

Record Mirror

No. 169 Week ending June 6, 1964
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CILLA,
BILLY FURY,
MOJOS,
R & B.



WAYNE FONTANA, DAVE BERRY, THE 'HELLO DOLLY' BATTLE

HOLLIES TO HOLIDAY ON THE CONTINENT

HERE they go again, rocketing up the charts with "Here I Go Again." The Hollies couldn't move any faster if they tried. Entering the RM's charts at 46, the disc shot to 18 last week, and today nudges the top notch at number 11.

The Hollies have now had five singles released, and each one has reached a little higher in the charts than its predecessors "Just Like Me", "Seachin'", "Stay", "Just One Look" all made their mark in the charts. Will "Here I go again" be the first to hit the top spot?

It could happen next week, just before The Hollies go away for a fortnight's rest. All five will be going away independently, to find quiet spots on the Continent. They leave on Sunday, June 14, and return on June 29.

The following day, the group will be in the recording studios, cutting tracks for their second LP. No titles have yet been chosen, but release is expected to be some time in early autumn.

Then they play Clacton Town Hall on July 1, followed by an 8-day tour of Scotland. They will record an EMI Monday Spectacular on July 13; play Lowestoft Royal Hotel (14); unfixed venues on 15 and 16; Southsea (17); Buxton (18); Scarborough (19); and start a five day stint in the Channel Islands on July 20.

The Hollies' summer season is at Weymouth Gaumont from July 26 to August 22.

A new EP is to be issued this month, but as yet it is untitled, and tracks are undisclosed.



CAN YOU IDENTIFY THESE MEN?



THEY ARE Managed and recorded by Giorgio Gomelsky Associates Ltd., of 18 Carlisle Street, London, W.1. GER 1232.

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THEIR First record (a chart jumper) is released by E.M.I. Records Ltd., of E.M.I. House, 20 Manchester Square, London, W.1.

"I WISH YOU WOULD"

COLUMBIA DB 7283

YOUR PAGE

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

OUR UNINFORMED D.J.'s

AS the majority of record buyers today are teenagers, why should we have to put up with old-fashioned disc-jockeys in the Jacobs, Murry, Costa mould who can't see further than the British Top Twenty and the established American artistes? The infusion of young blood would keep us in tune with the latest trends. Instead, we have the situation where the dee-jays jump on the band-wagon once it has started moving. A notable example is the present acclaim for Mary Wells and Dionne Warwick. Both have made equally good, or better, discs over the past year. Now we find the dee-jays are just beginning to acknowledge them and in some cases virtually claim them as their own discoveries. It's surely not good enough for men earning a large sum of money.—Dennis Hallahan, 30 Cheviot Street, Strandtown, Belfast 14.

"DISGUSTED"—that's me. I watched the first ten minutes of "Juke Box Jury". I'm now convinced either David Jacobs or the show should be taken off. First record was "Can You Do It", by The Contours—only Jean Metcalfe seemed to know they were American, while Mr. Jacobs said he hadn't heard of them . . . though I dare say he knew the inferior British versions of 'Do You Love Me'. And just before I turned to "TYLS", he was stubbornly arguing that "Hello Dolly" by Louis Armstrong was still number one in the states. For the last two weeks, he'd been playing "My Guy", by Mary Wells (and I thank him for this) . . . but THIS record has been at the top of the "Billboard" charts.—David J. Cole, 31 Cowper Gardens, Wallington, Surrey.

MIRACLES THANKS

I RECEIVED a letter this morning from Claudette and Smokey Robinson of the Miracles' vocal group and they told me they were very happy that they had been voted top vocal group in the Record Mirror R and B poll. And they asked if I would pass along their thanks to everyone who voted for them. Everyone at Motown was delighted with the poll and the

results.—Dave Godin, Organizing Secretary, Mary Wells' Fan Club, 139 Church Road, Bexleyheath, Kent.

TUNE FOR JET

I HAPPEN to know Jet Harris is desperately needing a hit. I also happen to know a tune which could do the trick for him. I'm referring to a pop version of the Toscatia "Suite Gothique," by Boellman, with a new title, of



DAVID JACOBS seen with his wife, and PETER MURRAY.

course. When I heard it played on the organ of our local church, I thought how marvellous it would sound on Jet's bass guitar, with orchestral backing. Now don't laugh me down until you've heard it . . . and until Jet has heard it.—A. Clark, Ho'm House, Musselburgh, Scotland.

James Craig writes: Over to you, Jet. And I'm not laughing . . . stranger things happen in pop music!

PEAK?

HAVING seen Chuck Berry and Carl Perkins at Southampton, I can quite happily say that I feel I have reached the peak of my life and can now look forward to a slow and happy decline, occasionally decoked and recharged by my bedside shrine (Garrard Stereo). I can only ask for one more thing — a tour by Fats

Domino, Larry Williams, Bill Haley's Comets and Screamin' Jay Hawkins.—Bob Bell, 1 Grange Road, St. Cross, Winchester, Hants.

PIRATE APPEAL

THE dee-jays of Radio Atlanta and Radio Caroline are really presenting some very fine disc programmes resulting in all-family appeal. The talents of all artistes are respected and the song and disc business as a whole is being recognised. The longer established stars are getting equal air-time as the newer artistes (at long last). How many of our top dee-jays who load their airwaves with their limited appeal teenage programmes would survive if they were courageous enough to consider the listening pleasures of all the family.—Leslie Gaylor, 114 Medina Avenue, Newport, Lo.W.

Record Mirror

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THAT UNIQUE U.S. SOUND

LET'S clear up the argument over which is the better—the original rock or R and B record, or the British group "cover." A 'standard' such as "Smoke Gets In Your Eyes" has a good tune, good lyric and, most important, it's adaptable. Any number of singers can make a good version, but it's seldom that a singer makes a 'standard' all his own. But rock or R and B—the tune often isn't particularly brilliant and the words are often nonsensical. But the combination of the song, the personality of the singer and the atmosphere of a small-town American recording studio can make a great record. It's almost impossible to copy and so British revivals must fall short of the originals. Those revered R and B singers are remembered for a handful of records where this combination was achieved—and even their fans admit that their other recordings fall short of

these few unique records. It is easier for America to produce great recordings with 'individual' sounds because of studios all over the country, whereas most British discs are made in London and groups and singers can't shake off the uniformity of atmosphere and sound. Summing up: the American greats may not be as great as their fans say, but they ARE unique and can't be properly copied here.—D. Cosford, 98 Croyland Road, Wellingsborough, Northants.

BEATLES BALLAD

THE big beat boys seem to be turning more to the slower ballad. Gerry Marsden did "Don't Let The Sun . . ." and "You'll Never Walk Alone." Brian Poole comes along with "Someone." I'd like to see the Beatles pen a slow ballad for themselves. It could be a wow. The nearest they came to this was the enchanting song "This Boy" which somehow got overlooked when it was issued as the 'B' side to "Hold Your Hand." The time is ripe for McCartney and Lennon to have another crack at a slow ballad and this time make it the 'A' side.—Miss Cynthia Butlin, 79, Westgate, Chichester, Sussex.

FRIENDLY FELLOW

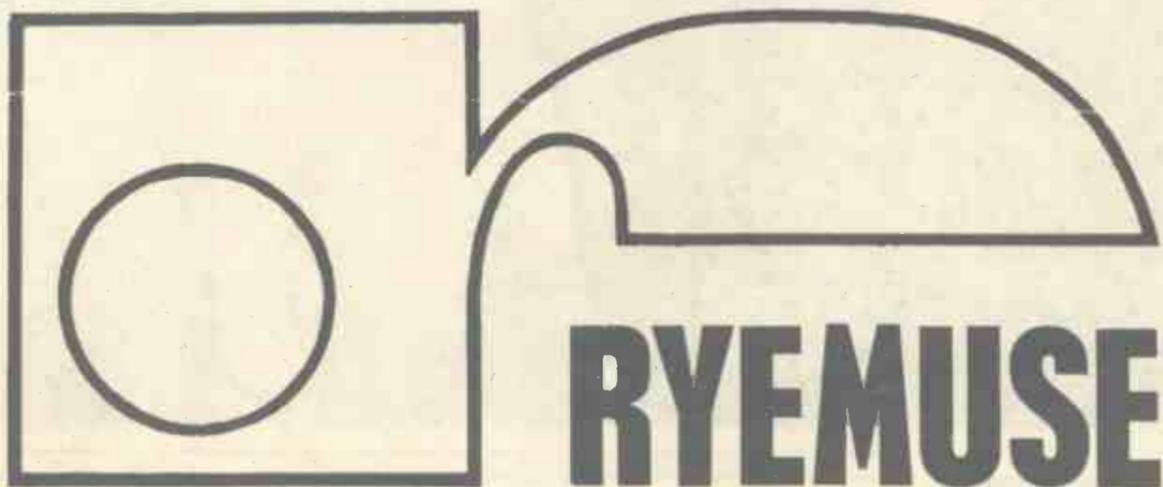
I WOULD really appreciate it if you would print my name and picture in your column. I'm an 18-year-old single guy—and this year I'll be coming to England and want to get to know many teenagers before I come. I promise to write to all. — Barry Lee, General Delivery, Hollywood, California, U.S.A.

James Craig says: A pleasure. But stock up on writing paper!



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IT'S CILLA'S BIRTHDAY!

PHOTOGRAPHERS by the dozen trooped on stage at the London Palladium. Champagne bottles caked in ice popped. And, more than a trifle late, Cilla Black skipped on wearing a peach-coloured peachy dress and a shy grin. "Happy birthday, fellows," she said in her perkily Liverpudlian accent.

It was **HER** birthday, of course. Her twenty-first. And Brian Epstein, master-mind behind her fantastic success, looked on proudly as stars like Frankie Vaughan, Tommy Cooper, the Fourmost, Peter Goodwright, Audrey Jeans queued up to greet the gal-who-made-it from Liverpool's Scotland Road area.

There was a cake, of course. Specially baked by Huntley and Palmers in Liverpool for hundreds of Cilla's fans — and specially presented by two, Pamela Yates (21) and Mavis Moorcroft (16).

Cilla grinned happily as yet another messenger boy toted in a pile of telegrams. Frankie Vaughan handed over a 21-rose salute. Her dressing room was awash with fan-gifts, ranging from perfume and golliwogs to fountain pens.

RED FACED

Said the normally talkative Miss Black simply: "It's fabulous, marvellous. Of course, I'm an old-timer now. Not just one of the kids . . . Nobody believed her."

