

# Record Mirror

No. 177

Week ending August 1, 1964

Every Thursday 6d. Registered at the G.P.O. as a newspaper

**INSIDE THIS WEEK—  
SEARCHERS SECRETS  
BILLY J., HOLLIES  
MAJOR LANCE  
STONES COLOUR**



## THE MANFREDS S

**T**HE new Manfred Mann single to follow-up "Do Wah Diddy Diddy" is in the can. The Manfreds recorded it on Tuesday at EMI's St. Johns Wood studios. Original material and one American number were recorded, and a choice for the "A" side is expected to be made this week.

Immediate dates for the group are: "Beat Room" BBC-2 (recording) today; "Ready, Steady, Go," Rediffusion (tomorrow), West Wickham Festival (Saturday), Blackpool North Pier Pavilion (Sunday), and Lowestoft Royal Star Hotel (Monday). Manfred Mann have just been signed for "Lucky Stars — Summer Spin" on August 15.

Most of the tracks for the L.P. were in fact recorded this spring and several of them are originals.

The boys current single, the sensational "Do Wah Diddy Diddy" is now standing at No. 5 in the charts. And this means a personal triumph for ace recording man John Burgess who handles the Manfreds recording sessions at EMI.

For when the time came for the boys to record their next disc, which was then a follow-up to their "Hubble Bubble Toil & Trouble" hit they had set their minds on one of three blues tracks they had recorded. But manager Ken Pitt and John Burgess thought that these were not sufficiently commercial. So Ken suggested to the boys that they recorded " . . . that good little number that goes down well in clubs."

Unfortunately for the boys, Ken couldn't remember the title of it. So the boys racked their brains until Paul finally thought of it.

They recorded "Do Wah Diddy Diddy" on the spot and, perfected it some days later after John Burgess had declared that it would reach the top five.

This week's charts show he was so right . . .



THE MANFREDS—currently whipping up a storm with their "Do Wah Diddy Diddy".

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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.

# ELVIS-SEEN TO BE BELIEVED!

## Record Mirror

EVERY THURSDAY

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

### OUR EXPORT

**F**ELLOW Beatlemaniacs: We, over here across the pond, would like to thank you for the wonderful Beatles. For years we've sent you many singers to add to all your great performers. Now you send us the Beatles. I was too young for Elvis—maybe some of you were too. But we love the Beatles very much. Thanks to all of the wonderful kids in Liverpool who went and cheered them and wanted their records. Be proud of them. We'll see the boys again this month. Hurrah—they've brought us much closer to you.—Lelain Crist, 1155 Sheller Avenue, Napa, California, U.S.A.



RORY BLACKWELL

### KEEP ON ROCKING

**W**HY are the Larry Williams' engagements limited in Britain to clubs only? This competent pianist-vocalist could play to a higher percentage of fans in the theatres... letting rip with "Just Because," "Short Fat Fannie," "Bony Moronie," "Bug Me Baby," etc. Larry has been playing in California alongside Don and Dewey—remember them accompanying Little Richard on his third British tour? So how about Richard and Larry and Don and Dewey gathering for one of the wildest and most rocking packages ever put out on the road Carry on rockin'.—Patricia Flaumty, 114 Wellingborough Road, Rushden, Northamptonshire.

### MORE MONSTERS

**I**N answer to "Frankenstein," I joined the Monsters on my return from the U.S.A. three months ago. They are now my group but they have been known as the Monsters for the past four years. Also, we use musical instruments to entertain, not masks and coffins. We like to make people laugh and dance, not shudder. Anyway, good luck, Frankenstein—when you come to London I'll buy you a drink—beer, not blood.—Rory Blackwell, 358 Southwark Park Road, London, S.E.16.  
James Craig: This gory subject is now closed! Please!

I WAS living in the States at the beginning of the rock boom. I've seen Presley on stage on three different occasions and he really has to be seen to be believed. The scenes whenever he appeared make the Beatle riots look pale. His audience consisted mainly of people in their late teens and early twenties and he drove them into a complete frenzy. What I personally liked was that although the music was very, very loud, you could still hear Elvis's every word.

At the end of his performance, he was covered in sweat and very near exhaustion. I think he's definitely the greatest performer on stage. I saw Bo Diddley at that time and he was a lot wilder than when he came to Britain. He also used several guitars in his act. I think anyone who likes an artiste should see them "live." And most British artistes, Beatles included, slip up here, though the Animals are good. I suppose I'll now get threatening letters! — M. Douglas, Churchill Gardens, London, S.W.1.  
James Craig writes: I suppose you will, too!

### SETTING SUN

**W**HAT was wrong with the Sun Record Company. For five whole years it had one of the kings of the rock field, Jerry Lee Lewis, on its label. In that time, he won five Gold Discs and only had two LP's released. Now after only eight months on his new label, Smash, he has just had his second LP released. I can only hope that the change-over also means a change of fortunes for Jerry Lee.—Rocking John Seeley, 17 Wimbourne Road, Rotton Park, Birmingham 16.

### BEATLES APPEAL

**H**OW can anyone suggest that the Beatles etc. get to number one because of their sex appeal. I ask you: what is sexy about a record, a round disc of plastic? The Beatles do not do, or sing, anything sexy. The Stones are more in that category. If the Beatles recorded a song with strings and playing mandolins it would still get high in the charts if it was a good song. And the idea that a panel of judges should pick the top twenty is bosh. Suppose you had Margot Fonteyn on the panel—we'd have "Swan Lake" at number one! — Janet Clarke, 80 Lincoln Street, Werneth, Oldham, Lancs.

### HONEST STONES

**S**o the Rolling Stones weren't living etiquette books on that "Jury" show. So what! It's time Auntie BBC produced real people on TV, not the usual types sporting a pseudo mask of charm and good breeding to hide their ineffectiveness. A lot of readers thought they were bigheaded, eh? That so-called bigheadedness was just the fact that the Stone's had the guts to state an honest opinion and not try to make everything a "hit" just to appear nice boys to the masses.—J. Stirrup, 66 Kimberley Avenue, East Ham, E.6.

The EARLY ELVIS so beloved of rock fans and almost a different person from LATER ELVIS (Pic. from "Jailhouse Rock").

### THE LONG SELL

I HOPE that with the success of "It's All Over Now" (three minutes, 20 seconds) and "House Of The Rising Sun" (nearly four-

and-a-half minutes) that the record companies will now try and give disc-buyers value for their money and not continue to issue records which invariably are under two minutes. — Michael Francis, 12 Berrington Drive, Heath Farm, Shrewsbury.

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# The TRUTH about my leaving the Searchers

The biggest story to break over the pop world since Beatlemania became one of Great Britain's Institutions exploded last Thursday. The Record Mirror's front page story of last week had been confirmed. Tony Jackson, bass guitarist with The Searchers, IS leaving the group, despite all the denials of those closely connected with them. In the office of Pat Pretty, Press Officer at Pye Records, RM's Barry May asked "Black Jake" the reasons why . . .

by TONY JACKSON as told to BARRY MAY

"THE rift between me and Chris, Mike, and John, opened up last January when I stopped doing the lead vocals on our dates and records. It's not really an argument, don't think that. It's just a split between Chris and I. We both know what sound we want and they're two different things.

"I don't want to be a star. I just want to be a quarter of the group, which I'm not now. I want to be a good equal quarter."

So said Tony Jackson after news of his departure had leaked out. A little disappointed that his career with The Searchers had come to such an unhappy end, Tony explained how it all started.

"They used to call me 'Black Jake' when I sang in black leather gear around the Liverpool pubs and clubs four years ago. The first number I ever did with The Searchers was the old Presley rocker, 'Jailhouse Rock', in the Cross Keys pub in Liverpool. We created such a riot that I think the landlord lost his music licence afterwards. I was just singing then, although I had played rhythm guitar before that.

## LEADS

"After about three months with The Searchers, I took up bass guitar to make up the rhythm section. I did all the lead singing then, and it was me on the lead on our first disc, 'Sweets For My Sweet' and the follow-up, 'Sugar And Spice'. I also did our first LP, 'Sugar And Spice'.

"But when we recorded 'Needles and Pins' in January I couldn't do the vocals because I had laryngitis. After that, Chris said he didn't want me to do vocals any more, and that was no good to me. I started in this business for the love of it. I'm a singer first and bass guitar is second to me.

"If I had sung at that session I might not have wanted to leave today. I've not been happy over the past few months so we had a big talk with our agent, Tito Burns, a couple of weeks ago to sort things out, and this is the result.

"The decision to leave was a fifty-fifty one. They've more or less asked me to change my style or leave, and I didn't want to stay as things were. We decided that there was a clash of styles and that a break would be for the best."

## POSTPONED

The Searchers should have recorded a new EP and LP two weeks ago but the session was postponed pending an announcement about the change in line-up. Chris, Mike and John will now go into the studios at the end of August with the new Searcher, Frank Alan, presently with Cliff Bennett's Rebel Rousers.

Why Frank among the hundreds of bass guitarists in the business? "He's a great friend of Chris, they've been buddies for a long time," said Tony.

Just about the same time, Tony will be in the same studios with his own new group. Nobody has been picked yet, but Tony wants a line-up of himself on bass guitar and vocals with a lead guitarist/vocalist; organist/vocalist; and drummer.

"I'll obviously be influenced by The Searchers, but I'm gonna play stuff that I like. The sort of thing



THE SEARCHERS—The new line-up with Frank Alan (RM Pic)

that you hear on records by the Miracles and Shirelles. The stuff we are doing in The Searchers now is not really my sort of style. I want to play something a bit meatier. Something that the kids can jump around to.

"I've got some new ideas for presentation that I picked up when we were in America; ideas that I don't think have been used in this country yet. I want the group to have a full show of girl singers, modern ballet dancers, and all that sort of thing. It's presentation that the kids want now."

## "NOT LEAVING"

Tito Burns had not planned to announce the change until the end of August. But the Record Mirror's front page story last week set the trade buzzing. Of the rumour that Jake was leaving, Tito had told the RM: "I can't confirm that at all. I can only deny it." And Chris Curtis had said that Jake was "definitely not" leaving.

On Thursday, Patrick Doncaster wrote a story in the Daily Mirror leaving no doubt whatsoever that Jake WAS leaving, whatever his professional associates might say to the contrary.

The news just had to come out. "We couldn't deny it any longer. Everybody 'phoned us," said Pat Pretty, of Pye.

Tony doesn't know what to call his new group, so he's asked me to tell RM readers that he'll be glad to hear of suggestions. Just write to Tony, care of Record Mirror, 116 Shaftesbury Avenue, W.1, or call in with your letter, and if Tony sees one that he likes, the reader will be able to spend a day with Tony and the new group, witnessing the first record session.

## MAJOR TOUR

Unformed though it is, the new group already has one major tour booked. It's with Freddie and the Dreamers in September.

The last playing date for Tony with The Searchers is not yet fixed, because of legal and contractual difficulties. But it will be some time in August and any one of the following dates could be the last:

August 1, Nelson Imperial; 2 Yarmouth Royal Aquarium; 3-8 Coventry Theatre; 9 Blackpool Queens; 10-15 Southend Odeon; 16 Yarmouth Royal Aquarium; 17-22 Bournemouth Gaumont; 23 Scarborough Futurist.

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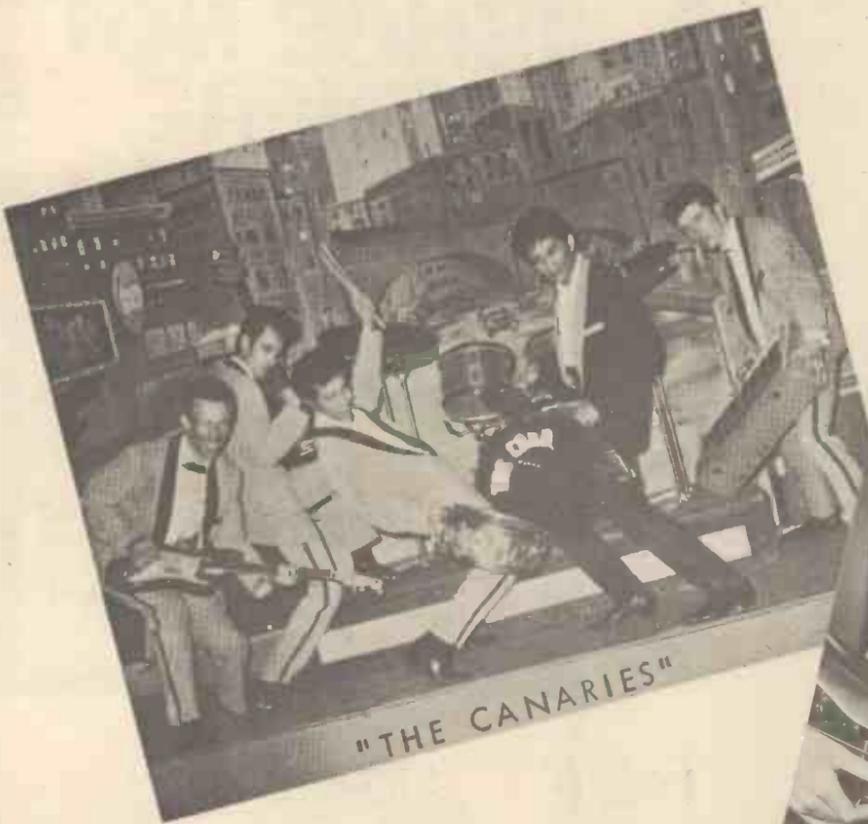
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# MARTY, MODS & ROCKERS

Vet hit-maker Marty Wilde gives his views in this frankest-ever 'Off The Cuff'

I RECENTLY took a train journey to that charming South East London town, Blackheath, to interview the latest subject in our popular OFF THE CUFF series. The artiste in question is none other than the great MARTY WILDE.

Marty met me at the station in his car and we drove to his elegant, tastefully furnished home. A superb meal was promptly served — and equally promptly eaten! — and then we got down to work. Marty always believes in giving his views honestly, and this was no exception. He is not a "yes man," and this is a quality which I admire greatly in this fine entertainer. Here now are the answers he gave to the questions I asked him, off the cuff!

by **GEORGE ROONEY**

**TEENAGERS FIVE YEARS AGO:** I don't think they were as confident and as assured of themselves as the kids nowadays. But that is natural as people are always advancing.

**BLUE BEAT:** I think the original stuff is nothing like what Millie and the Migil Five are playing. She is just doing a shuffle beat, and that's been going for a long time. The Migil Five certainly aren't Blue Beat. Their lead singer sounds more like Ray Charles!

**MODS AND ROCKERS:** I have a certain amount of sympathy for both. I feel more sorry for the Rockers because they always seem to be the underdogs. I think the Mods are great, because they are dressing good. I think the fashions are marvellous

and I try to keep up with them myself to a certain extent. I feel the older a Rocker gets the more he's going to become a "mellow Mod." He's got to in the end because a fellow at the age of 53 would look daft in motorcycle outfit! But he can dress like a Mod and it looks good. In fact it's a good thing for old people to dress up, that's why I try to keep up with fashions!

