British record companies were sending "considerable royalties" abroad.

"The Beatles, and the trend towards British music, have made a significant contribution to the British balance of payments by reducing this outflow of foreign exchange," states the report.

"Moreover, as their reputation grows, royalties are beginning to flow into this country."

Part of the receipts from The Beatles' overseas tours will add to Britain's gold and foreign exchange reserves adds the report, part of which was reprinted in the journal of the Songwriters' Guild of Great Britain.

★ ★ ★

The Beatles may be working in the film studios again next February. Producer Walter Shenson is understood to be considering a second film with the group for United Artists.

The Beatles return from their holiday on Saturday, and are expected to fly in quite independently. They will be arriving in small chartered aircraft, using small airports outside London.

The Beatles headline manager, Brian Epstein's "Pops Alive" concert at the Prince of Wales Theatre, London, on Sunday.

The Beatles will be protected by a hundred uniformed police when they play at the Coliseum, Indiana State Fair, on the evening of September 3rd. Their fee is stated to be \$25,000 or 60 per cent of the gate, after taxes, whichever is greater. 12,000 will attend.

The Beatles' soundtrack LP from their film, "A Hard Day's Night," now has eight tracks as well as the incidental music and chat-chat. "Can't Buy Me Love" and "You Can't Do That" have been added.

The Beatles' concert at Philadelphia Convention Hall on September 2nd was sold out only 90 minutes after the opening of the box-office. 12,000 tickets passed over the counter.

The Beatles will have on their bill on the Hong Kong concert, a New Zealand group called the Maori Hi-Five, who dance, and play ten instruments.

The Beatles' third album released in Canada is called "Long Tall Sally."

The Beatles' full scale tour of British concert halls and theatres—their first one-nighter tour since last year — will commence at Bradford Gaumont on October 9th, and finish at Liverpool on November 8th.

A book about, and a disc by, The Beatles, have been locked in a time vault to be opened on April 30th, 1980, in Philadelphia, U.S.A.

## DAVE CLARK MOBBED

TWO complete sets of band gear—each comprising drum kit, guitars, and amplifiers, and each worth more than £1,000 — have been shipped out to Stockholm and New York by impresario Harold Davison following riots on the Dave Clark Five's Swedish tour.

All the group's concerts in Scandinavia have been in the open air, and fans have had no difficulty in invading the stage. Last week, drum skins were pierced, cymbals smashed, and amplifiers broken.

The Five flew out from Copenhagen on Saturday and played their first concert of the American tour in Newark on Monday.

They return to London on June 11th.

## NOSTALGIA

OLD photographs of the stars of years ago have a wonderful, nostalgic fascination. They are even more appealing when they show how still-famous entertainers looked in their early days.

Louis Armstrong, Duke Ellington, Count Basie and Roy Eldridge are among the stars of today who are featured in a new 21s. book published by Dobell's Jazz Record Shop, titled Timme Rosenkrantz's Swins Photo Album 1939. It bears that date because they were originally compiled by the Danish jazz enthusiast in that year. But the pictures date back as far as the 20's. For anyone interested in jazz then and now the book will provide one long wallow in nostalgia.

## RAY'S DATES

RAY CHARLES is to make his second concert tour in July. Impresario Harold Davison is also negotiating a major television show-ease for the star. Flying in from Madrid, Ray will open his tour at Bristol Colston Hall on July 7.

Other dates include Leicester, De Montfort Hall; (8); Liverpool, Odeon (9); Leeds, Odeon (10); Manchester, Free Trades Hall (11); Hammersmith, Odeon (12); Cardiff, Capitol (14); Nottingham, Odeon (15); Sheffield, City Hall (16); Birmingham, Odeon (17); Finsbury, Astoria (18); New Victoria (19); Croydon, Fairfield Hal. (20); Portsmouth, Guildhall (21); Southend, Odeon (22); Brighton, Dome (24); and Hammersmith, Odeon (25-26).

THE telephone number of Brian Morrison, manager of the Pretty Things, is REG 5596, not 9956, as printed in last week's issue.



BRIAN BENNETT with ED THIGPEN, drummer with OSCAR PETERSON TRIO. (see page 9, RM pic).

# A NEW E.P. FROM PETULA CLARK ENCORE EN FRANÇAIS

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# CLIFF & THE SHADOWS

by DEZO HOFFMAN

as told to PETER JONES

ADD Germany to the huge list of countries who have been invaded and conquered by Cliff Richard and the Shadows. For the fans there, on the boys' first trip, went wild about them . . . mad about them . . . raving over them.

I joined the boys in Munich — arriving two hours before the stars. Earlier, they'd done marvellously well in Holland, Belgium. And in Munich it seemed the town had gone mad. Fans everywhere, just waiting. Pressmen everywhere, just waiting. But in a lot of ways, it was just like being on a different planet.

### LISTENING

In Germany, audiences really go out to appreciate the artiste. If Cliff did something special on stage, he was rewarded by solid hand-clapping. There was little screaming — and this really pleased Cliff, because it meant the audiences were really listening.

Certainly this brought out the best in Shadows' drummer Brian Bennett. In his long drum solo, the fans appreciated all his little tricks and soon he responded wonderfully well. He felt encouraged . . . and he made a tremendous impact on the fans.

Incidentally, Brian met up with Oscar Peterson Trio drummer Ed Thigpen in Dusseldorf. They just talked



● THE SHADOWS above, during a performance in the Sports Stadium in Berlin. Despite his illness Bruce played well, although during the day he usually stayed in bed! Left—Cliff hails a taxi in Berlin (Both RM pix Dezo Hoffman).

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

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# IN EUROPE



"shop," like drummers always do. They weren't even distracted by the parade of pretty girls who passed them as they drank coffee in a side-walk cafe.

In Germany, they don't have ordinary theatres. The cinemas are simply cinemas. So the shows went on in huge arenas, like a circus building. The smallest held 12,000 people; the biggest 17,000. This was Cliff's first visit, so he could hardly expect to pack the places out. But his lowest audience was 4,500 and the biggest 6,500.

## WORRIED

He looked round at the empty seats and worried. He was perturbed, because Cliff and the Shadows normally never see an empty seat in front of them. But later it was explained to him that he was attracting audiences at ONE show that would have taken THREE performances to get in Britain.

One of the arenas was used for the six-day marathon cycle races. Quite a setting! Cliff sang "Lucky Lips" in German, and made a few of his announcements in the "lingo." It went wonderfully well.

The fans there really show their affection in a spontaneous way. For instance, they'd present bouquets to Cliff. There wasn't real rioting... they'd just walk quietly forward to the stage and hand him a bunch of flowers in a very restrained manner. Cliff was marvellous in the way he reacted.

They'd also go up and hand him letters. He took them all politely and went

on with the act. A very different scene to Britain.

Cliff's itinerary took in Munich, then Dusseldorf, then Essen, then Hamburg, then Berlin, then Paris — where he is at the Olympia. There WAS a riot in Essen. The fans had gone backstage to get autographs but it all got out of hand. It ended with the police turning up with tear gas, hoses and buckets of water. A pity, this. Generally, it had all gone so well.

## WANDERED

But it's a really tiring tour. The rest of the bill left by coach after each show, but Cliff and the Shads went by air. Funny that! Cliff and the boys used to leave the theatres and get into the coach, just to give the impression they were leaving the area. Then they'd be dropped off at their hotel and enjoy a fairly peaceful night's sleep.

Cliff was so tired most of the time he rarely left the hotels. We'd get in to a hotel at midnight, up again at six — and then off to the next date. Into the next hotel, a quick wash-and-brush-up, then over to the theatre to check equipment and so on.

Sometimes the Shadows wandered out to look round the town. Hank, particularly, was immediately recognised and mobbed. The Shadows are very popular on the Continent. On the few occasions he did go outside, Cliff wore those heavy black-rimmed glasses of his... so he managed to escape the full mobbing treatment.

It really has been a



CLIFF, HANK, and agent PETER GORMLEY in Paris.

triumph. The boys have gone over new ground and really knocked out the cash customers.

And everybody's been impressed with the marvellous way they've coped with the tremendous demands on their time.

I enjoyed every moment of travelling round with them. And I know Cliff and the Shads have had a ball.



CLIFF RICHARD in front of Notre Dame in Paris (RM pic).

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# THE FACTS ABOUT ELVIS

FROM JIMMY SAVILE

HE still sits on a throne . . . but his critics look upon him as a HAS BEEN! More has been written about him than any other pop star of his generation. More of the wordage has been in fantasy than in fact. And the "him" is Elvis Presley, the world's biggest singing film star.

Now, when Hit Parade status has never been more evident, Elvis is coming in for the "losing-his-grin" bit and the "not-with-it" routine. Is all this true?

To check, I talked to that zany disc jockey Jimmy Savile. He's not only met the great Elvis twice—and you can count the others who have done so on one hand—but he also regards Elvis as being a personal friend.

Jimmy is promoting the new Elvis movie "Kissin' Cousins" on a specially recorded disc which was made in Hollywood. Film should be premiered on July 22 (at the Empire, Leicester Square, London). So I asked Jimmy: "Is Elvis slipping?"

## PRIVILEGE

Said Jim: "You must be off your rocker, man, to suggest such a thing. So is anyone else who thinks the same thing. I'll tell you something for nothing, friend. Elvis is the greatest . . . and there is no-one in the whole wide world to touch him . . . including the Beatles. El knows all about them all, and everything they have done. He respects and admires them. But he's not worried.

"I'm no lover of critics, but they do have their job to do. They air their personal opinions, to which they are entitled and they're

paid for that. But I deal in HARD FACTS . . . CASH being one of them. There is no one in the business who can and does earn what Elvis does. It's estimated that this approaches the region of £200,000,000 or 600,000,000 dollars. One deal the Colonel pulled off on one of my visits was to the value of £1,300,000. Can you do better, my man?"

