

Record Mirror

GIRLS IN THE CHARTS



No. 166 Week ending May 16, 1964
Every Thursday 6d. Registered at the G.P.O. as a newspaper

RM SPECIAL PAGES 8-9. ALSO STORIES ON P. J. PROBY, PETER & GORDON, POP MARRIAGE, PAUL JONES.

IT'S THE FOUR PENNIES

THE Four Pennies, whose first hit, "Juliet" has climbed to number two in the Record Mirror Chart this week, are expected to make their fourth attempt today (Thursday) at cutting their first album.

On three occasions in as many weeks, the 'pennies, who hail from Blackburn, have been prevented from making the recording studio because of illness.

First, leader Lionel Morton contracted tonsillitis, then bass guitarist Mike Wilsh got trouble with his throat, and the last time, Lionel, who is also the group's spokesman, suffered more pain from his throat.

FINGERS CROSSED

It's a good job that the other members of the 'pennies, Fritz Fryer (lead guitarist) and Alan Buck (drummer) were in good health or the delays might have been even longer. They're still keeping their fingers crossed, however.

At the time of going to press, the numbers for the LP—there will probably be 12—were still undecided. It is likely, though, that they will all be ballads with a beat, much in the style of their current hit.

Personal appearances this week are at Birmingham (Friday), Wisbech and Peterborough (Saturday), Manchester (Sunday, Monday, and Tuesday), and Brighton (Wednesday).



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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.

NOW, MELODY MAKES A BREAKTHROUGH...

WE'RE always being told that the 'Big Beat' is back with us again—but I beg to differ. It may have been quite recently but now the pop scene has changed completely. The concentration now is not on beat but on melody—and I'm sure that it is from the current spate of melodic songs that the 'standards' of tomorrow will come. New releases from Ifield, Gerry, Cliff, Fury, Merseybeats, Searchers, Brian Poole, etc. give weight to my assumption.—William Marston, 5 Longslow Road, Market Drayton, Shropshire.

R & B CHART ?

I HAVE had the most fabulous idea. Why not have an R and B chart? Just the R and B records. After all, we never see a lot of R and B discs in the charts... just the odd occasional one like Tommy Tucker. But a full chart would let us see how our favourite artists are doing—I'm sure that Booker T., the Isley Brothers, the Marvelettes and Bo Diddley wouldn't be far from the top each week.—S. Brooks, The Maples, Corbett Road, Carterton, Oxon.

James Craig writes: A great idea. But unfortunately it just wouldn't work out. For one thing, the lack of R and B releases week by week. And retailers are already contributing their individual Top Twenties from which the final chart is created. Sorry!

FANTASTIC

CONGRATULATIONS and thanks to Jack Good. This brilliant producer came back to Britain from the States and put on a fantastic "Around The Beatles" production last week. It proved that it IS possible to present pop in a different way. And it made the other music shows on television look sick, weak and puerile.—Lee Daniels, 114 Whidborne House, King's Cross, London.

WOW!

THE fact that Elvis has sold 100,000,000 records is hard to visualize, but broken down it is incredible. It means that since he began eight years ago, he sells an average of 12,500,000 discs a year. Over a million a month. Over 250,000 per week; 36,000 a day; 1,500 an hour—or one Elvis disc sold every two seconds.—Kim Hollett, 7 Holmdene Avenue, Mill Hill, London, N.W.7.



FRANK IFIELD (RM Pic Dezo Hoffman).

LET'S HAVE MORE SPRINGFIELDS, DISCS

I'M one of the Springfields' trio fans who still regrets their disbanding. They cannot make personal appearances any more, but it must be possible to make new records. Why cannot Dusty, Mike (or Tim) and Tom come together to make new discs. For the sake of many Springfield fans, I hope they can do it.—Kooos Mostand, Scheldestreet 77, The Hague, Holland.

James Craig writes: This COULD conceivably happen but there are many problems. However, there is the new double-album of the old Springfield hits now available on Philips. But Tim, who left the group because of his wife's ill-

health, is rumoured to be making a solo comeback. Hope you like this picture of the Springfields as they were in the earliest days!

EDDIE LP

I received a nice letter from Eddie Cochran's mother. She said, among other things, that she understood there would be an album released in Britain of her son's instrumentals. So what's delaying them at EMI... get pressing like quicksville.—R. Baker, 4 Thornhill Avenue, Surbiton, Surrey.



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Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

Record Mirror

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PETER AND GORDON BREAK THE NEWS!

BY PETER JONES



PETER AND GORDON in front of the panel at E.M.I.'s recording studios in St. John's Wood. (RM Pic Dezo Hoffman)

AS "World Without Love" zips up the American Hit Parade, Peter and Gordon break the news about their so-important follow-up. It IS another Beatle song... "Nobody I Know," penned by the Paul McCartney-John Lennon song-smithery.

Which puts an end to a lot of theorising. Fact is that the boys DID want to record one of their own songs. In fact, three were up for consideration—"But," Peter told me this week, "we weren't surprised to find that John and Pauls' was better . . ."

"In a way, it's a difficult situation. We know people say we got a Number One with our first disc because it was a Beatle composition. We wanted to get away from that. But at the same time, 'Nobody I Know' was so right for us that it outweighed the possible stories about us leaning on the Beatles.

BLASÉ

"Anyway, one of our songs, 'You Don't Have To Tell Me,' is on the 'B' side of the disc. Maybe next time we'll be promoted!

"We've finished the L.P. now and it'll be out around the end of the month. That's



got a lot of original material on it. It'll be released around the same time as the new single—May 29.

"Of course, we're delighted with the way the first one has gone in America. It now looks as if we'll be going over during the second half of June—we're fully committed here until then. But I understand there is a chance of us going over for just one day before then.

"How's the touring going here? Fine, thanks. You see, before we had a record out, we really only did the clubs and coffee-bars and so

on. I don't think we've consciously changed anything for the one-nighters but having a hit disc certainly does wonders for our confidence.

"It's a bit difficult sometimes in the clubs up North. They get about four big-name stars in a week there, so they can be a bit blasé. But in Scotland—well, that was fantastic. They had to get the police in for some of the shows because of the scenes. You know, being

mobbed and so on. "Actually we keep changing our minds about what we're going to do. Sometimes we find that the one folk song we include doesn't go too well—they don't particularly want to listen. So you wonder about it. Then, the next evening, you can switch from an R and B number to something folksey and everybody is perfectly quiet.

Peter gave up his studies at university as soon as things started happening on

the disc scene. I asked him if he had thought of going back to them at any fixed time—his sister Jane Asher had told me she hoped he would carry on studying.

ON TOP

Said Peter: "No. I don't think I could do any studying while the show business side is doing well. I don't want to miss any of it. After all, life can be pretty comfortable if you are success-

ful. But I don't suppose a couple like us can stay on top for all that long. Sometimes I think it'll be just a couple of years. So I can always go back to my studying then. If we do keep on going well . . . then singing will definitely take pride of place."

Two very nice men-about-song, Peter and Gordon. I'm looking forward to seeing how "Nobody I Know" will shape up in the charts.

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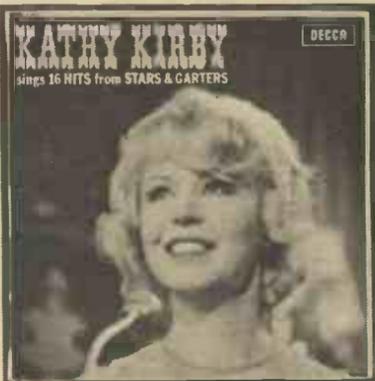
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CYKO & THE CARIBS

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GEORGIE FAME & DAVE FOR STATES

RECORD Mirror R & B poll-topper Georgie Fame is to visit America.

Negotiations are being finalised by the Rik Gunnell Agency and R & B Discs Ltd., for Georgie and his Blue Flames to play in Las Vegas clubs for at least two weeks, and probably as long as a month, next February.

Georgie's trans-Atlantic trip is in return for the visit to this country of U.S. singer, Louie Prima, who will be here at about the same time. Prima, ex-husband of songstress Keely Smith, will spend about a month here as part of a three-month tour.

Meanwhile, Georgie will be in the recording studios today (Thursday) to complete his new single, due for Columbia release in July. The disc, with orchestrations by Andrew Oldham.

The Dave Clark Five are all set for their second tour of the States. But first, they play engagements in Scandinavia.

The group fly out from London on Saturday, for one night stands in Sweden until May 23.

On May 25, they fly from Copenhagen to New York for concerts in Newark, Philadelphia, New York, Carnegie Hall, the Ed Sullivan Show, Washington, Boston, Chicago, Pittsburg, Cincinnati, Milwaukee, and two dates in Canada.

There will be little rest for the Five on their return on June 11. Four days later they start their summer season with Dick Emery at the Central Pier, Blackpool, until September.

Then, the first location shots of the Five's first film will be shot in London. In the film, drummer Dave plays the part of a PT instructor. No title of the film, which is being produced by Anglo-Amalgamated, has yet been chosen.



FORMER West Indian cricketer and diplomat, Sir Learie Constantine, is writing a song especially for Millie.

"It's gonna be a hit for you" he told her last week, when they met for the presentation of a silver disc, to mark Millie's quarter-million success "My Boy Lollipop."

Diary Dates

Thursday:

Bryan Davies on "The Town Criers", BBC radio; Yardbirds PA at Bond Street Record Centre; Chuck Berry package with Carl Perkins, The Animals, Swinging Blue Jeans, King Size Taylor and The Dominoes; Nashville Teens, The Other Two, Larry Burns, at Sheffield City Hall; The Rockin' Berries at the Macka d o w n, Birmingham; Downliners' Sect, Birmingham; Adam Faith and the Roulettes, Kathy Kirby, Brian Poole and the Tremeloes, Susan Maughan, "A Swinging Time", BBC-1 TV.

Friday:

Downliners' Sect, Hull; Merseybeats versus Rolling Stones on Battle of the Giants, Radio Luxembourg; Hollis, Dave Clark Five, Eden Kane on Ready, Steady, Go; Manfred Mann on "Scene at 6.30"; Chuck Berry package, Bradford Gaumont; Manfred Mann "Friday Spectacular", Radio Luxembourg.

Saturday:

Gerry and The Pacemakers, Sounds Incorporated, The Cresters, The Remo Four, Tommy Quickly, The McKlins at Blackpool North Pier Pavilion for nine days; Chuck Berry package, Bournemouth Winter Gardens; Billy J. Kramer and The Dakotas, Millie and The Five Embers, Peter Jay and The Jaywalkers, Margo and The Marvettes, The Purple Hearts, Peter Quinton, at Cleethorpes ABC; Rockin' Berries, Solihull Civic Hall; Downliners' Sect, Newcastle; Freddie and The Dreamers, Billy Fury, The Countrymen, Tony

Orlando, Lulu and The Luvvers, Steve Perry, The Wild Ones, Thank Your Lucky Stars; Millie, Salisbury City Hall; Merseybeats, East Grinstead White Hall; Peter And Gordon, Edmonton Regal.

Sunday:

Johnny Kidd and The Pirates, Margate Winter Gardens; Rockin' Berries, Mundford Lynford Hall; Billy J. Kramer package at Blackpool ABC; Chuck Berry package, Liverpool Odeon; Bob Dylan at Royal Festival Hall; Billy Fury and The Gamblers, Marty Wilde, Britannia Pier Theatre.

Monday:

Chuck Berry package, Southampton Gaumont; Billy J. Kramer package, Scarborough Futurist; Rockin' Berries, Margate Dreamland Ballroom; Joe Brown and The Bruvvers, La Dolce Vita, Newcastle; Cumberland Three, Stirling Arts Festival.

Tuesday:

Rockin' Berries, Wednesbury Youth Centre; Chuck Berry package, Plymouth ABC; Screaming Lord Sutch and The Savages, Queens Ballroom, Cleveleys; Rolling Stones, Freddie and The Dreamers, Dave Berry and The Cruisers, Peter and Gordon, at Aberdeen Capitol; Manfred Mann, Five O'Clock Club, Redifusion; Tony Sheridan, Scottish TV "Round-up".

Wednesday:

Rolling Stones package, Dundee Caird Hall; Chuck Berry package, Exeter Savoy.