**POP SINGERS AND MARRIAGE:** If a guy can keep putting out good, commercial records, whether he's married, single, divorced or insane he can still have a hit. Marriage might cut the screams down, but it shouldn't affect record sales.

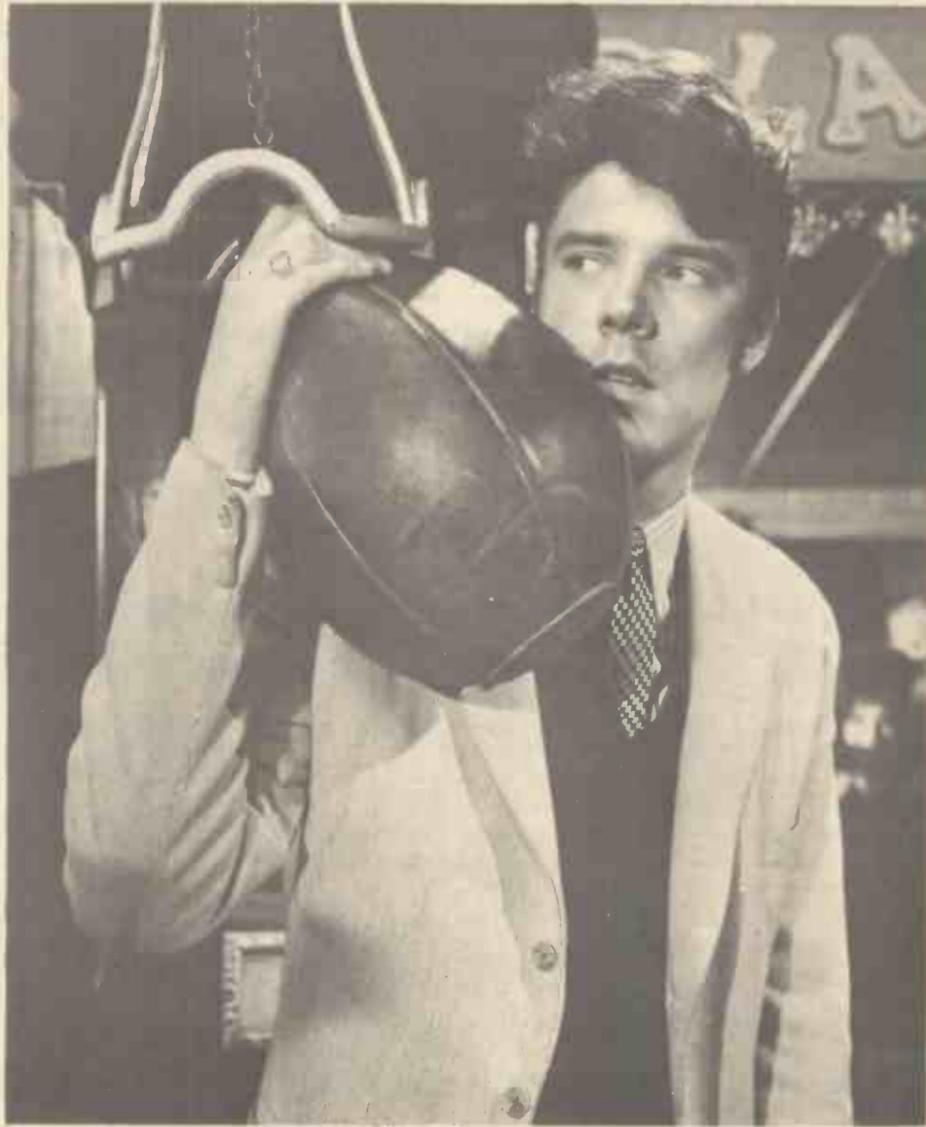
**AMERICA:** As we all know we are now selling more to them than ever before and I think quite deservedly so. Singers like Bobby Vee, Bobby Rydell and Rick Nelson have got soft, velvet type voices. The kids wanted more attack and the Beatles gave it to them.

**RHYTHM AND BLUES:** A very hard question. I'll ask a question to the public now and if someone can sort it out, then they are a better man than I. How can anyone talk about Muddy Waters and then in the next breath talk about Motown? There's got to be a new word and it's got to be something like, progressive R and B. To me people like Howling Wolf, Muddy Waters and Lightnin' Hopkins are R and B. While Motown and Mary Wells are a completely different, advanced part. Dionne Warwick has gone one step further than Motown even — she's marvellous.

**TOPLESS DRESSES:** If the girls continue to wear these things then they are mugs to themselves. Because the sexiest part of a woman is what you don't see, not what you see.

**FUTURE AMBITIONS:** I'd like to go into business outside of show business. But my biggest ambition is to do another musical. 'Bye Bye Birdie' is haunting me and I must, must get on the boards again. My songwriting is now almost an obsession and I want to be a very big songwriter. Lennon and McCartney write great tunes, and I'd love to be up there with them — and not for money. Not at all.

**STAGE NAMES:** Very important. I didn't like mine at first you know, but it is a good name I think. The greatest show business name in the world is Elvis Presley, the Beatles are a close second (for names) and one of the funniest — Lulu and the Luvvers.



MARTY WILDE gives one of his most outspoken interviews in this "Off The Cuff"

## RECORD MIRROR FAB HOLIDAY SNAP COMPETITION

### RECORD MIRROR FAB HOLIDAY SNAP COMPETITION

In Record Mirror's fab new holiday "Happiness" snapshot competition which starts this week you can win an all expenses paid holiday week-end in Blackpool and meet many recording stars including Columbia's Ken Dodd whose new single "Happiness" inspired the competition.

The lucky winner will on the Saturday of the 'free' week-end be the guest of Columbia's Ken Dodd and after lunch with him at a top hotel will see the "Big Show of 1964" in which he stars. Ken Dodd will introduce our winner to the stars of the show including Rosemary Squires and Joe 'Mr. Piano' Henderson.

Sunday's programme for our reader will be arranged by RM's star Blackpool summer season reporter—Tornado's leader Clem Cattini. Clem whose weekly reports bring news of Blackpool's events to RM's 450,000 readers will introduce our winner to many stars who are in Blackpool for the summer and will be our host for a top pop Sunday concert.

There can be only one winner in this competition but there will be six runners-up prizes of LP Record

Vouchers and all prize winners will receive autographed photographs of Ken Dodd.

To enter all you have to do is take a holiday snapshot titled "Happiness" and send it together with a note of your full name and address together with the coupon below to Record Mirror, "Happiness," 116 Shaftesbury Avenue, London W.1. The snapshot which in the opinion of the judges best illustrates the theme "Holiday Happiness" will win the competition. The judges' decision is final and the winning snapshot will be published in Record Mirror dated August 1st.

#### R.M. HOLIDAY HAPPINESS SNAPSHOT COMPETITION

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# Stones-new L.P. & E.P. titles



The Animals are to make a million-dollar colour musical with Mary Wells, the Dave Clark Five, and American jazzman Stan Getz. Metro-Goldwyn-Mayer will start filming at Boreham Wood studios in a fortnight's time. Release is expected at Christmas time.

"House Of The Rising Sun", released in America, sold 150,000 in its first week, and by this week-end was expected to top the quarter million mark.

Picture shows the Animals with their new American Ford saloon, left to right: Eric Burdon, John Steel, Alan Price, Hilton Valentine and Chas Chandler.

The Animals will sing three numbers in the film and shooting will be on August 24-25-26.

The Rolling Stones' second LP will be issued in September. It features four numbers waxed in London last week. The remaining tracks were waxed with "It's All Over Now" during the group's American tour at the Chess label's Chicago studios. They include an instrumental "Stewed And Keefed", a revival of Chuck Berry's "Down The Road Apiece", "Look What You Done" (which has a spoken introduction), "High Heel Sneakers", "Meet Me In The Bottom", "I Can't Be Satisfied" and "Tell Me Baby".

## LEYTON-NEW FILM

John Leyton will star in the 20th Century Fox movie, "Von Ryan's Express," to be shot in Italy and Hollywood in the autumn.

He flies out to Italy on August 1, for location shots, and two months later goes to Hollywood to work with Frank Sinatra and Trevor Howard in the studio scenes.

## Actor records

Actor Laurence Harvey walked into a recording studio for the first time on Saturday to record tunes from the new musical "Camelot".

At EMI's St. Johns' Wood studios, he cut the title song and "How To Handle A Woman". A single disc will be released on HMV on August 14.

## Overseas concerts for Wynter

Mark Wynter has been chosen by the BBC to represent Great Britain in a series of international pop concerts from Oslo, Stockholm, Hanover, Hilversum, and London. The concerts are to be broadcast in Norway, Sweden, Germany, Holland, Belgium and the United Kingdom. The first, live, will be on September 8 from Oslo. Helen Shapiro will join Mark in the London concert on September 22 and will represent Britain in the last concert from Belgium on September 26.

Mark Wynter will sing and guest comper "Lucky Stars—Summer Spin" on ABC TV, September 12.

The other tracks from the American session will be put on the group's "Five By Five" EP, which Decca issues on August 14. Titles are "If You Need Me", "2120 Michigan Avenue", "Round And Round", "Confessing The Blues" and "Empty Heart".

Next Thursday (August 6) the Stones will record a slot for Red Skelton's American TV show. This will be screened in September. The same month the Stones will also be seen on American TV in the "Hollywood Palace Show." The group's appearance on the latter was taped when it appeared on the show during the U.S. tour. At the time Dean Martin's off-hand introduction of the Stones on the programme was severely criticised by several top American TV reviewers.

## THURSDAY:

Pretty Things, Margate Dreamland; Dave Berry and the Cruisers, "For Teenagers Only"; ATV; George Fame and the Blue Flames, El Toro, London; Billy J. Kramer and the Dakotas, Adamo, Elaine DeJmer, The Animals, "Top Gear"; Brian Poole and the Tremeloes, Leeds Locarno.

## FRIDAY:

Pretty Things, Lowestoft Royal Hotel; George Fame and the Blue Flames, Wimbledon Palais; Brian Poole and the Tremeloes, Grimsby Galety; Four Pennies, Manfred Mann, Peter Lee Stirling, The Kinks, The Shevells, Simon Scott, LeRoys, "Ready Steady Go" Rediffusion; Merseybeats, "Five O'Clock Club", Granada TV.

## SATURDAY:

Pretty Things, Stoke Trentham Gardens, Four Pennies, Bridlington Spa Royal Hall; Rolling Stones, Hastings Pier Pavilion; Nashville Teens, Bletchley Wilton Hall, Billy J. Kramer and the Dakotas, Brighton Hippodrome; Lulu and the Luvvers, Wisbech Corn Exchange; Mojos, Fourmost, Blue Aces, Andee Silver, Hank Locklin, Johnny Mike and the Shades, "Saturday Club", BBC Light; Swinging Blue Jeans "Saturday Swings", BBC Light; Mojos, Kilburney Town Hall; Billy J. Kramer and the Dakotas, Frenesi Watson, Julie Rogers, Honeycombs, Four Pennies, Nashville Teens, Peter Lee Stirling, Bachelors, (compers), "Lucky Stars—Summer Spin", ABC TV.

## SUNDAY:

Pretty Things, Ryde, Isle of Wight; Peter Jay and the Jaywalkers, Margate Winter Gardens; Migil Five, Bridlington Spa Royal Hall; Merseybeats, Great Yarmouth Hippodrome; Acker Bilk and his Paramount Jazzband, Floral Hall, Scarborough; Peter and Gordon, Great Yarmouth ABC; Gerry and the Pacemakers, Great Yarmouth ABC; Cilla Black, "Blackpool Night Out", ABC TV.

## MONDAY:

Pretty Things, Heacham Public Hall; P. J. Proby, Andee Silver, Bern Elliott and the Klan, Ryde Commodore; Isle of Wight; Dave Berry and the Cruisers, "Discs A Gogo"; TWW; Manfred Mann, Lowestoft Royal Star Hotel; Dusty Springfield, Scarborough Futurist Theatre; Applejacks, Morecambe Floral Hall; Nashville Teens, Bournemouth Bure Country Club; Animals, Isle of Wight; Mojos, Haddington Corn Exchange.

## AFTER MAKING THE DRIFTERS GREAT 'BOARD WALK' HIT DECCA A & R MAN RETURNS

MIKE LEANDER, the Decca A & R man who only two months ago flew to America to record the Drifters and Ben E. King with "the British sound", will return to the States before the end of the year for further waxing sessions with these and other American R & B artistes.

"I think I was just about the first British MD to go over there to record material for eventual British release," said Mike this week, rejoicing in the success of The Drifters' "Under The Boardwalk", high in the US charts, and released in Britain last week-end.

Mike went to the States expressly to record the Drifters on this Burt ("Twist And Shout") Burns number. The session was marred however by the death, on the morning of the recordings, of lead singer Rudi Lewis. "Under The Boardwalk" could prove to be the Drifters' biggest hit for five years.

Whilst in New York, Mike also recorded Ben E. King's latest US release, "What Can A Man Do". In Britain, Mike produced and arranged Billy Fury's "It's Only Make Believe".

When he returns to the States later this year, he will be recording Solomon Burke, Laverne Baker, Duane Eddy, Ben E. King, and The Drifters, again.

## NEW OVERLANDERS

The Overlanders' next single will be a Shadows' number "Don't It Make You Feel Good". Pye issue the disc on August 4. The group is booked for "Thank Your Lucky Stars" (August 15), "Parade Of The Pops" (19) and will appear on the Rolling Stones' tour from August 23-30.

## RUBY FOR CANADA

Following her summer season at Great Yarmouth A.B.C., Ruby Murray will depart for an October tour of Canada.

## LONG JOHN

Long John Baldry has been booked for a 13-week series by Southern-TV, which will come from a different town each week. The series starts at Weymouth on October 5 and has been set so far to come from Chatham, Chichester, Bournemouth, Ryde, Salisbury and Folkestone.

## INTERNS TOUR WITH DUSTY

The Interns have been set for a number of appearances with Dusty Springfield. They include Sunday concerts at Scarborough Futurist this week (August 2), and Brighton Dome (23).

On August 10 they start a week at Southend Odeon and the following week appear at Bournemouth Winter Gardens.

## BACKUS BACK

Gus Backus, the American G.I. who was posted to Germany and stayed to take-up his singing career, is to return to Britain in August for a short spell of T.V. and Radio dates. Singing his Polydor release: "Short On Love", Gus appeared on "Ready Steady, Go" only a few weeks ago during his first flying visit to Britain.

Tentatively booked for the singer are: "Saturday Club" recording on August 4; "Three-Go-Round" Southern T.V. (5); "Scene at 6.30," Granada T.V. (6); and "Five O'Clock Club," (7).

## Girls in 'Night Out'

Girl singers seem to be the order of the day for future "Blackpool Night Out" presentation on I.T.V. So far booked are Cilla Black (August 2), Sophie Tucker (9), Kathy Kirby (16), Pearl Carr (with husband Teddy Johnson) on August 25, and Jackie Trent (30).