I thought back to when it all started for Cilla. Week of September 23, in fact . . . the release of her first disc "Love Of The Loved." A now rather red-faced Record Mirror Disc Jury wrote: "Latest Merseybeat plug is a girl, and she gets the benefit

of a Lennon-McCartney composition. It's a beat-ballad with some rather rasping backing and some excellent vocal work from Cilla, whose voice is very good. Song isn't too good, though, and there's no Merseyside sound to it. Rather Vera Lynn-ish."

And the ex-Priscilla White was headlined on a first feature in the paper "The Girl With Prospects." How true! As the disc hovered not-so-high in the charts, Cilla started earning a name for herself as a brisk interviewee, expressing herself with punch, precision and a heartily unaffected manner.

"Star material" said everybody on the scene. And everybody hung on to see what Cilla would make of her next disc. Which was "Anyone Who Had A Heart." This song had been brought back from the States by Brian Epstein and Cilla, like most girl singers, fell in love with it right away.

Dusty Springfield, for instance, had seen Dionne Warwick perform "Heart," with



IT'S CILLA BLACK having a great time at her birthday party last week

(RM Pic Martin Alan)

"heart," on the stage of the Olympia in Paris. It moved her so much that though she missed the boat on the singles scene, she insisted on including it on the "Girl Named Dusty" album.

Cilla fair stormed to Number One position. She was in Liverpool when the news came through. In a hairdressing salon. Panicking because somehow her marmalade-

coloured hair had taken on a tinge of GREEN.

What with appearances on "Juke Box Jury" and in fashion pages of top magazines, Cilla really found a short-cut to the top. Her unusual dress sense made her even more appealing to girl fans than to the boys.

Then on to "You're My World" . . . and another

Number One. From late September to late May the following year — a complete transition from the "Swingin' Cilla" of the Liverpool clubs to a star earning each week . . . well, a LOT of loot!

DEBUT

Still overawed at seeing her name billed high and wide over the London Palladium,

Cilla now looks to films, to an eagerly-awaited debut long player . . . and, of course, the single that could give her a hat-trick of Number Ones.

The "world" she sings about seems literally to be Cilla's. "Many happy returns, Cilla," say I.

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

The group with the X-certificate name

UNLIKE some group leaders I haven't got the nerve to name, Wayne Fontana, white-faced and hairy front-man of the Mindbenders, doesn't mind talking about other artistes he respects. Like Roy Orbison, whom he considers a great artiste and "a great nut." Wayne, Manchester-accented, called in to say: "Great news! Roy has promised to write a song specially for us—we'll be getting it some time in June. Isn't that a knock-out? He and the boys got on really well on tour—we all sort of clicked!"

I suggested Roy might put the word in for them in the States. Said Wayne: "Yes, the trouble is over the Union bit, though. You see, we haven't had a big record hit in the States so they don't really know us. Roy suggested we went over anyway for a few weeks and just walked about the streets in our stage clothes. He reckoned we'd probably get on television for a start—he seemed to think the Americans would rate us a crowd of nut-cases."

OPEN-AIR

With "Stop Look and Listen" doing so well in the charts here, Wayne and the boys are well chuffed! Said Wayne: "Honestly we didn't rate the song when we first heard it. It sounded like everything else—but now we've learned to love it, as it climbs up the charts."

This is actually the fourth release by the boys—all inside a year. Says Wayne:

by **PETER JONES**

"The thing is that we've got time on our side. We're not in a hurry. Our ages are only 17, 18 (that's me), 19 and 20. Right now, we're just doing the usual one-nighters... waiting to see just how high the disc goes. But already we find that people know all about us, even in places miles away from our Manchester."

There was, for instance, the question of the mobbing at Birkenhead. It was a show in an open-air marquee, with several thousands in the audience. Says Wayne: "Suddenly they started rushing us. Panic. The police held most of them back, but two coppers stood on the side of the stage with big Alsatians snapping and barking their heads off! Honestly, it was a Beatle type sort of performance,

but the trouble is there's never anyone there to take pictures when it happens to us!"

CENSOR

The Mindbenders are, as their name suggests, a way-out crowd of characters. Some of their practical jokes back-stage are literally not for publication. And some of their "home movies" are quite definitely produced to get past the censor.

Said Wayne: "I can't remember exactly how I got my own name. But I do remember the 'Mindbenders' bit. I had a group called the Jets and we were due to audition for Jack Baverstock of Fontana. But only the bass player and I turned up. We were in this club so I rushed round trying to get



WAYNE FONTANA & THE MINDBENDERS

a couple of musicians. I found a shaken-looking guitarist and a shattered drummer and ran them off into the kitchen to start an impromptu rehearsal.

"Ten minutes later we were out on parade in front of Mr. Baverstock. The name 'Mindbenders' came from a film I'd just seen... all about guys in coffins and all that. What an audition. My cufflinks flew out and fell on the floor. My trousers started falling down. Chaos. But Mr. Baverstock liked it—and told us to report for a

disc session in a couple of weeks."

Wayne, an expert "still-life" artist at school, had started in the music business at the age of five, with a skiffle group. A Bo Diddley, Ray Charles, Gene McDaniels fan, he is also intrigued by the "form" consistently shown by Brigitte Bardot.

The other Mindbenders? Lead guitarist Eric Stewart, who says he used to have a rifle of his own but swapped

it for a guitar only under pressure from the neighbours. Bob Lang is bassist—a big Diddley-Berry enthusiast, who took up guitar because his elder brother was an expert strummer. And Ric Rothwell is drummer, who changed from piano to drums after getting a keyboard London College of Music Diploma.

Four boys with but a single thought. To get right to the top of the charts.

THE TWO BERRY'S MEET

ON his way across London to record a spot in BBC's Saturday Club, Dave Berry stopped by for a few refreshing glasses.

As it happened, he was feeling in little need of refreshment, having just finished a tour of Scotland—in the company of the Rolling Stones and Freddie and the Dreamers—that was a tonic from start to finish.

"In the last few months we seem to have been going down well everywhere. But in Scotland we had our biggest receptions ever! We had a great time," reported the happy Dave.

Not so long ago, it was a different story for Dave and the Cruisers. Frank Miles and John Fleet (lead guitar and bass guitar) have been with Dave for four years. Rhythm guitarist Roy Barber joined them 2½ years ago, and Pete Thornton became the drummer 14 months ago. The Cruisers turned professional three years ago and they've never had to take other jobs to keep themselves fed and clothed. It's been a case of steady progress—except for last Autumn.

"We had four or five very lean months," Dave told me. "Although we'd done well enough all through 1962 we hadn't saved anything. Then we recorded for Decca and the first release, Chuck's 'Memphis Tennessee', got into the charts. We didn't do as well as Chuck but he told me recently that every time he looked at the charts in the trade papers he saw my name, not his. 'Doesn't matter, so long as you're keeping the name going,' he said. Actually, we did make number 2 in Australia with 'Memphis'. Brian Poole, who came back from there recently, says that 'Baby It's You' is also doing well, so we might go on an Australian tour in the Autumn."

Meanwhile, the Cruisers will be journeying to Ireland in August and spending two weeks in Jersey in June. And they'll also be doing as much radio and TV work as comes their way.

"We love it," enthused Dave. "Although we can't rehearse. When-



DAVE & CHUCK BERRY meeting last week (RM Pic Martin Alan)

ever we plan everything we find that we lose a feeling of spontaneity. Fortunately shows like Ready Steady Go usually give us freedom to come on how we like. "On stage shows we never even discuss beforehand what we are going to do. Our act varies pretty well every night, according to the way I feel the audience. Often, you can tell from the comper whether it's a good house or not. If he gets

a good reception it nearly always means it's going to be a happy show. But our aim, naturally, is to please the customers every time—and I'm prepared to try anything. "At one show, in Tunbridge Wells, I clambered onstage over an organ in the orchestra pit. Half way through, I was forced to the conclusion that I'd made a bit of a mistake. The darned organ started co'apsing under me!"

Dave is a regular audience-watcher. Before every show he is likely to creep onstage and peek through the spy-hole in the curtain to try to gauge what kind of fans are waiting out there. So, if you get the feeling that somebody is watching you before a concert that features Dave Berry and the Cruisers, you'll know why. Just look for a beady, Berry eye peering through the curtains.

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MORE NEWS ON MICKEY FINN LATER

Don't say fantastic—say Mickey Finn

POLYDOR TO RECORD HERE

POLYDOR, the German label that has just rush released the controversial "Ain't She Sweet", recorded by John Lennon and the Beatles, is to record pop artistes in Britain.

Mr. W. Reimer, managing director of Polydor in London, told the RM that negotiations were under discussion at the moment "to extend our pop business". It will be some months yet before anything is finalised, said Mr. Reimer, but it is likely that an A & R department will be initiated to wax British artistes here.

"We want to record good unknown artistes as well as the famous ones", he said.

NEW KIT FOR RINGO

WHAT better for the world's most publicised drummer, Ringo Starr, than to come back home to a shiny new drum kit?

Ringo took delivery of the kit at the Prince of Wales Theatre, London, on Sunday, shortly before Brian Epstein's "Pops Alive" show.

But not before the six-year-old son of Ivor Arbiter, managing director of Drum City, who supplied the £350 Ludwig kit, could bash out a beat from the white skins.



NEW BEATLES E.P.

A new E.P. from The Beatles comprising tracks that have never been issued in this country is to be rush released by E.M.I.

Titles are "Long Tall Sally," "Matchbox," "I Call Your Name." The fourth track is not yet known.

The record will be in the shops on July 3 on Parlophone GEP 8913.

GAMBLERS HURT IN CRASH

ANDY MAC, drummer with The Gamblers, Billy Fury's backing group, was recovering this week in Wallington Hospital, near Liverpool, after the group's band wagon crashed with a car whilst travelling to fulfill an engagement at Runcorn last week.

Andy, who sustained a fractured pelvis and three broken ribs, is expected to be out of action for at least six weeks. A replacement was hurriedly booked after the crash, as the group later had to fly out to Frankfurt for engagements there.

Also injured in the crash was bass guitarist Alan Sanderson, who was thrown through the windscreen. Although he was still able to play, Alan, who cut his left hand very badly, had to use his guitar in the Paul McCartney manner—left handed.

DC5. Triumph

from NEW YORK

A FILM offer from Frank Sinatra . . . riot scenes in New York . . . the keys of Washington DC and other cities . . . Dave Clark Day . . . an airfield rushed by fans . . . a concert stopped after only four numbers . . . promises of more Ed Sullivan shows and national tours . . . and the refusal of the Carnegie Hall management to accept any more pop concert bookings.

