

Record Mirror

No. 178

Week ending August 8, 1964

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

**THIS WEEK, THE FACE, THE
BRIGHTEST COLUMNIST IN
MUSIC BIZ TAKES PRIDE OF
PLACE ON RM'S FRONT PAGE**

**THE
THINGS
WE HEAR**

BY
**THE
FACE**

BEATLES' American tour, which opens on Wednesday week, also features Bill Black's Combo, Jackie De Shannon, Righteous Brothers and Exciters... first release on Burt Bacharach's own American label, U.S. Songs, is "Show You Meant It" by Britain's Me and Them... Pat Boone's first on Dot here likely to revive Huey "Piano" Smith's "Don't You Just Know It" Gerry Freeman and Megan Davies of Applejacks named September 19 as the happy day.

Ten years ago Johnny Ray had best seller with "Such A Night", five and a half years ago Conway Twitty topped RM chart for five weeks with "It's Only Make Believe", four years ago Jimmy Jones "Handy Man" reached No. 3; can Elvis Presley, Billy Fury and Del Shannon do as well?... Nashville Teens' "Tobacco" a top five tip; Kingsize Taylor should have covered it!... Billy Fury banned from driving... will success of Sounds Incorporated encourage Brian Epstein to resume recording Dakotas?... in January John Bloom formed Rolls Records company with £100... Johnny Kidd has never had an LP released.

Four Pennies falling flat with their latest new U.S. singer Bobby Jameson resembles new Searcher Frank Allen... Brian Epstein hopes "No Reply" by John Lennon and Paul McCartney will at last get response for Tommy Quickly... Sam Katzman wise to rush release Dave Clark's movie... Millie tries a rhythm and blues number on her next... Bill Haley revives Frankie Vaughan's "Green Door" hit.

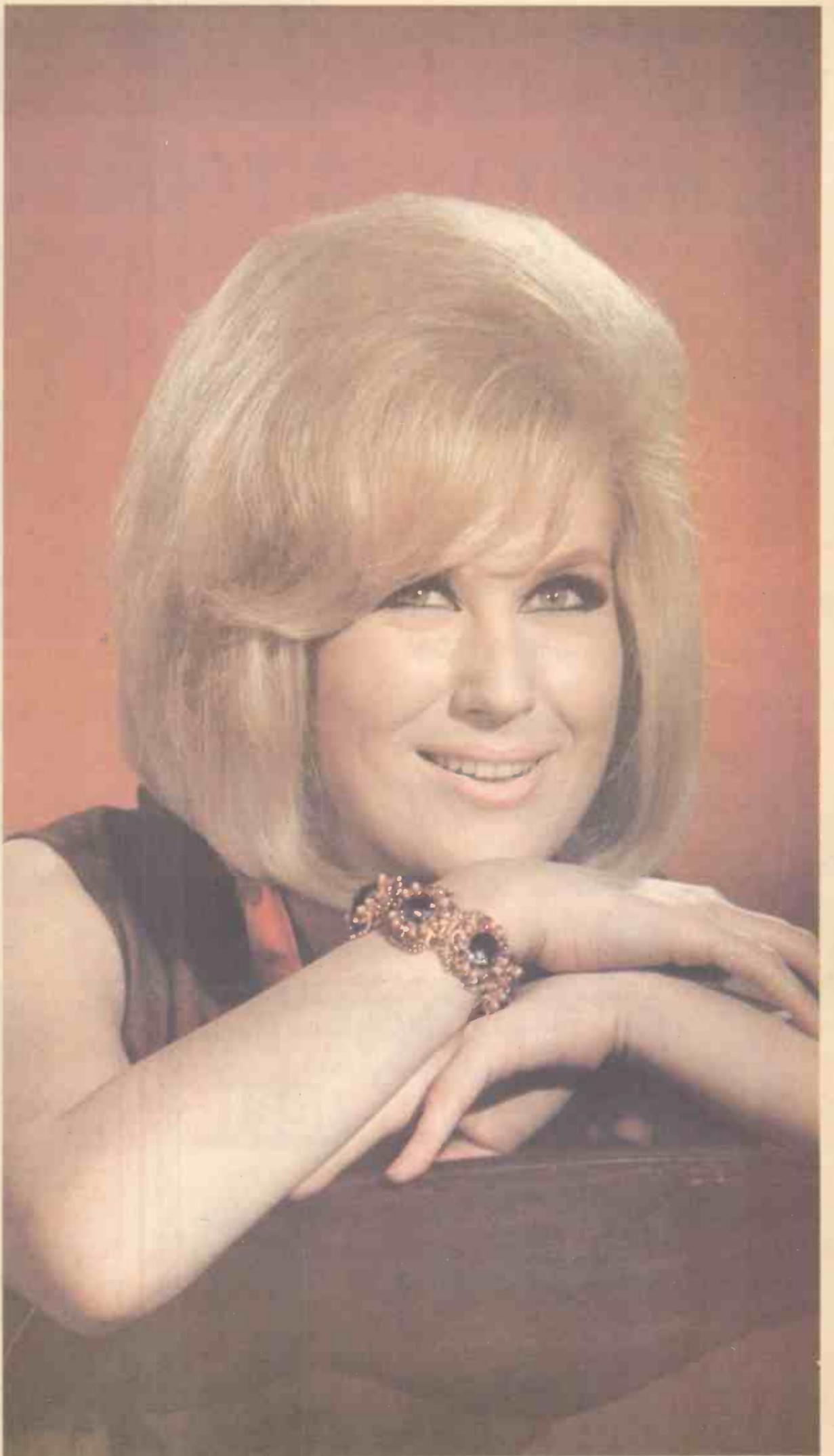
Public kept well away from Patsy Ann Noble's "Private Property"... Tommy Steele appears to have abandoned recording... In two years Britain's top d-j will be Tony Hall or Don Wardell... Tony Jackson has invited famous guitarist and under-rated drummer to join his trio... Freddie Garrity would like to devote more time to song-

writing... wife of Pretty Things' manager Jimmy Duncan infanticiding... President Johnson's election campaign song: "Hello London"... Platters' latest "P.S. I Love Your" the Hilltoppers hit, not the Beatles... following Lonnie Donegan and Bobby Vinton now Bobby Rydell considered for Broadway musical "Kelly"... before negotiations with Oriole, CBS' Harvey Schein talked business with Ember's Jeff Kruger.