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Billy Takes A Punch At The Charts

FANS at Manchester's new Oasis club had a personal preview of Little Richard's next record when he played five new recently recorded tracks on Sunday.

All five, recorded in Hollywood under a new Speciality contract only a month ago, go back to Little Richard's original image of a rock 'n' roll singer.

He's bought lots more new stage suits, dispensed with the sax in his band, and introduced more guitars and drums. Even the star's piano is not heard on the tracks, at which Little Richard was his own A & R manager.

The first new single will be called "Bamalamabamaloo" backed with "Annie is back". The other three tracks are "Miss Ann", "Poor Boy Paul", and "Well Alright", Little Richard's own catch-phrase.

Little Richard's scheduled appearance on "Ready Steady Go" on Friday was postponed at the last minute because the rock 'n' roll star couldn't get into this country. His passport had expired, and he had to apply for a new one in New York!

His place was hurriedly taken by the Animals and Wayne Fontana and the Mindbenders, who had to journey 160 miles from Doncaster, which meant that Dave Berry and the Cruisers had to step into the Animals' place in the Roy Orbison package.

Little Richard will now be on RSG next Friday, May 22nd. His performance will be a unique step for the programme, as he will not be miming to a record but singing the numbers live. His planned appearance at Grimsby Gaiety for the 22nd has been cancelled.

A BEAUTY contest at Ilford, in Essex. The judges: actress Kim Tracy, boxer-extraordinary Billy Walker . . . and me. After the judging, I quizzed Billy on the lines of: "You've got an enormous following among the female half of Britain, ever thought of pop singing?" Said Billy, who'd only just turned professional boxer: "Is there any money in it?" And he grinned with amiable grin.

In fact, nothing was set up. He went to America to train and anyway got highly involved in the business of creating box-office sell-outs at boxing promotions. His television appearances pulled in staggeringly high viewing figures.

SCRAP

But now Billy IS on record. The session took place at Decca's West Hampstead studios on Saturday afternoon, just three days before his important scrap With Billy Neilson this week. Marcel Stelman took the session, Ivor Raymonde was musical director along with four top guitarists, rhythm section and vocal group—and the star of the show stood broad-shouldered and slightly overwhelmed. Billy worked through a few pop standards . . . and now awaits to hear which one is being picked out for the "A" side of his first release.

Let's hear how it went

* PETER JONES *

from Marcel Stelman. "Someone on a magazine first told me about Billy. Then he came round and we ran through a few numbers at a private studio test. I thought he had a jovial personality—and his voice? Well, it's a natural sort of voice. A sort of 'singing in the bath—I'm enjoying myself' type of voice.

"I wouldn't like to compare him to anybody else. It's impossible. But I reckoned that you see so many people around with far fewer advantages than Billy so that it was worth making a record right away. If it goes well—fine. He's certainly an uninhibited sort of character and, of course, he DOES have this enormous following.

"I'm always interested in finding unusual people to put on record . . . and this blonde bombshell certainly fits that description."

Billy was obviously a bit nervous—who wouldn't be on walking into a studio for the first time and facing a battery of musicians who'd seen-it-all-before? But he was soon relaxed, happy and gagging around with everybody, especially his brother George—his boxing manager.

"Well, it was quite an experience", said Billy after it

was all over. I know that Billy has sung, just for his mates, in some clubs in the East End of London. His mates have been duly impressed.

COLOSSAL

But the fantastic point to remember is the colossal "fan club" Billy has created since his successful days as an amateur heavy-weight. Millions remember his delivering the K.O. punch which gave Britain a 10-nil win over the American amateurs. And his pro-fights have pulled in an estimated audience of around 17,000,000 every time they are televised . . . apart from the "live" crowds at the sell-out stadiums.

This means the potential saleability of Billy on disc is enormous—even if it's only on novelty value for the first release.

On the other hand, reports suggest he will surprise the non-boxing fans with his unsuspected vocal talents.

MORE than 600 fans crowded the Marquee, London, on Saturday to enjoy the music of the all-African R & B group, "The African Messengers".

Line-up is Humphrey Akoh (alto sax), Peter King (tenor sax), Mike Falana (trumpet), Happy Williams (electric bass), Dick Rushton (piano), Paul Edoh (congo drums), James Meane (drums). Unorthodox by most R & B standards but providing a sound which was stimulating.

With vocalist Mel Turner, they put over a dozen numbers with skill and enthusiasm, the good solid drumming of James Meane always very much in evidence.

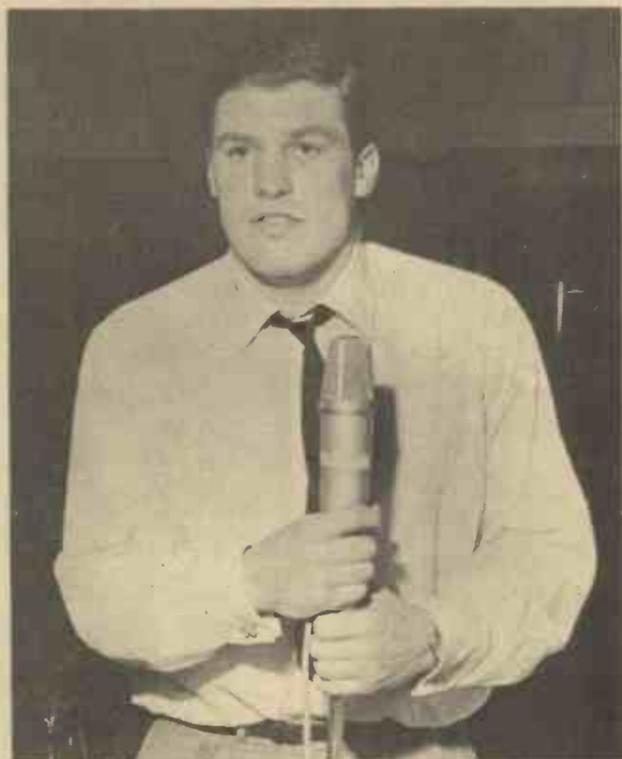
Nice phrasing from vocalist Mel in "Work Song" had the audience clapping rhythmically in an excellent offering.

THE Animals have just gone through a tough spell of bad luck.

Bass guitarist Chas Chandler fell asleep on the plane down from Newcastle to London recently, and caught sunstroke on the back of his neck through the window.

Lead guitarist Milton Valentine had flu for three days. Organist Alan Price had tonsillitis.

and to top all this, the group's band wagon was broken into twice on the same day—last Friday. On the first occasion, when it was parked outside a London cafe, a tin box containing £200 cash was taken from a brief-case inside the van. Later, in the evening, when it was parked in Harrow, the brief-case was stolen!



BILLY WALKER (RM Pic Bill Williams)

the things we hear

by THE FACE

Next number one tip: "A Little Loving" by the Fourmost . . . Stones' LP not selling well in Midlands and North . . . Peter and Gordon new single, Lennon and McCartney number "Noouy I Know" on DB 7292 . . . Wolverhampton group, The Montanas making LP for limited distribution. . . Beatles' newle at end of June . . . Yardbirds' record sold 17,000 in first week . . . Sales of Pye Top Six soared when EMI's Hot Six ad. campaign started . . . Neil Christian and the Crusaders changed name to Christian's Crusaders . . . Asking for "Um, Um, Um, Um Um Um" was bad enough but Gene Vincent's newle is "La - Den - Da - Den - Da - Da" . . . Chris Curtis really a searcher now . . . US DJ Ed Morino to compare "Breakfast time with Caroline" on 199 . . . Jimmy Page joined Micky Finn on mouth organ and lead guitar. . . Slimmer Tubby Hayes had three TV dates last week . . . Dave Clark Five exit London Saturday for a week of Scandinavian one-nighters. . . Louis Prima first LP in a fortnight. Title "Sam Meets Sam" (Sammy Davis and Sam Butera) . . . Micky Finn's £300 guitar stolen. . . Chas McDevitt and Shirley Douglas have beautiful home, completely furnished at Datchet. But it's been empty since May last year, and they won't be able to move in during the foreseeable future. Just returned from a tour of Far East, they have learned of summer season, variety season, panto all in Scotland and Australia tour next February . . . Granada TV relates tale of four people, asked if they had heard of Lenin, replied "Yes. He's one of the Beatles. The married one". . . Pretty ballad with restrained beat is "The Girl With The Laughing Eyes" written by Max Diamond for the Aristocrats. Points to more than just a pop future . . . Polly Perkins "Young Lover" on Oriole, May 22 . . . "Best band I've played with" said Champion Jack Dupree after first session with John Lee and the Groundhogs in London . . . Overlanders' "Yesterday's Gone" doing well in States . . . Manfreds preparing new single for EMI release next month . . . Top West Indian bluebeat group the Vagabonds flew in . . . 18-year-old recording of "My Baby Left Me" being re-issued tomorrow (Friday), on RCA — Arthur "Big Boy" Crudup is the man . . . Inspired by RM's Norman Jopling, the Manfreds have all ordered Antonio twist boots from Pinets shoe shop in Bond St. . . What happened to Murray the K on "Around the Beatles". . . Charlie Drake's newle recorded last week "I'm Too Heavy For The Light Brigade" with "The Reluctant Tight Rope Walker". . . Shades of "Oh Boy" last Wednesday . . . Various DJ's have attributed the Applejacks hit "Tell Me When" to Gordon Mills, Le Stirling and even Lennon - McCartney. In fact, written by Geoff Stevens. . . American King label about to sign contract with important GB independent . . . Migl 5 dates at Marquee didn't draw expected crowds . . . Chris Barber celebrating 10th birthday of his band . . . Doling broadcast from Brands Hatch on the day of the British Grand Prix. . . Cavern DJ Bob Wooler to be co-director of new company formed in Liverpool to handle beat groups and artistes. First signed: The Clayton Squares . . . Why doesn't fab P. J. Proby go whole hog and get buckle shoes, tight breeches, and swash-buckling sabre . . . Publicist Guy Stevens says the RM's Gestether has the blue beat . . . Jimmy Powell and the Five Dimensions' record "That's Alright" out June 9 . . . Alex Harvey's Soul Band on Polydor tomorrow, title: "I Ain't Worried Baby". . . Ex-solo performer Danny Davis (rhythm guitarist) left The Marauders to form own group. His replacement — 21-year-old Chris Renshaw . . . Vic Cooper now on organ with Johnny Kidd's Pirates . . . Gene Pitney, on tour of New Zealand, plans short rest in Hawaii before going on to Peru and Argentina.

More From Beat City

CONTINUING its policy of booking big names in an effort to build a reputation as Britain's biggest beat club, Beat City, on the corner of Oxford and Dean Streets, Soho, has engaged more top stars for the week-end sessions.

This Saturday, Marty Wilde and the Wildcats with the Duffy Power group will be playing, and the following day, Joe Brown and the Bruvvers, and Alexis Korner's Blues, Inc. are lined up.

On Whit Monday it's George Bean and the Runners.

Future dates are May 24th for the Red Price Combo and Pat Wayne and the Beachcombers; May 31st for Tony Orlando and the Pets; June 7th for King Size Taylor and the Dominoes; June 13th Kenny Lynch and the Laurie Jay Combo; with Brian Diamond and the Cutters; June 20th for the Tornados; and June 21st, John Lee Hooker with John Mayall's Blues Breakers, Kicks & Co.

Club booker, Peter Burman, promises a really big American name at the club on May 30th.

CHAPPELL'S FIRE

THE largest music publishers in the world — Chappell's — was reduced to a shell by a fire that destroyed every floor of the firm's New Bond Street premises, causing the death of one man and resulting in the injury of a director.

Pianos and original manuscripts —among them, many compositions of the late George Gershwin, were completely destroyed.

As 120 firemen arrived to fight the blaze, staff were hustled out by a rear exit. But one man, later identified as Mr. William Mann, head of the amateur productions department, failed to escape, and was killed.

Another, Mr. Edward Holmes, a director, fell from a second-floor window whilst trying to escape. He was taken to hospital suffering from back injuries.

Damage is estimated at £250,000. Chappell's will carry on their professional business at 52 Maddox Street, and the administrative, executive, and publishing offices are now at 13, 14, and 15 St. George Street.