## Bluester here

The American blues singer, Mae Mercer, flew into London from Paris yesterday (Wednesday) to commence her month's tour of Britain with the Keith Smith Climax Jazzband. The tour opens at the Regent Hotel, Hastings, on Saturday, and winds up at the Place, Edinburgh on August 31. First London date is at Jazzshows, 100 Oxford Street, Soho.

## Cilla etc. for 'Gear'

Booked for "Top Gear," B.B.C. Light, on August 6 are Cilla Black, Carl Perkins, the Merseybeats, the Fourmost, Sounds Incorporated, and the Nashville Teens.

## KNIGHTS & JOE

The Barron-Knights will guest The Joe Loss Pop Show on B.B.C. (Light) August 7.

## Korner with Tucker

Alexis Korner and His Blues Incorporated will be on the Tommy Tucker tour from August 14 to 29, starting with a "Ready, Steady, Go" (Rediffusion) date on the 14th. The band have also been approached by a Danish impresario to do a series of 12 concerts in Denmark in October.

## LULU IN AUGUST

Lulu and the Luvvers August dates so far booked include: Wisbech Corn Exchange (1), Soho 100 Club (5), Swindon Locarno (6), Wimbledon Cabin (7), Cambridge Corn Exchange (8), Bletchley Olympia (22), and Cromer Olympia (23).

## BILLY J. ON 'CLUB'

Saturday club next week (August 8), has Billy J. Kramer and the Dakotas, George Fame and the Blue Flames, the Merseybeats, Gus Backus, Adamo, and Shane Fentone and the Fentones.

## New-look Vox

A complete range of the new-look Vox Amplifiers will be on show on the Jennings' stand at the Musical Instruments Trade Fair, Hotel Russell, London, from August 24-28. Also displayed can be seen the new Vox Radio Microphone Drum Outfit, Piano Bass, and Pedal Bass—all introduced to the British market for the first time.

## COTTON SOUND L.P.

The first LP by the Mike Cotton Sound, featuring six vocal tracks and six instrumentals, will be released on Columbia this autumn to tie in with their tour in The Beatles' package. "The Two Sides Of The Mike Cotton Sound" is the tentative title of the album, of which at least half the content will be original material.

A new single by the seven-piece group is also planned for October. The band has also been booked to appear on The Beatles' Christmas Show at Hammersmith Gaumont for a three-and-a-half-week season from Christmas Eve.

"Discs A Gogo", the TWW record show will have a new signature tune from August 3, written and recorded by The Mike Cotton Sound.

## NEW 'IRISH' POP FILM

"The Blarney Beat" is the title of a new film being made by Harold Baime Productions Ltd., the firm that made "Swinging UK" and "UK Swings Again".

Centred around The Blue Aces, an Irish-based group, who had their first disc "Land Of Love" released by Pye recently, the film will be shot on location in Ireland and in London. The film will be released by United Artists. Said Mr. Scott Marshall, associate producer with Harold Baime: "Swinging UK featured five top groups and UK Swings Again, six, including The Animals, but we were so impressed with the Blue Aces that we have decided to shoot a whole film on them."

## SULLIVAN SHOWMAN FILM HERE

When Ed Sullivan comes to Britain next month he will spend two days at ATV's Boreham Wood, Herts, studios, filming segments for his New York TV spectaculars.

Dusty Springfield will be at the studios on both days

(August 30 and 31). The showman will also be taping the Bachelors in Blackpool where they are currently appearing on Central Pier. During the Ed Sullivan spot, the Bachelors will receive a gold disc for a million sales of "Diane".

## Applejacks single & L.P.

The Applejacks next single is likely to be "Three Little Words". The group's first LP will include "Tell Me When". Other tracks will be selected from "Wishing It, Will Not Make It So", "Over Suzanne", "Memories Of You", "See If She Cares", "What's The Matter Little Girl", "No Time", "I Wonder", "As A Matter Of Fact" and "I'm The One" (not Gerry and the Pacemakers' hit). The quintet's debut album may also include revivals of "Kansas City", "Hello Josephine", "Ain't That Just Like Me", "What'd I Say", and "Monkey Business".

## Saturday Club off-beat comp.

"Saturday Club" this week will feature the first of six weekly contests sponsored by the Radio Times, asking readers to name the singer in an "off beat" spot.

Big names in the pop world will sing in a style unusual to them. The first 50 correct entries opened naming the singer correctly will be awarded a £2 record token.



# KEN DODD HAPPINESS

COLUMBIA RECORDS DB7325





CLEM CATTINI, leader of the TORNADOS, at Blackpool, where he is writing his weekly column for R.M.

## Kidd man replaces Dakotas Ray Jones

THE Dakotas' replacement for Ray Jones, who quit the group last week, is Mickey Green, lead guitarist of Johnny Kidd's Pirates. Micky, aged 21, comes from Matlock in Derbyshire. Before he joined the Pirates, he backed Emile Ford, Dickie Pride and other artists. Mickey rehearsed with the Dakotas at Brighton earlier this week. With the Dakotas Mickey will tour Britain from September 18 on a package show featuring the Nashville Teens, Yardbirds and Bill Black's Combo, and starring Billy J. Kramer. He is also likely to visit America—possibly after the tour—for appearances, which NEMS' boss Brian Epstein flies to America on Monday to negotiate. Since Micky left the Pirates, Tornados' lead guitarist Stuart Taylor has temporarily deputised with the group on their Blackpool summer season. Ray Jones left the Dakotas last week after a dispute with Epstein. He is expected to give up his career as a guitarist and settle down with his wife Wendy. Before entering show business Ray was an insurance clerk.

## EPSTEIN FOR STATES

WHEN Brian Epstein flies to the States for three days on Monday to finalise arrangements for The Beatles' tour next month, he will also be discussing the possibility of a visit by Cilla Black, early next year. But first, Cilla has to complete her variety season at the London Palladium, which is now expected to run on until shortly before Christmas. Then, Epstein is planning a bill-topping tour of Britain for Cilla and a visit to Australia. He is also expected to talk about possible tours of the States by Billy J. Kramer and the Dakotas and Gerry and the Pacemakers.

## Cliff Bennett signed by NEMS

CLIFF BENNETT and the Rebel Rousers have been signed by Brian Epstein's NEMS Enterprises, as exclusively forecast by the Face in R.M. Bernard Lee of NEMS will be their personal manager. The group will record a new Parlophone single on Wednesday for September release. Cliff and the group will also join Billy J. Kramer's tour, which starts on September 18. Bobby Thomson of Kingsize Taylor and the Dominoes joins the Rebel Rousers as bass guitarist in place of Frank Allen who replaces Tony Jackson in the Searchers next month.

## JOHN LEE HOOKER DATES

JOHN LEE HOOKER will appear on Rediffusion's "Ready, Steady, Go," singing live when he returns to Britain in three months' time. He arrives here on October 31, and on that date, opens at the Flamingo club in Soho, backed by John Lee and the Groundhogs. Other dates so far set are: Manor House, London, (November 2) after RSG appearance; Buxton Pavilion (3), Bromley Court Hotel (4), Manor House Ballroom, Ipswich (5), Corn Exchange, Bristol (6), Aylesbury Barrow Assembly Hall (13), Chinese Jazz Club, Brighton (16), and Bristol Corn Exchange (17).

## Merseybeats for Italy soon

THE MERSEYBEATS are to play dates in Italy in August. They fly out on August 8 for concerts at Turin, Milan, Rome, Florence, and other large cities. They will also go to North Africa for just one date at Tobruk. At the end of their visit, they plan to hire a villa in Italy to catch up on sun-worshipping, and will return on September 5.

# DAVE CLARK—BIG U.S. FILM PLANS

THE Dave Clark Five has been signed for a major American musical film, which will be produced by Sam Katzman, the man responsible for "Rock Around The Clock," "Kissing Cousins" and several other pop pictures.

Dave and the group will write the entire score for the film, which may also star Richard Chamberlain and Mitzi Gaynor. Shooting of the movie begins next Friday in America, after Sam Katzman completes casting this week.

Katzman and the entire production crew will fly to Britain early in September to shoot sequences starring the Five at Boreham Wood.

Singles and the soundtrack album of the group's score from the film will be put out by Columbia here. In America the LP will be issued on MGM, but singles will be on Dave's regular American outlet—Epic.

The group will earn a fabulous \$100,000 fee for its appearances and the score. The film will be released in time for the Christmas holiday in America; here it will be rushed out even earlier.

The big budget movie will be in colour and Panavision. The Five will play themselves in their star roles—a big change from the days when Dave was an extra in films such as "The Victors," Judy Garland's "I Could Go On Singing" and Norman Wisdom's "On The Beat." No title has at present been set for the film.

The group's agent, Harold Davison, says this is the first time a British group has been signed for an American-produced musical. A delighted Dave told R.M. from Blackpool where he is currently in summer season: "This is a fantastic break for the group. It's a great challenge, and I hope a good boost for British music. It will be far and away the most important thing we have done as a group."

## Heinz to tour with Tornados

Heinz will join his old group, The Tornados, for an autumn tour this year. But the singer will not be playing with the group merely playing on the same bill. The tour, expected to last five weeks, will play concert halls, starting in late October.

## New Sinatra L.P.

The sound track album from Robin and the 7 Hoods, the Frank Sinatra film that has its London premiere tonight (Thursday), will be issued on Reprise next Tuesday.

## Big new releases

NEW discs by the Bachelors, Shirley Bassey, The Tornados, Eydie Gorme, Bobby Shafto, and Stevie Wonder, are among the record releases next week (August 7).

The Bachelors' newie is an original, "I Couldn't Trade You For The World," backed with "Beneath The Willow Tree."

Shirley Bassey sings "Who Can I Turn To" and "To Be Loved By A Man."

The Tornados play "Exodus," recorded live at Blackpool South Pier, and "Blackpool Rock."

Eydie Gorme's latest is "I Want You To Meet My Baby" and "Can't Get Over (The Bossa Nova)".

Bobby Shafto sings "Love, Love, Love" and "I Don't Love You Any More."

The Tamla-Motown releases on that date are by Stevie Wonder, "Hey, Harmonica Man" and "This Little Girl," and the Miracles "I Like It Like That" and "You're So Fine And Sweet."

Zoot Money's Big Roll Band, regular favourites at the Flamingo club in Wardour Street, Soho, have their first disc, "The Uncle Willie" due for release by Decca next month.

Chuck Berry's new disc, on Pye August 14, is "You Never Can Tell," backed with "Breida Lee."

## HEAT WINNERS

Latest Heat Winners in the Record Mirror Heacham Head Rhythm Group Contest are Deke Wess and The Jaguars, of Bolton (July 18), and The Mutineers of Colne (July 19).

## P & G BACK—PLUS DATES

ALTHOUGH Peter (Asher) and Gordon (Waller) were amused to hear the long Southern drawl of the American Deep South dialect, they were "displeased" by evidence of segregation and racial prejudices.

In concerts in Birmingham and Montgomery, Alabama, audiences were segregated into blocks—groups of negroes and groups of whites—with no general mixing of the races, a New York cable reports.

## ALLISON RETURN

Bobby Allison, who with his brother, John, as The Allison's hit the British and U.S. charts with the million-selling "Are You Sure," and "Words," and "Sweet And Lovely" several years ago, comes out of his show business retirement this week with the release of the "Change Your Mind."

## Nashville Teens Xmas in States

THE Nashville Teens are set for their first visit to the other side of the Atlantic. They will appear on the Murray the K. Kaufmann show at the Fox Theatre, Brooklyn, New York, in mid-December. Their spot on the show lasts ten days.

And "Tobacco Road" is issued in America tomorrow (Friday). August dates for the group includes: Bletchley Wilton Hall (1), Great Yarmouth Britannia Pier Theatre (2), Bournemouth Bure Country Club (3), Margate Dreamland (6), Wallington Assembly Hall (11), Soho Beat City (13), Blackpool Queen's Theatre (16), Bath Pavilion (17), Putney St. Mary's Hall (18), Stourbridge Town Hall (19), Worthing Assembly Hall (20), Wellington Majestic (21), Manchester Free Trades Hall (22), Morecambe Winter Gardens (23), Nottingham Dancing Slipper (26), Kidderminster Town Hall (27), Manchester Oasis Club (29), and Reading Majestic (31).

The Nashville Teens are to make their American debut on Murray the K Kaufmann's Christmas show at the Paramount theatre, New York, this year.

And their manager, Mark Wildy, of Anglo American Artists, who returned from the States only last week brought with him eight songs, "all in the 'Tobacco Road' style." The Nashville Teens will be looking through the songs; all original material, and it is "more than likely" said Mark, that one would be the "A" side of their next disc.

## BBC BANK HOLIDAY POP

A POP bonanza on the radio is planned by the BBC this Bank Holiday Monday. Pop shows include "From Us To You" featuring The Beatles, Cilla Black, Lulu and the Luvvers, Billy J. Kramer and the Dakotas, The Animals, The Overlanders and DJ Don Wardell; "Pop Luck" with Frank Ifield, the Searchers, Mark Wynter, the Migil Five, Rosemary Squires the Les Reed Strings, and the NDO; and "Pop Over Europe," the last of a monthly series introduced by Katie Boyle.

## Gerry Xmas line-up

SUPPORTING bill for the Hollies/Gerry and the Pacemakers' Christmas show has now been set. It features Danny Williams, The Fourmost, Tommy Quickly and the Remo Four, Cliff Bennett and the Rebel Rousers, and The Rustiks, and opens at Liverpool Odeon from December 23 to January 2, as previously reported here. The show then moves to Odeon theatres at Leeds on January 4 and Glasgow on January 11, for one week at each.

## ANIMALS L.P. & U.S. RELEASE

THE ANIMALS have completed a full set of tracks for their first LP, due for release in time for the Christmas market. And last week they recorded a new single to follow-up "House Of The Rising Sun," now slipping from the heights of the charts. The group is also working on a new EP, for release soon. "Rising Sun," which here played for 4 minutes 20 seconds, has been cut for the American market. In America, the disc runs for only 2 minutes 58 seconds, due to difficulties with radio plays and juke-boxes.

Both Peter and Gordon, who arrived back at London Airport on Tuesday morning, said they were "thrilled" at the chance they've had to work with some of the famous American recording artists.

On the Birmingham show, Jerry Lee Lewis was also on the bill, with Marty Robbins and Roger Miller. In Hawaii they worked with The Beach Boys and Jan and Dean, and at Denver, Colorado, last week, they met Chuck Berry for a joint concert there.

They are equally thrilled at the prospect of returning to USA in three months' time, and are looking forward to their Australian tour in September.

Forthcoming dates for the duo, including the itinerary of their Australian tour includes the following: "Open House," BBC-2 (August 1), Margate (2), Recording (3-8), 9 Blackpool Night Out (Granada TV) for presentation of their first gold disc "World Without Love" (9), Recording (10-15), "Parade of the Pops" (12), "Teen Scene" (13), Irish tour (17-22), Bournemouth (23), Swedish tour (24-29).

In Australia and New Zealand, they are scheduled for the following venues: Christchurch (September 26), Wellington (28), Auckland (29), Melbourne (30) and (October 1), Sydney (2-3), Brisbane (5), Newcastle (6), Adelaide (7), and Perth (9).