RCA waxed Allan Sherman concert with Boston Pops Orchestra... happy birthday today to Mike Sarne... Is Doris Day's son Terry Melcher one of the voices on recent Rip Chords' singles?... Cliff Richard's discovery Dave Sampson now works for a jeweller... in Lionel Bart's "Maggie May" Margaret Howe plays child-title role, with Rachel Roberts in adult title part.

Brenda Lee's September single "When You Loved Me" coupled with another Jackie de Shannon composition "He's Sure To Remember Me" London released P. J. Proby's "Hold Me" in America "Band Of Gold" hit-maker James Gilreath back with "Keep Her Out Of Sight" Robert Stigwood spending small fortune on promoting Simon Scott like Larry Parnes did with Daryl Quist campaign last summer... one of "Big Four" record companies considering stopping all radio advertising.

No love lost between Tony Jackson and Chris Curtis... Brian Epstein putting plenty of business the Yardbirds' way... Joe Brown more popular than the numbers he chooses to record... Ken Dodd's "Happiness" a big surprise in teenage-dominated chart... Gigliola Cinquetti heading for same obscurity here as Kyu Sakamoto?... Frank Ifield and Applejacks will find potential singles if they listen to new Lonnie Johnson Storyville LP.



DUSTY SPRINGFIELD — A fabulous pic of the lovely songstress by Dezo Hoffman.



Cilla Black

**IT'S FOR
YOU**

PARLOPHONE
RECORDS
R5162



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

SEND US WHO YOU LIKE!

SAYS A U.S. READER...

AFTER seeing Peter and Gordon in Chicago, we've come to the conclusion that though the U.S.A. shunned King George III in the past, we welcome all the R and B groups from England with open arms. We've done so for the Dave Clark Five, Beatles', Stones' ... now P and G. We invaded Peter and Gordon's well-guarded suite at 1 a.m., garnishing them with our favourite pizza. Too bad—they became very ill!

But in spite of that, they came out of their suite, racked with pain, to sign autographs for the adoring masses. And they then put on another marvellous show the next day. You can send us anybody you like.—excluding Christine Keeler.—Marianne McKee and Judy Ryeszutko, 5741, South Moody Avenue, Chicago, Illinois.

SHANNON REPLIES

REGARDING that letter of B. Green about Del Shannon and his "fall". Before he condemns Del Shannon for his "constant double-tracking", he should listen more carefully. Out of thirteen singles, he would find that double-tracking is used on only three. Anyway there are not many artists who had eleven out of thirteen discs in the Top Thirty. Any doubts about Del's ability to sing would be dispelled by listening to his high-standard flip sides ... specially "The Time Of The Day" and "Kelly".—D. Finlayson, 19 Incheape Road, Arbroath, Angus.

James Craig: Del defenders rush to write. Others furious with reader Green include: B. D. Wilson, D. Pike, A. Zedman, Victor Timmons, P. Chalk, J. R. Foster, Frank Perriam, M. Lyons, Philip Barlow, B. Worsley, T. W. Wilson, Miss J. Tibble, Mike Lancaster, Barry Evans, T. Launder, Del Meirs, R. Seymour, Ian Husband.

P.J. SNUBS...

I WAS at the Attic Club, Hounslow, on that day when P. J. Proby refused to appear. This is by no means the first time he has, at short notice, refused to appear during his brief career in Britain. Surely he must stop this repeated snubbing of fans — those who've brought him sudden fame. He has chosen to work in this country and must accept contract conditions and our ballrooms, which he considers too small.—Peter Wood, 65 Lismore House, Linden Grove, London, S.E. 15.

TRUE CHIN SING

READING the witty Chinese Top Twenty in your columns, I thought you'd be amused at some genuine titles of contemporary folk songs in People's China—"Wholehearted Devotion to the Collective" Han Chi-Hsiang—a blind minstrel, vice-chairman of the National Federation of Story-tellers and Singers; "Ten Thousand Years of Life For Chairman Mao"—Tseden Drolma, a graduate of Shanghai Conservatory of Music; "Red Guards of Lake Hunghu"—Wang Yu-chen; "Socialism Is Good", Professor Wu Ching-Luch, of the Traditional Music Research Institute; And that swinging "rocker", "Everybody Praises the Commune's Vegetables", Huang Hung. I quote from the May, 1964, edition of China Reconstructs.—Tony Papard, 39 Golden Dell, Welwyn Garden City, Herts.



PETER & GORDON in the States with JERRY LEE LEWIS.

NOT YOU PHIL!

SINCE the Ronettes' "Baby I Love You" left the R.M. Top 50 on April 11, we've waited for the follow-up. Now "The Best Part Of Breaking Up", after a typical Phil Spector delay, is out. But where is it getting? It has the usual high-performance quality. But to Phil Spector, probably wondering why the disc hasn't made it, I say this: People buy for the Ronettes, not you. If you insist on putting yourself and jazz on the flipside, as with the Crystals and Ronettes, it's obvious that sales will subsequently drop. How about giving us our money's worth on the next?—P. G. Knipe, 27 Farrar Lane, Adel, Leeds 16.

LIFE'S MISSION

IN a record store, a tall, feminine-looking "mod" came in and asked for a copy of the Beatles' "Long Tall Sally". I was bursting with rage and asked him if he'd heard the Little Richard version. He replied he thought "Bamalama" was Richard's FIRST disc. We asked the shopkeeper to play the Little Richard version... and the "mod" bought the L.P. containing the song. I came out of the shop convinced that my mission in life is complete.—"Rock Fanatic", Mike Pembleton, 1 Wordsworth Road, Daybrook, Notts.

Record Mirror

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House Of The Blues



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THE ANIMALS' OFFICIAL FAN CLUB, S.a.e. The Head Keeper, 56 Handyside Arcade, Percy Street, Newcastle-upon-Tyne. 581

DOWNLINERS SECT. S.a.e. to Lynn Roberts, 13 Robin Close, Billericay, Essex. 610

THE BACHELORS' official Fan Club. — S.A.E. 74 Redbridge Lane East, Ilford, Essex. 901

THE GAMBLERS' FAN CLUB. Main branch, S.A.E. to secretary 24 Stanington Place, Newcastle-upon-Tyne 6, or nearest branch (one address each week). Marag Jackson, 13 Tower Road, Johnstone, Renfrewshire.