COLOUR portraits of The Beatles are being trodden upon daily in the streets of London. Anti-Beatles demonstrations? No. Just the work of pavement artist, Ken Williams. On his kerb-side pitch just off Trafalgar Square, Manchester-born Ken spends about 90 minutes on each portrait, while he listens to the tinkle of coins dropping into the hat. Then down comes the rain, and Ken starts all over again.

WELCOME TO GREAT BRITAIN

Tony Orlando



COLUMBIA RECORDS DB 7288

Tell me what can I do



THE WALKING SKYSCRAPER

IT is not often that you see a skyscraper actually walking around the streets of London. Unless, that is, you visit the Marquee Club, in Wardour Street, when you can almost always see just that . . . the perambulating six feet seven-and-a-half inches of Long John Baldry.

He towers above the rest of our blues singers. Come to that he towers above everybody! The body is long and angular, topped by a thatch of fair hair.

For a few years, Long John has built a big following on the club scene. He's been through the folk bit, with groups like the Steve Benbow Four — and through the trad bit, with just about everybody. All a bit specialist-taste, though.

But now, suddenly, it's . . . **LONG JOHN BALDRY!** His appearance on the Beatles telly-spectacular last week meant that umpteen millions had sampled his talents. He stuck to his usual material: but he impacted himself on a much wider audience.

STANDARDS

In fact, it was producer Jack Good who wanted Long John for the "Around The Beatles" show. He had taken some Baldry discs to the States with him and reports: "People liked them a lot — and wanted to hear more of him". The Beatles' show is, of course, being shown in the States.

Says Long John: "I'm grateful to Jack. This show gave me a chance to sing on a major pop programme without having to give up any of my own musical standards."

Long John and the Hoochie Coochie Men will soon be on

by **PETER JONES**

record. But the fantastic thing is the way they're fully booked for months ahead without having had a hit disc. Long John himself is a dedicated blues man, but goes for a subtle rather than biting style — the rave-up work with the group goes to 19-year-old Rod "The Mod" Stewart, the other singer.

Says Long John: "Trends? Well, I think the time is coming now for the coloured artistes to get right in the limelight. Sure it's happening already with people like Chuck Berry and Bo Diddley but I think that's more the pity. They have this commercial approach but I personally don't like them much. They just stand up and roar. There's no subtlety in it."

"Of course, I remember the Beatles from way back. I often played Liverpool in the days when the Cavern was a jazz club . . . and I was singing with Ken Sims. I know this sounds like being wise after the event, but the fact is I just knew they'd be very big one day. Naturally

I didn't realise just HOW big!

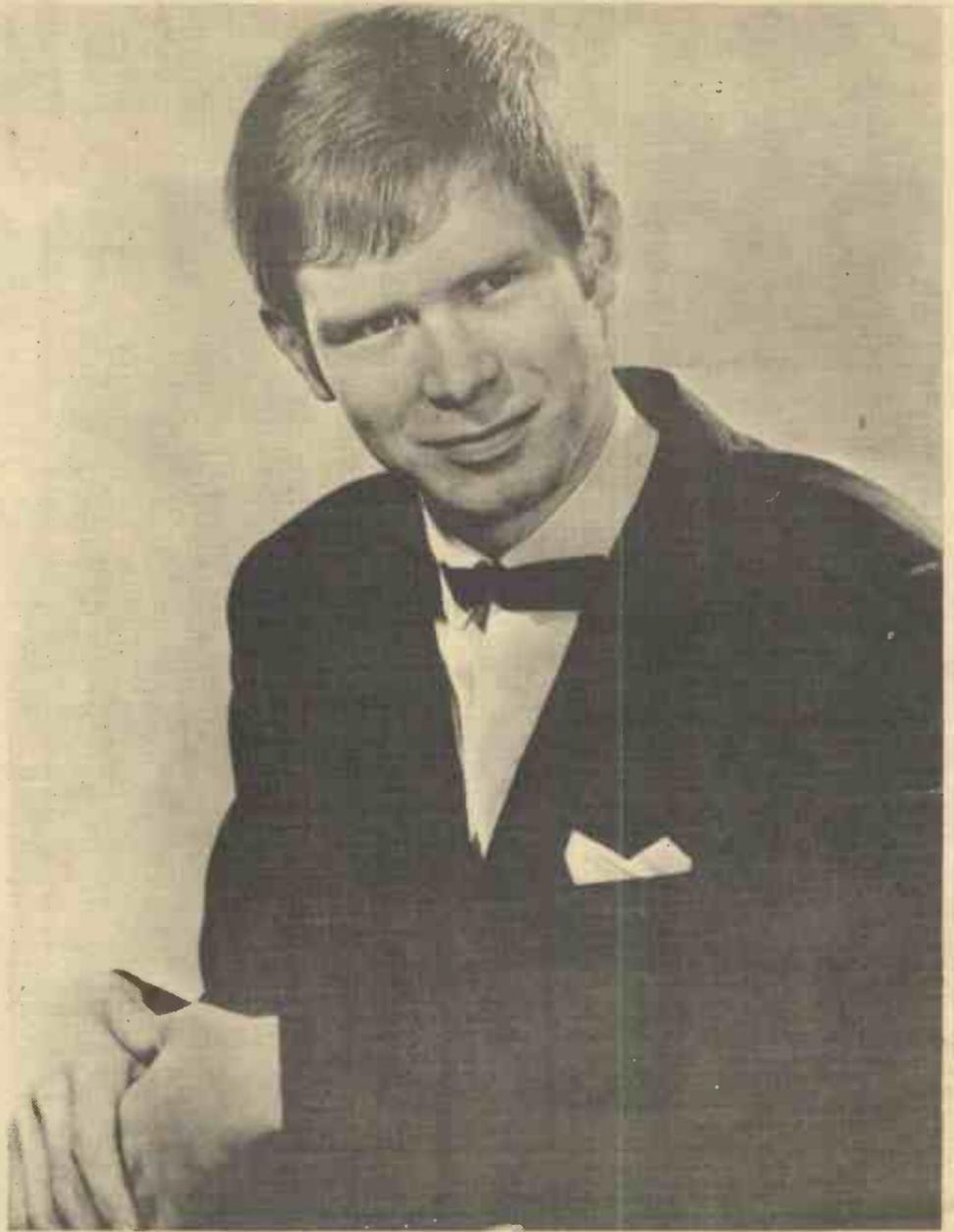
"On the blues side, I've been collecting records since I was eleven. And there are a lot of American artistes I'd like to see get more credit. Stars like B. B. King—Blues Boy King. He's great with the coloured audiences but we don't know much about him here. And Jimmy Witherspoon. Their day will come, I hope."

While he was talking, Long John tucked away a man-sized lunch. There is a lot of him to fill . . . and a long drop for the large sirloin steak.

SURE-FIRE

He had to nip away to take delivery of a new van for the group. When Long John rises from a chair, he seems to stand up — then stand up all over again! Like opening a double-jointed jack-knife.

I'll tell you this. I really do look up to Long John Baldry, sure-fire star bet for 1964. But then everybody HAS to look up to him!



LONG JOHN BALDRY was voted number two in the Record Mirror R & B Poll a few weeks ago. He used to be with the late Cyril Davies at the old Marquee together with the Velvettes and the Hoochie Coochie men. John made considerable impact on the Beatles show on ATV last week.

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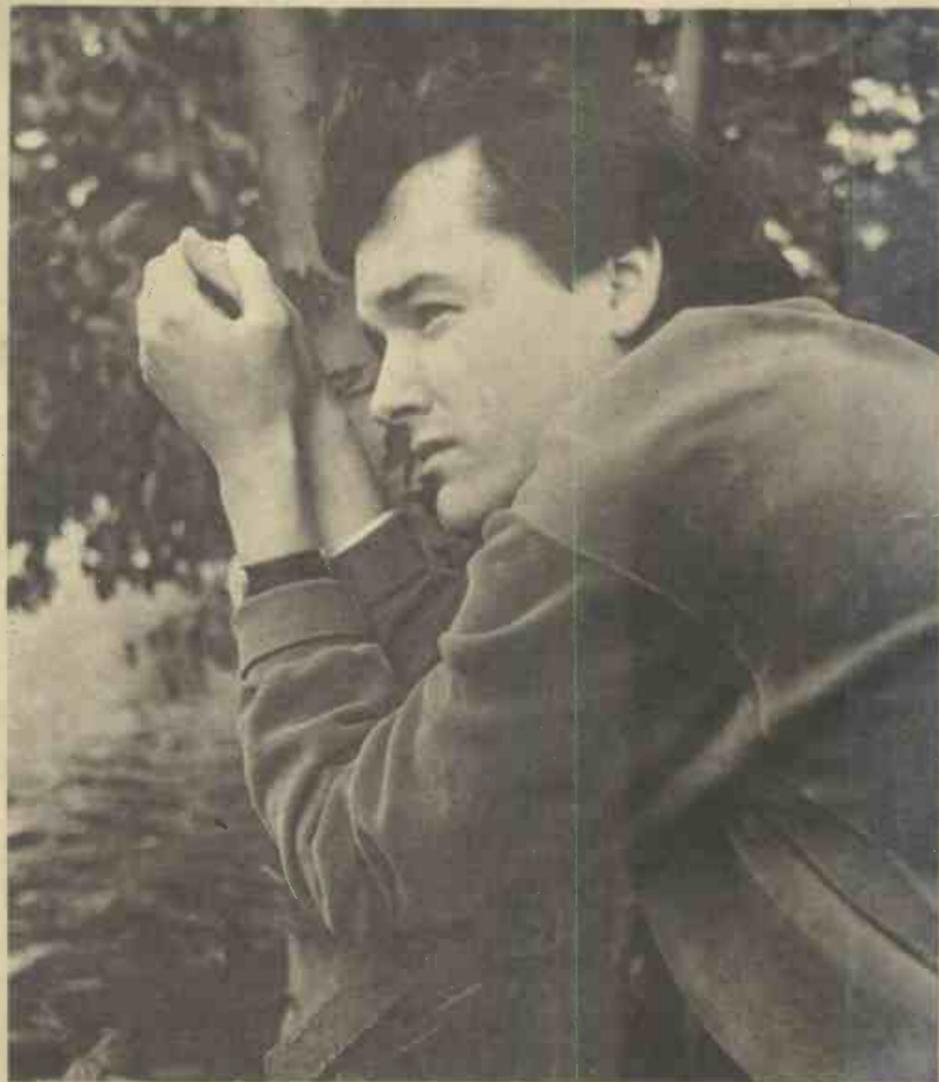


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IS THIS MAN THE NEW ELVIS?

ASKS
NORMAN
JOPLING



P. J. PROBY

SIX weeks ago, James Marcus Smith had no idea he would be the most talked-about man on the British disc scene. He was enjoying a comfortable time in the States as a minor recording star, a maker of demo discs for Elvis Presley and a friend of a certain Jack Good.

Then Jack was commissioned by the Beatles to produce their TV show—that sensational fast moving show that took everyone aback. Jack decided that James Marcus Smith was suitable for inclusion in the show. For one thing his hair was worn long and swept back with a bow to keep it in place—Tom Jones style. Reason for that was in direct contrast with the Beatles' forward-swept hair.

His voice was great, act was great and looks were good. Only thing which may have been wrong was that James, who recorded under the name of P. J. Proby, had an Elvis Presley image, rather than a Beatle image.

PUBLICITY

But that didn't matter. For when P. J. Proby hit Britain he had more publicity in two weeks than most stars have in a year. And by the way things are snowballing P. J. Proby looks in the running for becoming the logical successor to Elvis, Cliff and the Beatles. The thunderbolt entry of this man brought scores of questions by fans about him — all they knew was that he is American and he is great.

P. J. talked to me about himself.

"In the States I recorded for Liberty — my discs didn't do too badly, and they sold enough for me to tour with

☆☆☆☆☆☆

people like Andy Williams. I made demo discs from El's films for him to learn the lyrics, since Kid Galahad. My disc "Hold Me" was made privately by Jack Good with Charles Blackwell, and sold to Decca. There was a load of confusion about my contract with Liberty, but it's all been cleared up. My disc IS to be released on Decca, and I have signed a three-year contract with them—a very good contract too.

"People go on about the clothes I wear. They tend to call me names but that doesn't bother me. Man, I like the wild gear."

P. J. was proving his point, by his blue boots, purple trousers, and blue cord jacket.

"Why have I had so much publicity? Well the reason is probably Brian Epstein..."