This is the story of the Dave Clark Five in America. New York City is still recovering from the DC5 bombshell — the biggest thing to hit America from Britain since the redcoats. Bigger, even, than the Beatles, some are saying.

Despite the presence of 100 police and private detectives at a Washington DC concert last week, the group was mobbed by a crowd of 8,000, and guitarist Rick Huxley was knocked unconscious. He was later treated for bruised ribs.

A dozen motor-cycle outriders escorted the group to their hotel after the show, and later, the keys of the city were given to the 'Five.

The keys of New Rochelle and Buffalo have also been handed over, and next Monday will be Dave Clark Day in Washington.

After only four numbers in the first of four concerts at Carnegie Hall, the management ordered compere Murray the K Kaufmann to stop the show until the fans quietened down. The New York Times reported: "Not a seat to be sat in — everybody was standing on them." The management afterwards stated that there will be no more pop concerts from the hall — ever.

After the Ed Sullivan show on Sunday, Sullivan told Dave Clark: "My show is yours — how many do you want." He was immediately booked for another three shows, one now and two later this year.

The 'Five will be returning to America in November, for dates in Montreal, Hawaii, California, and many other big cities.

In New York City, the 'Five have taken over the entire 29th floor of the famous Warwick Hotel, and it has been sealed off by police.

After Frank Sinatra's offer to star Dave in "a major Hollywood production," impresario Harold Davison flew back to London yesterday and tomorrow (Friday) returns to America to discuss the film plans with Sinatra.

ACKER FOR FLOATING FESTIVAL

MR. ACKER BILK and his Paramount Jazz Band have been booked for the annual floating festival of jazz aboard the MV Royal Daffodil from Tower Pier, London, to Margate and back on June 21. Also appearing will be the bands of Ken Colyer, Eric Silk, Mike Daniels, Terry Lightfoot, Alex Welsh, and the Back O' Town Syncopators. Banjoist Roy James and Ernie Price, both founder members of the Bilk band have left to be replaced by Tucker Finlayson, ex-Terry Lightfoot man and Tony Pitt, formerly with Mike Cotton and Alex Welsh.



EMI man new president

MR. RICHARD DAWES (left) a director of EMI Ltd., who was last week elected president for three years of the International Federation of the Phonography Industry, at the Triennial general meeting in London. With Mr. Dawes is Dr. W. Betcke, of Germany, retiring president.

PERKINS FILM

CARL PERKINS will sing "Big Bad Blue" and "Blue Suede Shoes" in the film "Swinging UK", currently being shot in London.

A & R Searcher

DRUMMER Chris Curtis, of the Searchers, was A & R man at a London recording studio recently when The Interns cut "Cry To Me", their first disc. The record, which has a chorus from The Breakaways, is expected to be released by Phillips sometime this month.

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RM NEWS DESK

PENNIES—BIG TOUR DATES

FIRST dates for the Four Pennies' autumn tour which may also star the Hollies have now been set. The four week tour will open at Slough Adelphi on September 19. It is also set to play Granada theatres at East Ham (20th), Sutton (26th), Tooting (27th), Harrow (29th), Bedford (30th), Kettering (October 1st), Mansfield (6th) and Shrewsbury (12th).

Dusty Springfield is expected to tour either with the Pennies or with the Searchers, Dionne Warwick and the Isley Brothers this autumn. The Searchers' tour is expected to open on October 17th.

Freddie and the Dreamers are now unlikely to join the Pennies' tour because Freddie is being set for a full starring comedy role in a film to be produced by Ronnie Kahn, who is currently shooting "Every Day's A Holiday."

Freddie and the group have had to cancel a proposed American trip this month. Instead they have taped film clips for the "Andy Williams Show" and "Philadelphia Band Box" TV shows in America.

JAY FLIES TO U.S.

AS a follow-up to his successful February visit, Peter Jay flies out from London today (Thursday) on a three-weeks' business trip to New York.

Peter will be picking arrangements for his Jaywalkers, collecting compositions written especially for the band, and in Chicago, negotiating for the band's first American tour, probably in October.

In Detroit, local radio DJ's have been playing "pirate" releases of the Jaywalkers' records—discs that have not officially been released in the States. The Peter Jay and the Jaywalkers' Fan Club in Detroit numbers 1,000 members—although the band has never been to the U.S.

Diary Dates

Thursday

John Lee Hooker, Newcastle; Manfred Mann, Ealing; Carl Perkins, "Scene at 6.30"; Bern Elliott and his Klan, filming Swinging UK; Peter and Gordon, Susan Maughan, The Animals, "For Teenagers Only", Midlands TV.

Friday

Downliners Sect, 51 Club, Soho; Johnny Kidd and The Pirates, Dunstable California Pool; Peter and Gordon, Susan Maughan, "Five O'Clock Club", Granada TV; Adam Faith and the Roulettes, The App'lejacks, "Ready, Steady, Go!"; Kenny Ball, Exmouth; Bern Elliott and his Klan, Winchester Lido.

Saturday

Downliners Sect, Rendezvous, Portsmouth; Johnny Kidd and the Pirates, Bacup, Tender Trap; The Animals, Beat City; John Lee Hooker, Bure Country Club, Bournemouth; Manfred Mann, Bridlington Spa Royal; Hollies, Inverness Empire; Kenny Ball, St. Austell; Bern Elliott and his Klan, Reading Olympia.

Sunday

The Mojos, Beat City; Hollies, Aberdeen Beach Club; Manfred Mann, Marquee, London; Kenny Ball, Weymouth; Bern Elliott and his Klan, Moss Empire, Oldham.

Monday

Bern Elliott and his Klan start first seven-day Irish tour: Chris Barber, Ottilie Patterson, Dome, Brighton; Joe Loss, Cheltenham

Town Hall: The Wild Ones, Polly Perkins, Bryan Davies, the Mike Cotton Sound, Disc A Gogo, TWW; Merseybeats guest new Radio Luxembourg series: John Lee Hooker, Sheffield; Manfred Mann, Marquee, London; "Around The Beatles" repeat on ITV; Hollies, Perth City Hall; Bern Elliott and his Klan, West country tour, Lynton.

Tuesday

Downliners Sect, Concord club, Southampton; Johnny Kidd and the Pirates commence five-day Channel Islands tour; John Lee Hooker, Guildford; Hollies, Dummies Drill Hall; Bern Elliott and his Klan, west country tour, Lynton.

Wednesday

John Lee Hooker, Norwich; Hollies, Edinburgh Palais; Bern Elliott and his Klan, Tavistock.

BLACKPOOL

A.B.C. Theatre, opening June 13, "Holiday Startime," with Frank Ifield, Kathy Kirby, The Raindrops, Neville King, Ted Rogers.

Queen's Theatre, opening June 13, "The Charlie Drake Show."

Opera House, opening June 27, "The Big Show," with Ken Dodd, Joe "Mr. Piano" Henderson, The Barry Sisters, Rosemary Squires.

North Pier Pavilion, opening tomorrow (Friday), "Show Time," with Mike and Bernie Winters, Hetty King, Jimmy Tarbuck, Danny Williams, Ken Morris and Joan Savage.

Rainbow Theatre, South Pier, opening June 26, Joe Brown and the Bruvvers, Johnny Kidd and the Pirates, The Torhados, Mike Preston.

Winter Gardens Pavilion, opening June 20, "The Dick Emery Show," with Dick Emery, The Dave Clark Five, The Kaye Sisters, Eddie Calvert and the "C" Men, Clinton Ford.



DOUGLAS, ISLE OF MAN

Crescent Theatre, opening July 5, "The Big Show," with Freddie and the Dreamers, Susan Maughan, The Brooks, The Don Riddell Four.

BOURNEMOUTH

Winter Gardens, opening Monday, June 8, "The Five Star Show" with Matt Monro, The Three Monarchs, The Dallas Boys, Sheila Buxton.

Pavilion Theatre, opening June 18, "The Big Show of 1964" with Bruce Forsyth, Edmund Hockridge.

SOUTHEND-ON-SEA

Cliff Pavilion, opening July 9, "A Touch of the Norman Vaughan's" with Norman Vaughan, The Southlanders, The Betty Smith Quintet.

GREAT YARMOUTH

A.B.C. Theatre, opening June 26, The Shadows.

Wellington Pier Pavilion, opening tomorrow (Friday), "Showtime" with Morecambe and Wise, Bert Weedon, Barbara Law.

Royal Aquarium Theatre, opening June 11, "Big Star Show of 1964," Billy Fury and the Gambblers, The Karl Denver Trio, Rolf Harris.

Britannia Pier Theatre, opening June 19, "All In Favour" with David Whitfield, Eve Boswell.

RHYL

Pavilion Theatre, opening June 26, "The Arthur Askey Show," with Arthur Askey, Heinz and the Wild Ones.

SCARBOROUGH

Floral Hall, opening June 20, "The Dickie Henderson Show," with Dickie Henderson, Joan Regan, Vince Hill.

Futurist Theatre, opening June 19, "The Arthur Haynes Show," with Arthur Haynes, Nicholas Parsons, Teddy Johnson and Pearl Carr, Des Lane, Patti Brook.

BRIDLINGTON

Grand Pavilion Theatre, opening July 17, "Double Your Money" with Hughie Green, Vic Hallums, Julie De Marco, Monica Rose.

MARGATE

Winter Gardens, opening July 7, "Make It Tonight," Adam Faith and the Roulettes.

TORNADOES—NEXT DISC A VOCAL

THE Tornadoes' next record will be a vocal.

The number, "Rag and Bone Man", was recorded for issue on Decca last week. No date has been fixed yet for release.

At present, the Tornadoes are recording tracks with "the Telstar sound" for an album to be sold in America only. They will be going to New York on October 1 for a five-day promotional visit to coincide with the release of the new LP.

HALEY DROPS IN

Bill Haley and his Comets were in Britain for a few hours on Friday when the rocksters were delayed at London Airport en route to a two-nighter date in Berlin.

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(editor MICK JAGGER)

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BILLY FURY OFF THE



BILLY FURY — who's likely to be footsore and weary by the time you read this — was a worried man a few days ago.

"I've never done any real dancing in my life," he told me. "When I used to go to dance halls all I ever did was rock 'n' roll. Now I've got just a few days — until June 11 — to learn to dance up to professional standard. Russ Taylor's having a bash at teaching me three numbers for my summer season show at the Aquarium, Great Yarmouth.