MARY WELLS' FAN CLUB AND TAMLA-MOTOWN APPRECIATION SOCIETY. S.a.e. 139 Church Rd., Bexleyheath, Kent. 625

JOIN BERN ELLIOT'S KLAN. S.a.e. Georgina, 52 Wentworth Drive, Dartford, Kent. 621

JASON FORD FAN CLUB (S.a.e.) Sheila McMaster, Little Bardfield Hall, Nr. Braintree, Essex. 854

ANNOUNCING THE OFFICIAL DAVE CLARK FIVE FAN CLUB OF GREAT BRITAIN—Write for details to Jackie, Lorraine and Joan, 60, Bincote Road, Enfield, Middx. 852

JULIE GRANT FAN CLUB. S.a.e. full details to: Miss Jackie Lee, 53 Woodham Road, Catford, S.E.20. 954

MONOTONES' FAN CLUB, 23 Chandos Avenue, Whetstone, N.20. 802

MANFRED MANN FAN CLUB: Mann-Fans, 35 Curzon Street, London, W.1. 961

BRENDA LEE FAN CLUB. S.A.E. 35 Curzon Street, London, W.1.

THE OFFICIAL HELEN SHAPIRO FAN CLUB. For full details, please send s.a.e. to Mr. Malcolm Allen, 8 Devonport Way, Chorley, Lancs. 966

MONOTONES' FAN CLUB, 23 Chandos Avenue, Whetstone, N.20. 968

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● Theatrical Employers Registration Act, 1925

NOTICE IS HEREBY GIVEN that HELEN KATHLEEN DAVIES, residing at 359 BELGROVE ROAD, WELLING, KENT, and carrying on business under the name of MARK ANTHONY PRODUCTIONS intends to apply to the THE COUNTY COUNCIL OF KENT at the COUNTY HALL, MAIDSTONE, for registration under the above Act.

R. & B. MONTHLY No. 7 August
Photo: Young Jessie. Items include: Howlin' Wolf, Tommy Tucker, John Lee Hooker, Inez and Charlie Foxx.
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● groups

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MARINE MOUNTINGS LTD., North Wrothampton, Nr. Swindon. Manufacturers of Diesel Engines. have vacancies in their Military Band for the following: — Flute, Oboe, Clarinet, Cornet-Horn, Euphonium and Bass players. Good Bonus earnings possible together with Band retaining fee. Apply Musical Director. 967

The price for classified advertisements is 9d. per word pre-paid for all sections.

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

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EX-TOP TWENTY RECORDS from 2s. each all top artists and titles. Send S.a.e. for lists, Dept. (R), 11 Ibbott Street, Stepney, London, E.1. 502

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"MAN LIKE WOW" — Tommy Sands. "Winklepicker Stomp"—Earl Guest. "Teen Scene"—Hunters. "Rock 'n' Roll Stars No. 1" (1957 Magazine). Tel. KIN 8670 Sat. Afternoons. 965

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PENFRIENDS at home and abroad, send S.a.e. for free details.—European Friendship Society, Burnley. 504

UNDER 21? Penpals anywhere. S.a.e. for free details.—Teenage Club, Falcon House, Burnley. 503

MARY BLAIR BUREAU. Introductions everywhere. Details free.—43/52 Ship Street, Brighton. 523

MAKE INTERESTING FRIENDS, all interests and ages, through Fleet Penfriends. Send s.a.e.—149 Fleet Street, London, E.C.4. 671

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● fan clubs

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THE SWINGING BLUE JEANS' FAN CLUB. S.a.e. Jim Ireland, Marl - Graz Club (NRM), Mount Pleasant, Liverpool, 3. 527

TONY SHEVETON & THE SHEV. ELLEN.—S.a.e. to Secretary, 47 Gerrard Street, W.1. 531

THE ESCORTS FAN CLUB. S.a.e. Jim Ireland, Mardi-Gras, Mount Pleasant, Liverpool 3. 525

KENNY HALL APPRECIATION SOCIETY.—S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1. 524

The quiet success of Billy Fury

IMAGINE you're a pop singer. Going strong. A few discs in the charts and you imagine that every thing is perfectly all right. But you could be wrong. For any pop star has to tread carefully after the first year in the charts . . .

That first break-through makes it easier to get into the best-sellers with the next couple of follow-ups. Maybe even a fourth. But to get past that point, you've got to be a performer with exceptional abilities.

It's stacked against you. The fans have bought, maybe, four of your releases. Now you've got to make them go on . . . and on . . . and on buying.

You need tremendous talent, great appeal, both musically and as far as your looks are concerned. You need a good manager. You positively must have fan loyalty.

CONSISTENT

In fact, Billy rates as one of the most consistent disc-sellers this country has ever produced. He's had over TWENTY Top Twenty releases. Since his first entry into the charts, he's never had what could be called a "miss."

I am a Fury fan. I feel obliged to leap into print and re-cap on his abilities because sometimes he gets slightly lost in the rush of new talent. I reckon our Bill is the most consistently "improving" of the top solo stars. Which is something, as he was darned good when first I heard him sing.

Let's prove the point about his consistency. He has now taken a song that was a

Number One hit just a few years ago and turned it rapidly into a big hit all over again. Before its release, "It's Only Make Believe" had the biggest advance order of any of Billy's discs . . . 100,000 copies. Sure groups, in on the boom, get bigger advances. But they haven't yet stood the test of time . . .

So now Billy has to think about expanding his talents. He has to look for fields to conquer outside the disc-biz. The demand on his talent increases.

Remember this. For a pop singer to want to break into a wider, more adult audience is akin to an adult entertainer suddenly wishing to broaden his audience and try to win over the teenagers.

Billy, then, was launched into his own show. The boy who was in on the early days of fan hysteria-and-mysteria, was put into a production devised by Ross Taylor and this show was splendidly costumed and choreographed and had all the trimmings of a good West End of London show.