He says: "Elvis is the greatest and nicest guy I have ever met. And I consider it a great honour and privilege, my friend, to be a pal of his. I spent ten days at his home in Hollywood and enjoyed every moment of it. El is not big headed and would do all he can to help anybody."

Jimmy wouldn't commit himself about Elvis's success being equally attributed to his manager, Colonel Tom Parker. But he did say: "Elvis provides the TALENT . . . the Colonel the KNOW-HOW and care of the money. And in all fairness to the Colonel, he provides the best deals for his boy . . . better than any other manager in the business."

He paused for breath. "When I was last over there, Jack Paar who has one of



the top-rated shows on TV, told me that he couldn't afford either of them on his programme, let alone both!" Then I put the 64-thousand dollar question. "Why won't Elvis come over to Britain?" And Jimmy replied, quick as a flash: "Too busy, my man. Elvis is doing a lot of film work and keeping to a very tight schedule."

## THANKFUL

I asked about the theory that not enough money has been offered. "Rubbish," said Jimmy. "Whoever thinks that needs their head examined. The money means nothing to Elvis. It's just a question of time. El would like very much to come over and he thanks all the guys and dolls for their support."

So say all of us. But we're not as lucky as Jimmy in that we can't go to the

by PETER  
JONES &  
KEITH  
MATTHEWS

States and find out that the Great Elvis is not just a myth. Till he comes here, we have to be thankful for his films . . . and records.

PETER JONES writes: Those films seem to be coming up faster than ever. According to El's office in the States, "Kissin' Cousins" is taking the country by storm. Each new opening is doing record business.

Incidentally, April was, and May is, Elvis Months on R.C.A.-Victor. This is to celebrate the more-than 100 million world wide sales by Elvis during the time he has been on the label.

On that controversial film side, Elvis has now completed "Roustabout" for Hal Wallis at Paramount and this will be released in the Autumn in the States. It's a story all about carnival life with its colour, music and excitement.

Pictures scheduled for Elvis in 1964 are "Girl Happy" for M.G.M. and "Isle of Paradise" for Allied Artists. In 1965, Elvis will do a picture for Hal Wallis again and two pictures for United Artists.

And the note from the Presley Head Office ends:



ELVIS with ANN-MARGRET in "Love In Las Vegas."

"As always, Elvis wants to be remembered to you all and he appreciates very much your interest in him." Which adds further point to the remarks delivered in a typically breathless style by Jimmy Savile.



Keep looking

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say Mickey Finn

# THE NEW 3-YEAR-OLD BEATLES' DISC



TONY SHERIDAN

HERE we go again! Another Beatle disc comes on sale—a disc that was made back in the pre-“Love Me Do” era. Which means that it is controversial . . . and also extremely saleable. It also happens to be a “new” sort of Beatle-disc.

Polydor have released “Ain’t She Sweet,” featuring John Lennon on solo vocal. Flip features “If You Love Me, Baby,” with Tony Sheridan doing the lead bit and with the Beatles as accompanying group.

by  
**PETER JONES**

## NOT ACCEPTED

Obviously the basis is there for a lot of interest, pop-wise. Top side has earned a Top Fifty Tip from our Disc Jury this week but personally I’m not so sure. This “Ain’t She Sweet” side came from a session in Polydor’s Hamburg studios some three years back . . . in the days when the Beatles were wow-

ing them in the clubs but not really accepted back in Britain.

There was, of course, a whole lotta argument when Polydor re-released the original “My Bonnie,” which had the Beatles working with Tony Sheridan. It made the charts in a small way in Britain—and was a very much bigger hit in the States.



THE BEATLES may not be pleased at this disc release! (R.M. Pic. Dezo Hoffman)

The argument was simply this:

Was it right and proper to release a Beatles’ disc from so far back? Was it fair to the boys, who had certainly developed musically in the years between that lone German session and their current top-of-the-charts form, to bring out something that they did purely as a backing group to Tony Sheridan?

This is no dig at Polydor. They paid for the session and they’re entitled to do whatever they like with the discs made there. It should be remembered that the Polydor company DID record the boys in the days when nobody else wanted to know.

## RESTRAINED

Me? I feel that Polydor would be failing as a commercial concern if they didn’t bring out whatever Beatle material they had on

file. But I can also see the Beatles’ view that they don’t particularly want to be reminded of the sort of thing they did in years gone by!

However, “Ain’t She Sweet” is out now. John Lennon sings the old Ager-Yellen standard with a rather restrained attack and the boys fill in comfortably enough behind him. It’s not Ringo Starr on drums for this was the era when Pete Best filled the drum chair.

## UNIQUE

As to how the disc was found . . . well! Johnny Francis, of Polydor, read a line about the other material the company had on tape—the writer asked why it wasn’t released. So he checked. And out came this particular release.

Says Johnny: “We feel that it is a unique sort of disc, with John Lennon singing the whole thing by himself.

It’s got the right sort of beat and there’s some good guitar work on it.” Both he and publicity man Ken Barnes felt that Polydor were right to bring it out, as the company had contracted the boys in the first place.

## DOUBT

Of course, this is NOT a Beatle composition . . . and the Liverpool four have always insisted on doing their own material for single releases. And their sound has changed a lot in the time since EMI’s George Martin first got hold of them.

It is, then, a disc of great interest . . . and commercial appeal. That there will be arguments is beyond doubt.

But I do know of two big-name disc jockeys who are anxious to give the disc all available air-time.

We simply have to wait and watch the charts.

# THE BLUESWAILERS WITH THE MOD APPEAL

ALTHOUGH the “Sunday Telegraph” insisted that the Yardbirds were called the Yardsticks, and also claimed they were public school boys it doesn’t seem to have drastically affected the popularity of this unique group. The five-strong blues-styled group has built up a considerable reputation starting in the famous Craw-Daddy club—in fact they followed the Rolling Stones’ success, and in a few short weeks had increased the attendances by a considerable number.



THE YARDBIRDS on the river

The Yardbirds were on the way. Their music was rather more subtle than most of the brash so-called R and B groups, and it was probably the genuine excitement they generated that has given them the considerable reputation they enjoy today. Until a month or so ago they tried their hardest to be as unlike the Rolling Stones as possible. That meant ignoring a lot of good song material but it did put the Yardbirds into the class of an original group.

Lead vocalist and harmonica is a wild looking gent named Keith Relf, who often wears a natty fawn jacket, and whose harmonica playing is inspired by Jimmy Reed. Keith is 21 and before he entered the music biz full-time he devoted his time to such activities as Art School and Antique Furniture renovation. The amazing thing

pens to be one of the most fashionable dressers in show biz. In fact the Yardbirds in general are regarded as the most fashionable group, but fashion leader Eric is often accosted by small mod girls who blandly accuse him of being “. . . one of the top faces.”

Chris Dreja is 18, plays rhythm guitar, and again had Art School as a background. He was very interested in the classic blues singers and after a series of joining and re-joining various groups he met the other Yardbirds. Like the others, Chris’s dress sense is as good in its own way as his guitar playing, all of which does the group image a lot of good.

Paul Sanwell Smith is 21, born “somewhere in South West London” and plays bass guitar. He played with a beat group called the Strollers who were pretty successful, but after a while he developed a liking for R & B, and soon joined up with the Yardbirds.

Drummer Jim McCarty is 20 and was actually born in Liverpool. But his parents moved to Teddington, thus depriving him of the chance to become a member of the Beatles in later life. Nevertheless he too joined the Strollers and after, the Metropolitan Blues Quartet, the outfit which was the immediate forerunner of the Yardbirds.

## PROGRESSIVE

Now, the group is one of the most popular in Britain—on the R & B scene they were voted tenth favourites in the “World Group” section. The fact that they attract a very high percentage of mods isn’t only due to their appearance—but they’re probably one of the most progressive and unusual beat groups.

And if any Sunday Telegraph readers are interested in this group, the name isn’t the Yardsticks. It’s Y-A-R-D-B-I-R-D-S . . .

by **NORMAN JOPLING**

about this group is that they manage to put on a great show using material that other groups haven’t even heard of, let alone the general public.

Eric Clapton is 19, plays lead guitar very well and was initially inspired by Chuck Berry, although as he later confessed “There was much more to playing a guitar than just copying off records.” He was thrown out of Art School because of his interests in the guitar, a fact of which he is justly proud, and after a spell with various groups he joined the Yardbirds. Now the very interesting thing, about Eric is that he hap-

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# A New Searchers L.P.

## RM POP DISC JURY



DIONNE WARWICK has one of the best smoothie L.P.'s this year (RM Pic).

**DIONNE WARWICK**  
**PRESENTING DIONNE WARWICK** Make The Music Play; Anyone Who Had A Heart; Shall I Tell Her; Don't Make Me Over; I Cry Alone; Getting Ready for the Heartbreak; Oh Lord What Are You Doing To Me; Walk On By; Any Old Time Of Day; Mr. Heartbreak; Put Yourself In My Place; I Could Make You Mine; This Empty Place; Please Make Him Love Me (Pye Int. NPL 28037)

sides of Dionne's last five singles, including her "Walk On By" hit, her original "Anyone Who Had A Heart", and her first great hit "Don't Make Me Over". Every track is a gem, and poignantly sung with sensitive backings from the Bacharach-David team who also wrote much of the material on this disc. Definitely one of the best pop L.P.'s to be issued for quite a while.