"The learning part won't be too difficult, I can manage to remember all the steps, I think. But I'm not at all confident that I'll look really good at it. Not at first, anyway."

Billy added: "It's the sort of production that has anyone in the show all the way through. I'm also doing a comedy spot with Rolf Harris. Fortunately, he's such an easy-going cat that this won't be hard for me. I expect I'll just feed the straight lines to him."

This is Billy's fourth summer at Yarmouth and he's looking forward to a little quiet sunbathing and fishing. "I'm looking for a house to rent somewhere outside Yarmouth, near the beach. In previous years I've stayed in a caravan — and don't want to do that again if I can help it — and, for a few weeks, in a beautiful mansion. But I got slung out of there. Had a motor bike in those days and they didn't like the noise. Couldn't blame them."

Just before embarking on his new career as a song AND dance man, I threw a few Off The Cuff questions at Billy, starting with:

FRED ASTAIRE: A crazy dancer in his time. Made some good films. His hair style may suit him but I don't think it's quite my scene.

LOVE IN LAS VEGAS: Doesn't sound a bad idea... Oh, you mean the film? Haven't seen it. Trouble is, I have had such little time off lately that I haven't been to the films at all. Last film I saw was Fun in Acapulco.

STEAK AND CHIPS: Yeah, I like that. Thin steak and thin chips taste best. I'm lucky, I don't have to watch my diet. I can eat as much as I like. I go up and down. Sometimes eat a lot. Sometimes don't bother much for days.

WALT DISNEY: Used to love his films when I was little. Still do. They've got a lot of charm.

MILLIE: We haven't met yet. But I've seen her in action and she's very nice, very cute and bouncy, full of personality.

★★★★★★★★★★★★

PEGGY LEE: I used to like her a lot but I seem to have lost interest lately. Not that she's changed but my tastes are a little different.

FRANK SINATRA: Good feeling, good phrasing, picks good songs and backings. I've listened to him a lot.

ERROLL GARNER: His style's a bit busy but he's very good.

HI-FI GRAMOPHONES: I'm not a mad, crazy hi-fi nut but I intend to get a really good stereo rig soon.

DOGS AND CATS: I love all kinds of animals and detest people who are cruel. If someone causes pain to a dumb animal he should be paid back in pain.

BUSES AND TAXIS: Hate them. They're real liberty-takers on the road. And so am I! Specially when I'm late for work.

PUNCH AND JUDY SHOWS: When I was very little a relative took me to Sefton Park, Liverpool, to catch a Punch and Judy Show. I was supposed to be knocked out — but I thought it was a drag.

MOTOR CYCLES AND SCOOTERS: Like them both, but no doubt about it, they can be dangerous. I've come off a few times. And if you're speeding along and are hit in the face by a Maybug or other big insect it can be very painful. Nowadays, I prefer sitting in a car in comfort.

BRITISH HOLIDAY RESORTS: They are all right if the weather's there. But it's a terrible thing for people to save up to go on holiday and then it rains for a fortnight. Summer shows don't seem to be affected by the weather: I guess the seats are booked in advance.

LONDON NIGHT CLUBS: I don't dig them at all. Don't like the atmosphere—they're more depressing than anything else. And the chicks who work in them must be depressed or they wouldn't be there. No, I think night clubs are sad places, generally, catering for sad people. But they are OK for the cats who own them.



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● **BILLY FURY**—A fine colour portrait. Billy himself is knocked out at the success of his new disc and the reaction that it has been getting. Here's a series of frank questions put to Billy by David Griffiths.

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HEINZ Please little girl	F 11920	DECCA
JIMMY GILMER & THE FIREBALLS Look at me	HLD 9898	LONDON
BLACK KNIGHT Arthur Alexander	HLD 9899	LONDON
LONELY HEART Carl Perkins	05909	Brunswick
PRETTY THING David John & The Mood (already released)	V 9220	vocalion
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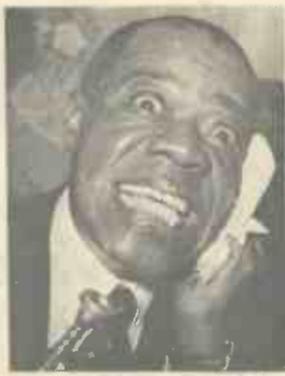
BILLY FURY with KARL DENVER and ROLF HARRIS rehearsing dance scenes.

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It's the 'Hello Dolly' battle

by PETER JONES

STAND by for one of the biggest pop battles ever! Sights are set on winning chart success in Britain on the fine "Hello, Dolly!" number . . . and lined up are the unlikely stable-mates Louis Armstrong, Frankie Vaughan, Chris Barber and Otilie Patterson and Kenny Ball.

Let's hear from Louis first, then. "I liked the song just as soon as I heard it. Believe me, it knocks me out to get a record accepted by the new-age teenage buyers. But they tell me this was a song that wasn't really wanted by a lot of other people in the business."

It is actually the theme of the stage musical "Hello Dolly!", was penned by Jerry Herman — who gives boisterously-expressed credit to Louis for his treatment of it. Incidentally, special clearance had to be sought initially to have it released here — for the musical is expected at Drury Lane, in London, in 1965 and normally there's a "block" on using material from a show in advance of its "live" presentation.

BEST EVER

The story develops. In Britain is Kenny Ball. He says: "Well, well, well — what a situation! I've been a fan of Louis for years and now we're on the same number. Yes, I've idolised Louis and I'll never forget 1962 when he presented ME with a Gold Disc for 'Midnight In Moscow.' Of course, he's the King of jazz . . ."

But Kenny himself has collected big raves all round the world. In Christchurch, New Zealand, a critic hailed him as "King of trad." In New Orleans writer Jack Kneece opined: "Kenny is the world's greatest trumpeter." In Hong Kong, another columnist said he was "one of the best ever."

Added Kenny: "I heard the song . . . and just knew I had to do it. I'm always on the look-out for a good vocal — though I don't say too much about my vocal technique."

The plot thickens. In comes Chris Barber, and his wife Otilie Patterson. Another Louis fan, Chris is ALSO business partner with Kenny Ball in the firm, Jazz Associates, where they have adjoining desks.

Says Chris: "Kenny and I are friendly . . . but bitter! He doesn't like the blue-beat treatment I've given our release. No, but seriously, I don't think either Kenny nor Frankie have made the most of the song in a currently-commercial way. We've gone for a brighter treatment — and I'm sure the lyrics are better suited to a duet than to a solo vocal."

Chris, of course, digs Louis

but he wonders if the lightweight Dixieland treatment is particularly well-aimed at the British market. He adds: "The song? Wonderful. You hear it once and it becomes a sort of 'standard.' I'd record it even if I was two months late in joining the battle."

Oddly enough Chris—a trend-setter — did a blue-beat number as a "B" side back in September. It was called "Crying For The Carolines" . . . and blue-beat then had hardly been heard of in this country. And, of course, he pioneered R and B some five years back. Now he feels trad is a bit weak for tastes, has added harmonica and or-

gan for his R and B material and goes for the bigger beat. "Young Fashioned Ways" was a first blow struck in the new direction . . . and now "Hello Dolly."

With Otilie present, Chris is the first to actually produce a "dolly" on disc!

FIGHT

Enter now the high-kicking Frankie Vaughan. This song-selling success-man, currently starring at the London Palladium, says simply: "I loved the song the moment I first heard it. A number like this comes along once in every three years — if you're lucky. And it is the sort of

thing that no performer can possibly turn down. For me, it's like 'Tower Of Strength,' which means I don't mind who is on the opposition benches.

"We've tried to give it a different treatment — and it's a song I just can't resist singing. Wonderful! Looks like being a most interesting fight, doesn't it?"

If I were a bookmaker, I wouldn't know where to start laying the odds. Frankie, Kenny, Louis or Chris and Otilie? Obviously the song itself simply MUST be a hit.



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Everly's Comeback?

AFTER SEVERAL MONTHS WITHOUT CHART SUCCESS, CAN THE EVERLY BROTHERS MAKE IT WITH "THE FERRIS WHEEL"

"Do you think we can do it?" asked Don Everly on the line from Burbank, California, when I phoned him last week about the boys' recent recording session. I had told Don many people thought that this session could put Don and Phil back in the charts.

"I certainly hope you make it," I told the high-pitched wonder-boy, who with his brother Phil has one of the longest hit strings behind him. I put in the trans-Atlantic call to find out more about the recording stint and I asked Don to tell me all about it. "We did our new single 'The Ferris Wheel' and 'Don't Forget To Cry'. The top side's got a pretty unusual lyric as you can guess from the title," said Don.

"It was the most satisfying session we've had in two years," he continued. "We flew to Nashville and our previous manager Wes Rose took the session. We did the recording in Fred Foster's studios. Fred is the boss of Monument, the label Roy Orbison records for. We had top Nashville men accompanying us. As you know Nashville's our second home. You get the best session men in the world there. Specially for our style of music, which is strongly influenced by the country idiom."

EARLY MATERIAL

I suggested to Don that the boys hadn't clicked lately because their material wasn't nearly as strong as the hits they had in their hey-day. Their recent singles "The Girl Sang The Blues" and "Ain't That Loving You Baby" weren't nearly up to standard, I suggested, pointing out also that, when they toured Britain last Autumn with Bo Diddley and the Rolling Stones, the boys

BY GRAHAM ANDREWS

concentrated on their early material on stage.

"I think there's a lot in that," said Don, adding enthusiastically "I reckon we had far better material this time. Most of it was written by Boudleaux Bryant and his wife Felice. They wrote our first hits 'Bye Bye Love' and 'Wake Up Little Suzie' back in 1957 and they gave us 'All I Have To Do Is Dream', 'Bird Dog' and 'Take A Message To Mary'. We did several single sides and a new album.

"We also did a couple of my own numbers. I hope I've hit the formula of 'Till I Kissed You', 'Cathy's Clown' and 'So Sad'.

"They say a bad workman blames his tools, but I figure it must have been our material that let us down. We haven't changed. We're both married, but I don't see that this worried our fans overmuch."

Don explained that only he could talk to me as Phil was with his wife Jackie staying

at a friend's ranch in Arizona.

"Marriage is part of the reason we haven't tried movies, like we planned. We wanted more time at home," he continued.

ADMIRERS

"You know marriage just isn't the big bug it was reckoned to be for a singer. Take Roy Orbison. He's an adult married man. Nobody minds. I hear he's one of the most popular American stars in England now.