"I also try my hand at songwriting. Not many people know that I penned

"Ain't Gonna Kiss Ya". It hit it big for the Searchers here, but it wasn't so big in the States, when a group called the Ribbons recorded it."

"I hope that I'll be staying here in Britain after my Hollywood film commitments—I like this country very much indeed. Everybody has been real friendly here, and although you may not believe it, the climate agrees with me."

P. J. Proby himself is aged 25, and was born in Houston, Texas. He moved to Hollywood in 1957 and it was there that he met Elvis, whom he became friendly with at once, and after a couple of years started making the demo discs. He likes rain, steak, girls, big cars, and dislikes people who bend the truth. His favourite singers are Frank Sinatra and Kay Starr.

IMAGE

He's five feet eleven inches tall, and has black hair and blue eyes. His ambition is to be a good singer and actor.

And let's face it, it IS the Elvis Presley image that he puts over.

So it seems that after waiting seven long years for Elvis Presley to visit us, we seem to be creating our own...

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RULES

- The contest is run jointly by Heysham Head Pleasure Resort and the Record Mirror, and is open to Groups from any part of Great Britain.
- Heats will take place on Saturday and Sunday Evenings from June 13th to August 9th inclusive, and the finals on August 30th; there will be no heats held on August 1st and 2nd. All entries must be made on the form printed in the Record Mirror.
- The time allowed for the performance will be a maximum of ten minutes.

ENTRY FORM

NAME OF GROUP

NUMBER OF PERFORMERS AND INSTRUMENTS PLAYED

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:—
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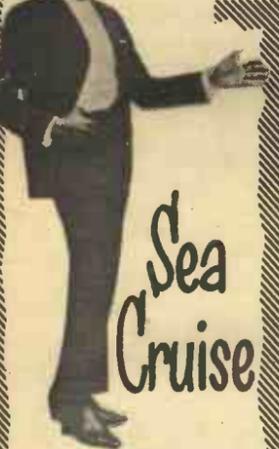
SPOTLIGHT SINGLES



THE 4 SEASONS

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Jackie Edwards



Sea Cruise

TF 465
Fontana



WAYNE FONTANA AND THE MINDBENDERS

STOP, LOOK AND LISTEN
TF 451
Fontana



CHUCK'S HERE AT LAST

"IT'S been a long time but here I am" were Chuck's own words as he opened his act at the Finsbury Park Astoria on Saturday last.

Chuck arrived on Saturday morning when he visited Sound City in Shaftesbury Avenue and after came to the Record Mirror offices, for a rest from the hordes of fans. With Chuck was not his road manager—but his lawyer. Nevertheless he was in a happy mood, posing amiably for photographs although he was obviously shaken up by recent fast-moving events.

DRAMATIC

In the evening at Finsbury Park, the atmosphere was tense and dramatic. The show opened with the Nashville Teens, a competent beat group wearing leather railwaymen's hats and waistcoats. They provided a driving start to the show and were followed by a femme vocal duo who called themselves the Other Two. They were two lasses dressed in black slacks and sweaters who sang a variety of numbers including "Walking The Dog" and "You Can't Judge A Book By Its Cover". They went down fairly well, and they were followed by the Animals. Currently in the lists with "Baby Let Me Take You Home" they ploughed through this, and several other items including "House

Of The Rising Sun", "Talking About You" (The Ray Charles version) and, of course, their hit. They went down well, but the audience was already shouting for Carl Perkins. Cries of 'We want the King Of Rock' filled the air, and Carl was greeted enthusiastically. He went through numbers like "Matchbox", "Mean Woman Blues", "Hi Heel Sneakers" and of course "Blue Suede Shoes", but his voice was rather country tinged owing to the years he has spent singing C & W. After Carl came the Blue Jeans—but the audience just didn't respond well to them.

by NORMAN JOPLING

Kingsize Taylor and the Dominos proved to the audience that their reputation from Hamburg was fully justified. "She Said Yeah", "Sherry" and "Heebie Jeebies" were a few of their numbers and Kingsize was really on fine form. It's a pity this artiste hasn't yet clicked with a disc release—certainly he's one of the best beatsters we have in Britain.

Then came Chuck, Dressed soberly in a dark grey suit and swinging his guitar Chuck went through a load of his hits like "Schoolday",

"Johnny B. Goode", "Sweet Little 16", "Wee Wee Hours", "Guitar Boogie", "Nadine" and "Maybellene". He was in excellent vocal form, as clear and precise as on his discs, and the Dominos offered him reasonable support — although the two saxes were probably un-

necessary. But the highlight was probably Chuck's superb guitar work—he proved himself to be a master of the instrument ere the performance was out.

If the rest of the shows are as good as this one, then British audiences are in for a wow of a load of shows...

MEI



• DIONNE WARWICK is currently shooting up with her delicious "Walk On By", while Cilla, who rose to fame on Dionne's "Anyone Who Had A Heart" is also riding high with her original "You're My World". Kathy Kirby, the "Stars & Garters" songstress is doing well with her "I'm The One". (Cilla & Kathy RM Pics).

Just Released

FUNNY THINGS	The Redcaps	F 11903	DECCA
HOLD ME	P. J. Proby	F 11904	DECCA
NINO TEMPO & APRIL STEVENS	Tea for two	HLK 9890	LONDON ATLANTIC
HEY, MR. SAX MAN	Boots Randolph	HLU 9891	LONDON
TALL COOL ONE	The Wailers	HL 9892	LONDON
I DON'T KNOW IT	Arthur "Big Boy" Crudup	RCA 1401	RCA VICTOR
RICK NELSON	The very thought of you	05908	Brunswick

WINNER OF THE



GET THE CHART CHICKS!

PETER JONES TAKES A LOOK AT THE SUDDEN INFLUX OF THE BIG HIT GIRLS

NOT so long ago it was dead simple. With a distinct lack of gallantry, the experts of pop music laid down the ruling: "Girls are useless. Girls buy most of the records, therefore they won't buy discs BY girls. While girls may be very nice to look at, the fans do not regard them as being worth the money to listen to."

Ungallant, yes! And right now it's inaccurate, too. For the girls are having an extremely fair share of chart success. Not just new girls, either—old girls as well, if the great Ella Fitzgerald will pardon the expression.

Take last week's Top Fifty. An eye-opener, if you ask me. Anyway, without being asked I must point out that there were TEN discs included by solo girl singers. If you wish to be pernickety, you can add Megan Davis, bassist of the Applejacks, and Mary, of the folknik Peter, Paul and Mary line-up.

Now, what about the men? The groups, obviously, come in a different category. If we talk about solo girl singers, we must talk about solo male singers.

FAVOUR

And there were only ten of them. Level pegging! Bully for the birds, say I. Three "yeah, yeah, yeahs" for the fair sex, exclaim I. So let's just have a quick life and the life-and-times of the ladies who are so chart conscious these days . . .

Like little Millie. "My Boy Lollipop" has plunged her into the hundreds-a-week money class. The 16-year-old from Jamaica was wined and lunched last week by Phillips Records to mark sales of 250,000-plus on the single. Her first for Fontana: "Don't You Know" sold a mere handful of thousands. What's more, Millie has produced virtually the only big chart-hitting blue-beat record.

Then there is Dionne Warwick. The lovely coloured lass suffered pangs of disappointment when "Anyone Who Had A Heart" failed here through Cilla Black competition. But she is knocked out by the success of "Walk On By." So knocked out that she cabled: "I want to take this opportunity to thank everyone in Britain, the dee jays, producers and most of all the record-buying public for the help and interest you have all shown in my recording. I'll look forward to meeting as many of you as possible during my visit to your country, week of May 20.—Sincerely, Dionne Warwick."

Doris Day? Incredible return to favour, this. The CBS star had hit after hit about

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eight years ago. Then she turns up with "Move Over Darling," from a comedy movie of the same name. Even before the film was on general release, the disc started moving . . . over! Out of all the good songs Doris had recorded (and flopped with) THIS one curried favour. Says Doris: "I'd almost given up thoughts of hit-parade success . . ."

Then comes a piece in Italian, no less. "Non Lo L'eta Per Amarti," by Gigliola Cinquetti, arrives on Decca . . . having won the charming young lass first prize in the Eurovision Song Contest. A nice little song; cleverly performed. Song first, artiste second — that's for sure. But there it is in the Top Thirty.

On then to Cilla Black. The gal who sang with the Beatles in the early days had a roughish opening with "Love Of The Loved" . . . despite the Brian Epstein management bit. But "Anyone Who Had A Heart" had Miss Black feted as singer, model, mod-speaker, fashion expert, pop panellist. Now she's well established: with "You're My World" fair crashing up the charts.

SWINGING

Little Miss Consistency, alias Brenda Lee, is the one girl who is rarely out of the charts. Her "Think" has had a fair stab in the listings, without being as big as I personally thought it should be. Brenda has varied her material and her style sufficiently to get over obstacles like (A) getting married; (B) having a baby; and (C) being an aforementioned bird.

When Ella Fitzgerald gets into the charts, it is indeed a matter for the raised eyebrows. All right — let's be fair. She's done it on the strength of singing a Beatle composition. But she's brought a touch of the swinging singings in to charts that normally overlook this side

of the vocal art. Said Ella, on her recent trip: "People think I sneer at the Hit Parade because of the material I sing. Well, I can tell you, Peter, that EVERY singer likes to be up there in the best-sellers."

CONSISTENT

Kathy Kirby, our "Girl Of The Year" for 1963, continues her winning ways. "You're The One" is good material . . . and shows that there is no need for a girl to be just a one-hit wonder.

Next comes Cilla Black. Again. Her "Anyone Who Had A Heart" has hovered extremely well for nearly five months. Including that spell at number One.

And there is Shirley Bassey. Of course! "Gone" isn't her biggest by a long chalk, but Shirley is certainly the most consistent of the British girls, taken over a long period.

By some freak, Dusty Springfield isn't in the charts. Had she finalised a new single before she went to the States and other world wide points, she'd most certainly have been included. Which would add another point to the score for the ladies.

And there are some others who I think should have big break - throughs in the best-sellers. Still, more about that another day . . .



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THAT STAR SOUND

How Merseybeats get their hit ballad sound

WHEN Old Chelsea and Young Liverpool met in Middle-Aged Bayswater the other week the results were startling, to say the least. The occasion was a Merseybeat LP session at Fontana's London studios.

Included was My Heart And I, one of the late Richard Tauber's throatier items from his operetta 'Old Chelsea'. Having driven this one home with a pulse even Dave Clark would have heard, the Merseys solemnly assured everyone that their version was just the same as Richard Tauber's, except "he used to take it a bit faster."

HASTE

But though they might give pomp the brush-off, they still take their recordings seriously. Due in Cheltenham a little over three hours later, they didn't allow any trace of haste to show in their work. A and R man Jack Baverstock didn't have to pull that "One more - just for us" routine; they knew instinctively when and where improvements could be made.

For in the world of beat music they are naturals. This has its disadvantages, because it means that their instruments are part of them.

by
PATRICK JAMES

Asking the Merseybeats to talk about them for any length of time is like asking some guy to tell you the story of his left foot.

I'd just taken a few notes when they had to dash off. Perhaps it was as well, because soon after, during a riotous Saturday morning in Selmer's Charing Cross Road shop, they acquired a set of completely new Gibson guitars.

TWANGERY

So now lead guitarist Tony Crane is the proud possessor of what I believe is the only Gibson Firebird V in the country. Aaron Williams, rhythm guitar and no re-

lation to the G-string of the same name, now has the new Gibson Firebird III. Third

Gibson Boy is Johnny Gustafson, who uses the Thunderbird IV bass guitar and, last time I heard, was wondering whether to keep or trade in his old Fender Precision.

All this is in addition to the Gibson B 45 12-string acoustic (with De Armond pickup) that Tony Crane is using more and more.

With this new twangery came new amplifiers - a Gibson Titan I for Tony, a Mercury I for Aaron, and a Selmer Goliath, about as big as a junior wardrobe, for the bass guitar.

John Banks' Premier drums, which he's been using since the beginning of the year, are unchanged. Needless to say, he's no intention of getting rid of his

Zildjian cymbals and hi-hat, though when I saw him he spoke about getting bongos in the near future. One exotic item of percussion the group has are of course Tony's maracas (he also plays cornet, by the way, but not nowadays).