ALREADY in the charts, this superb L.P. contains the top

**THE SEARCHERS**

**IT'S THE SEARCHERS:** It's In Her Kiss; Glad All Over; Sea Of Heartbreak; Livin' Lovin' Wreck; Where Have You Been; Shimmy Shimmy; Needles & Pins; This Empty Place; Gonna Send You Back To Georgia; I Count The Tears; Ill-Heel Sneakers; Can't Help Forgiving You; Sho' Know A Lot About Love; Don't Throw Your Love Away (Pye Pop NPL 18092).

**THIS** is as good, if not better, than their first two L.P.'s. Which means that this is simply a GREAT disc. It contains, apart from two number one hits, a selection of well known and obscure tunes, all given that subtle, smooth, bluesy sound that the Searchers manage to inject into their every track on this disc. The backings are earthy without being overpowering, and the vocals differ with each individual track, relieving the unlikely event of monotony. Best tracks are "Gonna Send You Back", "Shimmy Shimmy", "Can't Help", and "Sho' Know A Lot About Love"—which would all make a great EP. The "Glad All Over" isn't the Dave Clark song but a Carl Perkins' number. All in all, an L.P. to appeal to everybody. Even the cover is fab, and the covernotes are very comprehensive.

★★★★★

**TED HEATH & HIS MUSIC**

**BIG BAND SPIRITUALS:** All God's Children Got Shoes; Nobody Knows The Trouble I've Seen; Deep River; Swing Low Sweet Chariot; Steal Away; Joshua; Water Boy; Standing In Need Of Prayer; Sometimes I Feel Like A Motherless Child; Old Time Religion; Hold On; Ain't Gonna Study War No More (Decca LK 4588).

**THE** powerhouse Heath orchestra, here augmented by the Rita Williams' Singers and Earl Guest on Organ. Arrangements are by Dave Lindup and Derek Warne. Jazz and contemporary R & B owe much to Negro spirituals and Church music. In their new LP the Heath Orchestra and guests take twelve of the best known and give them new swing-ins, tasteful life. This album could have been corny, could have been square. But it swings from the word go but still with an air of respect for the traditions of the material being swung. Very worthwhile.

★★★★★

**TONY SHERIDAN**

**JUST A LITTLE BIT OF . . .** Just A Little Bit; Kansas City; Save The Last Dance For Me; Unchained Melody; Get On The Right Track, Baby; You'd Better Move On; Skinny Minny; Jambalaya; Mary Ann; WRI You Still Love Me Tomorrow; My Babe; Sweet Georgia Brown; I Got A Woman (Polydor 46 429).

**TONY**, at last, is making the break-through in this country his own country. This lively collection, featuring the Beat Brothers, shows that he's a violent singer and a fine guitar technician. Good sax here and there and a real party atmosphere going. And the numbers are well selected. Definitely worth having for the big-beat shelf.

★★★★★

**JOHNNY TILLOTSON**  
**ALONE WITH YOU (MGM C972).**

**JOHNNY** has somehow lost the hit-making touch for British audiences. This is his first album for MGM and is headlined by the U.S. hit "Talk Back Trembling Lips." His "Blowin' In The Wind" is a fine bit of intelligent lyric-reading and he swings surprisingly well on "Danke Scheen." What's more, he has a stylish way with standards like "Blue Velvet." Good value, this set.

★★★★★

**ELLA FITZGERALD**

**THESE ARE THE BLUES:** Jail House Blues; In The Evening; See See Rider; You Don't Know My Mind; Trouble In Mind; How Long, How Long Blues; Cherry Red; Down-Hearted Blues; St. Louis Blues; Hear Me Talking To Ya (Verve VLP 9059).

**ELLA** and the blues. Yet the funny thing is that she seldom has sung them in her thirty years of singing. They go well together. Difficult to pick out any particular track because of the usual uniform excellence of Ella. But it's worth noting the backing group: Wild Bill Davis, Roy Eldridge, Ray Brown, Herb Ellis, Gus Johnson . . . presided over by Norman Granz.

★★★★★

**KING SIZE TAYLOR AND THE SHAKERS**

**SHAKERS' TWIST CLUB:** Twist and Shout; Hippy Hippy Shake; Money; Hello Josephine; Memphis Tennessee; Whole Lot Of Lovin'; Domino Twist; I Can Tell; Mashed Potatoes; Ruby Ann; Long Tall Sally; Dr. Feelgood; Sweet Little Sixteen; Country Music; Dizzy Miss Lizzy; Green Onions (Polydor 46 639).

**OH, yes.** This goes like a bomb — and underlines the vocal vibrations of King Size. Some of the titles seem a bit hackneyed now, maybe, in view of other versions . . . but then you get sixteen songs on the set. Howie Casey's alto sax helps the tonal background and . . . well, it's a rave-up all the way. Well-done, Mr. Taylor. This is good, good, good.

★★★★★

**THE MIGIL FIVE**

**MOCKIN' BIRD HILL:** Big Blue Beat; Jesse James; Just Like A Woman; I Saw Your Picture; Glad Rag Doll; Your Cheating Heart; Mockin' Bird Hill; Long Tall Sally; Beg Your Pardon; That Lucky Old Sun; Humpty Dumpty; First Taste Of Love; Molly Malone; Dreams (Pye NPL 18093).

**ONE** hit single—and here they are. Thing that shines through is the musicianship of the five; and the excitement they whip up with their full-blooded sounds. Mike Felix, the drummer, sings solo most of the way—and there's a lot happening through Alan Watson's tenor sax. Particularly recommended: "Glad Rag Doll," "Lucky Old Sun" and an odd "Molly Malone." This swings. This is commercial. This is bang-up-to-date.

★★★★★

**ANTHONY NEWLEY**

**IN MY SOLITUDE:** It's All Right With Me; I See Your Face Before Me; Solitude; The Winter Of My Discontent; I Didn't Know What Time It Was; For All We Know; So Far; Rain, Rain; Like Someone In Love; Guess I'll Hang My Tears Out To Dry; I'll Teach You How To Cry; The Party's Over (Decca LK4600).

**SAD,** brought-down Tony Newley. Some great songs and a sort of sepulchral atmosphere created by the Ray Ellis orchestra. Tony's voice is still reedy and thin, but he brings the actor's talents to interpreting lyrics. Of course he HAD to do "The Party's Over" but still managed to bring something different to it. As Tony says: "It's difficult to find songs that Frank Sinatra hasn't recorded."

★★★

**LITTLE STEVIE WONDER**

**THE JAZZ SOUL OF LITTLE STEVIE:** Fingertips; Square; Soul Bongo; Manhattan At Six; Paulsby; Some Other Time; Wondering; Session Number 112; Bam (State-side SL 10078).

**THE** blind prodigy and a set of jazz numbers here—R & B doesn't get a look-in, and his classic "Fingertips" isn't performed like the hit single. Purely instrumental, very interesting and a good sign of things to come. But we hope the R & B scene doesn't lose Stevie to jazz.

★★★★★



THE SEARCHERS have a great new L.P. issued.

**GEORGIA BROWN**

**SINGS GERSHWIN:** Summer-time; It Ain't Necessarily So; I Loves You Porgy; I Got Plenty O'Nuttin'; My Man's Gone Now; Oh Lawd I'm On My Way; Fascinating Rhythm; But Not For Me; Blah-Blah-Blah; Slap That Bass; How Long Has This Been Going On; Strike Up The Band (Decca LK 4586).

**WOW!** Some fine Ian Fraser arrangements swell the wonderful Brown vocal tones of Georgia. Remember her Kurt Weill collection on a recent L.P.?—this is even better. Gershwin wrote all kinds of songs, most of them good. Georgia is brilliantly inventive on such as "Slap That Bass" and the important "Plenty O'Nuttin'." An artistic, but still saw-egged, performance throughout. Recommended . . . but not for the big-beat fans.

★★★★★

**RAY CHARLES**

**SWEET AND SOUR TEARS:** Cry; Guess I'll Hang My Tears Out To Dry; A Tear Fell; You've Got Me Cryin' Again; After My Daughter Came Tears; Teardrops From My Eyes; Don't Cry Baby; Cry Me A River; Baby Don't You Cry; Willow Weep For Me; I

**Cried For You (HMV CLP 1728).**

**A** SENTIMENTAL bunch of blueswailed 'cry' standards from Ray who is at the top of his emotional vocal talent on this set. Must do well, and certainly deserves to. Not for cheering one up though, this set.

★★★★★

**GENE PITNEY**

**MEETS THE FAIR YOUNG LADIES OF FOLKLAND.** Those Eyes of Liza Jane; Laurie; Brandy Is My True Love's Name; My Suli-Ram; Little Nell; Melissa and Me; Oh, Annie, Oh; Lyda Sue; Wha'dya Do; Carrie; Hey Pretty Little Black-Eyed Suzie; Song of Lorena; Darlin' Corey; The Ballad of Aura Mae (United Artists ULP 1063).

**IS** there no end to it?—this variety of talents displayed by the young Mr. Pitney! This collection is miles away from his usual Hill Parade gear but it comes off superbly well. That light, airy, often-delicate voice blends here with choral bits, orchestral bits, way-down-South bits. New lyrics in some cases to the oldies, and, all-in-all, a splendidly sustained set. This bloke is one of the great genuine talents.

★★★★★

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# CHANGE OF STYLE FOR BLUE JEANS

**KENNY BALL**  
Hello Dolly; Tyrolean Stomp (Pye Jazz 7J 2071).

**L**ATEST from Kenny is the title song from the successful U.S. musical, and it's a fast-moving tuneful typical trad number, which suits Kenny down to the ground. A hit in the States for Louis Armstrong, but over here it could be a toss-up. And it won't only be

trad fans who buy this one. Flip is a typical trad effort, great for dancing, good solo work from all concerned, and of course a good tune.