"While we were in Nashville we also met Lonnie Donegan. He was there recording for Hickory. We've been admirers of Lonnie ever since 'Rock Island Line'."

Unfortunately our time was up, so I reluctantly had to end my talk. I told Don I hoped "Ferris Wheel" would spin him and Phil into the Top 10 and that we looked forward to seeing them in England soon.



THE EVERLY BROTHERS— They could be on the way up again with their exciting new disc "The Ferris Wheel" (RM Pic)

Record Mirror Pop Poll

THIS IS YOUR LAST CHANCE TO ENTER THE POLL. MORE DETAILS IN LAST WEEK'S R.M.



WORLD SECTION

- Male vocalist —
- Female vocalist —
- Male vocal group —
- Female vocal group —
- Instrumental group —
- Solo instrumentalist —
- Best disc of 1963 or 1964 —

BRITISH ONLY SECTION

- Male vocalist —
- Female vocalist —
- Vocal group —
- Large band or orchestra —
- Most promising new singer of 1964 —
- Disc Jockey —
- Favourite Radio or T.V. pop show —
- INDIVIDUAL group member —
- Best dressed artiste —

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HIT!

THE THINGS WE HEAR

BURT BACHARACH co-author and arranger of **Dusty Springfield's** next "Wishin' And Hopin'" David Lewin reveals **Brian Epstein** planning to launch **Bolton** singer **Mike Haslam** two surprise **British** hits in America — satirist **Roger Miller's** "Dang Me" and **Die Beatles'** "Sie Liebt Dich" ("She Loves You") acquired by **Swan** from **Germany's Odeon** label.

Dakotas' drummer **Tony Mansfield** turned himself into a limited company.

Sam Cooke revives "Tennessee Waltz," recently recorded by **Alma Cogan** memo to **Rex North:** The Chants aren't "four white boys" **Connie Francis** "Be Anything" single issued in U.S. after **Gloria Lynne's** version withdrawn **Jackie De Shannon** wrote **Brenda Lee's** next "Alone With You" **Roy Orbison** wrote **Sue Thompson's** latest "Bad Boy" **Jerry Leiber** and **Mike Stoller** follow **Dixie Cups** on their **Red Bird** label with another group, the **Jelly Beans**.

Tremeloes drummer **Dave Munden** bought red **MG** **Lyn Cornell** and fellow ex-**Vernon Girl Betty Prescott** members of **Care-frees** **Bunny Lewis** launches new **Craig Douglas** backing group the **Tridents** as **Caravelles'** fellow-planes **Kingston Trio** may leave **Capitol** **Gene Barry** of **TV's "Burke's Law"** waxed **LP** during recent **British** visit **Dave Clark** once waxed **Johnny Cash's** "I Walk The Line" and three other titles for **Piccadilly** **Phil Spector** helped to pen **Dixie Cups'** U.S. chart topper.

Roy Orbison now top selling American artist in **Britain** Why was reporter **(Robert) Bick Ford's** second single "I'm On My Way" never released? **Phil Spector** had to withdraw first solo single by **Veronica (Ronnie Bennett of Ronnettes)** could you call new American group the **Three Pennies** a cheap imitation? **Trini Lopez** "On The Move" **LP** revives **Everly Brothers'** "Bye Bye Love."

Marni Nixon draws rave reviews as **Eliza Doolittle** in **New York** revival of "My Fair Lady" **Screaming Lord Sutch** undoubtedly **Britain's** top publicist **Bill Wellinks'** Top Six outstripping **EMI's** Hot Six **Polly Perkins** couples **Johnny Worth's** "You Too Can Be A Beatle" with **Paul Anka's** "Young Lover" two **Dakotas** penned **Billy** **Eddie Rodgers** "Tin Pan Alley" book published **June 22**.

Patsy Anne Noble's uncle **Buster Noble** completed "Walkabout" album for **Columbia** **Tommy Roe** wrote **Tommy Quickly's** "You Might As Well Forget Her" for U.S. **blues** singer **Jimmy Hughes** **Bachelors'** "Ramona" once a big **Continental** success for **Holland's Blue Diamonds** **Jayne Mansfield** signed five year record pact.

Memo to **Carole King:** it's stopped raining and **September's** been and gone twice is **Frank Sinatra** disappointed with progress of his son's singing career? **Joanne Sommers** recorded one of **Bobby Darin's** "Lively Set" movie songs.

Swinging Blue Jeans recorded **Drifters'** "Save The Last Dance For Me" on American album **Dave Clark Five's** second **LP** issued by **Epic** to tie-in with the group's second American trip **Daryl Quist** revives **Bobby Goldsboro's** "See The Funny Little Clown," **13-year-old** American schoolgirl **Veronica Lee** waxed "Ringo Did It."

Coasters revert to former style on "Dad Detective" single **U.S. Jubilee** label issues **Dave Clark Five's** instrumental "Cha-qua" acquired from **Ember** here **Rolling Stones** "Juke Box Jury" duty should be more controversial than **Beatles'** panel appearance **Frankie Avalon's** first for **United Artists:** "Don't Make Fun Of Me."

Dusty Springfield revives **Lee Dorsey's** "Do Re Mi" **Channel Island** group **The Cousins** who revive "Two Lovely Black Eyes" (this version is from **Lionel Bart's** next musical "Maggie May") could be called the **Jerseybeats** **did** **Bob B. Soxx** and the **Blue Jeans** get lost in the wash **Johnny Burnette** wrote his **Capitol** single "Sweet Suzie."

Decca revived **Vocalion** label without a fanfare **Searchers'** new **LP** revives **Tommy Tucker's** "Hi Heel Sneakers" **Welcome** back to the charts **Ronnie Hilton** **Gene Vincent** revives **Little Richard's** "Rip It Up" on **EP** **Four Seasons** revive **Shepherd Sisters** "Alone" written and waxed by **Tommy Roe** "Dance With Henry."

Bing Crosby's "Don't Be A Do Badder" another single from "Robin And The Seven Hoods" movie **Searchers** tour with **Isley Brothers** and **Dione Warwick** this autumn **John Wells** and **Claud Cockburn** writing satirical musical "Listen To The Knocking Bird" **Rise of "Flingel Bunt"** continues for **Shadows**.



Anita Bryant gifted husband **Bob Green** with baby girl **Gloria** **Mary Robbins** wrote his next single "Cowboy In The Continental Suit" **Eden Kane** **LP** revives **Drifters'** "On Broadway" and "Cascades" "Last Leaf" new **Joe Brown** single due **Jackie Trent** revives "Autumn Leaves" **Sinners** waxed **Leiber-Stoller** tune "It's So Exciting"

Migil Five's "Near You" a poor follow-up **Swinging Blue Jeans** waxing a number by "Hippy Shake" composer **Chan Romero** and **Jerry Naylor** of **Crickets** **Andrew Oldham** bought **Chevrolet Impala** **Monument** label issued **Roy Orbison's** original "Candy Man" and now **Brian Poole's** revival.

Latest version of "I Want To Hold Your Hand" waxed by **Angels** in America **Patsy Ann Noble** follows **Paris Olympia** with possible **Russian**, **Polish**, **Rumanian** visits and **Continental** film parts **Muddy Waters'** "I Just Want To Make Love To You" revived by **Soul Agents** **Gene Pitney**, **Crystals**, **Coasters**, **Major Lance**, and **Dee Dee Sharp** among stars on 74-city American tour compered by **Fabian** and run by **Dick Clark**.

Wayne Fontana and the **Mind-benders** latest success for **Danny Belesh**, agent for **Freddie** and the **Dreamers** and **Dave Berry** next **Rolling Stones'** and **Beatles'** releases likely to clash **Kim Sisters** revive **Coasters'** "Charlie Brown" **Former** **Merseybeat** **Billy Kinsley** recording with his own group the **Kinsleys**. **Herbert Kretzmer** claims **George Martin** earns same salary as before he signed **Beatles!**

The impressions

NORMAN JOPLING'S GREAT UNKNOWNNS

ONE of the biggest groups on the U.S. scene are the Impressions, innovators of the 'new R and B sound'. In fact there's nothing really new about the Impressions, but their distinctive sound has crashed into the American charts in a big way.

The sound itself is a combination of brilliant smooth vocal work with one lead voice, often changing to another member of the group, and a light wavering husky, yet satin smooth effect giving the overall vocal sound. But the backings are in complete contrast, featuring big hand-rhythmic brass and crashing hand-clapping. Or else a backing as delicate as the vocal, as with their earlier discs.

Let's take a look at the Impressions. They were voted No. 4 in our R and B Poll in the group section, but they haven't had a hit here, needless to say. Their "It's All Right" disc DID make the "World's Fair" top 100 but that is based on Juke Box plays.



CURTIS MAYFIELD

brash yet subtle number that took them once again into the top twenty. It was followed with "Talking About My Baby", and their current hit "I'm So Proud"

NO SUCCESS

Curtis himself is the youngest member of the trio at 23, and lives in Chicago with his wife. He is a prolific song writer, having written all the Impressions' hits, and many numbers for other artists. "The Monkey Time", "Um,Um,Um,Um,Um,Um", for Major Lance, "Mama Didn't Lie" for Jan Bradley, and songs for Dee Clark.

Sam Gooden is 25 and sings bass — he lives in Chicago and is single, a great fan of ten-pin bowling and the oldest Impression.

Fred Cash is tenor, and often sings lead alternating with Curtis on many — the best example being "Talking About My Baby". He's married with a son, digs sport, lives in Chicago and is 24.

The group has a long-term contract with ABC-Paramount records, handled here by HMV but so far they haven't had any chart success. Nevertheless the time must come when we will accept this form of music, and then it will be the time for the originators of the 'new R and B sound' to break through here.

SOLD WELL

The Impressions themselves were formed in 1957, under the name of the Roosters, in Chicago. It happened when Sam Gooden and Fred Cash left the group they were working with in Chattanooga, Tennessee, and headed north to Chicago where they met up with two experienced gospel singers Curtis Mayfield and Jerry Butler. They worked as a foursome for some time, and had considerable success in the Chicago area. It was there they met Eddie Thomas, a vet show, biz man who became their manager, and managed to get them signed to a recording contract.