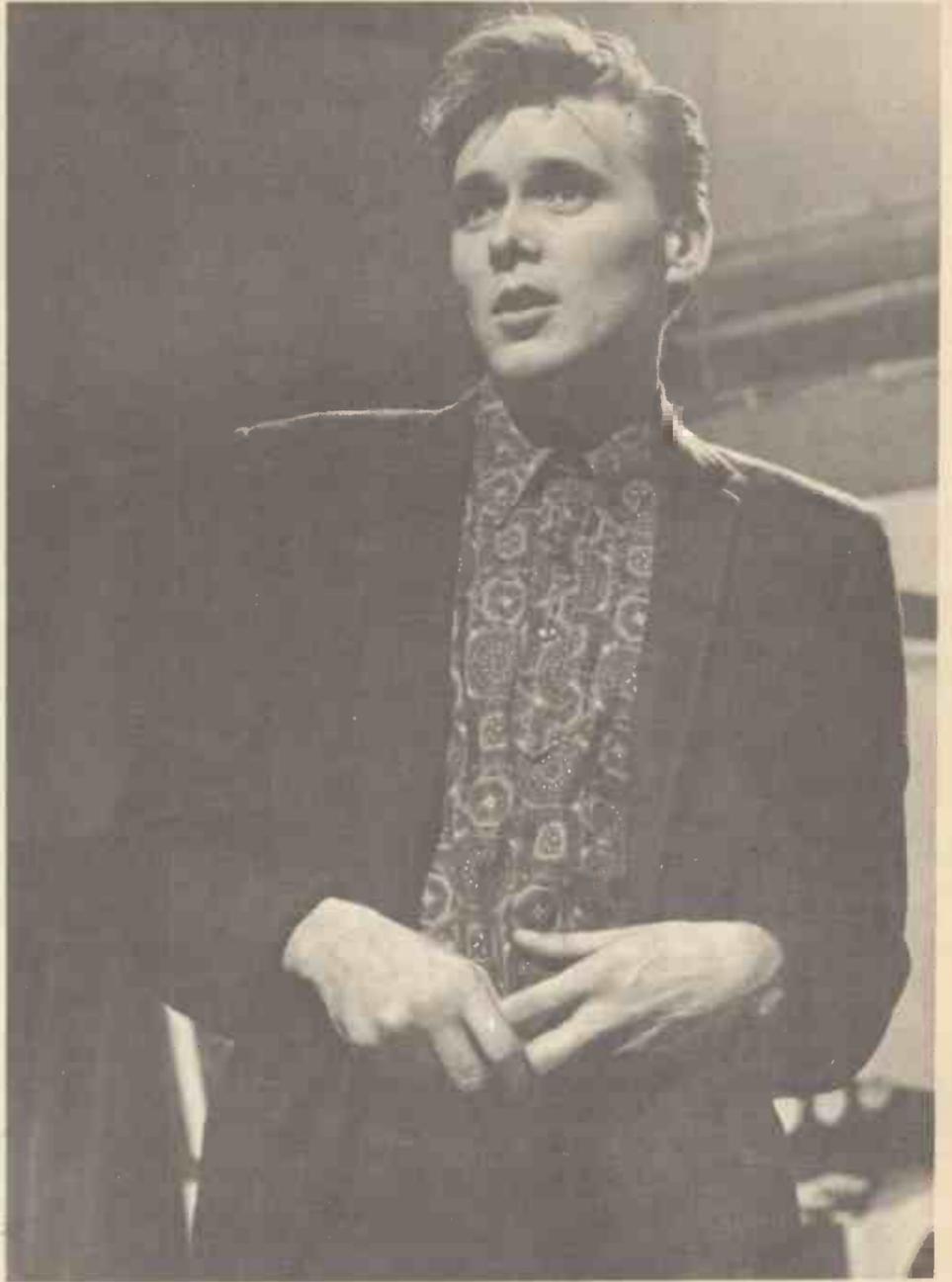
by PETER JONES

It's on now at the Royal Aquarium, Great Yarmouth. A resort fair teeming with families on holiday, all looking for a family show as opposed to a straight beat production.

And this show has been a huge success. Ask the box-office ladies. Attendance records have already been broken . . . and many people have returned to see the production all over again. And Yarmouth is a 'well-equipped' resort where big names are concerned. Some do "not so well".

Billy loves it all. He gets an opportunity soon for something that should have come his way a long time ago. A full-colour, lavish, musical movie with a generous song-schedule of at least sixteen different numbers. No story line as yet . . . but Billy will play himself. Title is "I've Gotta Horse"—and it features his fourth in the Derby thoroughbred Anselmo.

Top producers please note. Bill's a whole lot more than just a pop singer . . .



BILLY FURY — scoring his biggest for quite a while with the old Conway Twitty million-seller "It's Only Make Believe" (R.M. Pic.)

ALL TOPTEN TUNES ON ONE DISC

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HARD DAY'S NIGHT . I JUST DON'T KNOW WHAT TO DO WITH MYSELF . YOU'RE NO GOOD . HOLD ME . HOUSE OF THE RISING SUN . SOMEONE, SOMEONE . IT'S ALL OVER NOW . ON THE BEACH . I WON'T FORGET YOU . KISSIN' COUSINS

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To Jabot Ltd. TOP TEN DISCS, 67 Leys Ave., Letchworth, Herts. I enclose P.O./Cheque for 10/- (plus 1/6 P. & P.) for my TOP TEN DISC (or Tape plus 3/- extra) (or please send disc or tape C.O.D. for 2/- extra). If not entirely satisfied money back.

NAME

ADDRESS

RM BMJ

OUR SHOCK - BY THE BEATLES

BEATLEMANIA is not on the way out. Not, at least for The Beatles. A crowd of inestimable proportions—must have been several thousands—proved that at London (Heathrow) Airport last Thursday when The Beatles returned from Sweden. They had only been away two days, playing four concerts in Stockholm. But nevertheless, screaming girls with "I LOVE —" painted banners and lipstick scrawled messages on their coats turned up in force to welcome the group back.

Barraged by reporters' questions and faced with the sudden thrust of interviewers' microphones, Beatle Paul McCartney remembered his greatest shock on the short trip. Electrical shock, that is.

"It was at our first concert on Tuesday night," Paul told RM's Barry May.

"We were all sweating a lot, and the mikes hadn't been earthed properly. I had just seen John stoop down to the floor, to pick up his plectrum, I thought. Then, as I turned to the mike, my lips made made contact with it and I got a shock. It didn't knock me out or anything, but we were coming to the end of my number, "Long Tall Sally," and at the end, I was so dazed I had to just mumble the words out. Afterwards, John told me that he had got a similar shock from his microphone."

Top singles this week

ELVIS PRESLEY'S new single, "Such A Night" backed with "Never Ending" comes out on RCA on August 14.