**TOP FIFTY TIP**  
**THE SWINGING BLUE JEANS**  
You're No Good; Don't You Worry About Me (HMV POP 1304).

**P**ROBABLY the best disc yet from the Blue Jeans, this is

a suitable medium pace bluesy number that was taken into the upper reaches of the U.S. charts a few months back by Betty Everett. It's extremely well performed by the boys, and there's some good harmony from them, plus a sensitive backing. A hit for certain, and probably bigger than "Good Golly". Flip isn't as strong, but is a tuneful medium number.

**THE MIGIL FIVE**  
Near You; Don't Wanna Go On Shakin' (Pye 7N 15645).

**T**HE "Mockingbird Hill" team get to grips with another number, another oldie, with a blue beat rhythm. It doesn't come off nearly as well as their last effort though, as the catchiness is lacking. They will hit the charts on follow-up sales

but they'll have to watch it for this one. Flip is a "Twist And Shout" styled item with plenty of appeal—more than side one.

**TOP FIFTY TIP**  
**THE BACHELORS**  
Ramona; Sweet Lullabies (Decca F 11910).

**F**OLLOWING their hit string, this one should easily follow

the rest of their discs into the upper reaches of the charts. It is an intricate song, with a good tune, and brilliant harmony from the boys. Obviously a huge hit. Flip is another country styled number with more good vocal work from the trio. Harmonica provides unusual instrumental break.

**TOP FIFTY TIP**

## SINGLES IN BRIEF

**THE REMO FOUR:** Sally Go Round The Roses; I Know A Girl (Pye 7N 35186). The U.S. Jaynetts' hit is given a medium pace shuffle treatment, and grows on you. Could be chart material.

**DORA HALL:** Hello Faithless; You've Got Me Cryin' Again (Kings KG 003). Good country type femme vocal on an emotional moving song. Very similar to the late Patsy Cline.

**FATS DOMINO:** If You Don't Know What Love Is; Something Got You Baby (HMV POP 1303). Busy band sounds on this fast moving attempt by Fats. Not his best.

**JACKIE DESHANNON:** When You Walk In The Room; Till You Say You'll Be Mine (Liberty LIB 55645). Good grow-on-you emotional ballad, similar slightly to "Needles And Pins". Could be a minor hit.

**FRANCOIS HARDY:** Tous Des Garcons Et Les Filles; L'Amour S'End Va (Pye 7N 15653). The great French hit available on a single—slow, deliberate and very very sweet.

**BERT WEEDON:** Gin Mill Guitars; Can't Help Falling In Love (HMV POP 1302). Good earthy guitar instrumental, plenty of beat and drive with a fair tune.

**GENE VINCENT:** La-Den-Da-Den Da-Da; The Beginning Of The End (Columbia DB 7247). Adaptation of the old Dale Hawkins hit, fair old beat and good vocal work but maybe a bit too way out for commercial success.

**CONNIE FRANCIS:** Be Anything (But Be Mine); Tommy (MGM 1236). A poignant song that's high in the States for Connie. Good stuff but she needs a really outstanding number here now.

**ALEX HARVEY:** I Ain't Worried Baby; Got My Mojo Working (Polydor NH 52907). Pounding driving R & B styled number from Alex, probably too uncom-

mercial despite the excellence of the performance.

**THE BEATMEN:** You Can't Sit Down; Come On Pretty Baby (Pye 7N 15659). Note for note copy of the Dovells vocal hit of the R & B standard. Commercial, and could make it.

**HOUSTON WELLS:** Galway Bay; Livin' Alone (Parlophone R 5141). The C & W singer without the Marksman, but the Outlaws. Could be commercial although it isn't obviously so.

**BILLY BOYLE:** Walk Walk Walkin'; My Baby Tonight (Columbia 7294). Sax, blue beat rhythm, and a good dance beat on this driving number. Not too bad.

**TOMMY TUCKER:** Long Tall Shorty; More Shorty (Pye Int. 7N 25246). The "Hi-Heel Sneakers" man and the same tune with different lyrics. Not too much.

**THE CONTOURS:** Can You Do It; I'll Stand By You (Stateside SS 299). A pounding rocking number similar to their original "Do You Love Me". Maybe a bit too noisy though.

**DARYL QUIST:** See The Funny Little Clown; When She Comes To You (Pye 7N 15656). He sounds a bit like Billy Fury on this one, a dramatic beat ballad with plenty of feeling. But a wee bit uncommercial.

**THE FORTUNES:** Come On Girl; I Like The Look Of You (Decca F 11912). Average type plaintive group number with quite some appeal. Maybe hitsville, as some would say.

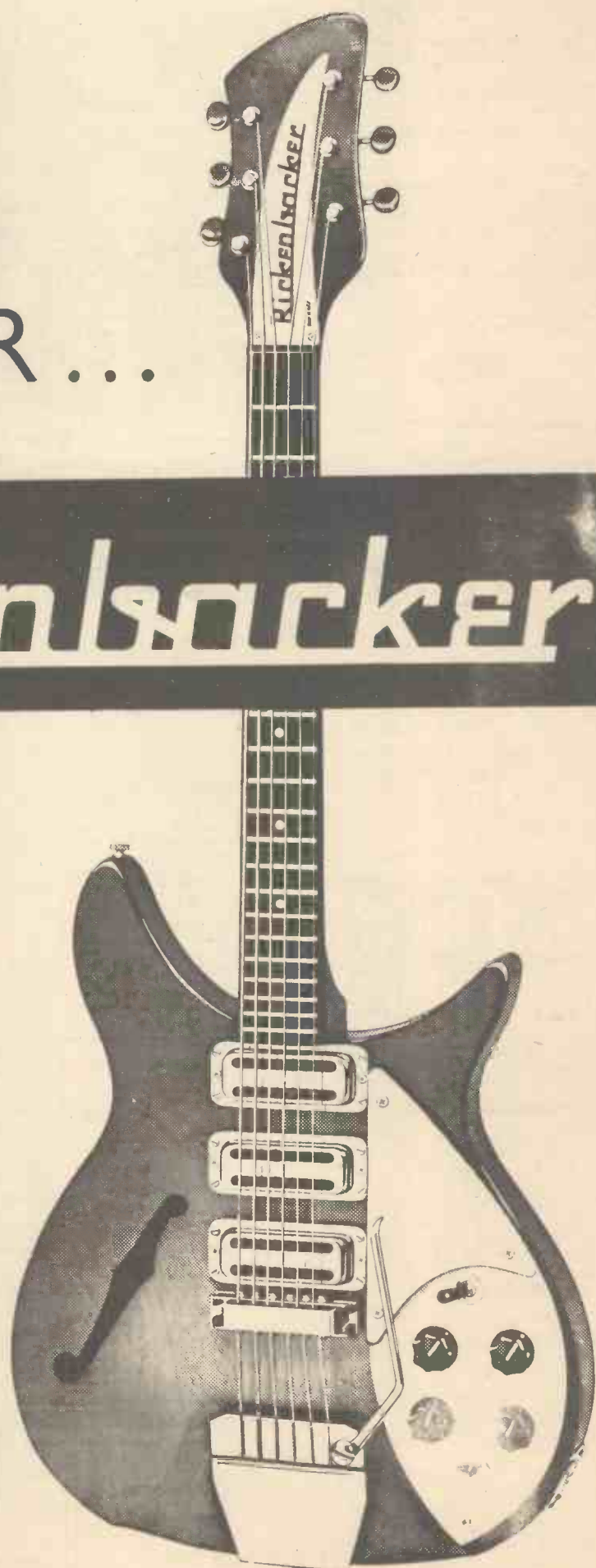
**BILLY WALKER:** A Little On The Lonely Side; My Heart Cries For You (Decca F 11917). The boxer and a couple of revived oldies. Surprisingly well performed and commercial—probably big sellers without making the charts.

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Listen to John Lennon's solo on "You Can't Do That" . . . he's playing a Rickenbacker slim-line model 1996, and that bit at the end of the record is George Harrison on his Rickenbacker 12-string. Go and see if your dealer has his consignment of these famous American-made guitars. See for yourself the beautiful Rickenbacker "Fireglow" finish and feel how easily they handle. Ask for the colour brochure which gives full details of the five models available. But if you have to wait for a Rickenbacker don't be disappointed . . . they're well worth waiting for.

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## ALL ABOUT AMPS

**CHOOSING THE STAR** — Maurice Woolf, Sales Director of Rose, Morris, has had long experience in the musical instrument field and is known to every dealer in the British Isles and to many overseas. He's sampled the beat scene in places as far apart as Los Angeles and Johannesburg and his firm has a world-wide trade in musical instruments of all kinds.

**A** LOT of lolly gets spent these days on guitars, amplifiers and drums. Before you part with any, it's a good idea to get your mind clear as to what you are looking for. A little thought beforehand can save you cash and trouble later on.

Take amplification. The man who, from the player's point of view, probably knows more about amplification than anyone in the music business is Everett Hull, chief of Ampeg in America. You'll learn a thing or two from what he has to say about guitar and bass guitar amplification, and you'll be able to take a clearer look at such mysteries as wattage, output, volume and all those other over-worked words connected with the simple quest for making yourself heard in the group.

Mr. Hull, himself a fine bassist, gets hot under the collar when members of a group turn all the knobs right round to maximum, and after blasting hell out of their speakers innocently wonder why they get distortion and shattered speaker cones.

He points to that great group, the Tremiers, who have made a study of sound as opposed to noise; although they are a pretty loud group, they've never blown a speaker. "A good sound," says Hull, "will never cause damage—it's noise that does it." Quality is the thing, not knob-turning. Sound of good quality will carry to the remotest parts of a large place, but noise merely remains as noise. "It's a pity," he says, "to let all the effort you put into it be ruined by distortion."

The answer is to concentrate on the smooth technique needed to get the maximum undistorted sound from amplifiers. Here are the three important rules:

(1) Begin with the volume and tone controls on your guitar and bass wide open.