FRED CASH

Impressions and made a disc called "For Your Precious Love", which featured Jerry on lead vocal, and the others giving the now familiar vocal backing in a slow delicate blues ballad. The disc hit the U.S. top ten, and sold reasonably well here. Jerry decided to go solo after this, and has since enjoyed many many hits in the States including "Moon River", "Find Yourself Another Girl", "He Will Break Your Heart", and others. Many of his hits were in fact penned by Curtis, who took over as leader and lead singer with the group. Although the team's subsequent discs didn't mean very much for the next three years until "Gypsy Woman", which hit the American twenty in 1961. It was a great meaningful disc, penned by Curtis, who incidentally has penned every subsequent hit for the boys, and was the second of their three significant hits during their career.

SUBTLE

It was followed by such numbers as "Little Young Lover", "Minstrel and Queen", neither of which was issued here, and "I'm The One Who Loves You", which surprisingly enough was issued here on HMV as was "Gypsy Woman". Then, several months ago, out came "It's All Right", that superb



SAM GOODEN

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Jean's controversy—fans comment

STORM-CLOUDS over the heads of the Swinging Blue Jeans. And a deluge (of letters) over my desk. All because of the reactions to the S.B.J. by audiences on the Chuck Berry-Carl Perkins tour. The pros and cons of the boozing that greeted the Liverpudlians have obviously caused stirring in the hearts of Record Mirror readers.

The scene was simply this. The Blue Jeans had stormy receptions early in the tour; and actually left the package around the middle of the run. R.M. writer David Griffiths expressed the disappointment of Blue Jean leader Ray Ennis... now read on:

Ken Major, of 171, Montague Road, Edmonton, London, N.18, writes: "Have promoters any idea of billing a show. If they are bringing over great stars such as Jerry Lee, Little Richard, Berry and Diddley, do we have to sit through rubbish such as the Blue Jeans, the Rattles and other stop-gap groups. If the show is rock or R and B, let's keep it so."

COPYISTS

Or R. H. Oakley, of 380, James Reckitts Avenue, Hull.: "I was disgusted to read of the narrow-minded reception accorded the Jeans. Assuming the culprits were die-hard R and B fans, it would be better if they realised that if it were not for Chuck and others being emulated by the Blue Jeans here, these Americans would not find it worth while to visit Britain."

From John Green, of 275 Moor Green Lane, Moseley, Birmingham 13: "So David Griffiths inaugurates a 'Let's Be Kind To The Blue Jeans' Week.' But they deserved their poor reception. Reason: The audiences were largely male and could tell the difference between good groups like the Animals and copy-

ists like the Blue Jeans. Only when the Jeans stop slaughtering great American rock numbers will they be welcomed by very discerning beat fans."

Ernie Scott, Britannia Hotel, Truro, Cornwall: "Disgusting that a group should be treated in such a way. Two months ago, the Blue Jeans were given a fantastic reception in our City Hall."

Then Michael Pearce, 12, Old Bridge Road, Whitstable, Kent: "As one of many who have barracked the Blue Jeans on the tour, let me explain why the group received unfriendly responses. Because their music isn't the same as Chuck's? No. Because they come from Liverpool? No. Nobody booed King Size Taylor. No! the answer is much simpler."

"It's because the Jeans presented a totally unoriginal act which consisted of whining insipid versions of other artists' great songs. I have Romero's 'Hippy Hippy



THE SWINGING BLUE JEANS seen during a recent recording session.

Shake', Alexander's 'You Better Move On', Richard's 'Good Golly' — and they're great songs. If the Jeans wish to develop a popular act, they should find songs of their own."

SILENCE

"We're angry and disgusted. It's very unfair of those so-called Berry fans to treat our favourite group in such a manner. How would they enjoy being in the S.B.J.'s place? Please print this and show that some people appreciate good singing." — Miss D. McLean and Miss B. Jones, Rose Cottage, Roxford, Hants.

From David H. Crossley,

of 51, Northside, Clapham Common, London, S.W.4: "It was foolish booking to include the Blue Jeans on a predominantly R and B-styled package. The same lack of fore thought occurred with the Diddley-Richards-Everlys tour. I can well remember the silence, unenraptured, and the chants of 'We Want Bo' that greeted Julie Grant and the Everlys respectively. I admit the Blue Jeans were not the worst performers on the tour—but they were out of place. I agree that the 'fans' did spoil the show—especially those who invaded the stage!"

Writes S. Derby, of 10, Hollington Road, East Ham, London, E.6: "I'm surprised

that the Blue Jeans were puzzled at the reception they received. For too long our groups have been churning out sub-standard, second-rate cover versions of discs that have built up superb reputations for Richard, Jerry Lee, Chuck etc. And it is too much to see one of these groups on the same stage as a 'great' like Chuck Berry. So the rock and R and B fans gave them the bird—and who can blame them?"

Whew! Well, YOU said it!

But, in fairness, I'd just like to add a footnote. I'd say the Blue Jeans, a top-pop group, were originally booked to bolster box-office takings on a show which, with Messrs. Berry and Perkins, must have been some-

what dubious on dead-sure success content.

The boys called off a U.S. tour because the lure of working with Chuck, whom they admire greatly, was too strong. And the Blue Jeans, unlike some other British outfits, have never so much as hinted that they are involved in the R and B field. I tend to think of the "wild" outfits who HAVE appeared on all-pop shows and NOT been booed by the pop fans.

And, on the subject of "mis-booking", I've talked to several top musicians who feel most strongly that Chuck Berry was "out of place" on the 1958 "Newport Jazz Festival", even though he was a hit with the audience.

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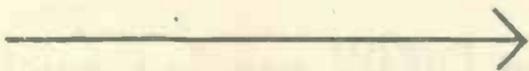
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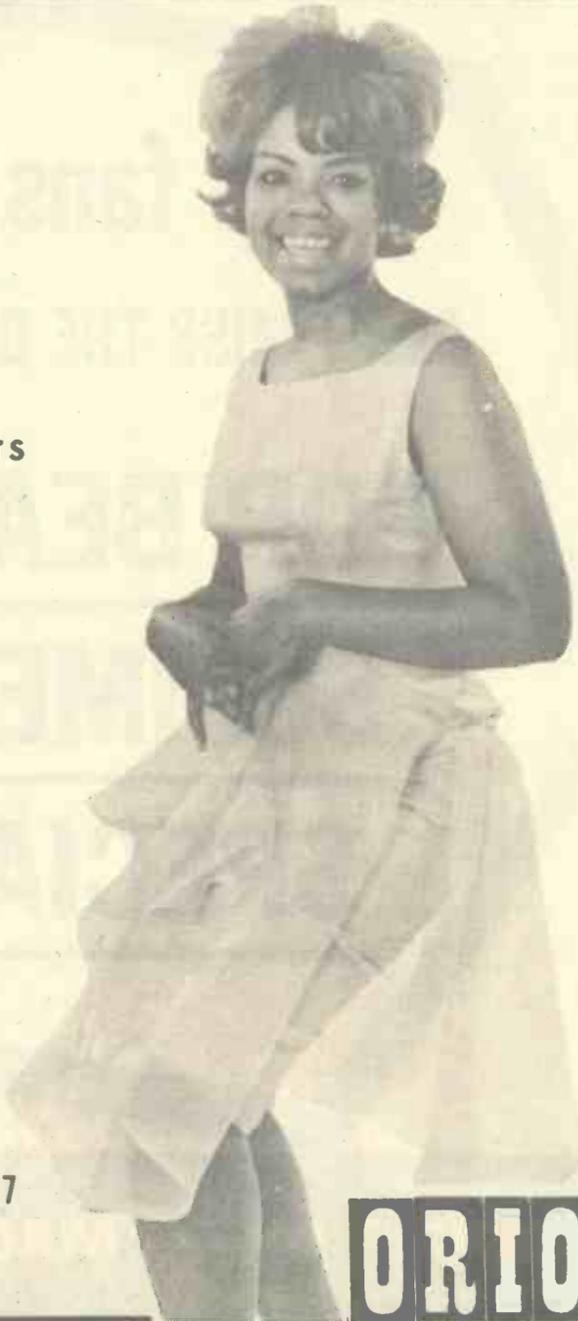
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GROW ON YOU APPLEJACKS

THE APPLEJACKS

Like Dreamers Do; Everybody Fall Down (Decca F 11916).

SLIGHT 'Tell Me When' instrumental flavour on this one, a breezy sounding Lennon-McCartney composition. It's a tuneful grow-on-you number with loads of appeal, and although it may not quite repeat the success of their last disc, the brash affair is still a good disc and deserves to sell well. Flip is a fast number with a strong beat and quite a bit of appeal. Plenty of drum bashing and shouting on this one, plus song crashing guitar work.

TOP FIFTY TIP

BILL HALEY AND HIS COMETS
Rock Around The Clock; Love Letters In The Sand (Warner Bros WB 133).

THIS is the up-dated version of the great hit. It's brisk and slick and features a better all-round sound than the hit. But the atmosphere that made the 1954 disc sell fourteen million copies is lacking. Flip is a good version of the old Pat Boone hit. The disc should make the charts on interest appeal.

HEINZ

Please Little Girl; For Lovin' Me This Way (Decca F 11920).

HEinZ and another fast moving effort. It's a tuneful catchy item with plenty of appeal, and it has what it takes to make his fourth hit in a row. That very distinctive backing sound is there, and the odds are this could be bigger than his last two. Wistful vocal, and clanging backing on the tuneful affair. Flip is a gentler ballad with plenty of appeal again.

TOP FIFTY TIP

BILL HALEY AND HIS COMETS
(We're Gonna) Rock Around The Clock; Thirteen Women (Brunswick 05317).

THE first rock disc is revived by Brunswick and although it was made ten years ago it still sounds fresh. For anyone who has never heard this version, it's a punchy fast-moving compulsive rocker, good lyrics, excellent backing, and a tremendous beat. The sound is a little thin compared with some of today's recordings, but this is made up for in the tremendous atmosphere. Flip is a slower almost country type ballad.

TOP FIFTY TIP

LITTLE RICHARD

Bama Lama Bama Loo; Annie's Back (London HL 9896).

THE rock comeback disc from Richard is no disappointment. It's a fast, loud shrieking rip-roaring affair with the familiar whoops and yells from Mr. Penniman. Very up-dated backing from the old saxes, and some excellent guitar midway. Richard's oh-so-individual voice will probably be in the top twenty ere long with this. Flip is equally good, a great rocker, but maybe without as much commercial appeal.

TOP FIFTY TIP

FRANKIE VAUGHAN

Hello Dolly; Long Time No See (Philips BF 1339).