Peter and Gordon have been added to the Sophie Tucker bill on "Blackpool Night Out", ABC TV on August 9.

## RSG in Jamaica

Ready Steady Go director Rollo Gamble and producer Elkan Allan with a full production team are in Jamaica on holiday with Millie. Filming a tour of the island with Millie, as the guide. The programme will not be a travelogue documentary but will include songs by Millie.

It will be shown by Rediffusion in late October or early November.

## Dusty in Hawaii

Dusty Springfield's American tour this September will include dates in Hawaii and Honolulu. She flies to U.S.A. on the first of the month, and on the third, appears on the Ed Sullivan Show in New York. The following day, she starts her 10-day spot on the Murray the K Kaufmann Show.

## BURT HERE

American songwriter Burt Bacharach, who penned "I Just Don't Know What To Do With Myself," "Anyone Who Had A Heart," "Wishin' on an April Morning," "Walk On By," "Twenty Four Hours From Tulsa" and other hits, is coming to Britain for just a week at the end of next month. As musical arranger to Marlene Dietrich, he will be conducting an orchestra for the singer at the Edinburgh Festival.

# TWO GREAT HITS FROM THE STATES!

# THE CRICKETS

(THEY CALL HER)

# LA BAMBA

LIBERTY RECORDS LIB 55696

AND

# STAN GETZ

# AND JOAO GILBERTO

VOCAL BY ASTRUD GILBERTO

# THE GIRL FROM IPANEMA

VERVE VS 520

# THE HOLLIES' ADVICE

**F**ANCY forming a group? Any aspirations to crash the charts? Then how about taking a few words of advice from those noted chart-crashers, The Hollies. For the fivesome have come out with their own book, "How To Run a Beat Group."

And it's an interesting directory of how to do things the right way round. And how to skate round the pitfalls.

Here are a few sample pointers. Forming a group? Make sure there are no clashes of personality. But don't choose a bad musician just because he's a nice fellow.

**On Drums?** "Every drummer must have an inbuilt sense of rhythm. You can spot a potential drummer by the way he taps his fingers on any available surface. But he must use drums sparingly."

**On bass?** Most are four-stringed, but Eric Holly used six. Bassist must be in tune, if the group is trying for a really full sound.

And try and get an electrician in the group somehow — you'll save a bomb on bills! Then pick a leader with self-discipline. A man who earns the respect of the others.

## PLAYED-OUT

**Rehearsals:** Vital. "If the number you're practising just won't come off, leave it for a while and try it again later." don't rehearse too loudly — you can't hear your own mistakes. And pick a reasonably sensible name. Things like "Denny Sabre and the Swordsmen" are played out. Now select your instruments. Buy essentials first — and the Hollies give a sample price list. Get a car... beg, borrow, or buy. The boys don't recommend stealing one. Best tips: A Ford Thames or a Bedford Dormobile.

**Clothes?** Try not to be too gimmicky. Outlandish clothes don't impress audiences. After all, what you wear won't make you sound better than you are — and you can't fool all the people all the time. And hair? Keep it well-groomed, whether or not it is down to the shoulders. Material and arrangements!

by **PETER JONES**

Try for good original material. Carry a tape recorder when possible. Don't COPY. Try for different instrumental sounds. Don't be fussy. And study the charts so you can anticipate requests.

**On to presentation.** Allan: Keep a smile on your face — even if you have a splitting headache. Graham: Take pride in the way you present your music. Tony: Look confident, but not big-headed. Bobby: Never give a shoddy performance. Eric: Be bright. If you look bored, so will the audience.

Get the audience in on the act, handclapping for instance. Don't slop around. And stick together during the intervals. . . . preserve the group image. Don't wear stage clothes OFF stage. Laugh it off if something goes wrong.

## WORKING

**Turning pro or semi-pro?** Don't price yourself out of the market. Don't turn professional until you are really ready. Keep working outside until the prospects for the group are bright. "Being members of a professional group means you'll work harder than ever before."



THE HOLLIES — some sound advice to beat groups (RM Pic.)

The Hollies then talk at length about the function of a manager. They are lucky — they have Tommy Sanderson. And their sole agent is Eddle Donoghue. . . . for ten per cent.

They chat about the demonstration disc. It's not necessarily expensive but it is important. They give a list of recording studios.

And on to the recording industry. "Only 2,500 copies of our first record were ordered before release. Now a new Hollies' disc would have a first pressing of 150,000." And they say: "The third disc is the most difficult to decide on and the most dangerous. Especially if you go for a change of style."

Music publishing and writing gets a chapter to itself. "The one night stand cir-

cuit" — that's a lively section. You need a good road-manager. The Hollies have Jay Vickers, once a professional singer. Don't plaster your group name all over the van. If you do, you'll find the paintwork etched with girls' names, the windscreen covered with lipstick. . . . and wing mirrors and number plates will disappear.

Exploitation is dealt with. "Stunts" are frowned upon by newspapermen. And don't overdo the number of stories you push out. And remember: "The critic is entitled to his opinion, and although you may not agree with it, never get yourself embittered by harsh remarks about your work. It's possible that the

critic is right and you are wrong. At any rate, you must never hold a tough criticism against a record critic and feel that he has let you down."

"Private life — the lack of it — is the price you must pay for success. Once success hits you, you'll never know peace and quiet again."

A lively, well-planned, informative book, with plenty of facts. The Hollies told their story to author Anne Nightingale — you've probably seen her on "Juke Box Jury".

"The Hollies Tell You How To Run A Beat Group" is published by Dally Mirror Publications, price two shillings and sixpence.

## NORMAN JOPLING'S GREAT UNKNOWN — MAJOR LANCE

**O**NE of the most raved-over, and least publicised names in the R and B world is Major Lance, that intrepid song pedlar who was in the vanguard of the 'new wave' R and B sound when it first crashed the U.S. disc scene over a year ago.

And it WAS a Major Lance L.P. that George Harrison was carrying under his arm when the Beatles returned home from their first triumphant trip to the States. But let's take a look at the Major, his career, life and discs.

Major was born in Chicago some 23 years ago where he lived in poverty-stricken circumstances with his parents and his eleven brothers and sisters. He was determined that one day he would see his family living in comfort if it was the last thing he did. So he decided that the best and easiest, yes easiest, way of making big money was boxing or prize-fighting as America calls it. He did relatively well to start with and won a little money.

## BETTER CHANCE

"I really thought I was something in the ring" he recalls, "until this kid came along and showed me differently." Major decided that he liked his face in the same shape as it was meant to be, so he decided that show biz offered a better chance.

Major, who was raised on the Northwest side of Chicago came from a religious family and was steeped in gospel traditions from birth. He had joined a gospel group called the Five Harmon, aires in his early teens, which disbanded in 1959. Afterwards, Major met Jim Lounsbury of the popular Bandstand Matinee Show, and Major was signed as a dancer. He started doing songs and the reaction was so fantastic that he was soon a big local star. He made a disc "I Got A Girl" / "Delilah" for Mercury which hit it big in Chi, and was after contracted to Okeh, the R and B subsidiary label of Epic, issued here on Columbia.

His first disc was put out as a double sider. One side was an 'answer' disc to a big hit of a short while back and the title was "Mama Didn't Know." It was an answer to the pulsating Jan

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MAJOR LANCE

Bradley chart success "Mama Didn't Lie." Both were penned by a certain Curtis Mayfield who Major met while working in Chicago. The other side was an off-beat dance number called "The Monkey Time." Both were stamped with the indelible Curtis Mayfield sound, the same sound that marks out discs by the Impressions, Jerry Butler etc. — for Curtis was the lead singer of the Impressions and had written tunes for many leading U.S. artistes.

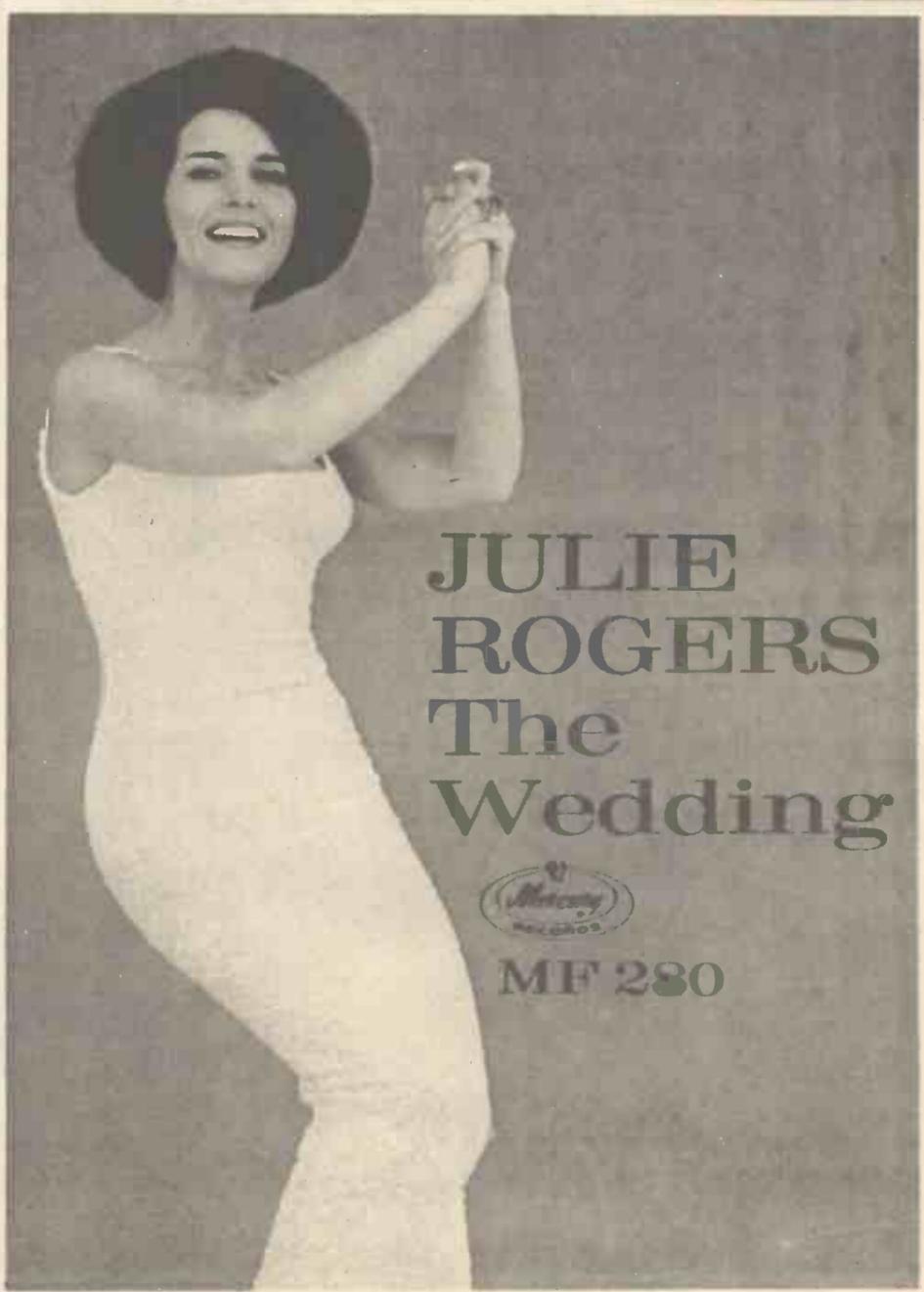
The "Monkey Time" was an immense hit, creating the Monkey dance which became one of the biggest since the Twist to hit the States, although it was confined mainly to the coloured population. It was the biggest "Monkey" hit, despite other mammoth hits like the Miracles "Mickey's Monkey", and "Can Your Monkey Do The Dog" from Rufus Thomas. Major followed it up with more Curtis Mayfield hits in the shape of "Hey Little Girl" and "Um, Um, Um, Um, Um, Um," and a non-Mayfield hit "The Matador." All of these are issued here, and there's also a six-track EP available on Columbia too. The Major is truly one of the new greats, and although his newie "Girls" isn't too high in the hot hundred he's bound to come back with a bang soon.

**KEEP WAILING**

"In the old days" he says exuberantly "I used to sing the blues away. Then they were MY blues. Now I can sing away the blues of others. For myself I get a great feeling when I sing. . . You can't beat that, so I'll keep on wailing. . ."

**Stones—the story behind the riots**

**T**HE Rolling Stones will not now be playing at the Empress Ballroom, Blackpool, on Tuesday, August 11. After last Friday's concert at the Winter Gardens ballroom, where 5,500 dancers rioted and wrecked musical equipment worth £2,000, a spokesman for the agents who booked the group into the venue, and had scheduled them for August 11, said the second date must now be scrubbed. "We wouldn't dare take them back there," he said. The trouble started after gangs began to spit at the Stones. All of the group were upset at this, and Keith Richard, lead guitarist, lashed out at one of the gang. Then the riot started. A Steinway grand piano worth nearly £1,000 was pushed off the stage and smashed into pieces. Amplifiers, microphones, and other equipment was smashed and flung about. Six chandeliers were wrenched from the ceiling. But it was not the Stones' equipment that was damaged. There was not enough time in between acts—Simon Scott, The Leroys, The Executives, and the Ken Turner orchestra also played—to change equipment and the Stones were playing through amplifiers owned by the Leroys. The Empress ballroom normally holds 9,000 but before the date local police had demanded that only 5,500 be admitted in case of trouble. Seventy police and 30 "attendants" tried to quell the riot. Later, 33 were treated in hospital for injuries.



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# The pounding breakthrough

ONE of the biggest and most interesting breakthrough's in the record industry here in recent months is the appearance of Inez Foxx with "Hurt By Love" in our top fifty charts. Not because the record itself is not good; in fact, it's a pounding, compulsive rhythm and blues opus, of the type that is very popular at the moment. No, the major breakthrough is for the name of the record label; for this record is the first Island release to get into the British Charts, an incredible feat for a label which was only founded two years ago by white Jamaican Chris Blackwell, who is beset known as Millie's manager. The disc is released here on Island's R. & B. subsidiary "Sue," which takes it's material from the American label of that name.

Of course Inez and her brother Charlie Foxx created an immense amount of interest in the record during their ten-day visit to this country at the beginning of July for radio, television and club appearances, and this undoubtedly is what has given the disc its tremendous boost into the charts.

They certainly impressed one group of people tremendously; none other than the Rolling Stones. The Stones were so knocked out by Inez and Charlie that they immediately asked their agent to try and secure them for their autumn package tour lasting five weeks from September 5.

### BIG BREAK

Inez was born in Greensboro, North Carolina in September, 1942, a year later than her brother Charlie. Their big break came in 1963, when they signed with Juggy Murray of Sue Records in New York, and soon after recorded the fabulous "Mockingbird," which has since become something of a classic record.

Charlie is the least talkative of this handsome couple,

by GUY STEVENS

but he became quite fluent when talking about "Mockingbird." "I wrote the outline to the song about a year before we took it to Juggy," he told me, "using as its basis the old nursery rhyme about the Mockingbird. The first time Juggy heard us sing it to him, he knew he had a hit on his hands.

"We recorded it seven days later, and it was released two weeks after that." The record has now sold over a million copies throughout the world, and is still selling extremely well here as a single.