(2) Adjust the amplifier to the maximum volume it will take without distortion.

(3) From then on, if you want to play softer, use the controls on your instrument.

Another thing to remember if you're playing in a group where it's a job to make yourself heard above the rest, or where the drummer tends to be a bit over-powering, an extra speaker will help to cope with the heavier load.

What it all boils down to is this — if you want to come over loud and clear, quality is more important than watts.

Having explained what's watt in amplification, Maurice Woolf, in a later article, will give some hints on choosing guitars and drums.

# There's Six in this fivesome!

**C**URRENTLY whipping up a storm wherever they appear, are the hard-hitting R & B styled outfit called Blues By Five, the group that have been signed to back Big Dee Irwin during his summer season here.

They also happen to be in the select company of groups that have actually REFUSED a recording contract. The story is that lead singer Len Ashley so impressed a leading independent record producer that he was offered a contract on the spot — but without the rest of the group. The reason was that the disc producer was fed up to the teeth with the group scene. But Len just didn't want to sign any disc contract without the rest of the boys. He was adamant, even when the group's manager, Jimmy Walsh, threatened him with dire action unless he relented. He wouldn't. So the group stayed together, and continued their merry way without hitting the disc scene.

Well, almost not hitting the disc scene. For the boys have built up quite a reputation as makers of R & B demo discs, for such artistes as the Rolling Stones and Manfred Mann.

Reason for the popularity of the group with the kids is probably the fact that their sound is almost totally different from the other groups. Firstly, they have a sax grating away, courtesy of Noel Chartres MacManus, who must be one of the best tenor saxists on the beat scene at the moment. Also they happen to have a frantic wild piano very à la Jerry Lee Lewis played by Bill, real name Anthony John Blissett, a fair haired wild eyed piano pounder, and "the lad with magic fingers," as his fans call him.

## EFFICIENT

Other members of the team are Ron McQueen, lead guitar, who highly rated Dinah Washington and Muddy Waters. Drummer is Dick Brice who highly rates many of the top jazz drummers. Ultimately he hopes to be able to play as a jazz drummer — but he insists he's a long way from that yet. Mick Wright plays bass — he's a 21-year-old who is rated highly by the rest of the group.

And although the boys always seem to be playing around, the fact is that they are one of the most efficient "New Names" on the scene with more solid ability than most other groups.

That record producer was very, very wrong.

**BLUES BY FIVE**—a candid shot of one of the most popular "New Faces" on the beat scene at the moment. And there's six of them!



## PETER JONES'S NEW FACES



## NEW LPs FOR JUNE

### JACK JONES

#### Wives and Lovers



Charade; Toys in the attic; Angel eyes; Fly me to the moon & eight others

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### NINO

#### TEMPO & APRIL STEVENS

#### Deep Purple

DEEP PURPLE NINO TEMPO & APRIL STEVENS



Sweet and lovely; Indian love call; True love; Tears of sorrow & eight others

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and a great new single TEA FOR TWO HLK 9890 45 rpm



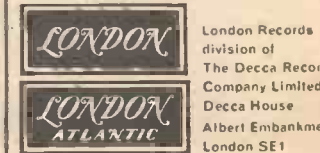
### PAT BOONE

#### The Touch of Your Lips



Just one more chance; Alone together; Warm all over; Long ago & eight others

© SHD 8153 © HAD 8153 12" stereo or mono LP



London Records division of The Decca Record Company Limited Decca House Albert Embankment London SE1

## THE BIG BEAT SOUND

**F**IVE young lads from Nottingham. A quintet who've already built a big following in their own neck of the woods. Five musicians who call themselves The Beatmen and who have their debut disc "You Can't Sit Down" out on the Pye label. A disc, I should say, to watch and hear very closely.

They made the disc four years to the day after the group was formed. They recall: "That session came after we were dog-tired after driving overnight to London from Mansfield, where we'd played the previous evening. Then it was bash, bash, in the recording studio with no let-up."

And they left immediately for a date in Nottingham. Group was first started at Henry Mellish Grammar School, when Barrie Heald (tenor sax), drummer Phil Severn and lead guitarist Bill Brazier joined a skiffle group. Then Paul Mountain, on bass, enlisted.

Finally Bill Moseley, on rhythm guitar, came along from High Pavement Grammar School, Nottingham, to help them out on a fabulous four months in Hamburg.

They travelled to Hamburg in a travel-worn, single-decker bus they bought for £100 — "we were fed up with sardine travel in minibuses". It's fitted out with bunks, stove, sink and all mod cons. and it saves them a lot of money. Says Barrie: "We get a big kick out of our work, especially when we're at it full pelt."

They're also living up to their group name on personal appearances. A full-blooded sound, with a dominant sax-edge to it. And they throw themselves into various routines with so much enthusiasm they can "capture" any sort of audience.

Yes, it's a big, big, BIG sound all round. They're uncompromising. And it could well be that they'll have a first-time hit.

## THE THINGS WE HEAR

### BEATLES latest Canadian LP

titled "Long Tall Sally". Charles Greville reveals in Daily Mail that John Lennon's father Alfred Lennon works in Maidenhead hotel. Brian Epstein told Kenneth Harris in "Observer" that he thinks Paul McCartney may become gifted actor. Stan Getz has waxed Bob Dylan's "Blowin' In The Wind."

All new Del Shannon material will be on Stateside. Sammy Cahn and Jimmy Van Heusen wrote Frank Sinatra's "My Kind Of Town" single from "Robin And The Seven Hoods" movie. Frankie Avalon co-stars with Tuesday Weld and Bob Hope in "I'll Take Sweden".

"Daily Herald" chief Hugh Cudlipp should revive "The World Is Waiting For 'The Sun' Rise"

Tommy Roe's next: "Wild Water Ski-ing Week-end." Tornadoes may revive Dave "Baby" Cortez' "Happy Organ".

Bob Crewe, producer of Four Seasons' hit recorded brother Tom Crewe singing British tune "Mighty Fine Girl". Could late-comer Frankie Vaughan win three-corner fight for "Dolly" against Louis Armstrong and Kenny Ball? Alan Blackburn and Vic Lewis ended their agency association.

Terry Thomas waxed Warner Brothers' LP. Bill Haley's "Rock Around The Clock" re-issued in Australia. Vanderbilt Hospital doctors allow Brenda Lee and husband Ronnie Shacklett to take baby Julie LeAnn home to Brentwood, Tennessee, soon.

Could you call Lorne Gibson a blue grass singer? Cilla Black features Martha and Vandellas' "Heatwave" in Palladium act. Liberty and Timl Yuro suing each other. Heinz backing group the Wild Ones to be renamed Joe Meek sold his yacht "Globo-trotter".

Doris Day bought Jane Russell's Malibu home. Pet Clark sings "Needles And Pins" and "Anyone Who Had A Heart" in French on latest EP. U.S. Lawn label issues Mickle Most's revival of Frankie Ford's "Sea Cruise".

Bobby Darin's first serious TV part in "Wagon Train". David Seville using Chipmunks in California forest fire prevention campaign. Ray Charles' next: "My Baby Don't Dig Me". Ella Fitzgerald and Lou Monte

have also waxed "Hello Dolly" in America Dave Appel and the Appeljacks have waxed "She Loves You" did Brian Epstein originally plan to end current "Prince Of Wales" Sunday concerts series so early?

Michael Landon (Joe Cartwright in "Bonanza") waxed RCA single Elvis Presley and Shelley Fabares romance in "Giri Happy" movie. Nat Cole bidding against Bob Hope for Pasadena radio station.

In U.S. Mercury issues Searchers LP recorded at Hamburg Star Club. Xavier Cugat and Abbe Lane getting Mexican divorce. Caroline Charles dresses both Cilla Black and Millie.

John Lennon and Brian Epstein buying \$1,500 bronze Beatles casts by sculptor David Wynne. Has Brian Epstein abandoned hopes for Dakotas to capture Shadows' crown? David Jacobs' magazine DJ in difficulties.

Brenda Lee has waxed Debbie Reynolds' hit "Tammy" and Jim Reeves' hit "I Love You Because".

In America Mustangs cover Animals' hit. Beatles "Cry For A Shadow" on Polydor is No. 1 in Australia.

Chuck Berry recent visitor to London's Flamingo and Scene clubs. Mary Wells current hit biggest breakthrough yet for Tamla-Motown over here and biggest hit for the label in the States.

Dionne Warwick enjoys knitting. Why isn't the old Holly-Crickets number "Oh Boy" Jackie De Shannon's new British release?

Congratulations Cilla Black on your 21st birthday this week. Didn't the national press overdo the Cilla-Dionne "Heart" fight last week?

Someone recently smashed into Eden Kane's new 3.4 Jaguar—well Eden it's no use Boys Crying over spill paint! Big Dee Irwin's next release could be the oldie "Paper Moon".

Rolf Harris hopes his next waxing will be another weirdie.

Dedicated to 208's "Music in the Night"—new group called The Night Owls. The Spector sound appears to be sounding off.

Wayne Fontana and the Mind-benders could have first Top 20 hit with "Stop, Look and Listen".

Andrew Oldham recently recorded Jet Harris, also Georgie Fame with a full orchestra.

Marty Wilde's stage act now

greater than ever, it includes "New Orleans," "Shout," "You've Really Got A Hold On Me" and "Bo Diddley". Amazed at Swinging Blue Jeans squealing after a couple of boos.

Danny Williams' "White on White" sounds like an American detergent—he may have cleaned up in the States but it won't wash over here. Cashbox blunders with caption: "Brian Jones gives a physical opinion of a card-board version of Beatle John McCartney." Pic, in fact, shows Keith Richard, with, of course, Paul McCa. Cilla beating "Juliet" in the North.