THE Vaughan version of this is taken at a slightly slower pace than the others. There's the inimitable Frankie type vocal on this one, which is a smooth beaty item with of course the appeal all of Frankie's discs have. It tends to build up to a climax, and there's room for all versions. This one of course just cannot miss out. Flip's a good beater with the usual sounds from all concerned.

TOP FIFTY TIP

GENE PITNEY

I'm Gonna Find Myself A Girl; Lips Are Redder On You (United Artists UP 1055).

AGENTLY softly sung item from Gene, on this effort, which has an individual build and build flavour. His voice is in typical great form, and there's a lush yet subdued string backing, plus some good lyrics. Very atmospheric and effective. Must be a hit. Flip is a Joe Meek composition, and it's a bright and breezy teen slanted number with the appeal of side one.

TOP FIFTY TIP

THE MOJOS

Why Not Tonight; Don't Do It Anymore (Decca F 11918).

THERE'S a change of style for the Mojos on this one. The follow-up is probably as strong as their last, but it's certainly a grow-on-you sound. There's some plaintive vocal work, a tinkling backing, and a pounding beat. Compulsive and exciting with the boys working overtime on the vocal. Must be a hit. Flip is another tuneful number with plenty of appeal, but not as commercial as side one.

TOP FIFTY TIP

SINGLES IN BRIEF

BOBBY VEE: Hickory Dickory & Doc; I Wish You Were Mine Again (Liberty LIB 55700). Latest from Bobby is a multi-tracked affair, good ballad sound but not for the charts.

THE MYSTERIES: Give Me Rhythm And Blues; Tear Drops (Decca F 11919). A very unusual side indeed, with a femme vocal, heavy beat and an American sound. Too off-beat to click we think.

BROTHER JACK McDUFF: Rock Candy; A Real Good 'Un (Stateside SS 302). A good organ instrumental recorded live from his L.P., and rather Jimmy Smith flavoured.

DON AND DEWEY: Get Your Hat; Annie Lee (London HL 9897). Currently with Little Richard, this is an off-beat medium pace bluesy vocal with loads of potential appeal.

ELMER BERNSTEIN: Saints & Sinners Theme; The Rat Race (MGM 1238). A smooth jazz effort with harsh sounds, and lots of appeal. Certainly different.

DON CHARLES: If You Don't Know; Voice On The 'Phone (HMV POP 1307). Strong beat on this beat ballad with Don in fine vocal form. Tuneful with a nice flavour.

JOHNNY TOWERS: Temptation; You Can Say That Again (Philips BF 1337). The old standard is given a more conventional treatment than the Everly's version. Good voice, good backing but maybe a bit 'square'.

BYRON LEE: Sammy Dead; Say Bye Bye (Parlophone R 5140). A Jamaican recording, with a slight blue beat and a calypso flavour. Catchy and summery, could do quite well.

JERRY BUTLER: Giving Up On Love; I've Been Trying (Stateside SS 300). A gentle effort from Jerry—not bad, slightly swinging and with a good melody. Flip is better though.

THE COCKNEYS: After Tomorrow; I'll Cry Each Night (Philips BF 1338). A tuneful beaty number with some unusual vocal work. Could come off.

DON SPENCER: Pride; For Love (HMV POP 1306). With the Innocents, this romp-along effort has some atmospheric delivery, and a certain appeal. Maybe not a big seller though as it's rather ordinary.

KELLIE GREENE: Madrigal; Foggy Day (Stateside SS 303). Theme from the current film 'The Chalk Garden', this is a delicate piano instrumental that should pick up considerable sales.

BERNARD CRIBBINS: Ringing On The Engine Bell; Get Your Hair Cut (Parlophone R 5142). Usual style semi-comedy number from Bernard. Pleasant but not commercial.

JACQUELINE AND BRIDIE: Roses; Roving Jack (Fontana TF 473). Folksy, almost operatic number with adults only appeal. Not a pop record.

JOHN LEE HOOKER: Dimples; I'm Leavin' (Stateside SS 297). The classic R & B number, issued as a single. Solid wax, great guitar work and unusual lyric.

JIMMY GILMER & THE FIREBALLS: Look At Me; I'll Send For You (London HLD 9898). The old Holly-Crickets item with a bouncy beat and plenty of appeal. But the song is perhaps a bit played out now.

JOHNNY BURNETTE: Sweet Suzie; Walkin' Talkin' Doll (Capitol CL 15347). There's a distinct Chuck Berry flavour on this good rock disc from Johnny. We liked it and hope it clicks. It deserves to.

KEN KIRKHAM: There's Gonna Be A Fight; Second Window Second Floor (HMV POP 1308). Strange title, and a multi-tracked vocal with an interesting lyric. Commercial though.

DAVIE JONES & THE KING BEES: Louie Louie Go Home; Liza Jane (Vocalion Pop V 9221). Pounding beat and a very commercial side indeed here. It's a good slice of R & B and could make the charts.

THE SINNERS: It's So Exciting; Leave Him (Columbia DB 7295). Femme lead on this beaty number with a load of compulsive singing and a slight gospel feel.

THE RIP CHORDS: Three Window Coupe; Hot Rod U.S.A. (CBS AAG 202). Could well be 'Hey, Little Cobra' part two. We liked their 'Here I Stand' best.

THE ESCORTS: The One To Cry; Tell Me Baby (Fontana TF 474). The popular Northern group, and a rather subdued number with a strong beat and a good vocal sound.

SI ZENTNER: I'm Getting Sentimental Over You; Sentimental Journey (Liberty LIB 55675). Big band effort with plenty of guts and drive. Not for the teeners though.

CRAIG DOUGLAS: Come Closer; She's Smiling At Me (Fontana TF 475). Adam Faith sound on this one, a powerful number with plenty of atmosphere. Good, but maybe a little uncommercial.

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WITH THE BEATLES

AIN'T SHE SWEET

Available NOW on POLYDOR 52317 (single)

THE FAIRY-TALE STORY OF THE R & B GIRLS

CAROLINE ATTARD and Jemima Smith. Both 18. Friends since they met in school seven years ago. Londoners with a brisk line in conversation, a way-out style in dress . . . and a positive fanaticism for American Rhythm 'n' Blues.

They've idolised Bo Diddley and Chuck Berry—from a-far—for years. Then came the long-awaited first visit by Bo, so they were able to idolise him from not-so-far! In fact, they travelled all over the country following the Diddley "package," twice-nightly forking out for front-row stall seats.

Caroline and Jemima became part of the fixtures. Even Bo, coming on stage, would look for them, hand out a cheery grin and a wave of the hand. The two gals knew the show backwards, but never lost their enthusiasm.

FANTASTIC

Came to the last night. They'd not actually MET Bo but they were undismayed. They said: "Now for Chuck Berry. Surely he MUST come to Britain soon." And they started saving up to put in some more travelling, more ticket-buying . . .

Which is where Fate steps in. For they HAVE seen every show on the Chuck Berry. But as performers on the same bill! As The Other Two, debutantes on the Decca label with "I Wanna Be With You." If this ain't a fairy-story, then I know not what is!

Said Jemima: "The biggest thrill of our lives. Fantastic.



Talk about dreams coming true . . .

Said Caroline: "Funny thing is that Don Arden is now our agent. We'd met him on that Bo Diddley tour, but he just looked on us as 'those two girls who're always hanging around the stage door'."

How come the change in status from fan to stars? Well, in between waiting for R and B tours to come along, the two girls worked in various jobs. Like cinema usherettes: "sacked for smoking on duty." Or waitresses: "fired for talking." And washers-up in a Chelsea restaurant—"nearly fired for singing in the kitchen."

OUTCOME

In fact, musical director, Charles Blackwell happened to be in that restaurant . . . and happened to hear them singing. He liked their style,

liked their personalities. Outcome was a recording contract.

Which was a good Christmas present for the gals. Since January they have been appearing in ballrooms and clubs all over Britain—and they did a stint in the male-stronghold, the Star Club, Hamburg.

STORIES

Jemima and Caroline used to write short stories together and their stage name, the effective Other Two, comes from characters from those stories.

The Other Two are completely uninhibited on stage—and seem to appeal to the girls as well as the boys. What shakes me is the fact that they've been singing together only three months or so.

The Other Two are two others to watch in the bid for stardom. And it is no hardship to me to watch them, either!

PETER JONES'S NEW FACES



THE OTHER TWO

FAB LPs FROM CORAL

BUDDY HOLLY Showcase

LVA 9222



Shake, rattle and roll; Blue suede shoes; Rip it up; You're the one & eight others

LITTLE RICHARD

Coming Home

LVA 9220



I'm trampin'; Need him; Milky way; Search me Lord & eight others



Coral Records Decca House Albert Embankment London SE1

A FANTASTIC NEW DISC FROM THE GREAT

LITTLE RICHARD

Bama lama bama loo

HL 9896 45rpm



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

THE MAD-ABOUT-MUSIC LASS

THE disc biz is a biz for young ones. But to make a first record at the age of 13 (just) is pretty startling. So meet now little Andee Silver, a Hackney, East London, schoolgirl who produces a surprisingly mature sound on her "Too Young To Go Steady" debut.

A pretty, chatty, mad-about-music lass, Andee was born Andrea Silverstein, in Bethnal Green. A friend of a friend was a songwriter and wanted Andee to make a demonstration disc of a song called "The Wind Of Change."

KEEN

This found its way to music publisher Hal Shaper, who says: "I wasn't all that keen on the number but I thought the singer had a lot of talent." He bought in HMV's Wally Ridley who agreed. And up came the first release . . .

Says Andee: "I started singing when I was about four years old. My dad used to be a drummer and singer, so it came pretty naturally to me. Incidentally, I go to Woodbury Down Comprehensive School at Manor House—that's only a mile or so from Helen Shapiro's old school."

LESSONS

Now let's have a dad's-eye view of Andee's progress. Says dad: "We let Andee sing around various parties, when she was really just a toddler, but we didn't want her singing in the professional field until she was a bit older. So at the beginning of this year, we took her to the Maurice Burman School for lessons.

"Now she's much more confident—and loving all this business. Of course, she's got to keep on with her studies at school."

Andee has brown hair, blue eyes and (surprisingly) likes Ella Fitzgerald and Peggy

Lee—though she also (un-surprisingly) lists the Beatles. Likes youth clubs, chicken, steak . . . and staying up late! Dislikes big-headed people . . . and getting up early!

TOO YOUNG

Says Andee: "I don't mind school, especially maths and English, but the thing I really want to do is become a professional singer. And, of course, I'd love to have a hit record."

Well, Andee may be "too young to go steady," but she's certainly not too young to have a hit. Not these days.