Inez is much smaller than Charlie, who reaches a height of six feet three inches, but apart from this they work in perfect harmony together, something which is rather rare for brothers and sisters.

I asked Inez about her early career. "I used to sing with this gospel group in my home town," she told me, "but I always had an ambition to be a singer in my own right. As soon as Charlie found me some bookings in New York, I left right away,

much against my parents' wishes. Since then, we've been working so hard touring the country that we've only had the chance to go home twice in the last two years!"

I questioned them about "Hurt By Love." "Well, we figured that most people have been hurt by love at some time or another," Charlie replied, "and therefore the lyrics mean something to practically everybody who hears the record. All our songs have to be directed away from ourselves, unlike, say, Ike and Tina Turner, because of our being related."

One of the things which really thrilled Inez about her visit to this country was her meeting with the Beatles, or at least two of them, Ringo and Paul. "We were sitting eating in a night club, when Ringo and Paul came over and sat with us for about half an hour," Inez told me, "and I was knocked out to find that they had a copy of all our records. Those boys are really too much!"



INEZ & CHARLIE FOXX—Hitting it with "Hurt By Love" (RM Pic.)

## SOME GREAT NEW L.P.'S

### BUDDY GRECO

SONGS FOR INTIMATE MOMENTS: Desafinado; This Is All I Ask; Call Me Irresponsible; As Long As She Needs Me; Days Of Wine And Roses; More; The Good Life; Moon River; I Wanna Be Around; Wishing Star; Lollipops And Roses; There's No Such Thing As Love (Columbia 1620).

BUDDY never gets more than an inch away from utter perfection. He swings, vocally, through these romantic, ear-caressing songs and gives his individual treatment to them all. Lionel Bart's "As Long As She Needs Me" has been altered to suit a male voice; "Moon River" was never more expressively sold than on this version. No criticism at all... not even over the big choir known as Dave Grusin's Enchanted Voices.

★★★★

### NINO TEMPO AND APRIL STEVENS

DEEP PURPLE: Deep Purple; Paradise; Baby Weemus; True Love; It's Pretty Funny; Tears Of Sorrow; Sweet And Lovely; One Dozen Roses; Together; Indian Love Call; Shine On Harvest Moon; I've Been Carrying A Torch (London HA-K 8168).

YOU'VE got to hand it to this team. They can take some of the squarest of oldies and dress 'em up just fine and dandy. Their approach is way out of the rut, but non-addicts may find this set just a little too much. Things like "Indian Love Call" get the all-stops-out treatment and Jimmy Haskell deserves credit for his clever arrangements. Personality-plus from the brother-sister team.

★★★★

### FRANCOISE HARDY (Pye Pop NPL 18094).

A SELECTION of songs on an L.P. that has been imported in bulk to this country—now that it has been issued it could well become a best-seller. Francoise has a soft, moving voice, and most of the tunes on this album are plaintive and very listenable. A disc with charm and sincerity, and only two of the twelve songs were not written by her.

★★★★

INEZ AND CHARLIE FOXX Mockingbird (Sue ILP 911) This could almost be called "The Greatest Hits Of Inez and Charlie Foxx" for most of the pair's singles are included on here. Apart from their off-beat bluesy smash "Mockingbird", and the rather weaker but similarly styled "Jaybirds", there are several other pounding R and B numbers here such as "He's The One You Love" and "Hurt By Love". An unusual treatment of "Here We Go 'Round The Mulberry Bush", and an excellent nursery rhyme item called "Hi Diddle Diddle" are two more good tracks on this worthwhile L.P. which no discerning R and B fan will want to miss.

★★★★

JIMMY McGRUFF Gospel Time (Sue ILP 90) Top blues organist Jimmy McGruff scored heavily in the States with his album and single of "I Got A Woman". This follow-up L.P. isn't of such high commercial quality but it still has the same exciting instrumental impact and the definite McGruff sound which now seems to be veering away from his earlier Jimmy Smith inspired techniques. Most of the tracks are fast and gutsy with more jazz than R and B feeling in them. Jazz fans should take a close listen to this album which is extremely subtle in places and find out what an underrated performer McGruff is.

★★★★

### SANDY NELSON PLAYS (Liberty LBY 3007).

AN interesting selection of old rock numbers, originally by Messrs. Darin, Presley, Ricky Nelson, Ray Charles, and Fats Domino. Sandy has collected together a powerful sounding big band, and this is all a far cry from the "Teen Beat" type of item. But nevertheless there's a good atmosphere on this disc, and it'll probably sell very well—adults may dig this strongly if they hear it. N.J.

★★★★

### ACKER BILK—A TOUCH OF LATIN (Columbia Lansdowne Series SX 1624).

AN interesting variety of slow and fast Latin items with Acker's clarinet blowing away madly. It's a sophisticated and easy-on-the-ear album with lots of appeal, more for the Mums and Dads than the teens, and it should be a pretty big seller.

★★★★



BUDDY GRECO

### THE SURFARIS—HIT CITY '64 (Brunswick LAT 8567).

BEAT, Drag and Surf numbers with wild guitar work and a sprinkling of vocals on this disc from the "Wipeout" team who certainly prove they are able to put together an interesting L.P. with this one. This group is very young, ranging from fourteen to eighteen, the oldest being drummer Ron Wilson who also handles most of the vocals. Clean-cut danceable stuff with some considerable appeal.

★★★★

### DICK & DEEDEE

TURN AROUND: Turn Around; Freight Train; Just 'Round The River Bend; Gypsy Rover; We Can't Help Cryin' For The World; All My Trials; Don't Think Twice It's Alright; The Gift; The Riddle Song; 500 Miles; The World Is Waiting; Old Maid Song (Warner Bros. WM 8150).

A FOLKSY set of numbers from the "Mountain's High" team. "Turn Around" is an emotional moving song and the rest are of a good standard. Their unusual high-low harmonising and the fresh backings blend well—the album is well arranged and the stand-out tracks are "Freight Train," "500 Miles" and of course the title song. A likeable and acceptable album. N.J.

★★★★

★☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

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### GEORGIE FAME—First Solo Release—GEORGIE FAME—First Solo Release—GEORGIE FAME



# How Dave got that gimmick!

**F**IRST impressions of Dave Berry are rather startling. For one thing he's bigger and taller than anyone would have imagined via his TV appearances. Secondly he doesn't make a habit of going around hiding his face with his coat and hands. In fact Dave didn't have a jacket on at all — just a blue T-shirt cum sweater.

Dave himself had built up a solid reputation as one of the 'consistants' of the business. Three hit discs. None of them huge hits. But ALL hits. And his fourth titled "The Crying Game" has been predicted by many to lift him out of the 'consistant' bracket into top ten status.

Whether or not you dig "The Crying Game," a catchy haunting opus you certainly have to admit the sound is there. Dave himself doesn't like the disc — but he confesses he may do after he has heard it a few more times.

## REVIVALS

"My favourite of my own discs was 'My Baby Left Me'," he told me. "It didn't do as well as 'Memphis Tennessee' and I was rather surprised. Up until now all my discs have been revivals. And it annoys me the way some people carry on about reviving old numbers. They don't realise that I'm a bigger fan than they are of these discs — after all I have recorded them!

## TASTES

"My favourite artistes at the moment are Jessie Fuller — he's a blind one-man-act blues singer, Billy Boy Arnold and Elmore James. But my tastes will change after a few months and I'll start liking someone else, or an old favourite. Everything moves in a circle with me it seems."

Twenty-two-year-old Dave is always being asked about his stage gimmick, and his strange act. "Well, it all started in a small club in Sheffield," he explained. "It was so packed that nobody

by **NORMAN JOPLING**

could move, least of all me, and I had to perform. I couldn't just stand there and sing so I started all this coat movement on the spot. The audience loved it I'm very happy to say. And I've been doing it ever since — for years now in fact. Also just for the record I continue to do it . . .

## CLOSE-KNIT

"The Cruisers aren't billed on my new disc but it certainly isn't because we've broken up. We're probably one of the closest knit singer-and-group teams in the country but in the recording studio everything goes hay-wire for us. They're really a terrific group, and musically we get on perfectly."

Dave himself is a quiet, rather reticent bloke who dreams about visiting the Far East to study the lesser known religions. He's getting pretty near at the end of this summer when he visits Algiers for a holiday. It's Dave's belief that a singer should holiday several times a year at least. He's just been touring the Channel Islands — and spent the few days after the tour lying on the beach in the sun!

So for the singer who likes

books with sad endings everything seems to be happening. And let's face it, no one deserves it more than Dave Berry, one of the most genuine artistes on the scene today



DAVE BERRY



JIMMY WITHERSPOON

# WHAT PRESLEY DID FOR MUSIC

by **DAVID GRIFFITHS**

**I**T was in — of all places — a temple of modern jazz that I learned about the service rendered by Elvis Presley to the blues.

Leaning up against the bar of London's Ronnie Scott Club the renowned blues singer Jimmy Witherspoon gave me the low-down on his disappearance from fame for most of the 1950s.

"Round about 1953 I was working in Houston, Texas, and I asked a local Negro disc jockey why he wasn't playing my records — or any other records by Negro rhythm and blues artistes. He told me that the radio station's programme director, a white man, had taken over the choosing of the records played. This was the time that Negroes were beginning in earnest to demand their rights. So the radio stations, all owned by whites, but many of them serving Negro audiences, decided to teach Negroes a 'lesson' by not playing discs by coloured performers.

"You know, their excuse was the old one about R and B causing juvenile delinquency, immorality and all that. Only white artistes could get their records played.

"Then along came Elvis Presley. He became so big, with all the power of RCA-Victor records behind him, that he just couldn't be ignored. His style was the commercial sound. And, of course, his style is based on Negro music.

"Therefore, the Southern radio stations just had to play Elvis. And as a result he started the huge boom in Negro artistes such

as Little Richard. We all owe a lot to Elvis — and he's a good singer too!"

Even so, it took until 1959 before Witherspoon's come-back got under way. He said: "I was playing bass with an R & B band at the time, in a small town in Kentucky. My records were being played again but promoters didn't know where to find me. They even took ads in Down Beat magazine asking where I was. When I was finally located I was immediately booked for the 1959 Monterey Jazz Festival and I was back in business as a singer."

## ACCLAIM

It's been an astonishing return to popular acclaim for a man who started his career 20 years ago, right near the top of the business with the famous Jay McShann band of Kansas City. "It was Teddy Weatherford, a famous American pianist who played in India, who advised me to turn professional. It happened in 1943 in Calcutta. I was in the Navy and I used to sing in the Ink Spots style in those days. One night I sang a few songs with Weatherford and got a huge hand from the audience. That was it — as soon as I got out of the Navy at the end of the war I joined McShann who was playing in California, my home State for most of my life, though I was born in the Deep South town of Gurdon, Arkansas.

"McShann was from Kansas City and I guess that town has been my chief musical influence. Certainly, my favourites are Joe Turner, Jimmy Rushing and T-Bone Walker."

Today, 'Spoon is bringing a welcome touch of the basic blues to the modern jazz scene. Such stars as Dizzy Gillespie and Miles Davis always welcome him onto the stand to sing with their bands. And Jimmy says he feels right at home in London with the Ronnie Scott quartet.

His records are selling increasingly well and there are ambitious plans to record him in various settings (next month he goes to Sweden to make an album with a 30-piece orchestra playing arrangements by Benny Golson). "Everything's going well for me now," he said happily. "I'm keeping myself in good shape, I've got a new manager and my marriage — I've got a 10-month-old daughter — has been a great stabilising factor."

It's a reasonable bet that Jimmy Witherspoon's name will be featuring in the hit charts in the near future.

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AN eloquent trumpet, fronting the Dick Hyman orchestra. The album is really an exercise in musicianly control, with Bobby rarely straying far from the melody. Tonally precise, often inventive, he does a good job. But it's sometimes "square" in approach. "Swingin' Safari" shows the aim — and hits the target better than most.—P.J.

★★★  
**PEREZ PRADO**  
A CAT IN LATIN: Mary Dengue; Dominque; Limena; Antipasto Gaga; Donde Estas Corazon; Caravana; La Elor De La Canela; Dengue Dei Amor; Skokkian; Dengue Del Tiburon; Caro Carolina; Guanabana (Parlophone 1226).

**SEÑOR PRADO**, of course, leads in the big-band Latin field. He hurls in percussion and brass, with saxes usually providing the basic melody line. The "dengue" is the main rhythm. The shouts throughout are also contributed by Prado. That's apart from writing half the total tracks. "Caravan", which is excellent, is the Duke Ellington-Juan Tizol number. Right for specialists.—P.J.

★★★  
**WOODY HERMAN**  
HEY! HEARD THE HERD?: Moten Stomp; Blue Lou; Teresita; Perdido; Mambo The Most (Parts 1 and 2); Stompin' At The Savoy; Wolfie; Men From Mars; Celestial Blues; Castle Rock; Marakeesh; Four Others (Verve 9062).

THIS is the Third Herd. Recordings made around 1952-3, with a stack of historic "names." Chubby Jackson, Urbie Green, Carl Fontana. Of course it swings — everything Woody touches swings. But it's also dated compared with, say, the current Basie band. That's understandable. But equally it's wonderful big band material, featuring top-class arrangements by Ralph Burns and Nat Pierce, among others. "Four Others" is a brilliant trombone-dominated piece. "Mambo" is tremendously exciting.—P.J.

★★★  
**EARL GRANT**  
JUST FOR A THRILL: Satin Doll; Without A Song; I'll Never Smile Again; Stardust; You Stepped Out Of A Dream; Just For A Thrill; Blue Velvet; The Sweetest Sounds; Willow Weep For Me; Someone To Watch Over Me; Where Are You; Days Of Wine And Roses (Brunswick LAT 8573).

NEAT organ playing — neat rather than explosive. But Mr. Grant knows how to express a lyrical song without using the lyrics. The organ does the singing—and does it well. Essentially there is a little "sameness" about it all, but the songs are familiar and it adds up to easy listening.—P.J.

★★★  
**COUNT BASIE**  
KING OF SWING: Straight Life; Basie Goes West; Softly With Feeling; Peace Pipe; Blues Go Away; Cherry Point; Bubbles; Right On; The Blues Done Come Back; Plymouth Rock (Encore 166).

SOME rather old, but nevertheless very presentable tracks from the Count, put together on this cut-price disc. It's terribly much in his typical style, but collectors will love it. A pity about the cover, but jazz fans won't care about that.  
★★★

**JUDY GARLAND**  
JUST FOR OPENERS: It's A Good Day; That's All; Some People; More; Island In The West Indies; As Long As He Needs Me; Get Me To The Church On Time; Fly Me To The Moon; I Wish You Love; Jamboree Jones; Battle Hymn Of The Republic; Closing Theme (Capitol W 2062).