NO ROOM

When they're not playing, they seem to have a positive mania for drinking milk or Cokes, which they never

order at less than two glasses at a time. So wherever they stop for refreshment, 16 glasses appear immediately, and it's not unusual to see the four of them sitting round a table on which there is literally no room for any more glasses.

"We seem to drink gallons", Tony told me, "but we just sweat it all out on our next job."

I only hope they don't all leave their money at home one day. All that washing up.

● THE MERSEYBEATS are one of the few big beat groups to have clicked with ballads as opposed to beat numbers. The secret of their star sound is revealed here

by Patrick James.



MERSEYBEATS GO SELMER/GIBSON



"GREAT, GREAT AMPS!—THEY GIVE US THE SOUND WE WANT"—

say the fabulous Merseybeats, seen here between takes at a recording session at the Fontana Recording Studios, whilst cutting their latest disc, "Don't Turn Around" on the Fontana Label. The amps they use? Selmer Treble'n' Bass—with the new Goliath Speaker—and the Gibson Mercury and Titan.

What a collection of talent—SELMER, GIBSON and the MERSEYBEATS—a case of the Best Groups using the Best Amps.

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YES, IT'S HIT SOUNDS

IS it just coincidence — or is it that Brian Epstein has got an even Golder-than-Gold touch? I'm talking about Sounds Incorporated, that splendid group, and their hit disc "The Spartans". For after years (three) of hard trying, they get chart success with their first release AFTER signing with Liverpool's magic-man.

The six boys, clearly chuffed, gathered round for a chat. And the theme was (a) how clever Brian Epstein is and (b) how amiable he is to work for.

Seems the boys were in a daze when he first took over this Southern-based group. They felt: "He won't want much to do with us—not considering he has the Beatles, Gerry, Cilla, Billy J. and so on. We'll just keep quiet." But Brian made a special trip back-stage to assure them: "We're all together in our organisation. Everybody is as important as the next one."

Even more chuffed, the boys did a great show. Which is the point: they ALWAYS do a great show. Musically, they can blow most of the other groups off-stage. Which makes it difficult to understand why big-selling discs have eluded them until "The Spartans".

There's no doubt that the Beatle's telly-spectacular helped Sounds Inc. get across to a really big audience. And there's no doubt that this is only the start of something very big for them.

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SINGLES IN BRIEF

ADAM—GOOD BALLAD DAVE NOT AS GOOD

ETHNA CABELL: Girls Like Boys; Five Minutes More (Mercury MF 816). An unusual song with a very jerky flavour. Well performed and could do well.

THE RAINDROPS: Book Of Love; I Won't Cry (Fontana TF 463). The old Monotones hit is given a beauty-danceable treatment by the pop group. Not their best.

THE FOUR SEASONS: Ronnie; Born To Wander (Philips BF 1334). Lovely tune, beautiful treatment from the Seasons. Not terribly commercial though.

JOHN BARRY & ORCHESTRA: Theme From Man In The Middle; Barney's Blues (Stateside SS 296). From the pic comes this bold instrumental with a typical film flavour.

THE WHIRLWINDS: Look At Me; Baby Not Like You (HMV POP 1301). Group give the old Holly number a good beat, and treat it well. Could score.

THE JOHNNY MANN SINGERS: Cotton Fields; Sheandoah (Liberty LIB 10156). The old gospel song is given a gentle beauty flavour by the very smooth singers. More for the older set.

THE WILD ONES: Bowie Man; Purple Pill Eater (Fontana TF 468). Drum beat open this, and continues to a Bo Diddley beauty item. With commercial appeal — could make the charts.

JOHN ADDISON: Girl With Green Eyes; The Love Theme From Tom Jones (United Artists UP 1053). Orchestral bit with some appeal for the strict tempo fans.

VIC DANA: Shangri-La; Warm & Tender (Liberty LIB 92). The original "I Will" and a tender big-ballad vocal version of the lovely tune.

ARTHUR 'BIG BOY' CRUDUP: I Don't Know It; My Baby Left Me (RCA-Victor 1401). Good blues effort from the vet singer—a must for R & B fans.

THE WAILERS: Tall Cool One; Road Runner (London HL 9892). Re-issue of the subtle instrumental hit that's doing so well in the states.

THE EAGLES: Write Me A Letter; Wishin' & Hopin' (Pye 7N 15650). Pleasant vocal effort from the formerly instrumental team. Good but not chart-worthy.

BOBBY HENDRICKS: Itchy Twitchy Feeling; Thousand Dreams (Sue WI 315). Old time rock disc, revived from Sue, with a good dance beat and quite a bit of appeal.



HOWLIN' WOLF: Smokestack Lightnin'; Goin' Down Slow (Pye Int. 7N 25244). Single release of the great R & B classic after it was voted number one in RM Poll!

BOBBY RYDELL: Make Me Forget; Darling Jenny (Cameo-Parkway C 309). Lively number from Bobby with a good tune, and plenty of appeal, but there isn't much room for this sort of thing in the charts.

PAT THOMAS: Stranger On The Shore; C'est Si Bon (MGM 1234). Vocal version of the great Acker Bilk hit by the smooth songstress. Maybe a little too early for a revival.

THE HI-FI'S: Will Yer Won't Yer; She's The One (Pye 7N 15635). A good beat and a good tune on this one, a well sung little ditty.

JOHNNY OTIS: Baby I Got News For You; Hand Jive One More Time (Ember S 192). Strong beat on this bluesy number, but there's a feeling that this doesn't quite make it.

DARLENE PAUL: Act Like Nothing Happened; A Little Bit Of Heaven (Capitol 15344). Pleasant big ballad from Darlene, a new name to us. Builds up and has a fair amount of appeal.

CHERYLE THOMPSON: Tears; Black Night (Stateside SS 291). Gentle beat ballad without too much commercial appeal.

LEON YOUNG STRINGS: This Boy; Glad All Over (Pye 7N 15646). Orchestral number with a subtle backbeat on the Beatles' number.

LANCE HARVEY & THE KING-PINS: He's Telling You Lies; How Do You Fix A Broken Heart (Pye 7N 15647). Frantic beat on this one, plenty of gimmicks and an average chance of success. Well-performed.

ANDEE SILVER: Too Young To Go Steady; Sleeping Beauty (HMV POP 1297). Lyric is a bit hackneyed on this—and the whole thing is rather out of date. She sings well, that's about all.

BOB MILLER: Hullabaloo & Custard; Peridot (Ember S 194). With the Millermen. Bob gets to town on this excellent bounce instrumental number.

THE CRESTERS: Put Your Arm Around Me; Do It With Me (HMV POP 1294). Slow tortuous item good ballad sound which could be a surprise hit. And it's different.

THE ARISTOCRATS: The Girl With The Laughing Eyes; I Pickle You (Orlone CB 1928). Gentle smooth number with loads of appeal that could make the charts.

JULIE LONDON: I Want To Fix Out For Myself; Gully Hear (Liberty 55666). String filled ballad well-performed but without the usual subtlety of her style.

BRUCE FORSYTH: The Mysterious People; You've Just Found Out (Pye 35189). Popular comedian Bruce should sell well to his fan: with this corny affair, but it probably won't do anything chart wise.

BOOTS RANDOLPH: Hey Mr. Sax Man; Baby Go To Sleep (London HLU 9891). Girl chorus on the novelty fast-moving sax effort Good instrumental work, a sort of saxy "Guitar Man."

JULIE GRANT: You're Nobody Till Somebody Loves You; I Only Care About You (Pye 15652). Pleasant ballad from Julie who deserves a hit with this one.

THE REDCAPS: Funny Things; Mighty Fine Girl (Decca F 11903). Loads of pounding beat and appeal from this team—could make a chart-wise.

GARY MILLER: The Way You Look Tonight; Dear Friend (Pye 15651). Revival of the beautiful number given a commercial treatment by Gary. Could be a hit with enough exposure.

THE DAVE CLARK FIVE

Can't You See That She's Mine; Because (Columbia DB 7291).

LATEST from the Five isn't as powerful as their last two, but there's a powerful back beat throbbing all the way through on this wild very danceable disc. Glimmerings of a tune show through and there's an excellent sax solo. Must be a top three effort we imagine. Flip, penned by Dave is a gentle beat ballad with a pleasant tune and loads of appeal of course. An entertaining flip.

TOP FIFTY TIP

ADAM FAITH

I Love Being In Love With You; It's Alright (Parlophone R5138).

TOGETHER with the Roulettes, Adam launches off into this plaintive number which has more than a touch of the Buddy Holly's nice tune, good beat and excellent backing. Of course Adam's vocal work is on top of form, and the whole disc is very good indeed. Penned once again by Chris

Andrews, the flip is a bluesier number with wailing harmonica, and some wild beat work from all concerned.

TOP FIFTY TIP

NINO TEMPO & APRIL STEVENS
Tea For Two; I'm Confessin' (London HLK 9890).

THE hit making duo get going on their latest effort which is a lively version of the oldie performed with loads of verve and gusto. The rather confused sound adds rather than detracts from the appeal and this could be a small hit. Flip is the same as the Frank Ifield hit of a short while back, and is performed in their "Blue Velvet" style.

TOP FIFTY TIP

RICK NELSON

The Very Thought Of You; I Wonder (Brunswick 05908).

THE intoxicating beat is here again on the new disc from

Rick which moves along well at a relaxed yet beauty pace. The backing is great, the performance good, and of course the idea of continually reviving these old tunes just can't go wrong. Good stuff. Flip is a jerky beater, which isn't the same as the Brenda Lee or Crystal songs. Medium pace, good number with appealing lyrics again.

TOP FIFTY TIP

P.J. PROBY

Hold Me; The Tips Of My Fingers (Decca F 11904).

MUCH publicised P.J. starts off slowly on this revival of a well-tried oldie, and then bashes on with a forceful interpretation of the number. There's a strong heavy backbeat on the slow-to-medium paced item, and plenty of good solid danceable beat. Must be a hit, on the number of plugs this lad's had. Flip is a solid number again, with P.J. on top of his vocal form. A strong flip.

TOP FIFTY TIP

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RM POP DISC JURY

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; Will 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.

★★★★

FLOYD CRAMER

COUNTRY PIANO, CITY STRINGS; Heartless Heart; Bonaparte's Retreat; Streets of Laredo; It Makes No Difference Now; Chattanooga Shoe Shine Boy; You Don't Know Me; Making Believe; I Love You Because; Night Train To Memphis; I Can't Stop Loving You; Cotton Fields; Lonesome Whistle (RCA Victor RD 7622).

DISTINCTIVE piano, plus a battery of expensive strings, plus arrangements from Anita Kerr, Bill Justis, Bill McElhiney. Fine arrangements, too, sufficiently varied to make sure there's no boredom. And yet . . . and yet—this musicianly set may not garner huge sales because its for listening, not dancing.

★★★

HANK LOCKLIN

Irish Songs; Country Style (RCA Victor RD 7623).

HANK IS Irish by background, which helps when he applies his Country "feel" to songs like "Danny Boy", "When Irish Eyes Are Smiling" and "Galway Bay". Hank has the Jordanaires with him and a great, lush string section. Somehow it falls between several "stools" but it's pleasant enough without being all that chartworthy. The indelible stamp of Chet Atkins is on the session.

★★★

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 LP—this is even better. Gershwin wrote all kinds of song, most of them good. Georgia is brilliantly inventive on such as "Slap That Bass" and the important "Plenty O'Nuttin'." An artistic, but still raw-edged, performance throughout. Recommended but not for the big beat fans.

★★★★

VARIOUS ARTISTES

BRUM BEAT: What A Way, The Strangers; You Left Me Alone, The Mountain Kings; Clap Your Hands, Dave Lacey And The Corvettes; I Saw You Yesterday, The Blue Stars; So Glad, The Kavern Four; Don't You Know, The Mountain Kings; Stop Your Cryin' Little Girl, The Kavern Four; Yours Forever, The Blue Stars; There'll Be Time, The Mountain Kings; It's Not Too Late, The Strangers; School Day, The Blue Stars; I Want To Dance, The Kavern Four; Bye Bye Johnny, The Strangers; Unlucky Am I, Dave Lacey; Return To Mary, The Strangers; Can't You See, The Mountain Kings (Decca LK 4598).