It's Doug Gibbon!

NINETEEN-YEAR-OLD Doug Gibbon is being constantly compared to the Rolling Stones, usually by his publicity agents who insist that he looks like all the Stones 'rolled' into one. Alternatively they suggest he could be called 'a good-looking Rolling Stone,' but that's unfair too.

In fact Doug is a very individual young man who has loads of individual talent. He's a well-dressed good-looker with long curly hair and a raver for some of the more way-out R & B discs. He was born in Cheltenham but he now lives in Shepherds Bush.

Unlike a lot of blues styled British singers, Doug doesn't want to climb to fame on another artiste's recording.

"I think it's a cheek when a British artiste copies the song, the arrangement and everything about a disc and

then takes ALL the credit for it. This happens so often. I don't believe in all this. I don't mind reviving oldies—I thought that the High Keys "Que Sera Sera" was a good approach to oldie reviving. And when I cut discs I try to make them as original as possible.

"Trouble is that all the sides that I've recorded for Decca haven't been acceptable so far because they say that they're far too uncommercial. So I've got to concentrate and try to produce a commercial sound."

All of which can't be bad—for can you blame Doug for not wanting to record something unoriginal? Because if his publicity men will insist on calling him a sixth Rolling Stone, he's got to be pretty original about something.



DOUG GIBBON

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

RECORD MIRROR

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

TOP 20-FIVE YEARS AGO

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

The National Chart

CILLA holds on to the top spot this week, though Roy Orbison, The Shads, and Chuck Berry all move menacingly nearer. Brian Poole crashes the top ten while the Hollies move up a little slower than expected. Lulu makes the twenty with her great "Shout," while Mary Wells looks like having a top five disc with "My Guy."

Newies this week include some expected discs such as "Ramona," "You're No Good," while Louis is winning the "Hello Dolly" battle — but only by a short head from Frankie. Little Richard crashes in before his unofficial release date, while R. & B. star Howlin' Wolf makes it with his stupendous "Smokestack Lightnin'". The Mill's creep in with their follow-up too.

P. J. Proby climbs rapidly with his "Hold Me," while the Stones are hanging on to the top fifty with their "Not Fade Away." The writer of this number, Buddy Holly moves down to 49, and of course Peter and Gordon make the charts a little late with their "Nobody I know."

Out this week were "The Spartans," "Think," "Hi-Heel Sneakers," "Heart," "Tell Me When," "Diane," "Viva Las Vegas," "Stand By Me" and Ella's "Can't Buy Me Love."

- | | |
|---|---|
| 1 YOU'RE MY WORLD
1 (5) Cilla Black (Parlophone) | 27 WORLD WITHOUT LOVE
23 (13) Peter & Gordon (Columbia) |
| 2 IT'S OVER
4 (6) Roy Orbison (London) | 28 MOCKINGBIRD HILL
26 (10) The Mill Five (Pye) |
| 3 JULIET
2 (10) Four Pennies (Philips) | 29 RAMONA
- (1) The Bachelors (Decca) |
| 4 CONSTANTLY
5 (6) Cliff Richard (Columbia) | 30 IF I LOVED YOU
27 (8) Richard Anthony (Columbia) |
| 5 THE RISE AND FALL OF FLINGEL BUNT
7 (5) The Shadows (Columbia) | 31 SUSPICION
33 (5) Terry Stafford (London) |
| 6 NO PARTICULAR PLACE TO GO
10 (5) Chuck Berry (Pye) | 32 HOLD ME
44 (2) P. J. Proby (Decca) |
| 7 MY BOY LOLLIPOP
3 (13) Millie (Fontana) | 33 ANGRY AT THE BIG OAK TREE
31 (7) Frank Ifield (Columbia) |
| 8 SOMEONE, SOMEONE
13 (5) Brian Poole (Decca) | 34 YOU'RE NO GOOD
- (1) Swinging Blue Jeans (HMV) |
| 9 A LITTLE LOVIN'
6 (7) The Fourmost (Parlophone) | 35 I LOVE BEING IN LOVE WITH YOU
38 (2) Adam Faith (Parlophone) |
| 10 WALK ON BY
11 (8) Dionne Warwick (Pye Int.) | 36 WALKING THE DOG
42 (5) The Dennisons (Decca) |
| 11 HERE I GO AGAIN
18 (3) The Hollies (Parlophone) | 37 HELLO DOLLY
- (1) Louis Armstrong (London) |
| 12 MY GUY
25 (3) Mary Wells (Stateside) | 38 BABY LET ME TAKE YOU HOME
29 (8) Animals |
| 13 I LOVE YOU BECAUSE
12 (16) Jim Reeves (RCA-Victor) | 39 NOBODY I KNOW
- (1) Peter and Gordon (Columbia) |
| 14 I BELIEVE
9 (12) The Bachelors (Decca) | 40 STOP, LOOK, AND LISTEN
37 (2) Wayne Fontana & The Mindbenders (Fontana) |
| 15 DON'T THROW YOUR LOVE AWAY
8 (8) Searchers (Pye) | 41 HELLO DOLLY
- (1) Frankie Vaughan (Philips) |
| 16 I WILL
14 (6) Billy Fury (Decca) | 42 EVERYTHING'S ALL RIGHT
30 (11) The Mojos (Decca) |
| 17 SHOUT
24 (4) Lulu & The Luvvers (Decca) | 43 LOVE ME WITH ALL YOUR HEART
- (1) Karl Denver (Decca) |
| 18 NON HO L'ETA PER AMARTI
-20 (7) Gigliola Cinquetti (Decca) | 44 NOT FADE AWAY
41 (15) Rolling Stones (Decca) |
| 19 YOU'RE THE ONE
17 (5) Kathy Kirby (Decca) | 45 BAMALAMA BAMALOO
- (1) Little Richard (London) |
| 20 I LOVE YOU BABY
21 (4) Freddie and The Dreamers (Columbia) | 46 SMOKESTACK LIGHTNIN'
- (1) Howlin' Wolf (Pye) |
| 21 CAN'T YOU SEE THAT SHE'S MINE
32 (2) Dave Clark Five (Columbia) | 47 NEAR YOU
- (1) Millie (Pye) |
| 22 DON'T TURN AROUND
16 (8) Merseybeats (Fontana) | 48 BABY IT'S YOU
36 (6) Dave Berry (Decca) |
| 23 DON'T LET THE RAIN COME DOWN
28 (5) Ronnie Hilton (HMV) | 49 YOU'VE GOT LOVE
40 (4) Buddy Holly & The Crickets |
| 24 DON'T LET THE SUN CATCH YOU CRYING
15 (8) Gerry and The Pacemakers (Columbia) | 50 HUBBLE BUBBLE TOIL AND TROUBLE
34 (8) Manfred Mann (HMV) |
| 25 CAN'T BUY ME LOVE
22 (11) The Beatles (Parlophone) | |
| 26 MOVE OVER DARLING
19 (13) Doris Day (CBS) | |

BRITAIN'S TOP LP's

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

BRITAIN'S TOP EP's

- | | |
|--|---|
| 1 THE ROLLING STONES
(1) The Rolling Stones (Decca) | 11 BEST OF CHUCK BERRY
(11) Chuck Berry (Pye) |
| 2 ALL MY LOVING
(2) The Beatles (Parlophone) | 12 I ONLY WANT TO BE WITH YOU
(19) Dusty Springfield (Philips) |
| 3 LOVE IN LAS VEGAS
(4) Elvis Presley (RCA) | 13 24 HOURS FROM TULSA
(13) Gene Pitney (United Artists) |
| 4 ON STAGE
(3) Merseybeats (Fontana) | 14 FOR YOU VOL. 1
(-) Elvis Presley (RCA) |
| 5 ANYONE WHO HAD A HEART
(8) Cilla Black (Parlophone) | 15 JAZZ SEBASTIAN BACH
(-) Les Swingle Singers (Philips) |
| 6 TWIST & SHOUT
(5) The Beatles (Parlophone) | 16 FURMOST SOUND
(-) Fourmost (Parlophone) |
| 7 THE BACHELORS
(10) The Bachelors (Decca) | 17 BACHELORS VOL. 2
(12) The Bachelors (Decca) |
| 8 PETER, PAUL & MARY
(9) Peter Paul & Mary (Warner Bros.) | 18 THE HOLLIES
(-) The Hollies (Parlophone) |
| 9 HUNGRY FOR LOVE
(7) The Searchers (Pye) | 19 BEATLE HITS
(-) Beatles (Parlophone) |
| 10 THE DAVE CLARK FIVE
(6) The Dave Clark Five (Columbia) | 20 IN DREAMS
(-) Roy Orbison (London) |

FAST RISING U.S. hits include—"Bad To Me"—Billy J. Kramer; "Alone With You"—Brenda Lee; "Memphis"—Johnny Rivers; "My Baby Don't Dig Me"—Ray Charles; "Lazy Elsie Molly"—Chubby Checker; "Long Lonely Nights"—Four Seasons; "Remember Me"—Rita Pavone; "Good Times"—Sam Cooke; "Kick That Little Foot Sally Ann"—Round Robin; and "I Wanna Be Loved"—Dean & Jean.

New U.S. releases include—"After It's Too Late"—Bobby Bland; "I Don't Want To Hear It Anymore"—Jerry Butler; "A Little Toy Balloon"—Danny Williams; "The Cowboy In The Continental Suit"—Marty Robbins; "It's Summertime U.S.A."—Pixies Three; "Everybody Wants To Be A Tiger"—Rocky Fellers; "I'll Keep Trying"—Theola Kilgore; "Juliet"—Four Pennies; "Bad Detective"—Coasters; "Alone"—Four Seasons; "Fireball Mail"—Don Gibson; "Try It Baby"—Marvin Gaye; "Keep On Pushing"—Impressions; "Help The Poor"—B. B. King.

Holly's "Showcase" L.P. issued; Coming up under the hundred—"Security"—Otis Redding; "Tennessee Waltz"—Sam Cooke; "Come Closer"—Dee Clark; "I Understand Them"—Patty Cakes; New album on Imperial—"Tall Cool One" by the Wallers; The Aquatones of "You" fame in '58 with album release of same title; Big legal battle over Patti-La-Belle & The Blue Belles, formerly on Newtown (Bill Haley's last label). In Nashville, where the Everly's recorded for the first time in years, they cut six singles, and an album.

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

* An asterisk denotes record released in Britain.



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I JUST WANNA MAKE LOVE TO YOU



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