THESE are NEW recordings — of songs featured "Live" by Judy on her television shows. She has the Mort Lindsey orchestra working with her and again one marvels at the emotional content of the Garland singing. This is a typically well-varied set, with some odd choices—"Battle Hymn," for instance.—P.J. ★★★

**KITTY WELLS**  
QUEEN OF COUNTRY MUSIC: Moody River; What Am I Living For; Pick Me Up On Your Way Down; Slowly; Wooden Heart; Heart Over Mind; Everybody's Somebody's Fool; Am I That Easy To Forget; One More Time; Hello Walls; Your Old Love Letters; A Fallen Star (Brunswick LAT 8575).

MISS Wells is happily settled as the "Queen". The Nashville-born star has that nasal quality to her voice which non-believers find grating. But this is a collection of her big singles hits from the States and there's a steadily growing market for this sort of material here. Simple backings, with the Jordanaires in evidence throughout. Authentic all the way.—P.J. ★★★★★

**AL HIRT, ANN-MARGRET**  
BEAUTY AND THE BEARD: Personality; T'aint What You Do; Bill Bailey; My Baby Just Cares For Me; Everybody Loves My Baby; Little Boy; The Best Man; Ma; Mutual Admiration Society; Row, Row, Row; Baby, It's Cold Outside; Just Because (RCA Victor 7632).

CLEVER partnership, this one. Beautiful Ann-Margret, with her high-powered vocal work, meets trumpet star Hirt. Al sinks, too, for the first time—and the old duets sound fresh as new. Good humour develops between them and it's a happy set altogether, with foot-tapping rhythm. Marty Paich on the orchestral side. I'll have more of this great stuff any time at all.—P.J. ★★★★★

**REPRISE REPERTORY THEATRE**  
FINIAN'S RAINBOW.—This Time Of Year; How Are Things In Glocca Morra; If This Isn't Love; Look To The Rainbow; Old Devil Moon; Something Sort of Grandish; Necessity; When The Idle Poor Become The Idle Rich; The Begat; When I'm Not Near The Girl I Love; That Great Come-and-Get-It Day (Reprise F 2015).

**SINATRA**, Debbie Reynolds, Crosby, Martin, McGuire, Sammy Davis, Mary Kaye, Clooney, Hi-Lo's. What more do you want blood? Maybe this was not THE most tuneful of stage musicals, but there's still enough to make this a "must" release for fans of stage musical-lore. Frank's "Old Devil Moon" is an exceptional track. Again: wonderful value. ★★★★★

**THE LIMELITERS**  
MORE OF EVERYTHING: There's Many A River; The Best Is Yet To Come; A Casinha Pequena (Little House); Last Class Seaman; The Wild Colonial Boy; Remember Me; Minneapolis—St. Paul; Willow Tree; Why Don't You Come Home; La Llorona; Bring Me A Rose; No Man Is An Island (RCA-Victor RD 7629).

SMOOTH folksy set from the group who have created quite an impression on the scene. Stand-out tracks are "There's Many A River", "Remember Me" and "La Llorona". Like the title says, there is more of everything that counts on this album. Could do well. ★★★★★

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THE DAVE CLARK FIVE



CILLA BLACK



JAN & DEAN



P. J. PROBY

# DAVE CLARK FIVE DO A 'MARVIN GAYE'

## Old P. J. Proby disc not up to 'Hold Me standard'

**THE DAVE CLARK FIVE:** Thinking Of You Baby; Whenever You're Around (Columbia DB 7335).

**A** PREDOMINANTLY R and B styled beat on this newie from the D.C.5, which is a fast moving, heavy danceable item. Backing is reminiscent of that of U.S. hitmaker Marvin Gaye, and this should be a bigger hit than his last disc. Powerful vocal work and it's certainly well up to their standard. Flip is a mellow ballad with lots of late-night appeal, and an impeccable vocal performance from the team.

TOP FIFTY TIP

**EARL-JEAN:** I'm Into Something Good; We Love And Learn (Colpix PX 729).

**F**ROM the Goffin-King stable comes this strange compulsive medium pace danceable item which sounds like a cross between R and B and Surfin' music. She's a girl with a soft mellow voice and a shrill girly group helps her along. It builds up and should be a surprise hit here. Good repetitive plaintive tune. Flip is a gentler well performed ballad but rather lacking the magic of side one.

TOP FIFTY TIP

**CILLA BLACK**

It's For You; He Won't Ask Me (Parlophone R 5162).

**N**EWIE from Cilla is of course a Beatles composition. It's a tuneful powerful item with loads of appeal but maybe not quite as good as her last two numbers. She sings out powerfully to a strong George Martin backing, and there's some good bluesy undertones to the disc. Builds and Builds and of course it'll be in the charts very, very soon. Flip is a slightly gentler number with a soft mellow flavour and some good vocal work from Cilla. There's a touch of the styling of Dionne Warwick on this one, although there's no obvious crib.

TOP FIFTY TIP

**JAN & DEAN**

The Little Old Lady From Pasadena; My Mighty G.T.O. (Liberty LIB 55704).

**A**BOUT a year ago this team had their "Surf City" hit, and this drag effort with a lively tune and lyrics from the vet hit-making pair could easily crash into our charts as it has done in the States. There's a certain compulsive something about the fast clean-sounding number with loads of beat, and falsetto voices backing it all up. Great. Flip is a slightly slower number with more lyrics about the hot-rod drag craze. A lively typical number but not as compulsive as side one.

TOP FIFTY TIP

**MIKE HURST**

Half Heaven, Half-Heartache; Look In Your Eyes (Philips BF 1353).

**T**he old Gene Pitney number is given a strong and dramatic treatment by Mike, who certainly deserves a big disc by this time. A big sound on this tuneful number which is well recorded and well performed with considerable sincerity. Lush strings, and the disc should be at least a decent hit. Mike penned the flip, a folksier number with a great subtle backing, and some good vocal work from Mike on the side which is very strong. A good value-for-money disc.

TOP FIFTY TIP

**P. J. PROBY:** Try To Forget Her; There Stands The One (Liberty LIB 55367).

**R**ECORDED some three years ago, this was P.J.'s first disc for his previous disc company, Liberty. It's a well produced number very much in the build-and-lid beat ballad style of Roy Orbison. It's reasonably compelling but certainly wouldn't be hit material if it wasn't P.J. Some Floyd Cramer piano opens the flip, a country styled ballad which has probably more potential than side one.

And although this is a passable disc, the odds are that the completely different style of this disc could do P.J. more harm than good.

TOP FIFTY TIP

### Your last chance to enter the great R. M. Heysham Head contest

Last Heats for the RM-Heysham Head Rhythm Group Contest will be held on August 8th and 9th. Enter your Group NOW! This is your last opportunity.

Name of Group THE WEIRDIES  
 Number of Performers and Instruments played 1. JEW'S HARP  
 Name of Leader and/or Manager WINNIE SCARM  
 Address 2140, GAS LANE, PLEIN-EN-DE-BES  
 Telephone No. 2  
 Recommendation by local instrument retailer/agent/booker that your Group is of sufficient standard W. Scarm

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 2-4-64 Signature W. Scarm  
 Address to which entries should be sent:—  
 The Contest Organiser, 1964 Heysham Head - Record Mirror Rhythm Group Contest, Heysham Head Pleasure Resort, Morecambe, Lancs.

## SINGLES IN BRIEF

**FATS DOMINO** Mary Oh Mary; Packin' Up (HMV POP 1324). Fast beaty song with a big band flavour from Fats on this typical Domino styled effort. Not his best.

**THE ROLAND SHAW ORCHESTRA** Marnie; The Seventh Dawn (Decca F 11941). An interesting and pleasant little instrumental from the Hitchcock film — should pick up some sales.

**JACKIE MARTIN** Will You; The He Tells Me (Fontana TF 487). A medium pace beat ballad from the lark, with an interesting staccato backing and a good clear vocal from Jacki.

**LEE STIRLING AND THE BRUISERS** Sad, Lonely & Blue; Looking For Someone To Love (Parlophone R 5158). A gentle beat ballad from the efficient group, who have a good clean sound—the song builds and builds with a lot of dramatic effect. Could creep in perhaps.

**KENNY RANKIN** Where Did My Little Girl Go; U.S. Mail (CBS AAG 211). Kenny penned this with Dion, a jerky beaty danceable number with a good teen feel — but in no current trend.

**ROBERT MAXWELL** Peg o' My Heart; Little Dipper (Brunswick 05913). The great harpist and an enchanting version of the oldie, with an off-beat flavour and plenty of "big" sounds.

**ANNETE & THE WELLINGTONS** Merlin Jones; The Scrambled Egg-head (HMV POP 1322). From the Walt Disney film comes this jaunty film number with a slightly amusing lyric—but definitely not a chart entry.

**LESLEY GORE** I Don't Wanna Be A Loser; It's Gotta Be You (Mercury MF 821). Another of those strange off-beat haunting items from Lesley — but it won't mean a thing here. Dramatic and listenable.

**THE ZOMBIES** She's Not There; You Make Me Feel Good (Decca F 11940). A smooth well performed build-and-build number with a good flavour and a commercial sound—certainly different.

**THE TEMPTATIONS** I'll Be In Trouble; The Girl's Alright With Me (Stateside SS 319). Doing quite well in the States is this jerky Tamla number with plenty of atmosphere and a good tune and lyric—could do reasonably well here without making the charts.

**MIKE REDWAY** Many People; It's So Funny I Could Cry (Orlone CB 1948). A beaty Mark Wynter-type ballad with lots of appeal. It could catch the public's imagination—it's well performed.

**JOHNNY DUNCAN** Dang Me; Which Way Did He Go (Columbia DB 7334). The ex-hitters version of the U.S. hit—a lively folksy effort with loads of appeal.

**THE WRANGLERS** Little Liza Jane; It Just Won't Work (Parlophone R 5163). Plenty of guitar work on this catchy rocker, that was once a biggie for Dale Hawkins. Familiar tune, but weak vocal delivery.

**JIMMIE ROGERS** The World I Used To Know; I Forgot More Than You'll Ever Know (Pye Int. 7N 25253). A lovely ballad from Jimmie—probably one of the best this week. A great disc, plaintive and soft but without much commercial chance.

**THE RATTLES** Tell Me What I Can Do; Sunbeam At The Sky (Decca F 11936). The popular continental group and a fast typical beater with a lot of appeal, both for listening and dancing.

**THE WELLINGTONS** Thomasina; Jesse James (HMV POP 1319). Gentle almost folksy item from the film. It's slow-ish and a typical film number, probably a steady seller.

**HOMESICK JAMES** Crossroad; My Baby's Sweet (Sue WI-319). Bluesy guitar opens this wailing R & B opus and James shouts his way through the beaty item which could sell to the specialists.

**DEAN MARTIN** Everybody Loves Somebody; A Little Voice (Reprise R 2081). A rather corny number from Dean—but nevertheless it has a load of charm and sincerity OK for the Mums and Dads but may not repeat its U.S. success here.

**NOLA YORK** I Don't Understand; Here I Stand (HMV POP 1326). A slow rather compulsive ballad with a good haunting sound, and a build-up flavour. She sings well too.

**BROWNIE MCGHEE AND SONNY TERRY** Dissatisfied Woman; Goin' Down Slow (Orlone CBA 1946). Top blusters and a piano-filled typical effort with the same old tune, and same old sound. But the specialists will lap it up.

**SIMON SCOTT** Move It Baby; What Kind of Woman (Parlophone R 5164). A well produced rock side with good vocal work—but it's rather a dated sound. Exciting and perhaps a good seller without creating chart impact.

**DANNY WILLIAMS** The Seventh Dawn; The World Around Me (HMV POP 1325). From the firm of the same name comes this typical Williams-cum-Mathis sugar-sweet number. Nothing new, but at least its easy on the ear.

**OTILLIE PATTERSON** Tell Me Where Is Fancy Bred; Oh Me What Eyes Hath Love Put In My Head (Columbia DB 7332). With the name of 'Shakespeare' on the credits, this is an entertaining lively and swinging item with Otillie in-top vocal form. Could do well.

**JIMMY LLOYD** I'm Walking Behind You; Jackie (Philips BF 1251). A gentle mellow treatment of the years-old hit, with a slight tinge of the blues in the delivery. Could do reasonably well without making the charts.

**PETER HARVEY** Big Man In A Big House; Date With A Heartache (Columbia DB 7331). The old Leroy Van Dyke number is given a gentle jog-along treatment by Peter—good tune, good lyric and very pleasant number all in all.

**TED HEATH & HIS MUSIC** Saturday Night Beat; Theme From The Carpetbaggers (Decca F 11945). Anyone who has watched "On The Braden Beat" knows this—it's the fast moving theme tune. Of course it'll sell well due to its familiarity.

**KIKI DEE** How Glad I Am; Baby I Don't Care (Fontana TF 490). A good swinging version of the Nancy Wilson U.S. hit. A plaintive grow-on-you beat ballad with loads of appeal.

**THE CLEARWAYS** I'll Be Here; I Just Got A Letter (Columbia DB 7333). An average sounding group number without anything really distinctive. A touch of the Apple-Jacks, and a pleasing discs nevertheless.

## YOUR TOP SIX FOR AUGUST

Some Day We're Gonna Love Again	On The Beach
A Hard Day's Night	I Just Don't Know What To Do With Myself
It's All Over Now	Hold Me

SIX CHART HITS FOR 6/8 TOP SIX No.7

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### TWO BRAND NEW HIT NUMBERS

## I GET AROUND

Recorded by **THE BEACH BOYS**  
 on Capitol CL 15350

## DANG ME

Recorded by **ROGER MILLER** on Philips BF 1354  
 Recorded by **JOHNNY DUNCAN** on Columbia DB 7334

# THE JONI

**B**ACK we go for a moment about four years or so. A plush cabaret in a lush London hotel. A little girl, aged 14, sang in a sweetly soprano voice. Show tunes, mostly — all delivered with near-perfect quality. Veteran performers joined in the tremendous applause.

And the Record Mirror of that time wrote praise for little Sheila Rose. A big career was predicted. In fact, Sheila DID do very nicely.

Now comes a recording, on Columbia, of "There's No Time Like Now." By a blonde, bouncy, beautiful 18-year-old named Joni Adams. Yep—it's the same girl. A well-rounded pin-uppy lass with a totally different vocal style. This is a POP-singer, commercially slanted, as opposed to a prodigy-type soprano.

## PROBLEM

Joni is recorded by Monty Babson, himself a stylish-vocal man. Her only problem: Before she signed her disc contract, she'd signed for a biggish part in "Don't Ask Me, Ask Dad," a musical comedy production. And this cuts down her availability for plugging the record.

And she also plays a stripper in the show! Says Joni: "This tends to conflict with the atmosphere I try to get across as a singer... the little-girl-lost image. Acting's OK if you're used to it—but I'm accustomed to being the only one out there on a stage and I find it strange having to share an audience with other people."

## GROWN-UP

Says this new-style, grown-up Joni: "Now I want to learn to drive and also to play guitar. Trouble is lack of time. I studied acting, singing and dancing at the Aida Foster Drama School—and how to read music. This helped me learn piano, later on."

"But when I do get a bit of time off, I listen to records by Nancy Wilson and Peggy Lee. They're my favourites. I'm really a modern jazz girl. I can listen to it for hours."

Joni was born in Surrey, loves Vodka and Chinese foods. And says she dislikes good-looking men. Why? — "because they think they need not try very hard."