A BUNCH of smooth, well performed beat numbers from some various unknown Brum beat groups. There are several very good originals on this value-for-money set (8 tracks per side), and there's a great cover pic. It's a good album—a pity it wasn't issued some months earlier during the height of the beat craze.

★★★★

DUANE EDDY

LONELY GUITAR: I'm So Lonesome I Could Cry; Long Lonely Days Of Winter; Along Came Loida; Someday The Rainbow; Gunsmoke; Home In The Meadow; Londonderry Air; Shenandoah; Summer Kiss; My Destiny; Cryin' Happy Tears; Annie Laurie (RCA-Victor RD 7621).

THERE are a great many Duane fans who over the years have made this man the world's top pop guitarist. But only the staunchest will really dig this collection—not because it is bad, but it happens to be so different. All slow tracks, string filled, and moving blue guitar work. Very very different.

★★★★

XAVIER CUGAT

CUGAT PLAYS CONTINENTAL HITS: Mack The Knife; Petite Fleur; Apache; Volare; Never On Sunday; Calcutta; Sucu Sucu; Third Man Theme; Wonderland By Night; Poor People Of Paris; Come Prima; Fuaglione (Mercury 20008 MCL).

A PLEASANT collection of latin-ish band stuff from Xavier who sells very well to the older set. Danceable, with a solid set of tunes and lots of sales potential.

★★★

THE RATTLES

TWIST AT THE STAR CLUB HAMBURG: That Is Rock And Roll; The Stomp; Go To Him; Zip-A-Dee-Doo-Dah; Mashed Potatoes; Hello; Cryin'; Waitin' Hopin'; Sticks And Stones; Hippy Hippy Shake; Ain't She Sweet; Bye Bye Johnny; Twist And Shout; Dream Baby; PS I Love You (Philips BL 7614).

SOLID beat gear from the most popular German group. All English lyric, loads of drive and a batch of good songs. Only thing wrong is that no-one twists anymore.

★★★

ELVIS PRESLEY

ELVIS' GOLDEN RECORDS VOL. 3: It's Now Or Never; Stuck On You; Fame And Fortune; I Gotta Know; Surrender; I Feel So Bad; Are You Lonesome Tonight; His Latest Flame; Little Sister; Good Luck Charm; Anything That's Part Of You; She's Not You (RCA-Victor RD 7630).

WHAT a fantastic achievement—his third volume of million-sellers. This set consists of about three years of Elvis singles, from 1960 to 1963, and since then El has earned two more gold discs for "Return To Sender" and "Devil In Disguise". A very wide variety of material here, ranging from the latin-tinged "It's Now Or Never" and "Surrender", the country styled "Anything That's Part Of You," beat ballads like "She's Not You", and "Good Luck Charm" and of course the out-and-out rockers like "Feel So Bad" and "Little Sister". He's still SO great.

★★★★

ANTHONY NEWLEY

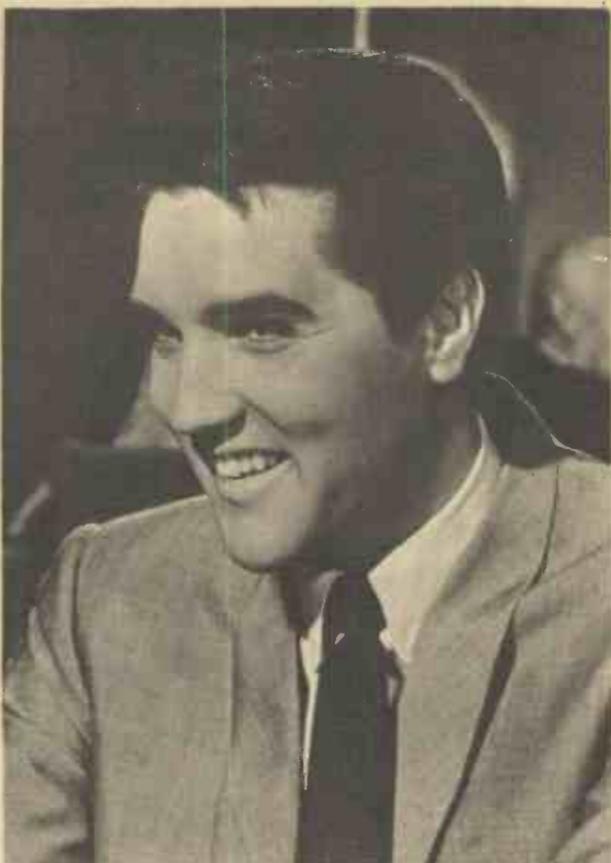
IN MY SOLITUDE: It's All Right With Me; I See Your Face Before Me; Solitude; The Winter Of My Discontent; I Didn't Know What Time It Was; For All We Know; So Far; Rain, Rain; Like Someone In Love; Guess I'll Hang My Tears Out To Dry; I'll Teach You How To Cry; The Party's Over (Decca LK 4600).

A 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."

★★★

BRIAN POOLE AND THE TREMELOES: 20 Miles; Come On In; Swinging On A Star; Yakety Yak (Decca DFE 8566) Great set from the boys—a cert hit.

MILLIE: My Boy Lollipop; Something's Gotta Be Done; Don't You Know; Until You're Mine (Fontana TE 17425) A hit single and a flop single bundled together on will be a minor hit EP.



ELVIS PRESLEY from "Love Is Las Vegas"

GREATEST COUNTRY AND WESTERN HITS: Big Bad John—Jimmy Dean; Shake Me I Rattle—Marion Worth; Devil Woman—Marty Robbins; Prite—Ray Price; Live For Tomorrow—Carl Smith; Ballad Of Jed Clampett—Flatt and Scruggs; Ring Of Fire—Johnny Cash; Wolverton Mountain—Claude King; Forbidden Lovers—Lefty Frizzell; Waterloo—Stonewall Jackson; Running Into Memories Of You—Little Jimmy Dickens; Don't Let Me Cross Over—Carl Butler (CBS BPG 62254)

A BUNCH of pop flavoured country hits, many of which passed the million sales mark. Good solid stuff, maybe not for the purist so much as for the casual collector. Good value, and a load of genuine entertainment here.

★★★★

LOS PARAGUAYOS

FELICIDADES: Felicidades; Me Siento Feliz; La Le Le; Eh Figues; Entre Silvero, Facundo y a Luna; Causa Ne Nana; Porque To Lo Quires; Yo No Me Importa; Mi Munequeta; Atenas; Ven Rosita; Ven; Tomando, Tomando (Philips BL 7610).

LATIN music appeals very much more to the older set, and this set is no different. It's a lively atmospheric lot of gay danceable music with everything that you could want. Maybe not as strong as some of their other L.P.'s, but all their fans must take a listen. With Luis Alberto leading once more, this set must be a big seller.

★★★★



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SHOULD A POP STAR MARRY?



THE SEARCHERS—Only Chris Curtis isn't married or engaged.

HEAR dem bells? Those bells that play a strictly "square" melody! Wedding bells, in fact. The tune they play in the ears of fans when they herald the wedding of a pop idol is a pretty sour melody indeed. More like a dirge, in fact.

The national papers have been having a field-day. Almost every week, the "secret" marriage of a pop star is revealed. Almost every week, the engagement of a top group member is dug out . . . and headlined. And the implication is that it ALWAYS affects an artiste's popularity. But does it?

We've spent weeks checking on the views of fans. And it is clear from our investigations, from Liverpool to Lewisham, is that the attitude of fans varies very much according to the status of the artiste.

Let's take the "sex-symbol" type of male entertainer. The solo stars. There's little doubt that the marriage of Marty Wilde, coming at the height of his popularity, did badly affect disc sales. And we now realise that it was very courageous of Marty to openly declare his love for Joyce . . . despite the advice of many friends.

It affected Tommy Steele, too. He married, with considerable flourish . . . and immediately became unattainable. Bobby Darin, too, had a sex-symbol image which went for the proverbial Burton when he wed Sandra Dee.

There are others, of course.

POPULAR

On the girl soloist side it really doesn't matter. Whereas if Cliff, or Elvis, or Adam got spliced it would be a tragedy for millions, the girls don't have that sort of image for the boy fans. Brenda Lee? Well, she was admired for her voice and singing, not for her appearance. So when this non-glamour type married—it just didn't affect her popularity one iota.

But it raises the interesting question of what would happen if Cilla Black, or Kathy Kirby, or Dusty Springfield took unto themselves a husband.

Would they lose popularity? Chances are they WOULD. Reason is that they are glamorous, they're British . . . and they're seen a lot on television. Brenda Lee is rarely seen here, whereas Cilla, Dusty, Kathy are all continually exposed through different mediums here.

Girls in groups really don't count. There aren't enough of them anyway.

Now we come to the question of male groups. Almost certainly, if there is a group image . . . as with the Fourmost, or the Rolling Stones . . . it doesn't much matter. One can be married (or engaged), or even two or three. As long as there is one SINGLE member, then fan enthusiasm doesn't flag.

And, of course, we've had a load of group members suddenly becoming married or engaged. The list goes on. Ray Ennis, of the Swinging Blue Jeans, is engaged. Two

Norman Jopling and Peter Jones take a look at the pros and cons of pop star marriages



THE BEATLES with Ken Dodd (RM Pic).

Bachelors are married. Two Searchers are married and one, John McNally, is engaged. Les Maguire, of the Pacemakers, is married. Freddie Garrity, front-man of the Dreamers, is married and a father. Allan Clarke, of the Hollies, is married. Bill Wyman, of the Rolling Stones is married.

Bern Elliott is married . . . and has twins. Ray Jones, of the Dakotas, is engaged. All of the Shadows, less new bassist John Rostill, are married.

ENTHUSIASM

But there isn't a case now of the whole of one group being married. And it's the single ones who really hold on to the mass popularity.

This now leaves the Beatles. The biggest of them all. It took a long time, for John Lennon's marriage to Cynthia, a fellow art student, was kept quiet for a long time. Obviously this was felt to be something which would harm the image of the long-haired foursome.

But has it harmed that image . . . now that it is known? We'd say it hasn't. Disregard those banners shown in New York — banners which urged John to get UNmarried. Fact is that the fans don't really mind. That

is, as long as Messrs. George, Paul and Ringo are not married.

In the eyes of a lot of fans, of course, Paul is not in the ATTAINABLE class any more because of his highly publicised romance with Jane Asher. Now we've also got the fact that Ringo goes on holiday with Maureen Cox, an 18-year-old hairdresser. And that George is doing a touch of the world-travelling with actress-model Patti Boyd.

The Beatles ARE different. Their position is so strong that their fans could cope with any amount of shocks before they lost allegiance.

National newspapers LIKE

to think of the pop scene being damaged. But our theory, after all our interviews, is that the fans only worry about marriages or engagements if it happens to be a solo male "sex-symbol" sort of performer.

For the rest they're glad to share the happiness enjoyed by their favourite stars.

But, equally, any pop star is better advised not to get married. It does save all that argument and theorising that goes on in different newspaper columns.

Anyway, these are our views. Maybe YOU think differently. Care to drop us a line?

BRIAN POOLE & THE TREMELOES

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Come on in;
Swinging on a star;
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RHYTHM & BLUES GOODIES!

DADDY ROLLIN' STONE
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MOCKINGBIRD
INEZ FOXX SUE WI - 301

SO FAR AWAY
HANK JACOBS SUE WI - 313

I CAN'T STAND IT
THE SOUL SISTERS SUE WI - 312

LAST MINUTE PART ONE
JIMMY McGRIFF SUE WI - 310

SEND FOR ME
BARBARA GEORGE SUE WI - 316

and . . .
INEZ FOXX IS COMING . . .

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PETER JONES'S
 ★★★★★★★★★★
NEW FACES



It's the Aristocrats!

MAX DIAMOND is what they call "a character". Publisher, song-writer manager, memory-man about the music business—and high-class teller of anecdotes about the stars. Now he has a new interest—the above-pictured Aristocrats.

Says Max: "These five boys used to be the Meltones. I met up with them at a 'Find The Recording Star' contest I helped organize in South-East London. They didn't win... but I could see something there."