Also due for release by Decca that day is "Everybody Needs Somebody To Love," coupled with "Looking For My Baby" by Solomon Burke (Atlantic); "The First Night Of The Full Moon" and "Far Away" by Jack Jones (Atlantic); "Ain't Nothing You Can Do" and "Honey Child" by Bobby Bland (Vocalian); "Twelve Steps To Love" and "Don't Cry" by Brian Poole and the Tremeloes (Decca); and "Haunted House" with "Hey, Hey Little Girl" by Jean Simmons (London).

New discs by Gene Pitney, Marvin Gaye, Jimmy Smith, Jackie De Shannon, Jimmy Witherspoon and all set for release on August 21.

On United Artists, Gene Pitney sings "It Hurts To Be In Love," and on Stateside, Marvin Gaye says, "Try It Baby."

Verve is the label for Jimmy Smith's interpretation of "Who's Afraid Of Virginia Woolf," and on Liberty, Jackie De Shannon sings "Hold Your Head High."

"I Never Will Marry" is the Stateside title of "Spoon's" new single. A new disc by Pat Boone is out this week. On Pye International it is "Never Put It In Writing," coupled with "I Like What You Do."

DORIS DAY sings "Oo-wee Baby" backed with "Rainbow's End" on CBS for release on August 14.

R.S.G. ANNIVERSARY

BACKED by Alexis Korner and his Blues Incorporated, Tommy Tucker will play his first British TV date live when he appears on "Ready Steady, Go" on August 14, the first day of his fortnight's tour.

Also on the programme will be The Swinging Blue Jeans, Georgie Fame and the Blue Flames, The Naturals, Johnny Milton and the Condors.

The following week (21) the Mojos and Duffy Power are booked to appear, and on August 28, Gerry and the Pacemakers and Mark Wynter are set.

This week (7), it's the programme's first anniversary, when those appearing will include the Rolling Stones, Cilla Black, Brian Poole and the Tremeloes, Kenny Lynch, and the Nashville Teens. The Beatles have been invited to appear, "but not necessarily play, just drop in and chat" the RSG office told RM.

Bart 'Maggie' premiere

THE world premiere of the Alun Owen-Lionel Bart musical, "Maggie May," being presented by Bernard Delfont and Tom Arnold, will be at Manchester's Palace theatre on August 17, where it will play for a month before transferring to London's West End.

There are 19 songs and 16 scenes in the show, which is set in Liverpool. The Nocturnes, a Liverpool beat group are featured in the musical.



After a spot of bother with traffic wardens — to the extent of having their van and equipment towed away THE INTERNS thought of a solution. They bought their own genuine parking meter, which they carry with them everywhere!

SHANNON 'B' SIDE FOR WAYNE

WAYNE GIBSON and the Dynamic Sounds, residents of BBC-2's "Beat Room" every Monday evening, have their third disc released by Pye on August 14. Title is "Kelly," part written by Del Shannon and on the flip of his "Two Kinds of Teardrops." On the "B" side is the old rocker, "See You Later, Alligator." They have so far been booked for "Ready, Steady, Go" on August 21, and will be in Juke Box Jury's "Hot Seat" the following day. Their contract for the residency on "Beat Room" was this week extended from its original six weeks for a further seven shows.

New discs from U.S. swinger

THE American cabaret artiste, Mark Murphy has a new single out next week and a new album next month. The single, on Philips Fontana is "Now You've Gone" c/w "Night Train." Promoting the disc, the singer will be on BBC-2's "Open House" on August 29, and "Ready, Steady, Go" on a date yet to be fixed. He can also be seen on "Jazz 625," also on BBC-2, in a programme tele-recorded earlier this year. The album, "Mark Time!" out on September 4 has no fewer than three MD's—Johnny Dankworth, Tubby Hayes, and Les Reed.

HEAT WINNERS

Recent heat winners in the Record Mirror 1964 Rhythm Group Contest at Heysham Head pleasure resort, Morecambe, Lancs., were The Concordes, of Morecambe on July 25, and The Forgers, of Bradford, Yorks, on July 26.

Little Richard dates

First dates for Little Richard's autumn tour of Great Britain are New Brighton Tower Ballroom on October 16 and Scarborough the following day. The singer will be in Ireland from October 9-11.

DAVE - U.S. DATES

FIRST dates for the Dave Clark Five tour of America and Canada this autumn have now been set by the Harold Davison office.

The itinerary includes two Ed Sullivan shows and is later likely to include trips to Hawaii for four days. So far booked are: Ed Sullivan, TV (November 1), Toronto (2), Chicago (5), Indianapolis (6), Kansas City (8), El Paso (10), San Diego (14), Sacramento (18), San Francisco (19), Los Angeles (20), Seattle (24), Portland (25), Vancouver (26), Las Vegas (28), Denver (December 4), Omaha (5), and Oklahoma (6). Further dates are expected to take the tour up to within a week of Christmas.

Helen in Poland

Helen Shapiro's trip to Poland this autumn will start on October 6, with two concerts in Warsaw, followed by seven days of similar appearances throughout the country.

The London City Stompers are to tour Poland for seven weeks in September.

BRENDA TO TAPE TV FILM

Brenda Lee will tape a 45-minute Granada TV Spectacular in Manchester on September 18 for probably networking in November. Producer will be Granada's Johnny Hamp, who recently returned from a talent-spotting trip to America.

Pennies in Scotland

The Four Pennies guest Scottish TV's "Dig This" on August 13.

ADVERTISERS ANNOUNCEMENT

THIS IS A RECORD OFFER!

TO ALL R.M. READERS WHO JOIN THE FAB RAVE RADIO CLUB THIS MONTH

The swinging Rave Radio Club is already a must for get ahead teenagers. Over 8,000 members to date and each one praises the club and its fantastic never-to-be repeated offers. Our monthly bargains exclusive to members include Record Players, Tape Recorders, Transistor Radios... plus bargains and competitions with every monthly offer.

 * NOW TO ALL NEW MEMBERS JOINING THIS MONTH WE OFFER the opportunity of *
 * buying SIX new 45rpm records currently in the Top Twenty OR one LP of your choice *
 * FOR ONLY £1 which includes five year membership of the RAVE RADIO CLUB All the *
 * club asks in return is that you introduce as many friends as possible to the club. *

REMEMBER the offer is for one month only --

JOIN NOW WITHOUT DELAY * COMPLETE THE FORM BELOW AND LIKE ELVIS DON'T BE SLOW... GO... GO... GO

Cut along this line

Application form

Please accept my application for membership of the Rave Radio Club. I enclose crossed P.O. for £1. Postal Order No.