As I was saying, times really have changed for the lovely girl I first saw as a sweet-trilling girl-prodigy soprano in that cabaret show.

Sheila Rose is "dead," show-biz-wise. Long live Joni Adams.



JONI ADAMS



SUGAR 'N' DANDY

## It's the Sugar 'n' Dandy sound

**T**WO dusky young men sporting wide and toothy grins, called to express their joy. Joy that their disc, "What A Life," on the Carnival label, has sold in its thousands and was catching on all over the country. They're Sugar 'n' Dandy of course.

Manager Bob Perkins was grinning, too. So were executives Alan Zeffertt and Tony Day. For a small independent doesn't often get such a slice of the limelight. But "What A Life" has been consistently plugged, specially on commercial radio, and its blue beat simplicity has clicked.

"We're knocked out," said "Sugar." "Never thought it would do so well," said "Dandy." Though the duo has worked pretty consistently, they keep up their day-time jobs. And there have been a couple of other people occupying the "Dandy" part in the past.

Now the team are looking for full-time show-business work. "What A Life"? It's not so bad after all...

# PETER JONES'S NEW FACES

## THE RADIO VOICE STRIKES DISCS

**A** NEW voice, on a ballad kick. An experienced voice, often heard on radio. A voice that has emotion and drama... and has enthused the Oriole Records' folk. Owner of the voice: Leeds born, 24-year-old Mike Redway.

The voice says: "I'd been waiting for a long time to persuade someone to let me make a record. Thank goodness, nobody listened to me. If I'd made a ballad disc a year or so ago, I'd have stood no chance."

## QUALITY

"But now things are changing, as far as the charts are concerned. And I'd say the Beatles have had a lot to do with it, simply because of the quality of their songs and compositions. But even now you have to be careful about singing out TOO much..."

Mike's record break-through came because he'd worked on many sessions with Oriole's Reg Warburton. Soon the Oriole "Guv'nors" realised that this was a voice worth cultivating. A voice that could do well on a solo disc.

Said Mike: "When I left school, I started singing with a semi-professional group called the Demi-Jeans. Song-star Dick Jordan was in it with me—and the girl he eventually married. But things didn't work out and I went to work for a music publishers—Chappell's."

Later, Mike started singing with the Oscar Rabin band, on radio shows like "Sing It Again"... and on television shows. All the time, he was building on experience and



MIKE REDWAY

learning all aspects of the singing business.

Then came the disc break. A disc I recommend earnestly to those who like to get right away from the usual big-beat scene.

Mike, by the way, is married—wife Marjorie, son Mark. He spends his spare time fishing, or playing odd games with Mark. Or gardening... "Though that's more of an occupation than a hobby, because we've only just moved into a new house," he says.

Mike, also by the way, is tall, dark and handsome. One to watch closely on the ballad kick, I'd say.

**this is it!!**

**Dave Berry**

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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 A HARD DAYS NIGHT\* 1 (3) Beatles (Capitol)
- 2 RAG DOLL 2 (6) Four Seasons (Phillips)
- 3 I GET AROUND\* 3 (10) Beach Boys (Capitol)
- 4 WISHIN' AND HOPIN'\* 8 (5) Dusty Springfield (Phillips)
- 5 THE LITTLE OLD LADY (FROM PASADENA) 5 (5) Jan & Dean (Liberty)
- 6 EVERYBODY LOVES SOMEBODY 10 (4) Dean Martin (Reprise)
- 7 DANG ME 7 (6) Roger Miller (Smash)
- 8 GIRL FROM IPANEMA\* 6 (7) Getz & Gilberto (Verve)
- 9 WHERE DID OUR LOVE GO 15 (3) Supremes (Motown)
- 10 KEEP ON PUSHING\* 11 (10) Impressions (ABC)
- 11 UNDER THE BOARDWALK\* 12 (4) Drifters (Atlantic)
- 12 NOBODY I KNOW\* 13 (5) Peter & Gordon (Capitol)
- 13 MEMPHIS\* 4 (8) Johnny Rivers (Imperial)
- 14 CAN'T YOU SEE THAT SHE'S MINE\* 9 (7) Dave Clark Five (Epic)
- 15 STEAL AWAY\* 23 (5) Jimmy Hughes (Fame)
- 16 PEOPLE SAY 48 (2) Dixie Cups (Redbird)
- 17 I WANNA LOVE HIM SO BAD\* 18 (5) Jelly Beans (Redbird)
- 18 (YOU DON'T KNOW) HOW GLAD I AM\* 26 (3) Nancy Wilson (Capitol)
- 19 FARMER JOHN\* 20 (5) Premieres (Warner Bros.)
- 20 GOOD TIMES\* 17 (7) Sam Cooke (RCA Victor)
- 21 SUGAR LIPS 27 (3) Al Hirt (RCA)
- 22 HANDY MAN\* 33 (3) Del Shannon (Amy)
- 23 TRY IT BABY 19 (7) Marvin Gaye (Tamla)
- 24 MY BOY LOLLIPOP\* 14 (10) Millie Small (Smash)
- 25 C'MON AND SWIM 34 (2) Bobby Freeman (Autumn)
- 26 DON'T LET THE SUN CATCH YOU CRYING\* 16 (9) Gerry & Pacemakers (Laurie)
- 27 I LIKE IT LIKE THAT 30 (3) Miracles (Tamla)
- 28 PEOPLE 24 (12) Barbra Streisand (Columbia)
- 29 DON'T THROW YOUR LOVE AWAY\* 22 (8) Searchers (Kapp)
- 30 AIN'T SHE SWEET\* - (1) Beatles (Atco)
- 31 MIXED UP, SHOOK UP GIRL 35 (2) Patty & The Emblems (Herald)
- 32 HOW DO YOU DO IT\* 44 (2) Gerry & The Pacemakers (Laurie)
- 33 AL-DILA 44 (2) Ray Charles Singers (Command)
- 34 TELL ME\* 37 (2) Rolling Stones (London)
- 35 JUST BE TRUE 45 (2) Gene Chandler (Constellation)
- 36 DO I LOVE YOU 38 (2) Ronettes (Phillys)
- 37 I BELIEVE\* 43 (2) Bachelors (London)
- 38 WALK DON'T RUN 64 - (1) Ventures (Dolton)
- 39 YOU'RE MY WORLD\* 42 (3) Cilla Black (Capitol)
- 40 SUCH A NIGHT\* - (1) Elvis Presley (RCA Victor)
- 41 ANGELITO 49 (2) Rene & Rene (Columbia)
- 42 NO PARTICULAR PLACE TO GO\* 25 (9) Chuck Berry (Chess)
- 43 ALONE\* 29 (6) Four Seasons (Vee-Jay)
- 44 TENNESSEE WALTZ\* 39 (7) Sam Cooke (RCA Victor)
- 45 BAD TO ME\* 28 (8) Billy J. Kramer & Dakotas (Imperial)
- 46 HEY, HARMONICA MAN 32 (5) Little Stevie Wonder (Tamla)
- 47 WORLD WITHOUT LOVE\* 21 (12) Peter & Gordon (Capitol)
- 48 I'LL CRY INSTEAD\* - (1) Beatles (Capitol)
- 49 I'M INTO SOMETHING GOOD\* - (1) Earl-Jean (Colpix)
- 50 LOOKING FOR LOVE - (1) Connie Francis (MGM)

A blue dot denotes new entry.

\* An asterisk denotes record released in Britain.

## A look at the US charts

NEW U.S. releases include—"Because"—Dave Clark Five; "A House Is Not A Home"—Dionne Warwick; "I'll Always Love You"—Brenda Holloway; "Let Me Get Close To You"—Skeeter Davis; "Sweet William"—Millie; "What Kinda Love"—Jimmy Gilmer; "Darlin'"—Paul & Paula; "He's In Town"—Tokens; "In My Imagination"—Paul Anka; "Soul Dressing"—Booker T. & The M.G.'s; "No No Baby"—Sherrys; "Chicken Pickin'"—Lonnie Mack; "The Girl With A Top"—Four Preps; "Glory Wave"—Dick Dale; "I'm Mad At Me"—Wanda Jackson; "Darling It's Wonderful"—Dale & Grace; "You Never Can Tell"—Chuck Berry.

Acker Bilk's "Dream Ska" given U.S. prominence. New LP's from Shadows, Tommy Tucker and Chubby Checker. Newie "Hey Girl" from the Aceats doing well. Remember their "Wiggle Wiggle" classic of some six years back? And Emile Ford's version on "New Tracks" was even better.—N.J.

There is no Top Twenty Five Years Ago this week owing to the newspaper strike of 1959, during which the Record Mirror was not published.

## BRITAIN'S TOP LP's

- 1 A HARD DAY'S NIGHT (1) Beatles (Parlophone)
- 2 THE ROLLING STONES (2) The Rolling Stones (Decca)
- 3 WONDERFUL LIFE (3) Cliff Richard (Columbia)
- 4 WEST SIDE STORY (5) Sound Track (CBS)
- 5 THE BACHELORS & 16 GREAT SONGS (4) Bachelors (Decca)
- 6 KISSIN' COUSINS (6) Elvis Presley (RCA Victor)
- 7 WITH THE BEATLES (8) The Beatles (Parlophone)
- 8 IT'S THE SEARCHERS (10) The Searchers (Pye)
- 9 DANCE WITH THE SHADOWS (7) The Shadows (Columbia)
- 10 BUDDY HOLLY SHOWCASE (11) Buddy Holly (Coral)
- 11 GREEN ONIONS (14) Booker T. & the M.G.'s (London)
- 12 HELLO DOLLY (13) Louis Armstrong (London)
- 13 IN DREAMS (9) Roy Orbison (London)
- 14 A GIRL CALLED DUSTY (12) Dusty Springfield (Phillips)
- 15 THE MERSEYBEATS (18) Merseybeats (Fontana)
- 16 SESSION WITH THE DAVE CLARK FIVE (16) Dave Clark Five (Columbia)
- 17 THE EXCITING SOUNDS OF ROY ORBISON (20) Roy Orbison (Ember)
- 18 DIONNE WARWICK (-) Dionne Warwick (Pye Int)
- 19 STAY WITH THE HOLLIES (19) The Hollies (Parlophone)
- 20 JAZZ SEBASTIAN BACH (-) Les Swingle Singers (C.B.S.)

## BRITAIN'S TOP EP's

- 1 LONG, TALL SALLY (1) The Beatles (Parlophone)
- 2 THE ROLLING STONES (2) The Rolling Stones (Decca)
- 3 ALL MY LOVING (3) The Beatles (Parlophone)
- 4 ON STAGE (4) Merseybeats (Fontana)
- 5 LOVE IN LAS VEGAS (8) Elvis Presley (RCA)
- 6 C'EST FAB (5) Francoise Hardy (Pye)
- 7 PETER, PAUL & MARY (6) Peter, Paul & Mary (Warner Bros.)
- 8 WALKING ALONE (11) Richard Anthony (Columbia)
- 9 THOSE BRILLIANT SHADOWS (7) The Shadows (Columbia)
- 10 THE BACHELORS VOL. 2 (19) The Bachelors (Decca)
- 11 JUST ONE LOOK (18) Hollies (Parlophone)
- 12 ANYONE WHO HAD A HEART (10) Cilla Black (Parlophone)
- 13 TWIST & SHOUT (9) The Beatles (Parlophone)
- 14 BEST OF CHUCK BERRY (14) Chuck Berry (Pye)
- 15 THE BACHELORS (13) The Bachelors (Decca)
- 16 LAWRENCE OF ARABIA (15) Soundtrack (Colpix)
- 17 I ONLY WANT TO BE WITH YOU (12) Dusty Springfield (Phillips)
- 18 THE BEATLES (17) The Beatles (Parlophone)
- 19 IN DREAMS (-) Roy Orbison (London)
- 20 SPIN WITH THE PENNIES (-) Four Pennies (Phillips)

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 A HARD DAY'S NIGHT 1 (3) Beatles (Parlophone)
- 2 IT'S ALL OVER NOW 2 (5) Rolling Stones (Decca)
- 3 I JUST DON'T KNOW WHAT TO DO WITH MYSELF 3 (5) Dusty Springfield (Phillips)
- 4 CALL UP THE GROUPS 6 (4) Barron-Knights (Columbia)
- 5 DO WAH DIDDY DIDDY 9 (3) Manfred Mann (BMV)
- 6 HOLD ME 7 (10) P. J. Proby (Decca)
- 7 HOUSE OF THE RISING SUN 5 (6) Animals (Columbia)
- 8 ON THE BEACH 8 (5) Cliff Richard (Columbia)
- 9 I WON'T FORGET YOU 4 (7) Jim Reeves (RCA Victor)
- 10 TOBACCO ROAD 12 (4) Nashville Teens (Decca)
- 11 I GET AROUND 20 (4) Beach Boys (Capitol)
- 12 SOMEDAY WE'RE GONNA LOVE AGAIN 13 (3) Searchers (Pye)
- 13 WISHIN' AND HOPIN' 16 (4) Merseybeats (Fontana)
- 14 IT'S OVER 10 (14) Roy Orbison (London)
- 15 KISSIN' COUSINS 11 (6) Elvis Presley (RCA)
- 16 SOMEONE, SOMEONE 15 (13) Brian Poole (Decca)
- 17 YOU'RE NO GOOD 14 (9) Swinging Blue Jeans (BMV)
- 18 IT'S ONLY MAKE BELIEVE 31 (2) Billy Fury (Decca)
- 19 RAMONA 18 (9) The Bachelors (Decca)
- 20 HELLO DOLLY 17 (9) Louis Armstrong (London)
- 21 LA BAMBA 32 (5) The Crickets (Liberty)
- 22 FROM A WINDOW 38 (2) Billy J. Kramer & the Dakotas (Parlophone)
- 23 I LOVE YOU BECAUSE 29 (24) Jim Reeves (RCA-Victor)
- 24 MY GUY 19 (11) Mary Wells (Stateside)
- 25 I FOUND OUT THE HARD WAY 23 (3) Four Pennies (Phillips)
- 26 LIKE DREAMERS DO 22 (8) Applejacks (Decca)
- 27 THE FERRIS WHEEL 41 (3) Everly Bros. (Warner Bros)
- 28 NOBODY I KNOW 26 (9) Peter and Gordon (Columbia)
- 29 DIMPLES 24 (8) John Lee Hooker (Stateside)
- 30 SWEET WILLIAM 39 (6) Millie (Fontana)
- 31 CAN'T YOU SEE THAT SHE'S MINE 21 (10) Dave Clark Five (Columbia)
- 32 THE GIRL FROM IPANEMA 35 (2) Stan Getz & Joao Gilberto (Verve)
- 33 WHY NOT TONIGHT 34 (7) Mojos (Decca)
- 34 HAVE I THE RIGHT 49 (2) Honeycombs (Pye)
- 35 YOU'RE MY WORLD 27 (13) Cilla Black (Parlophone)
- 36 CHAPEL OF LOVE 30 (7) Dixie Cups (Pye)
- 37 I SHOULD CARE 33 (2) Frank Ifield (Columbia)
- 38 HELLO DOLLY 25 (9) Frankie Vaughan (Phillips)
- 39 HAPPINESS 50 (2) Ken Dodd (Columbia)
- 40 HURT BY LOVE 44 (2) Inez & Charlie Foxx (Sue)
- 41 TOUS LES GARCONS ET LES FILLES 36 (6) Francoise Hardy (Pye)
- 42 NON HO L'ETA PER AMARTI 37 (15) Gigliola Cinquetti (Decca)
- 43 SPANISH HARLEM - (1) Sounds Incorporated (Columbia)
- 44 HANDY MAN - (1) Del Shannon (Stateside)
- 45 SHOUT 28 (11) Lulu & The Luvvers (Decca)
- 46 YOU'LL NEVER GET TO HEAVEN - (1) Dionne Warwick (Pye Int.)
- 47 HERE I GO AGAIN 43 (11) The Hollies (Parlophone)
- 48 THE RISE AND FALL OF FLINGEL BUNT 40 (13) The Shadows (Columbia)
- 49 JUST FOR YOU 42 (3) Freddie and the Dreamers (Columbia)
- 50 ONCE UPON A TIME - (1) Marvin Gaye & Mary Wells (Stateside)

## TWO FAB SINGLES

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**DIONNE WARWICK**

INTERNATIONAL

A GREAT B SIDE

**YOU'LL NEVER GET TO HEAVEN**

**A HOUSE IS NOT A HOME**

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**THE HONEYCOMBS**

**DO YOU HAVE I THE RIGHT?**

Be true to your school - Beach Boys

# BILLY TALKS ABOUT AMERICA

## Currently high in the U.S. charts Billy J. Kramer tells Valerie Ward about his recent U.S. trip

**P**OWERFUL pop-beat (courtesy of the "Easy Beat" crew), hardly provides the calmest of atmospheres for conversation, but with Billy J. Kramer around, what girl would notice if every amplifier within earsplitting distance were to explode?