So he signed them. They changed over to four-part harmony. And Max wrote a song, with Bob Halfin, called "Girl With The Laughing Eyes"—and that's the one they chose for their Oriole debut this week. The change of name? Well, it was thought that "Aristocrats" suited their style of singing—and Max hustled round to get them suitable stage attire.

He says: "The boys are all 20-years-old and very keen. I took them to a big exhibition in London and, believe me, they were mobbed by the fans. That's when I felt sure they really did have something extra."

Line-up of the group is: Mel James, War Office clerk, on lead vocals; Rusty Brown, display man, on lead guitar and vocals; Dave Graham, insurance clerk, on rhythm and vocals; Chris Roberts,

electrical draughtsman, on bass and vocals; Jack Gardner, insurance official, on drums.

They all come from Plumstead, London, S.E., and share a lot of interests, including sketching, painting and sailing. And their musical "likes" range from the Hi-Lo's, the Lettermen and the Mills Brothers to Sammy Davis, Peggy Lee, Buddy Greco and Ella.

Said Max: "They originally started as Mel James and the Meltones back in December, 1959. But the main thing about them is how they have shown consistent improvement through the years."

Give the Aristocrats a spin. They've managed to get away from the normal run of group sounds—and that four-part harmony idea really does come off.

**DANNY THE GREAT
 DISC COLLECTOR**

HOME, for new song-star Danny King, is really just somewhere to store his records! He's got nearly 2,000 singles stashed away in Aston, Birmingham, home—and so many E.P.'s and L.P.'s that he's genuinely lost count.

They're stored in an unused larder, a large bureau, in boxes, stacked on either side of the stairs and in his bedroom. He's also got two record players, two guitars, a piano and a selection of harmonicas.

★★★★★★★★★★
 ★ **WAY-UP** ★
 ★ **IN THE** ★
 ★ **TREE-TOP** ★
 ★ ★



PRESENTING John Mayall, leader of the Bluesbreakers, a group which has fast built a name round the clubs in London. Manchester born John, aged 25, is the character (married with three children) who lived in a tree-top at the bottom of his grandfather's garden at Cheadle Hulme, in Cheshire.

He'd probably still be up in that tree had he not been enticed to London by bluesman Alexis Korner. And there are a whole lot of other oddities about the quiet-spoken John.

PATENT

For instance, he eats only one meal a day—in bed at night! He drinks four or five pints of milk then, and supplements it with various health foods. He doesn't want a car, prefers to ride a small-wheeled bicycle; but has taken off the handlebars, presumably in the interests of streamlining.

He carries an old kit bag wherever he goes. And, nowadays, he also totes a portable harmonica rack, with a built-in pick-up—one of his own inventions on which he has a patent pending. John doesn't smoke, or drink.

And, of course, he achieved the remarkable feat on his first record "Crawling Up A Hill" of playing electric piano, organ and harmonica all at the same time. Plus singing lead voice!

"Mum is always complaining about them. What I'd really like is a properly designed house with plenty of storage space and a sound-proofed room."

But the latest addition to Danny's collection brings no complaints from his mum. It is the Danny King debut for Columbia—a blistering revival of the old Bobby Lewis chart-topper "Tossin' and Turnin'."

HORROR

Many of Danny's collected discs are rarities imported from America and he talks enthusiastically about people like Eugene Church and Young Jesse—and Glenn Miller "everybody should have his records," he says. Ask him if he ever gives a record away and his face clouds with horror. "Would you consider giving away a Penny Black stamp? I put all my records in that category..."

Danny plays guitar, sax, drums and piano. His group is the Jesters. He says: "I hate them to listen to an original record, otherwise they tend to copy what they hear. So I prepare my own arrangements. But I don't touch Top 50 stuff—just American songs which nobody has heard, or R and B standards."

ACCEPTED

He formed his group at 15, won a Carroll Lewis talent contest, started touring—and did a summer season at Butlins, Ayr. They followed the Beatles into Hamburg's Top Ten Club. And after turning down three offers from other companies, he finally accepted a contract from Columbia recording boss Norrie Paramor.

"I used to be a cross-country runner," says Danny. "Now I get my exercise by playing the pinball machines." He has fair hair, blue eyes, and is 5ft. 7in. tall.

"Making this disc was a big thrill," he says. "Now I'm hoping it'll do well. I've got rather expensive ambitions—to own a big white Thunderbird car and to visit Miami Beach."

Next week:
THE PICKWICKS



☆☆☆☆☆

THIS is Johnny Christian, 24-year-old balladeer from Jamaica. A quality singer, this young man—as you can tell from his debut disc on Columbia "Whispers In The Night". It's a Brook Benton quality—no coincidence because Johnny idolises Brook and Sam Cooke. He's been in England since June 1962, when he arrived with £105 in his pocket and a whole lot of hope for a solo career. Back in Jamaica, he'd had several big-selling hits.



T'RIFIC LPs

HEINZ
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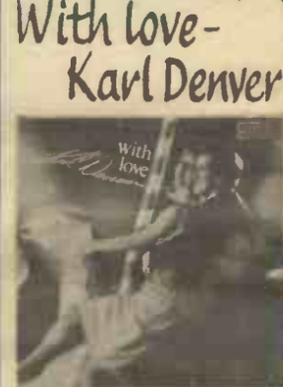


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 My dreams
 & ten others

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 Karl Denver



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 Still;
 My world of blue;
 Love walked in
 & eleven others

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DECCA

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Announcement

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 BB 218

HELL GATE
 GOOD FROM
 THE BAD
 Ray Pantou
 BB 219

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 CITY RIOT
 Maytals
 BB 220

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 Marvels
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CASHBOX TOP 50

AIR MAILED FROM NEW YORK

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—"Viva Las Vegas"—Elvis Presley; "What'd I Say"—Elvis Presley; "Tears & Roses"—Al Martino; "Too Late To Turn Back"—Brook Benton; "Yesterday's Gone"—Chad Stuart & Jeremy Clyde; "Giving Up"—Gladys Knight & Pips; "Milord"—Bobby Darin; "Tell Me Mama"—Christine Quaitie; and "My Boy Lollipop"—Millie.

New Roulette L.P.: "Good Guy"—Jack Spector presents 22 original winners* must be one of the greatest multi-hit L.P.'s around. Tracks are "Bristol Stomp"—Dovells; "Watusi"—Vibrations; "Loco-Motion"—Little Eva; "The Fly"—Chubby Checker; "Silhouettes"—The Rays; "See You In September"—The Tempos; "Uptown"—Crystals; "Kansas City"—Wilbert Harrison; "Ya Ya"—Lee Dorsey; "Let The Good Times Roll"—Shirley & Lee; "Earth Angel"—Penguins; "What Kind Of Love Is This"—Joey Dee; "Charlie Brown"—Coasters; "Long Tall Sally"—Little Richard; "Tossin' & Turnin'"—Bobby Lewis; "You Talk Too Much"—Joe Jones; "Barbra Ann"—Regents; "Bo Diddley"—Bo Diddley; "Easier Said Than Done"—Essex; "There Goes My Baby"—Drifters; "We Belong Together"—Robert and Johnny; "Maybellene"—Chuck Berry.

- | | |
|--|---|
| 1 HELLO DOLLY
2 (12) Louis Armstrong (Kapp) | 26 WORLD WITHOUT LOVE*
(1) Peter & Gordon (Capitol) |
| 2 LOVE ME DO*
7 (5) The Beatles (Vee Jay) | 27 P.S. I LOVE YOU*
37 (2) Beatles (Tollie) |
| 3 DO YOU WANT TO KNOW A SECRET*
3 (7) The Beatles (Vee Jay) | 28 KISS ME SAILOR*
30 (4) Diane Renay (20th Fox) |
| 4 MY GUY*
5 (6) Mary Wells (Motown) | 29 WRONG FOR EACH OTHER*
32 (3) Andy Williams (Columbia) |
| 5 BITS AND PIECES*
4 (5) Dave Clark Five (Epic) | 30 MY GIRL SLOOPY*
33 (5) Vibrations (Atlantic) |
| 6 RONNIE*
8 (5) Four Seasons (Phillips) | 31 DIANE*
40 (3) Bachelors (London) |
| 7 CAN'T BUY ME LOVE*
1 (8) The Beatles (Capitol) | 32 TWIST AND SHOUT*
20 (10) The Beatles (Tollie) |
| 8 CROOKED LITTLE MAN*
6 (9) Serendipity Singers (Phillips) | 33 THAT'S THE WAY BOYS ARE*
17 (7) Leslie Gore (Mercury) |
| 9 SHANGRI-LA*
10 (7) Robert Maxwell/Vic Dana (Decca/Dolton) | 34 I DON'T WANT TO BE HURT ANY MORE*
41 (3) Nat Cole (Capitol) |
| 10 WHITE ON WHITE*
12 (7) Danny Williams (United Artists) | 35 FOREVER*
22 (7) Pete Drake (Smash) |
| 11 DEAD MAN'S CURVE*
9 (9) Jan & Dean (Liberty) | 36 MONEY*
27 (8) Kingsmen (Wand) |
| 12 IT'S OVER*
14 (4) Roy Orbison (Monument) | 37 YOU'RE A WONDERFUL ONE*
28 (9) Marvin Gaye (Tamla) |
| 13 ROMEO & JULIET
15 (4) Reflections (Golden World) | 38 CHARADE*
31 (4) Sammy Kaye (Decca) |
| 14 LOVE ME WITH ALL YOUR HEART
18 (3) Ray Charles Singers (Command) | 39 PEOPLE
(1) Barbra Streisand (Columbia) |
| 15 CHAPEL OF LOVE
36 (2) Dixie Cups (Red Bird) | 40 THREE WINDOW COUPE
49 (2) Rip Chords (Columbia) |
| 16 SUSPICION*
11 (10) Terry Stafford (Crusader) | 41 THE MATADOR*
23 (6) Major Lance (Okeh) |
| 17 LITTLE CHILDREN*
24 (2) Billy J. Kramer & Dakotas (Imperial) | 42 BE ANYTHING (BUT BE MINE)
(1) Connie Francis (MGM) |
| 18 WISH SOMEONE WOULD CARE*
19 (6) Irma Thomas (Imperial) | 43 GOOD BYE BABY*
50 (2) Solomon Burke (Atlantic) |
| 19 I'M SO PROUD*
16 (5) Impressions (ABC) | 44 GONNA GET ALONG WITHOUT YOU NOW
(1) Tracey Dee/Skeeter Davis (Amy/RCA Victor) |
| 20 GLAD ALL OVER*
13 (13) Dave Clark Five (Epic) | 45 WHENEVER HE HOLDS YOU
(1) Bobby Goldsboro (United Artists) |
| 21 THE VERY THOUGHT OF YOU*
29 (3) Rick Nelson (Decca) | 46 EVERY LITTLE BIT HURTS
(1) Brenda Holloway (Tamla) |
| 22 COTTON CANDY*
26 (4) Al Hirt (RCA) | 47 ONCE UPON A TIME
(1) Marvin Gaye & Mary Wells (Motown) |
| 23 WALK ON BY*
34 (2) Dionne Warwick (Scepter) | 48 (THE BEST PART OF) BREAKING UP
(1) Ronnettes (Phillys) |
| 24 DO YOU LOVE ME*
43 (2) Dave Clark Five (Epic) | 49 NEEDLES AND PINS*
25 (10) Searchers (Kapp) |
| 25 THE SHOOP SHOOP SONG*
21 (10) Betty Everett (Vee Jay) | 50 TODAY
(1) New Christy Minstrels (Columbia) |

* 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
(1) Elvis Presley | 11 CHARLIE BROWN
(9) Coasters |
| 2 IT DOESN'T MATTER ANY MORE
(2) Buddy Holly | 12 FORT WORTH JAIL
(16) Lonnie Donegan |
| 3 IT'S LATE/THERE'LL NEVER BE ANYONE ELSE BUT YOU
(3) Ricky Nelson | 13 NEVER MIND/MEAN STREAK
(13) Cliff Richard |
| 4 SIDE SADDLE
(5) Russ Conway | 14 GUITAR BOOGIE SHUFFLE
(19) Bert Weedon |
| 5 I'VE WAITED SO LONG
(8) Anthony Newley | 15 WHERE WERE YOU ON OUR WEDDING DAY
(17) Lloyd Price |
| 6 COME SOFTLY TO ME
(6) The Fleetwoods | 16 SMOKE GETS IN YOUR EYES
(15) Platters |
| 7 DONNA
(4) Marty Wilde | 17 WAIT FOR ME
(-) Malcolm Vaughan |
| 8 PETITE FLEUR
(7) Chris Barber | 18 C'MON EVERYBODY
(11) Eddie Cochran |
| 9 I GO APE
(12) Neil Sedaka | 19 GUITAR BOOGIE SHUFFLE
(-) Virtues |
| 10 COME SOFTLY TO ME
(10) Frankie Vaughan | 20 HEY LITTLE LUCY
(-) Conway Twitty |