Name (Block Letters Please)

Address (Block Letters)

.....

.....

Age

CHOICE OF RECORDS
 TITLE ARTISTE

TITLE	ARTISTE

POST NOW TO RECORD OFFER, RAVE RADIO CLUB, P.O. BOX 5, LEEK, STAFFS.

MANFRED MANN TO TOUR AUSTRALIA...

MANFRED MANN are now almost certain to do a whole month's tour of Australia this October.

And manager Ken Pitt is planning to line up a string of one-nighter dates in the Far East — Singapore, Hong Kong, Manila, and India — on the group's way home.

An 18-day tour of America is "not out of the question" though. Ken expects to visit the States in a few weeks' time to finally decide whether or not to accept the offer.

Knights Newie

The Barron-Knights and Duke D'Mond have recorded their new single for Columbia. And it's not a comedy disc, but one that will show off their abilities as all-round entertainers. No date has yet been fixed for release of the disc, which was waxed on Tuesday. August dates for the group include: Locarno, Stevenage (Today, Thursday); Joe Loss Pop Show, BBC Light and Peterborough (Friday); Dunstable California Club (Saturday); Preston public hall (Tuesday); Leeds Majestic (2), Oldham Astoria (13), Cambridge Dorothy ballroom (14), Town Hall, Oxford (15), Manchester Belle Vue (16), Streat-ham Silver Blades (17), Memorial hall, Ludgers hall (20), Hackney (22), West country tour (23-30).

The group are to play on two of the Brenda Lee tour days next month, also.

The group's first LP will be released on HMV in the first week in September. Titled, "The Five Faces of Manfred Mann," it features six original tracks by the Manfreds, and six R and B standards. The originals are: "Don't Ask Me What I Say," "Mister Anello," "I'm Your Kingpin," "Without You," "What You Gonna Do," "You've Got To Take It." One standard is the Tams old "Untle Me." August dates include: Milford Haven (7), Blackpool North Pier (9), London Marquee residency (10), Edinburgh dates (11-14).

Manfred Mann can this month be seen and heard at the following venues: Earliston Corn Exchange (13), Edinburgh Rosewell Institute (14), West Lynn Produce Hall (15), Soho Marquee (17, 24 and 31), Hounslow Attle (21), Saltburn Spa Pavilion (22), Newcastle Top Rank (26).

CHUCK & BO L.P.

Pye will issue a purely instrumental L.P. by Chuck Berry and Bo Diddley in September, which features only four tracks. Titled "Two Great Guitars" it contains "Liverpool Drive" and "Chuck's Beat" — lasting ten minutes — by Chuck Berry, and "When The Saints Go Marching In" and "Bo's Beat" — lasting 14 minutes — by Bo Diddley.

Another R and B opus to be issued by Pye will be "C'mon & Swim" by Bobby Freeman.

DIARY DATES

THURSDAY:
Dave Clark Five, Jackie Rogers, "For Teenagers Only" ATV; Georgie Fame and the Blue Flames, Oldham Astoria Ballroom; Mae Mercer, Guildford; Applejacks, Douglas Palace, Isle of Man; Acker Bilk and his Paramount Jazz-band, St. Austell, Cornwall; Yardbirds, Barnstaple.

FRIDAY:
Applejacks, Leamington Spa Town Hall; Sandie Shaw and the Settlers, "Five O'clock Club", Granada TV; Cilla Black, Brian Poole and the Tremeloes, Kenny Lynch, The Nashville Teens, "Ready, Steady, Go", Rediffusion; Pretty Things, California Club, Dunstable; Georgie Fame and the Blue Flames, Chez-Don, London E8; Manfred Mann, Milford Haven Social Centre; Acker Bilk and his Paramount Jazz Band, Torquay; Gene Vincent, Morecambe Floral Hall.

SATURDAY:
Nashville Teens, Guildford; Pretty Things, Clacton Town hall; Mike Sarne, Fourmost, Lorraine Gray, Adamo, The Wolves, Dave Nelson, Patsy Ann Noble, Merseybeats, Rolling Stones, "Lucky Stars—Summer Spin", ABC-TV; Georgie Fame and the Blue Flames, Orpington Civic hall; Mae Mercer, Manchester; Applejacks, Nantwich Civic hall; Acker Bilk and his Paramount Jazz Band, Pensford Somerset; Barron-Knights and Duke D'Mond, Dunstable California Club; The Mojos, Auckland Community hall.

SUNDAY:
The Beatles, Scarborough Futurist theatre; Pretty Things, Manchester; Peter and Gordon, Sophie Tucker, "Blackpool Night Out", ABC-TV; The Migh Five, Scarborough Floral hall; The Searchers, Blackpool Queen's theatre; Gerry and the Pacemakers, Brighton Hippodrome, Bachelors, Margate Winter Gardens; Nashville Teens, Brighton; Peter Jay and the Jaywalkers, Great Yarmouth ABC; Craig Douglas, Douglas Villa Marina, Isle of Man; Barron Knights and Duke D'Mond, Ryde Commodore theatre, Isle of Wight; Rolling Stones, Manchester Belle Vue; Billy J. Kramer and the Dakotas, Sounds Inc., Shirley and Johnny, Barry St. John, Clifford Davis, The Ricochettes, Great Yarmouth ABC.

MONDAY:
Gerry and the Pacemakers, commence 6-day variety spot at Bournemouth Gaumont; Georgie Fame and the Blue Flames, Ruskin Arms Hotel, London, E.12; Mae Mercer, Hitchin; Peter Jay and the Jaywalkers, Southern Savoy; Rolling Stones, New Brighton Tower Ballroom; Applejacks, Solihull Civic hall.

TUESDAY:
Mae Mercer, Morden.

WEDNESDAY:
Manfred Mann, Edinburgh Palais; Pretty Things, Torquay Town hall; Mae Mercer, Cowley.



APPLEJACKS WEDDING

THE date is out. Fans have known for months that there was more than just musical harmony between Megan Davies, bass guitarist and Gerry Freeman, drummer, of the Applejacks.