Billy J's June 5th release "From A Window" a Lennon-McCartney ballad. Jackie De Shannon's "When You Walk In The Room" surely in class of Cilla's "Heart" and Dionne's "Walk On By"—getting great raves from the trade.

Tony Sheridan and Bobby Patrick Six signed to Kennedy Street Enterprises. Hollies just bought U.S. estate wagon.

Freddie is putting his E-type Jag up for auction. Saving up to build bungalow at Winslow, Cheshire, with £10,000 golf course.

More order for Kenny Ball's "Hello Dolly" than for Satchmo's

Next Mike Sarne single, "Have you any love". Don Spencer, of "Fireball" fame sings "Pride" from Billy J's LP on newie.

Bobby Vee's "Hickory Dickory and Dock" based on the three blind mice. Heinz newie "Please Little Girl" on Decca, June 5th. Kenny Ball inundated with little dolls at London store last week.

Animals' "Baby Let Me Take You Home" released in America.

Welsh Working Men's Club phoned Jack Fallon at Cana Variety Agency last week asked for prices of Brian Poole and the Tremeloes, Peter and Gordon, Lulu and the Luvvers, and Mandy Rice-Davies—in that order.

Jimmy Nichol replacing Georgie's Blueframe Red Reece tomorrow (Friday).

McKinleys offered 10-week American tour but unlikely to accept—record, "My First Love" to be released about the same time—end of June.

Cilla's first U.S. release, "You're My World" on Capitol, June 1st

### SHE'S A BEAUTY



SHE has large blue eyes, brown hair—and a figure that took her to third place in the "Miss America" beauty pageant. She's a friend of Johnny Tillotson—they grew up together and worked on the same teen-type television shows.

She is a singer who debuts in Britain (before the disc is even released in the States) with "Tear-drops", on the Stateside label. She composes her own songs. She was in London recently and we shared a few English beers.

She's a knock-out. A wow! She's CHERYLE THOMPSON. And her trip here further cemented Anglo-American relations!

**'LET ME CALL YOU SWEETHEART' CY TUCKER**  
(FONTANA TF 470)  
**THE ANSWER TO 'MY PRAYER'**

The HIT Version—Out Next Week  
**HELLO DOLLY**  
by  
**KENNY BALL**  
7NJ 2071

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# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

## A LOOK AT THE U.S. CHARTS

**F**AST-RISING U.S. hits include—"Everybody Knows"—Steve Lawrence; "Mildred"—Bobby Darin; "Don't Let The Sun Catch You Cryin'"—Gerry and The Pacemakers; "The French Song"—Luelle Starr; "Don't Throw Your Love Away"—The Searchers; "No Particular Place To Go"—Chuck Berry; "I'll Be In Trouble"—Temptations; "Something You Got"—Alvin Robinson; "Be My Girl"—Four Evers; "The World of Lonely People"—Anita Bryant; "Four By The Beatles" EP—The Beatles; "Lovin' You More Everyday"—Etta James.

New U.S. releases include—"The Magic of Our Summer Love"—Tymes; "I Wanna Be Loved"—Dean & Jean; "Oh Baby"—Barbra Lynn; "I Love You So"—Bobby Byrd; "Should I Ever Love Again"—Tim Yuro; "She Don't Understand Him Like I Do"—Jackie de Shannon; "Mo Johanna"—Little Esther Phillips; "My Baby Left Me"—Conway Twitty; "My Baby Don't Dig Me"—Ray Charles; "A Wild Water Skiing Week-end"—Tommy Roe; "You Made a Fool of Me"—Sensations; "I Don't Want To Hear It Anymore"—Jerry Butler; "Gotta Be More Than Friends"—Sapphires; "That Lucky Old Sun"—Prince Buster & The Ska Busters; "Good Time Tonight"—Soul Sisters; "Buckle Shoe Stomp"—Snobs; and "I Need Somebody"—Emanuel Lasky. N.J.

- |                                                                       |                                                                                         |
|-----------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| 1 MY GUY*<br>12 (10) Mary Wells (Motown)                              | 26 I'M SO PROUD*<br>21 (7) Impressions (ABC)                                            |
| 2 LOVE ME DO*<br>1 (7) The Beatles (Vee Jay)                          | 27 CROOKED LITTLE MAN*<br>18 (11) Serendipity Singers (Phillips)                        |
| 3 CHAPEL OF LOVE*<br>5 (16) Dixie Cups (Red Bird)                     | 28 BE ANYTHING (BUT BE MINE)*<br>32 (3) Connie Francis (MGM)                            |
| 4 HELLO DOLLY*<br>3 (14) Louis Armstrong (Kapp)                       | 29 WRONG FOR EACH OTHER*<br>27 (5) Andy Williams (Columbia)                             |
| 5 WORLD WITHOUT LOVE*<br>8 (3) Peter & Gordon (Capitol)               | 30 THREE WINDOW COUPE*<br>31 (4) Rip Chords (Columbia)                                  |
| 6 LOVE ME WITH ALL YOUR HEART*<br>6 (5) Ray Charles Singers (Command) | 31 WHITE ON WHITE*<br>23 (9) Danny Williams (United Artists)                            |
| 7 LITTLE CHILDREN*<br>11 (4) Billy J. Kramer & Dakotas (Imperial)     | 32 SUSPICION*<br>26 (12) Terry Stafford (Crusader)                                      |
| 8 BITS AND PIECES*<br>7 (7) Dave Clark Five (Epic)                    | 33 TODAY<br>39 (3) New Christy Minstrels (Columbia)                                     |
| 9 ROMEO & JULIET*<br>9 (6) Reflections (Golden World)                 | 34 ONCE UPON A TIME<br>41 (3) Marvin Gaye & Mary Wells (Motown)                         |
| 10 WALK ON BY*<br>15 (1) Dionne Warwick (Scepter)                     | 35 GONNA GET ALONG WITHOUT YOU NOW*<br>38 (3) Tracey Dee/Skeeter Davis (Amy/RCA Victor) |
| 11 DO YOU LOVE ME*<br>13 (4) Dave Clark Five (Epic)                   | 36 GOOD BYE BABY*<br>40 (4) Solomon Burke (Atlantic)                                    |
| 12 P.S. I LOVE YOU*<br>20 (4) Beatles (Tollie)                        | 37 DEAD MAN'S CURVE*<br>34 (11) Jan & Dean (Liberty)                                    |
| 13 IT'S OVER*<br>10 (6) Roy Orbison (Monument)                        | 38 TEARS AND ROSES<br>(1) Al Martino (Capitol)                                          |
| 14 DO YOU WANT TO KNOW A SECRET*<br>4 (9) The Beatles (Vee Jay)       | 39 TELL ME WHY<br>(1) Bobby Vinton (Epic)                                               |
| 15 SHANGRI-LA*<br>12 (9) Robert Maxwell/Vic Dana (Decca/Dolton)       | 40 ROCK ME BABY<br>(1) B. B. King (Kent)                                                |
| 16 DIANE*<br>22 (5) Bachelors (London)                                | 41 WHENEVER HE HOLDS YOU*<br>43 (3) Bobby Goldsboro (United Artists)                    |
| 17 RONNIE*<br>14 (7) Four Seasons (Phillips)                          | 42 WHATS THE MATTER WITH YOU BABY<br>(1) Marvin Gaye & Mary Wells (Motown)              |
| 18 COTTON CANDY*<br>16 (6) Al Hiri (RCA)                              | 43 CAN'T BUY ME LOVE*<br>24 (10) The Beatles (Capitol)                                  |
| 19 WISH SOMEONE WOULD CARE*<br>17 (8) Irma Thomas (Imperial)          | 44 I GET AROUND<br>(1) Beach Boys (Capitol)                                             |
| 20 PEOPLE<br>30 (3) Barbra Streisand (Columbia)                       | 45 KISS ME QUICK*<br>(1) Elvis Presley (RCA/Victor)                                     |
| 21 VIVA LAS VEGAS*<br>28 (2) Elvis Presley (RCA/Victor)               | 46 MY GIRL SLOOPY*<br>29 (7) Vibrations (Atlantic)                                      |
| 22 I DON'T WANT TO BE HURT ANY MORE*<br>25 (5) Nat Cole (Capitol)     | 47 THE SHOOP SHOOP SONG*<br>35 (12) Betty Everett (Vee Jay)                             |
| 23 THE VERY THOUGHT OF YOU*<br>19 (5) Rick Nelson (Decca)             | 48 MY BOY LOLLIPOP*<br>(1) Millie Small (Smash)                                         |
| 24 WHAT'D I SAY*<br>33 (2) Elvis Presley (RCA/Victor)                 | 49 SUGAR AND SPICE*<br>(1) Searchers (Liberty)                                          |
| 25 EVERY LITTLE BIT HURTS<br>36 (3) Brenda Holloway (Tamla)           | 50 I RISE, I FALL*<br>(1) Johnny Tillotson (M.G.M.)                                     |

\* An asterisk denotes record released in Britain.