BRITAIN'S TOP LP's

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

BRITAIN'S TOP EP's

- | | |
|---|---|
| 1 THE ROLLING STONES
(1) The Rolling Stones (Decca) | 11 THE BACHELORS
(9) The Bachelors (Decca) |
| 2 ALL MY LOVING
(2) The Beatles (Parlophone) | 12 BACHELORS VOL. 2
(10) The Bachelors (Decca) |
| 3 ON STAGE
(4) Merseybeats (Fontana) | 13 I'M THE ONE
(11) Gerry and the Pacemakers (Columbia) |
| 4 LOVE IN LAS VEGAS
(5) Elvis Presley (RCA) | 14 24 HOURS FROM TULSA
(12) Gene Pitney (United Artists) |
| 5 TWIST & SHOUT
(3) The Beatles (Parlophone) | 15 I ONLY WANT TO BE WITH YOU
(-) Dusty Springfield (Phillips) |
| 6 THE DAVE CLARK FIVE
(5) The Dave Clark Five (Columbia) | 16 LAWRENCE OF ARABIA
(19) Soundtrack (Colpix) |
| 7 HUNGRY FOR LOVE
(7) The Searchers (Pye) | 17 PINK PANTHER
(-) Henry Mancini |
| 8 I THINK OF YOU
(8) Merseybeats (Fontana) | 18 SHAKE WITH THE SWINGING BLUE JEANS
(17) Swinging Blue Jeans (HMV) |
| 9 ANYONE WHO HAD A HEART
(15) Cilla Black (Parlophone) | 19 CHUCK AND BO
(18) Chuck Berry & Bo Diddley (Pye) |
| 10 PETER, PAUL & MARY
(15) Peter, Paul & Mary (Warner Bros.) | 20 JAZZ SEBASTIAN BACH
(-) Les Swingle Singers (Phillips) |

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

The National Chart

BIG CHALLENGE from the Four Pennies for the top spot, as they move up into the second place with "Juliet". And Roy Orbison is doing very nicely too with his big ballad "It's Over", also a hit song in the States. Gerry slips, surprisingly enough and on the whole none of the Mersey groups make much progress this week. Newie Freddie only makes 45 with his "I Love You Baby", the old Paul Anka song. Cilla shoots into the top 20, closely followed by the Shads with their latest offering, the weird "Rise And Fall of Flingel Bunt". Other fast movers this week are Chuck Berry with his "No Particular Place To Go", and Brian Poole with his tender Crickets-penned ballad "Someone". Terry Stafford continues to make progress with his excellent "Suspicion", but his inspiration for this song, Elvis, falls lower with his "Viva Las Vegas", which is coming up fast in the States, together with the flip "What'd I Say".

Out this week are Shirley Bassey, The Merseybeats ("I Think Of You"), Adam Faith, Peter, Paul & Mary, and the Shads "Young Lovers". Two re-entries "I Want To Hold Your Hand" and "I Love How You Love Me" prove that sales potentials on these two aren't exhausted yet, while Buddy Holly & The Crickets creep in with their "You've Got Love", culled from their "Chirping Crickets" L.P.

- | | |
|---|--|
| 1 DON'T THROW YOUR LOVE AWAY
1 (5) Searchers (Pye) | 27 LITTLE CHILDREN
22 (12) Billy J. Kramer and The Dakotas (Parlophone) |
| 2 JULIET
5 (7) Four Pennies (Phillips) | 28 NOT FADE AWAY
21 (12) Rolling Stones (Decca) |
| 3 MY BOY LOLLIPOP
3 (10) Mille (Fontana) | 29 BABY IT'S YOU
24 (3) Dave Berry (Decca) |
| 4 I BELIEVE
2 (9) The Bachelors (Decca) | 30 YOU'RE THE ONE
36 (2) Kathy Kirby (Decca) |
| 5 WORLD WITHOUT LOVE
4 (10) Peter and Gordon (Columbia) | 31 THE SPARTANS
34 (4) Sounds Incorporated (Columbia) |
| 6 IT'S OVER
14 (3) Roy Orbison (London) | 32 HI-HEEL SNEAKERS
26 (7) Tommy Tucker (Pye) |
| 7 CONSTANTLY
16 (3) Cliff Richard (Columbia) | 33 GOOD GOLLY MISS MOLLY
27 (9) The Swinging Blue Jeans (HMV) |
| 8 I LOVE YOU BECAUSE
10 (13) Jim Reeves (RCA-Victor) | 34 SOMEONE, SOMEONE
49 (2) Brian Poole (Decca) |
| 9 DON'T LET THE SUN CATCH YOU CRYING
6 (5) Gerry and the Pacemakers (Columbia) | 35 JUST ONE LOOK
29 (12) The Hollies (Parlophone) |
| 10 A LITTLE LOVIN'
11 (4) The Fourmost (Parlophone) | 36 THINK
31 (6) Brenda Lee (Brunswick) |
| 11 WALK ON BY
9 (5) Dionne Warwick (Pye Int.) | 37 DIANE
33 (17) The Bachelors (Decca) |
| 12 YOU'RE MY WORLD
30 (2) Cilla Black (Parlophone) | 38 CAN'T BUY ME LOVE
35 (3) Ella Fitzgerald (Verve) |
| 13 CAN'T BUY ME LOVE
7 (8) The Beatles (Parlophone) | 39 SUSPICION
45 (2) Terry Stafford (London) |
| 14 MOCKINGBIRD HILL
12 (7) The Migli Five (Pye) | 40 ANYONE WHO HAD A HEART
47 (15) Cilla Black (Parlophone) |
| 15 MOVE OVER DARLING
8 (10) Doris Day (CBS) | 41 SHOUT
(1) Lulu & The Luvvers (Decca) |
| 16 DON'T TURN AROUND
13 (5) Merseybeats (Fontana) | 42 VIVA LAS VEGAS
40 (10) Elvis Presley (RCA-Victor) |
| 17 I WILL
20 (3) Billy Fury (Decca) | 43 NEW ORLEANS
41 (9) Bern Elliott & The Fenmen (Decca) |
| 18 EVERYTHING'S ALL RIGHT
17 (8) The Mojos (Decca) | 44 THAT GIRL BELONGS TO YESTERDAY
32 (11) Gene Pitney (United Artists) |
| 19 HUBBLE BUBBLE TOIL AND TROUBLE
15 (5) Manfred Man (HMV) | 45 I LOVE YOU BABY
(1) Freddie & The Dreamers (Columbia) |
| 20 IF I LOVED YOU
18 (5) Richard Anthony (Columbia) | 46 STAND BY ME
39 (5) Kenny Lynch (HMV) |
| 21 THE RISE AND FALL OF FLINGEL BUNT
37 (2) The Shadows (Columbia) | 47 WALKING THE DOG
46 (2) The Dennisons (Decca) |
| 22 TELL ME WHEN
19 (11) Applejacks (Decca) | 48 I WANT TO HOLD YOUR HAND
(22) Beatles (Parlophone) |
| 23 BABY LET ME TAKE YOU HOME
23 (5) Animals | 49 YOU'VE GOT LOVE
(1) Buddy Holly & The Crickets |
| 24 NON LO L'ETE PER AMARTI
28 (4) Gigliola Cinquetti (Decca) | 50 I LOVE HOW YOU LOVE ME
(11) Maureen Evans (Orlofe) |
| 25 ANGRY AT THE BIG OAK TREE
25 (4) Frank Ifield (Columbia) | |
| 26 NO PARTICULAR PLACE TO GO
42 (2) Chuck Berry (Pye) | |

R&B SINGLES

BO DIDDLEY

MONA 7N 25243

HOWLIN' WOLF

SMOKESTACK

LIGHTNIN' 7N 25244

BOBBY RYDELL

MAKE ME FORGET DARLING JENNY

C 309

DONNA DOUGLAS

JAVA JONES

7N 15654

JULIE GRANT

YOU'RE NOBODY TILL SOMEBODY LOVES YOU

7N 15652

BRUCE FORSYTH

THE MYSTERIOUS PEOPLE

7N 25199

THE EAGLES

WRITE ME A LETTER

7N 15650

LANCE HARVEY & THE KINGPINS

HE'S TELLING YOU LIES

7N 15667

LEON YOUNG STRINGS

THAT BOY-

7N 15646

GARY MILLER

THE WAY YOU LOOK TONIGHT

7N 15651

THE HI-FI'S

WILL YER, WON'T YER

7N 15655

The Paul Jones Mann

"UH-HU, it's the Manfreds" yells Paul Jones, who is, to use the most overworked cliché in the book, last but not least in our series about Britain's hot R & B group. Paul Jones is the lead singer, and generally approved by the rest of the Manfreds as a suitable front image for the rest of the closely knit group.

"I was first interested in music in the days of skiffle. I formed my own group at school at the tender age of 15. We used to wear our hair long then too, and have a vague uniform of blue jeans. Our first big surprise came when we discovered that Lonnie Donegan didn't start folk, skiffle and R & B. In about two weeks our repertoire trebled in number, with songs from the authentic U.S. talents like Big Bill Broonzy and Leadbelly being performed by us. After this my tastes went through blues, jazz, and on to R & B. I can remember liking people like Bessie Smith and Jimmy Witherspoon, who I can't stand now.

ROCKER

"My hair styles changed as often as my music. After the skiffle phase I went to University and it was the thing to wear one's hair really long then. So I cut all of mine off, and had a crew cut, which developed after some years into an ordinary semi-long swept back rocker cut. I had that hair style until about a year ago.

"I don't wear my hair long now to be like another Rolling Stone—in fact I just can't be bothered to have it cut. I seem to be able to find better things to do when I have time.

"Whenever I meet up with my old mate Mick Jagger we always end up having a dig at each other's hair. I say "... and that must have

by NORMAN JOPLING

been when you had short hair." And he always says "... no, that was when YOU had your hair short."

But the Manfreds fans don't seem to like Paul's hair too long. I saw a card from a group of fans which told Paul to get his hair cut as "he'll soon be looking like a Rolling Moan."

"We had various R & B set-ups at Oxford," continued Paul, "but we didn't think that there would ever be an R & B craze. The first time I saw any indication was when I visited the club at Ealing where I met Brian Jones and Keith Richards. We used to go down the Marquee—me with my rocker hair and Brian in his smart Italian suit and smart fair hair and hang around Alexis Korner who was then the be all and end all. He even let us wide eyed kids do spots after many months of lapping round him. In the meantime the Stones had formed and moved to London, telling me to go there too. They hit it big after a while but I still couldn't believe there would be a boom.

BLUSH

"I did move after a while and had various jobs with various groups. One I'll never live down was as a singer

with one of these dance-band groups forced to play the top twenty to the kids. I had to wear a scarlet jacket and all the gear, and sing stuff like "I Remember You." I blush every time I think of it.

"Eventually I joined up with the Manfreds—I've been with them 16 months now—through Bill Carey that was, who recommended me to them. But neither he nor anybody else thought I was much good. I was a sort of last resort. I sang hopelessly out of tune then—so I'm told, but I don't know. I like to think though that I've lost a little 'white sound' in my voice. I don't believe any white singer can sing the blues exactly like a coloured singer but it is possible for them to get a soul sound.

BLUE BEAT

"I strive for this all of the time. I think the music scene is pretty good at the moment with the exception of Blue Beat which I detest.

"When I joined the Manfreds, half of the group thought they might have been able to tolerate me, and the others didn't want me at any costs. But I got in, and the anti-Jones ones left after a while."

I told Paul that I DIDN'T think it was because of him.



PAUL JONES in front of the original "His Master's Voice" painting.



RING MICKEY FINN

("PILLS" - ORIOLE CBI927)

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