But nobody knew just when they planned to marry. Now Megan (20) and Gerry (21) have announced to the world that they plan to wed on September 19—at Solihull, their home town, of course. Engaged to Gerry for two and a half years, Megan told the RM that after the wedding there will be no time for a honeymoon.

"After the reception we will clamber into our van with the other Applejacks and set off for an engagement at Bletchley in Bucks. Other one-nighters will keep us busy until we begin our package tour with the Hollies, Lulu and the Luvvers, and Millie. It was during our week in variety at Birmingham Hippodrome last week that Gerry and I fixed the date. Now there is the problem of making all the arrangements for the occasion. I have already been along to a gown shop in Birmingham with Gerry to choose my wedding dress, and we are busy drawing up the list of invitations.

"It's all very exciting and I am pleased to say that I will be marrying my childhood sweetheart when I walk down the aisle with Gerry on September 19. We were in the same class at school together."

Further dates for The Applejacks this month include Maryport Palace (14), Northwich Memorial Hall (15), Wellington Sankey's (21), Bridlington Spa Royal Hall (22), Pembroke Dock Palladium (28) and Aylesbury Grosvenor (29).

Proby L.P.

EMI is rush releasing a P. J. Proby LP in September. The album features tracks waxed as long ago as 1961 for Liberty in California. Most of the tracks were supervised by Don Glasser. The album will clash with another LP which Decca, for whom Proby now records, will be putting out in the autumn.

GERRY EXTRA

Gerry and the Pacemakers, who this Monday (10) play at Brighton Hippodrome for six days will play a further week at the theatre from August 17.

NEW HOLLIES L.P.

"The Original Hollies" is the title of the new Hollies album to be released early next month. It will feature material written by the Hollies only. Their new single, recorded on July 13, is expected to be released at the end of this month. An original by the group is thought to be the favourite.

Stones in Holland

The Rolling Stones fly to Holland on Saturday to tape a 15-minute TV show and appear on another TV show live, at Kursaal, Schevink, near The Hague.

POOLE JOINS JEANS

Brian Poole and the Tremeloes, appearing at Morecambe Winter Gardens on August 14 are set to join The Swinging Blue Jeans at Blackpool Empress Ballroom, scene of the Rolling Stones' riots, on the 21st.

Cliff to record in U.S.

ALTHOUGH he has now been making hit records for about six years, Cliff Richard has never cut tracks in an American recording studio.

So when he flies to the States later this month to work with Epic record producer Bob Morgan he will be working with new equipment, and possibly a new technique. Morgan was in Britain several weeks ago to discuss the session and has worked out a schedule of about ten numbers, most of which are all American material. If one track particularly stands out, it will be released as a single both here and in America. Cliff will be in the States from mid-August for about a fortnight. He may also visit Nashville.

Little Eva tour



Little Eva, the coloured American singer who hit the British charts two years ago with "Locomotion", is to tour Britain for three weeks next month. She has also been booked to appear on several radio and television shows, including "Beat Room", "Ready, Steady, Go", "Lucky Stars Summer Spin", and "Saturday Club". The tour, Little Eva's second of this country, starts at the St. George's Ballroom, Hinkley on September 26. Other dates so far set for October, are: Nelson Imperial (2), Birkenhead Majestic (4), Forest Gate Lotus (6), Swindon Locarno (8), Milford Haven Phil Centre (9), London Beat City (10), Wellington Majestic (16). A number of concert dates may also be arranged.

ALL THE GEN ON NJF FESTIVAL

TWO rhythm and blues groups who are regular residents of the top five area in RM's charts as well as many of the visitors to the lower echelons of the Top 50 can be seen and heard this week-end at the 4th National Jazz and Blues Festival at Richmond Athletic Association ground. They are the Rolling Stones and Manfred Mann, both of whom received low billings at last year's festival at the same venue. This year, they both have "plum" spots in the festival, in recognition of the long way they have travelled since the thirty-bob-a-night-days of twelve months ago.

Another innovation this year is the programming of three American bluesmen, all of varying styles, but all dedicated to the same theme. Rarest of the three is undoubtedly Mose Allison, the pianist-singer who has just had a new single released here, and who will be making his first visit to this country. The other U.S.A. stars are Jimmy Witherspoon and Memphis Slim.

Following the trend set by last year's successful festival, there will be the finals of the 2nd National Amateur Jazz band contest, where 14 bands will compete to represent Britain in the 14th International Amateur Jazz Festival at Zurich in September.

Both on Saturday and Sunday, BBC television cameras will be at the festival, on the first day to present an hour-long live show from the festival for BBC-1, and the following day to telerecord excerpts for BBC-2's "Jazz 625" series. Full programme for the week-end is: Friday: The Rolling Stones, The Authentics, The T-Bones, The Grebbels; Saturday: Tubby Hayes Festival Big Band, Ronnie Scott Quartet, Johnny Scott Quintet, Dick Morrissey Quartet; Chris Barber's Band with Otilie Patterson; Manfred Mann, Long John Baldry and his Hoochie Coochie Men, Alex Welsh Band, Colin Kingwell's Jazz bandits, Jimmy Witherspoon and Memphis Slim; Sunday: Kenny Ball's Jazzmen, Graham Bond's Organisation, Yardbirds, Georgie Fame and the Blue Flames, Humphrey Lyttelton, The African Messengers and Mose Allison.

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on Capitol CL 15350

DANG ME

Recorded by **ROGER MILLER**
on Philips BF 1354

Recorded by

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THESE BOYS AIM FOR THE GOOD SOUND- AND HIT THE CHARTS!

SOUNDS INCORPORATED had a shot in the arm. George Harrison, of the Beatles, announced blandly on "Juke Box Jury" that the musicianly sextet were the "best instrumental group in the business" — for HIS money! His money is substantial!

week to talk about how things were going. Several members felt that "Spanish Harlem" was not noticeably commercial . . . but they didn't mind as long as people regarded it as being a GOOD record.

picture is seen through the legs of drummer Tony Newman. That's HIS head at the top.

"Upside down?" queried the others. "He thinks he's still 'down under' in Australia . . ."

PROMISING

And hey presto! Sounds Incorporated entered the charts again last week with their "Spanish Harlem" revival. A very promising opening to their second onslaught since signing with Brian Epstein. Their first was "The Spartans" and that, too, hit the charts, even though Sounds Inc. were not rated earlier as a chart potential outfit.