# RECORD MIRROR

## TOP 20-FIVE YEARS AGO

- |                                                                       |                                                              |
|-----------------------------------------------------------------------|--------------------------------------------------------------|
| 1 A FOOL SUCH AS I / I NEED YOUR LOVE TONIGHT<br>(1) Elvis Presley    | 10 COME SOFTLY TO ME<br>(6) The Fleetwoods                   |
| 2 IT DOESN'T MATTER ANY MORE<br>(2) Buddy Holly                       | 11 I GO APE<br>(13) Neil Sedaka                              |
| 3 IT'S LATE/THERE'LL NEVER BE ANYONE ELSE BUT YOU<br>(3) Ricky Nelson | 12 COME SOFTLY TO ME<br>(9) Frankie Vaughan                  |
| 4 I'VE WAITED SO LONG<br>(4) Anthony Newley                           | 13 POOR JENNY/TAKE A MESSAGE TO MARY<br>(-) Eeverly Brothers |
| 5 ROULETTE<br>(15) Russ Conway                                        | 14 PETITE FLEUR<br>(8) Chris Barber                          |
| 6 DONNA<br>(7) Marty Wilde                                            | 15 WHERE WERE YOU ON OUR WEDDING DAY?<br>(16) Lloyd Price    |
| 7 GUITAR BOOGIE SHUFFLE<br>(10) Bert Weedon                           | 16 MARGIE<br>(-) Fats Domino                                 |
| 8 NEVER MIND/MEAN STREAK<br>(1) Cliff Richard                         | 17 FORT WORTH JAIL<br>(12) Lennie Donegan                    |
| 9 SIDE SADDLE<br>(5) Russ Conway                                      | 18 THREE STARS<br>(20) Ruby Wright                           |
|                                                                       | 19 GUITAR BOOGIE SHUFFLE<br>(19) Virtues                     |
|                                                                       | 20 CHARLIE BROWN<br>(14) Coasters                            |

## BRITAIN'S TOP LP'S

- |                                                                      |                                                                             |
|----------------------------------------------------------------------|-----------------------------------------------------------------------------|
| 1 THE ROLLING STONES<br>(1) The Rolling Stones (Decca)               | 11 IN THE WIND<br>(12) Peter, Paul & Mary (Warner Bros)                     |
| 2 WITH THE BEATLES<br>(2) The Beatles (Parlophone)                   | 12 MEET THE SEARCHERS<br>(13) The Searchers (Pye)                           |
| 3 DANCE WITH THE SHADOWS<br>(4) The Shadows (Columbia)               | 13 IT'S THE SEARCHERS<br>(-) The Searchers (Pye)                            |
| 4 WEST SIDE STORY<br>(5) Sound Track (CBS)                           | 14 BLUE GENE<br>(10) Gene Pitney (United Artists)                           |
| 5 SESSION WITH THE DAVE CLARK FIVE<br>(3) Dave Clark Five (Columbia) | 15 AT THE DROP OF ANOTHER HAT<br>(15) Michael Flanders & Donald Swann (HMV) |
| 6 A GIRL CALLED DUSTY<br>(6) Dusty Springfield (Phillips)            | 16 THE FREEWHEELIN'<br>(17) Bob Dylan (Phillips)                            |
| 7 STAY WITH THE HOLLIES<br>(8) The Hollies (Parlophone)              | 17 IN DREAMS<br>(11) Roy Orbison (London)                                   |
| 8 PLEASE PLEASE ME<br>(7) The Beatles (Parlophone)                   | 18 BLUE SKIES<br>(14) Frank Ifield (Columbia)                               |
| 9 ELVIS' GOLDEN RECORDS VOL. 3<br>(9) Elvis Presley (RCA)            | 19 JAZZ SEBASTIAN BACH<br>(18) Les Swingle Singers (Phillips)               |
| 10 THE LATEST AND THE GREATEST<br>(-) Chuck Berry (Pye)              | 20 THE BLUES VOL. 2<br>(-) Various Artistes (Pye)                           |

## BRITAIN'S TOP EP'S

- |                                                               |                                                                     |
|---------------------------------------------------------------|---------------------------------------------------------------------|
| 1 THE ROLLING STONES<br>(1) The Rolling Stones (Decca)        | 11 BEST OF CHUCK BERRY<br>(19) Chuck Berry (Pye)                    |
| 2 ALL MY LOVING<br>(2) The Beatles (Parlophone)               | 12 BACHELORS VOL. 2<br>(15) The Bachelors (Decca)                   |
| 3 ON STAGE<br>(4) Merseybeats (Fontana)                       | 13 24 HOURS FROM TULSA<br>(2) Gene Pitney (United Artists)          |
| 4 LOVE IN LAS VEGAS<br>(3) Elvis Presley (RCA)                | 14 PINK PANTHER<br>(17) Henry Mancini                               |
| 5 TWIST & SHOUT<br>(5) The Beatles (Parlophone)               | 15 DON'T TALK TO HIM<br>(-) Cliff Richard (Columbia)                |
| 6 THE DAVE CLARK FIVE<br>(7) The Dave Clark Five (Columbia)   | 16 LAWRENCE OF ARABIA<br>(-) Soundtrack (Colpix)                    |
| 7 HUNGRY FOR LOVE<br>(6) The Searchers (Pye)                  | 17 I THINK OF YOU<br>(10) Merseybeats (Fontana)                     |
| 8 ANYONE WHO HAD A HEART<br>(8) Cilla Black (Parlophone)      | 18 AIN'T GONNA KISS YA<br>(-) The Searchers (Pye)                   |
| 9 PETER, PAUL & MARY<br>(9) Peter, Paul & Mary (Warner Bros.) | 19 I ONLY WANT TO BE WITH YOU<br>(20) Dusty Springfield (Phillips)  |
| 10 THE BACHELORS<br>(14) The Bachelors (Decca)                | 20 YOU'LL NEVER WALK ALONE<br>(-) Gerry & The Pacemakers (Columbia) |

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

## The National Chart

**C**ILLA moves to the top spot this week—her second in a row, while Dionne Warwick seems to be stuck at number eleven—her third week in that spot. The Shadows seem to be on a good kick with "Fingel Bunt", as it's doing very nicely indeed at the moment. Chuck Berry and his "Schoolday" flavoured "No Particular Place To Go" moves into the top ten—which certainly seems to be the result of his very successful tour here. Also his EP "The Best Of Chuck Berry" and the "Latest and The Greatest" L.P. are shooting up their respective charts. Brian Poole's gamble with the lovely "Someone Someone" has paid off, and Kathy Kirby could have her third top tenner in a row with "You're The One".

Dave Clark, Adam Faith and P. J. Proby were the expected newies, but Wayne Fontana and The Mindbenders provide a welcome exception—"Stop Look And Listen" is a great disc too. Mary Wells could be in the top twenty next week with her fab "My Guy", while Ronnie Hilton has obviously the hit version of the U.S. hit "Don't Let The Rain Come Down". Buddy Holly and the Crickets are moving up slowly but surely with their "You've Got Love", but an RM feature this week reveals there are new discs on the way. Nothing new from Dusty but her "Wishin' and Hopin'" has been issued in the U.S. The Animals "Baby" is falling but may be replaced soon with their new disc "The House of The Rising Sun".

- |                                                                                    |                                                                            |
|------------------------------------------------------------------------------------|----------------------------------------------------------------------------|
| 1 YOU'RE MY WORLD<br>4 (4) Cilla Black (Parlophone)                                | 27 IF I LOVED YOU<br>19 (7) Richard Anthony (Columbia)                     |
| 2 JULIET<br>1 (9) Four Pennies (Phillips)                                          | 28 DON'T LET THE RAIN COME DOWN<br>40 (2) Ronnie Hilton (HMV)              |
| 3 MY BOY LOLLIPOP<br>2 (12) Millie (Fontana)                                       | 29 BABY LET ME TAKE YOU HOME<br>23 (7) Animals                             |
| 4 IT'S OVER<br>5 (5) Roy Orbison (London)                                          | 30 EVERYTHING'S ALL RIGHT<br>24 (10) The Mojos (Decca)                     |
| 5 CONSTANTLY<br>9 (5) Cliff Richard (Columbia)                                     | 31 ANGRY AT THE BIG OAK TREE<br>27 (6) Frank Ifield (Columbia)             |
| 6 A LITTLE LOVIN'<br>8 (6) The Fourmost (Parlophone)                               | 32 CAN'T YOU SEE THAT SHE'S MINE<br>(1) Dave Clark 5 (Columbia)            |
| 7 THE RISE AND FALL OF FLINGEL BUNT<br>13 (4) The Shadows (Columbia)               | 33 SUSPICION<br>38 (4) Terry Stafford (London)                             |
| 8 DON'T THROW YOUR LOVE AWAY<br>3 (7) Searchers (Pye)                              | 34 HUBBLE BUBBLE FOIL AND TROUBLE<br>21 (7) Manfred Mann (HMV)             |
| 9 I BELIEVE<br>6 (11) The Bachelors (Decca)                                        | 35 THE SPARTANS<br>30 (6) Sounds Incorporated (Columbia)                   |
| 10 NO PARTICULAR PLACE TO GO<br>20 (4) Chuck Berry (Pye)                           | 36 BABY IT'S YOU<br>32 (5) Dave Berry (Decca)                              |
| 11 WALK ON BY<br>11 (7) Dionne Warwick (Pye Int.)                                  | 37 STOP, LOOK, AND LISTEN<br>(1) Wayne Fontana & The Mindbenders (Fontana) |
| 12 I LOVE YOU BECAUSE<br>10 (15) Jim Reeves (RCA-Victor)                           | 38 I LOVE BEING IN LOVE WITH YOU<br>(1) Adam Faith (Parlophone)            |
| 13 SOMEONE, SOMEONE<br>26 (4) Brian Poole (Decca)                                  | 39 THINK<br>41 (8) Brenda Lee (Brunswick)                                  |
| 14 I WILL<br>14 (5) Billy Fury (Decca)                                             | 40 YOU'VE GOT LOVE<br>45 (3) Buddy Holly & The Crickets                    |
| 15 DON'T LET THE SUN CATCH YOU CRYING<br>7 (7) Gerry and the Pacemakers (Columbia) | 41 NOT FADE AWAY<br>33 (14) Rolling Stones (Decca)                         |
| 16 DON'T TURN AROUND<br>16 (7) Merseybeats (Fontana)                               | 42 WALKING THE DOG<br>39 (4) The Dennytons (Decca)                         |
| 17 YOU'RE THE ONE<br>28 (4) Kathy Kirby (Decca)                                    | 43 HI-HEEL SNEAKERS<br>35 (9) Tommy Tucker (Pye)                           |
| 18 HERE I GO AGAIN<br>46 (2) The Hollies (Parlophone)                              | 44 HOLD ME<br>(1) P. J. Proby (Decca)                                      |
| 19 MOVE OVER DARLING<br>17 (12) Doris Day (CBS)                                    | 45 ANYONE WHO HAD A HEART<br>44 (17) Cilla Black (Parlophone)              |
| 20 NON HO L'ETA PER AMARTI<br>22 (6) Gigliola Cinquetti (Decca)                    | 46 TELL ME WHEN<br>29 (13) Applejacks (Decca)                              |
| 21 I LOVE YOU BABY<br>25 (3) Freddie & The Dreamers (Columbia)                     | 47 DIANE<br>47 (19) The Bachelors (Decca)                                  |
| 22 CAN'T BUY ME LOVE<br>15 (10) The Beatles (Parlophone)                           | 48 VIVA LAS VEGAS<br>42 (12) Elvis Presley (RCA-Victor)                    |
| 23 WORLD WITHOUT LOVE<br>12 (12) Peter & Gordon (Columbia)                         | 49 STAND BY ME<br>43 (7) Kenny Lynch (HMV)                                 |
| 24 SHOUT<br>31 (3) Lulu & The Luvvers (Decca)                                      | 50 CAN'T BUY ME LOVE<br>34 (5) Ella Fitzgerald (Verve)                     |
| 25 MY GUY<br>37 (2) Mary Wells (Stateside)                                         |                                                                            |
| 26 MOCKINGBIRD HILL<br>18 (9) The Migil Five (Pye)                                 |                                                                            |