However, a casually dressed, ever handsome, sun-tanned Billy J. and myself found a quiet spot to discuss recent activities in the Kramer "line of duty."

Billy is currently gaining laurels Stateside with his British hits.

"Honestly, I didn't know we were so well-known over there. Years back, few British singers made it," marvelled Billy, adding, with a touch of amazement, "I'm absolutely knocked-out by our success."

"We've just returned from Sweden and America," stated Billy, who ponders each question slowly, whilst looking you squarely in the eyes, (which, believe me girls, is not objectionable!).

### ENJOYED

"We saw little of the countries, but we enjoyed all the work. We did two Ed Sullivan shows and played concerts in Texas, New York and with Bobby Rydell in Cleveland and Chubby Checker in Sweden."

Had Billy any particular recollections?

"Not really, because everything will stick in my mind, especially Texas, Cleveland and New York, which," he reflected, "all seem so far away."



In America, Billy's time was restricted by work, and in Britain — likewise; though he has managed to fit in some driving lessons; four!

"I've got a new Zodiac, but I rarely go out except to the country." Anywhere else, the handsome Billy J. features are soon recognised, though he's not complaining.

"I love the fans! Let's face it where would we be without them?"

Billy continued in serious tones:

"After a show, I don't like to jump into a car and drive off, but if I stay," he added regretfully, "the police start shouting, and sometimes, if I stayed," he grinned, "I'd get killed!"

Naturally, I was anxious to know why 'From A Window' was not released earlier.

"Well, time is one reason," he replied thoughtfully, "and I think, or at least I hope, it's better to wait rather than keep churning 'em out!"

"John and Paul gave me 'From A Window' some while ago. I think it's different and better than what I've already done," confessed Billy, "but as for my hopes. . . well, I believe in seeing what happens. You can never tell."

### SATISFIED

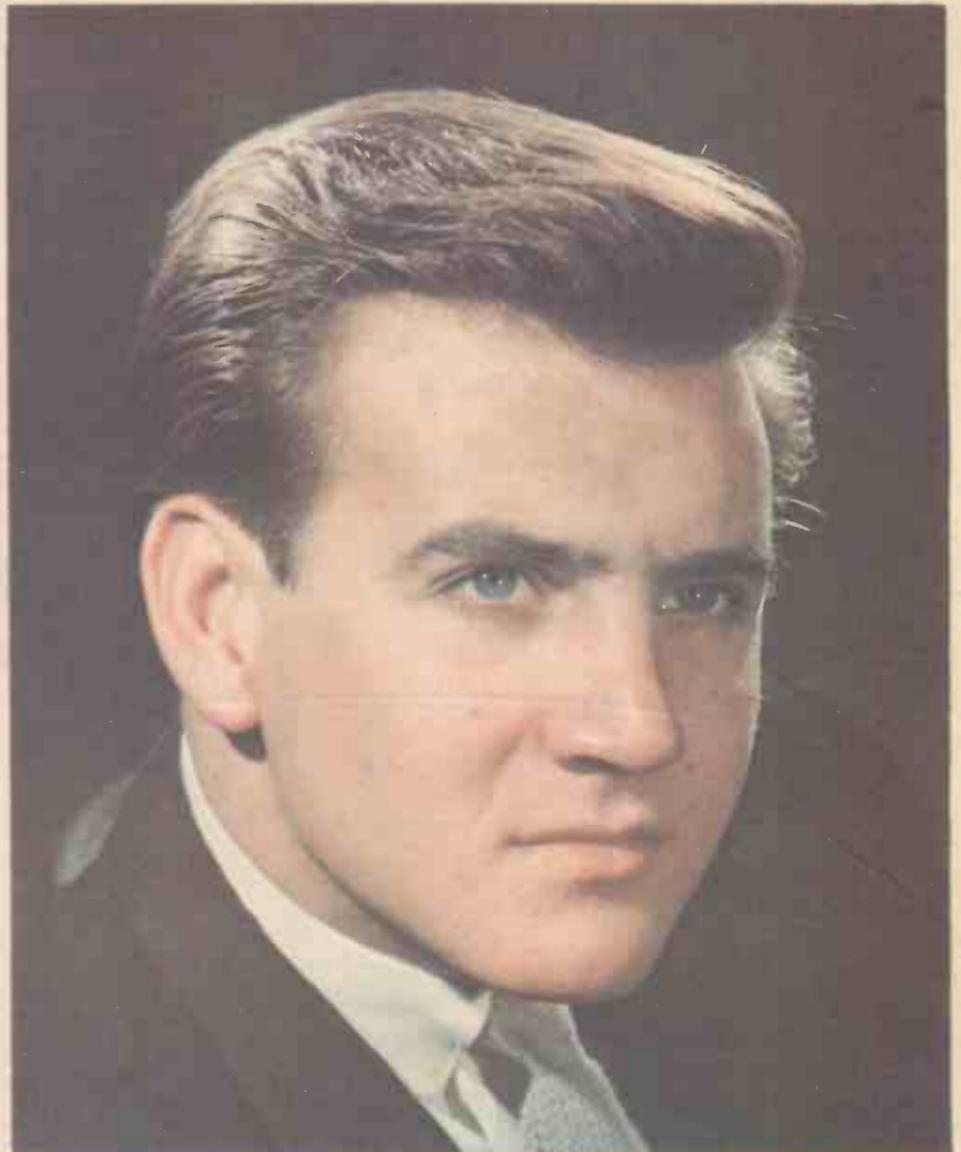
With 'From A Window' keeping Kramer fans satisfied, Billy is off for ten sun-soaking days in Hawaii with Dakota Robin McDonald, but returns to work, touring Australia from August 27, followed by dates in Britain.

Unlike many popsters, Billy admitted:

"I like touring; staying in one place makes me. . . you know. . . itchy!"

Doubtless his fans will be itching to see Billy in action again, but who knows, you might see him driving around in his new Zodiac, especially if you're looking 'From A Window'!"

VALERIE WARD



BILLY J. KRAMER—an excellent Dezo Hoffman picture.

## THE THINGS WE HEAR



**I**N £20,000 Weybridge home will John and Cynthia Lennon entertain their neighbours, the Nashville Teens? . . . as forecast Bill Haley back on U.S. Decca (Brunswick here) with "Yeah She's Evil" Jimmy Gilmer's first Dot single here may couple "What Kinda Love" and revival of Buddy Holly's "Wishing" Ann-Margret's next movie: "Bus Riley's Back In Town" . . . Many happy returns today to Paul Anka and on Saturday to Lionel Bart . . . not true that sacked Dakota Ray Jones sent Brian Epstein a copy of "Bad To Me" . . . Bruce Channel and Paul and Paula's manager Bill Smith penned Bachelors' next "I Wouldn't Trade You For The World" . . . Rolling Stones among star guests at Ray Charles' Croydon concert which Rediffusion screens in November . . . composer of several Little Richard hits John Marascualo penned Brian Poole and the Tremeloes next "12 Steps To Love" . . . Chuck Berry's next "Brenda Lee" not dedicated to the singer . . . Vogue releases new Bobby Bland LP . . . Norman Vaughan welcome back as Palladium compere, but hard luck Jimmy Tarbuck . . . John Lennon designed programme cover for "Night Of A Hundred Stars" . . . Hank Williams Jr. considering offer to tour Britain this winter . . . Ronnie Bennett of Ronettes makes solo bow as Veronica with "Why Don't They Let Us Fall In Love" . . . London will release Australian chart-toppers Billy Thorne and the Aztecs here . . . Swinging Blue Jeans penned their next: "Promise You'll Tell Her"

. . . how will Barron-Knights follow their hit? . . . Cliff Bennett and Rebel Rousers lost bass guitarist Frank Allen to Searchers, but gain NEMS' Bernard Lee as manager . . . Elvis Presley's first hit "Heartbreak Hotel" waxed by Hoyt Axton, whose mother wrote the number . . . Conway Twitty's latest: "Such A Night" . . . now Mary Wells may join Beatles' autumn tour, Robert Stigwood will put Inez and Charlie Foxx on Rolling Stones' September package . . . Mel Torme and estranged wife Arlene wrangling over a Rolls Royce . . . Beatles may have another world hit with "Komm Gib Mir Deine Hand" . . . Animals' "Rising Sun" sinking while Everly Brothers' "Wheel" rolls back and forth in charts . . . Leader of Brighton's T-Bones, Gary Farr, son of ex-heavyweight champion Tommy Farr . . . Roy Tempest's Fairies bow with Bob Dylan's "Don't Think Twice" (once waxed by Peter, Paul and Mary) . . . Booker T's "Green Onions" LP chart surprise . . . Fourmost's latest highly original . . . poor sleeve on Adam Faith's September LP . . . Gene Pitney's "Half Heaven Half Heartache" waxed by Mike Hurst, who penned Chad and Jeremy's "No Tears For Johnny" . . . United Artists will reissue Frankie Avalon's "Venus" and other HMV and Pye discs . . . can Manfred Mann top charts? . . . Granada-TV's "World In Action" will spotlight promoter Roy Tempest . . . editor of a record paper has an interest in Trendsetters Ltd. and supervised their latest . . . Otilie Patterson's latest penned by William Shakespeare . . . Lulu

and the Luvers waxed Martha and the Vendellas' "Heat Wave" plus "I Am In Love" and "There's Nothing Left To Do But Cry" . . . Riverside label take-over expected . . . EMI will wax Laurence Harvey, who makes singing bow as King Arthur in "Camelot" . . . Dion refuses to go into U.S. Columbia's studios . . . Bobby Darin has secretly signed new record pact . . . on HMV Johnny Mathis making little impression here . . . "Nut Rocker" and "Apple Knocker" hitmakers B. Bumble and the Stingers back on wax with "Dolly's House" . . . will P. J. Proby follow Gene Vincent and settle in Britain? . . . Steve Lawrence may score first time with the Ramblers on his Almont label . . . Amanda Barrie in "She Loves You" now Rita Moreno has joined Mort Sahl on Broadway . . . poor Vince Hill didn't stand a chance against Billy Fury's "Make Believe" . . . Paul McCartney bought Cheshire house at Hersall U.S. Decca bid for Dick Haymes Jr. . . . Richard Rodgers' daughter Mary helped adapt "Corn Is Green" play for Broadway's "Miss Moffat"

## Clem writes from Blackpool

See pic page 7

**Y**OUR Blackpool cat Cattini is, more from good luck than skill, still alive and kicking. The reason is that business, pleasure and idleness kept me away from the Empress Ballroom last Friday when all hell broke loose at the Rolling Stones show. Girls were kicked in the face by louts heading for the stage, a piano was overturned and amplifiers chucked into the audience—about 30 of whom were taken to hospital.

Whatever the reasons, if any, behind the incident there was, of course, no excuse for harming innocent fans. There was no excuse for doing so much damage to the cause of pop music. For it's not just a business; pop music means a very great deal, emotionally, to many fans, and performers.

Incidents of this sort merely confirm the prejudices of all those who wish to believe that pop music should be suppressed because it leads to juvenile delinquency. Anyway, the second Stones concert has been cancelled.

The sheer thrill of doing evil is, I suppose, the chief motivation of the hooligans. The more people who are hurt, the more equipment ruined, the more concerts cancelled, the more parents disgusted — the happier the yobos. What's the

answer? Not the cancelling of concerts, anyway. This only feeds the thugs' sense of power.

Another unhappy incident during the week concerned our singing colleague Mike Preston. Just six hours after Mike's five-strong family arrived in Blackpool for a holiday they were struck down with food poisoning and all carted off to hospital.

Let's turn to happier matters. Sunday was another Liverpool invasion day with The Beatles (no, I didn't manage to get backstage!), Billy J., Tommy Quickly, and The Searchers (stars of ABC-Television's "Blackpool Night Out").

### GREAT GROUP

We also had Manfred Mann and The Animals. Couldn't get along to their show but I did see The Animals on Friday's "Ready, Steady, Go" — what a great group! On the same TV show was our old mate from our days in Hamburg, King Size Taylor. He's got a great feel for rocking songs and I hope he makes a big impression in England.

The Dave Clark Five flew to the Isle of Man in a six-seater plane, then took a boat to Radio Caroline. They tell me it's an amazing ship. Listened to the radio and heard

Dave interviewed live. On their way back to Blackpool, the boys buzzed Caroline in their plane — and the crew waved white sheets at them. Nicest person I met during the week was tiny Adrienne Poster (who's doing concerts with The Beatles, Gerry and the Pacemakers and the Dave Clark Five). Adrienne is spending a lot of her time designing mod clothes. When Cilla gets her dress shop maybe the two girls could get together for mutual profit.

There's certainly plenty of coming and going among the beat groups — caused, maybe, by the restless summer weather. Tony Jackson's leaving The Searchers, Johnny Kidd's lead guitarist has gone to Billy J's Dakotas, and our guitarist Stuart Taylor is doing two jobs. He's playing with Johnny's Pirates as well as us. New line-ups cause a lot of difficulty, what with having to learn to play with the other guys and all that. But at least it adds interest. It's always fun to play with somebody new.

With thanks to Don Arrol for the plug he gave us in his song on "Blackpool Night Out" it's goodbye and good raving till next week from

CLEM CATTINI



## A DYNAMIC NEW STAR

# Simon Scott



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