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SALLY GO ROUND THE ROSES  
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**THE BEAT MEN**  
YOU CAN'T SIT DOWN  
7N 15659

**THE ALEXANDER BROTHERS**  
FROM THE CANDY STORE ON THE CORNER  
7N 15657



# Little Richard — off the cuff

**C**URRENTLY enjoying a renewed spell of popularity in this country, the fabulous Little Richard is now back with his new disc label. Richard was one of the first real rock 'n' rollers, and has inspired many British artistes including the Beatles who are good friends of his. At one time in 1957 Richard, real name Richard Penniman had no less than five sides in the British top 20.

He writes most of his own material and is now 32. He records for Speciality records—and is still contracted to them. He recorded many gospel numbers during the six years he was in retirement, but now he has finally decided to make an out and out attempt at the beat field again with his disc "Balalama Bamaloo."

Here, he answers some questions on a variety of subjects put to him by Norman Jopling.

**BRITISH TELEVISION** — like it, it's the greatest. And I dig the novel techniques.

**PROFESSIONAL BOXING**— I don't know much about it. But Cassius Clay is a good friend of mine. But I don't know whether he is a better boxer or a talker.

**SOUNDS INCORPORATED** —They're the best backing group in England—I'd go as far as to say they're the best backing group in the world. But I don't think they'll ever be REALLY big as a hit solo group though.

**POETRY**—I don't know nothin' about it—but I sure like it.

**COLOUR PREJUDICE**— I hate it. Birmingham Alabama is my most un-favourite town. Everybody's bad to me there.

**ELVIS PRESLEY**—He's a good friend of mine. He's also the greatest solo entertainer in the whole wide world.

**ICE CREAM**—I like it when it's called "Tutti Frutti."

**BRITISH AUDIENCES** — Man, they're the greatest. They're so full of life that they make an artiste get carried away, and go really wild.

**AUSTRALIA** — It's very much like Britain — the people I mean. I hope to go back in a few months' time.

**THE BEATLES** — The Greatest in the whole world. You can't say anything against the Beatles because their success speaks for itself. They love me and I love them. And they're the greatest things ever for the record business — they've done more for the business than anybody else including myself! They've brought back the old wild rock, and they've made it possible for ugly people to be appreciated and screamed at instead of just the pretty ones.

**GOSSIPS** They need to hush themselves and tend to their own business. They need six months to get the facts straight and the other six months to rest.

**CHINESE FOOD**—Man, I love Chinese food. But I don't always know what I'm eating!

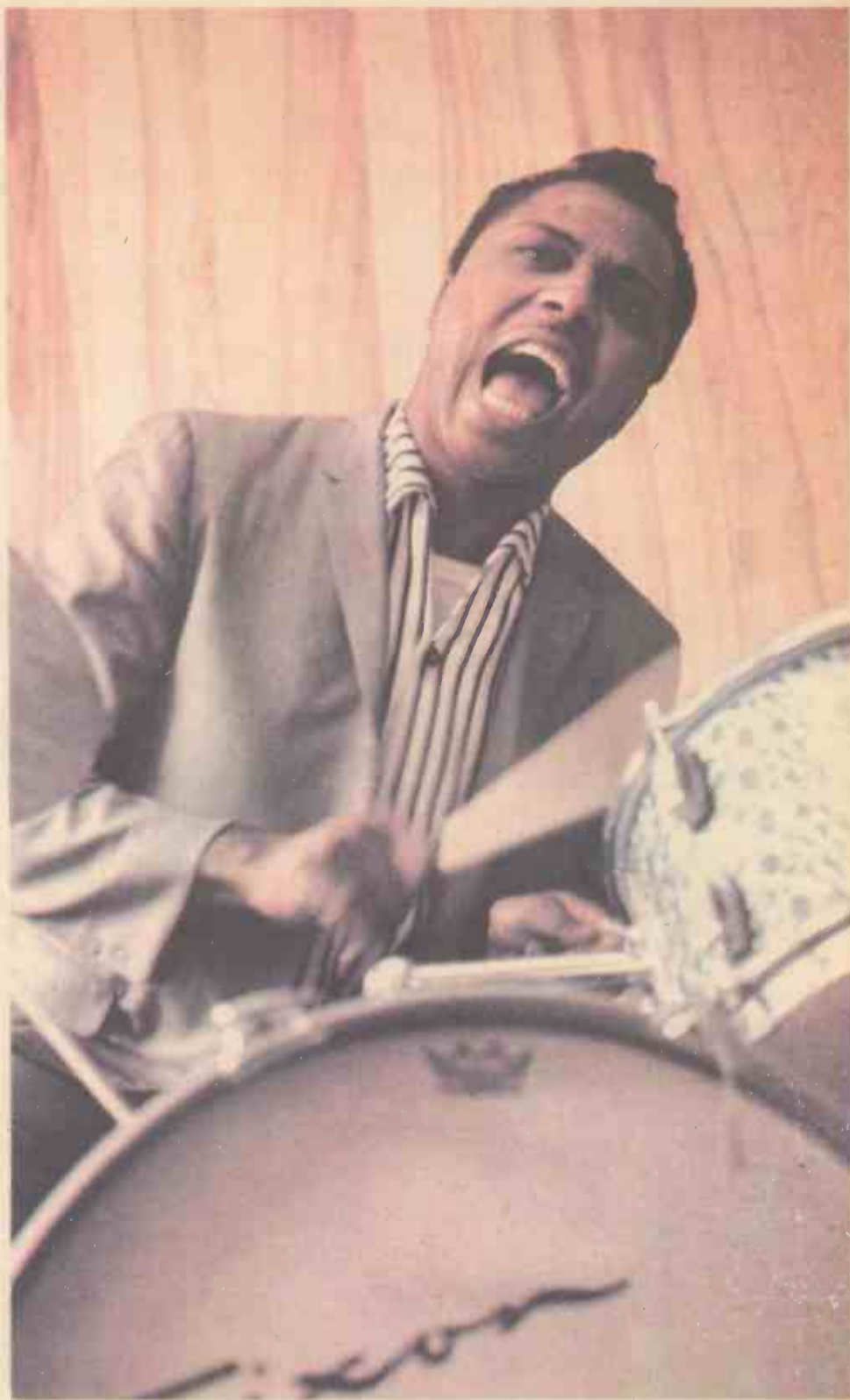
**STRIP TEASE**—Well if it's females it's all right I suppose. But when I strip on stage it's because I get carried away. I see a pretty girl or a nice feller in the audience, and they're lovin' me, so I want to throw my clothes to them.

**BRITISH TEA**—Man it's great. All the American tea-bags should be thrown in with the trash, and they should drink English tea. But American coffee is best. British tea and American coffee!

**DON ARDEN** — He's the greatest agent there is for bringing over American stars.

**MARRIED LIFE** — Just wonderful. I only wish my wife was with me on this tour.

**GOSPEL SINGING**—I love it. Mahalia Jackson is the greatest, and I've done a lot of it myself. There's so much soul and feeling put into it you know.



LITTLE RICHARD playing with some drums in "Sound City." (R.M. Pic. Vincent Hayhurst)

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NAME OF LEADER AND/OR MANAGER .....

ADDRESS .....

PHONE NO. ....

DATE OF HEAT DESIRED .....

SECOND AND THIRD CHOICE OF HEAT .....

Recommendation by local musical instrument retailer/agent/booker that your Group is of sufficient standard .....

I wish to enter the above Rhythm Group in The Heysham Head-Record Mirror 1964 Contest, and agree, to enter on the date delegated to me by the Contest Organisers. I declare that the above details are true to the best of my knowledge and agree to accept the decision of the judges of this contest and to give them the fullest opportunity of exploiting the Group whether successful in the contest or not.

Date ..... Signature .....

Address to which entries should be sent:—

The Contest Organiser, 1964 Heysham Head - Record Mirror Rhythm Group Contest, Heysham Head Pleasure Resort, Morecambe, Lancashire.

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**"YOU CAN'T SIT DOWN!"**

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