Sounds Inc. massed this

CHUFFED

This attitude has marked their whole career. They want to produce good music —and they're dead chuffed if that music also happens to tickle the fancy of disc-buyers.

Our colour picture of the Southern-based boys is by way of being a tribute—one that stars like Brenda Lee will join in. For Sounds have backed many top names. Our Dezo Hoffmann

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GREAT UNKNOWNNS

DON AND

DON Harris and Dewey Terry began their friendship long ago in Pasadena, California, where they grew up virtually inseparable. They were born with music in their blood and developed their natural talents through long, hard musical study. Whilst Don spent 12 years learning classical piano and violin, graduating to the guitar some seven years ago; Dewey put eight years of music studies behind him and gained singing experience in the local church. The result was that upon leaving college in the mid-fifties, the two buddies took one look at their potential and promptly plunged into show business.

Their first disc appeared in 1955 on the Spot label. Titled "Miss Sue" it was an inspired R & B opus—the shape of things to come from Messrs. Harris and Terry. It sold about 100,000 copies.

People rapidly became interested in the brilliant new duo, amongst them the great Johnny Otis who asked the two some to join his powerhouse road show of that time. They spent three very happy years with Johnny, including a year as residents on his famous TV show.

UP-DATED

In 1957 their composing abilities really blossomed when they wrote and recorded a song called "I'm Leaving It All Up To You". It sold very well, making the U.S. Hot Hundred, but we in Britain didn't hear the song until late last year when the up-dated version by Dale and Grace sold a million across the world. It made the R.M. Top Fifty last January.

Don and Dewey's greatest disc to date, however, must surely be "Big Boy Pete" b/w "Farmer John" issued by Specialty in 1959. It was not a huge hit, but later versions of both titles have clicked in a very big way. The Olympics successfully revived "Big Boy Pete" in 1960, and "Farmer John" is fast becoming a beat classic with a slice of pop history all its own. A favourite song of The Searchers, it was a U.S. hit for Carl and the Commanders (version out here on Columbia, November 1961) and is at this moment ploughing up the American lists yet again, this time with a group called The Premiers. This version was released here last month on Warner Brothers.

For all their greatness and composing success, Don and Dewey remained completely unknown over here. Their one British release, "Soul Motion"

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b/w

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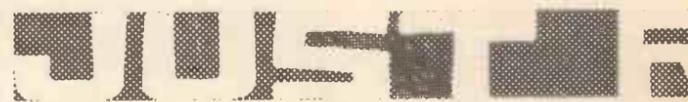
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F 11947

GIGLIOLA CINQUETTI

Non è niente lasciarmi stare

F 21950

THE SEVENTH DAWN (from the film)
Henry Jerome & his Orchestra

05914

DESCANSADO (from the soundtrack of
'Yesterday, today and tomorrow')

WB 137

by ALAN STINTON
and DEWEY



DON (left) and DEWEY (right).
(R.M. Pic.).

issued by Cameo-Parkway last year, did nothing to improve their status and it seemed as though their talents were fated to go unrecognised, even by our most avid R & B followers. How to reach a good-sized British audience, that was Don and Dewey's big problem; and the man who came along with the only possible solution was none other than Little Richard.

The ace rock star needed a full blooded guitar sound for his recent European tour, and had to find no less than three top guitarists to use on stage. They weren't hard to find. He already had an excellent lead guitar in Glenn Willings who toured here with him last year, so who better to make up the party than a two-some — his Specialty label-mates and close friends, Don and Dewey?

As we all know, it was one of the great tours leaving a trail of shaking ballrooms and exhausted, rock-happy fans. But why on earth did Don and Dewey have to wait until it was half over before they were given a solo spot? Backing Richard they were, of course, superb; but out there on their own they were just sensational. One theatre manager even said that he would book them anytime as a solo attraction.

As a result of the tour there are now two Don and Dewey discs available over here, London have issued "Get Your Hat" b/w "Annie Lee" to tie in with their visit. There is also a large number of people who HAVE heard of Don and Dewey, and who are looking forward to the day when their next million-selling composition hits our record counters.

THE MECCA OF BEAT

Story of the Cavern through 7 years as told in a new book

THE address is 8-10 Mathew Street, Liverpool, 2. A young jazz fan named Alan Synter, fired with enthusiasm for the rough-and-ready jazz clubs on the Left Bank of the Seine in Paris, eyed the premises towards the end of 1956 . . . and figured this warehouse basement would provide a similar sort of atmosphere.

By January 16, 1957, with the Merseyside Jazz Band in residence and a thousand fans clamouring to get in, the premises were officially opened. AS THE CAVERN CLUB.

The Cavern . . . A name that has rocketed round the world as the Mecca of the big-beat scene in Britain. A Club with an atmosphere that has encouraged newcomers—and drawn the best of performances from the established groups.

The Cavern was a riot-success early on. Later, though, fortunes slumped and Ray McFall took over, as gov'nor, from October 3, 1959. Acker Bilk was there, with Sonny Terry and Brownie McGhee. Trad, occasionally modern, sometimes folk . . . but it was all for JAZZ!

More months pass by. And the groups started to infiltrate. Rory Storme and the Hurricanes were regulars. Johnny Goode and the Country Kinfolk. And the Bluegenes . . . later to become the Swinging Blue Jeans!

On to May 25, 1960. That was the birth of Merseyside's big beat boom. Liverpool's first city-centre Rock 'n' Roll club. The first session featured Cass and the Casonovas. Then the Remo Four, with Johnny Sandon. Tuesday, March 21, 1961 . . . and the emergence of THE BEATLES.

SCRUFFY

A new book* on the history of the Cavern states: "Four leathery-looking lads with scruffy black sweaters and stern expressions. Four boys down in the dumps because of disappointments over bookings."

And a month later: THE SEARCHERS, then providing C and W backing for Johnny Sandon. And GERRY AND THE PACEMAKERS, who were, with the Beatles, the biggest lunch-time draws at the club.

A group called the Four Jays called in—they're the Fourmost, nowadays. By July, 1961, the Beatles were so popular they had a Wednesday evening residency at the club. Then came Pete Maclaine and the Dakotas,

from Manchester—yes, the same group now backing Billy J. Kramer.

Still the groups turned up there. The Shadows did a Wednesday evening there. The John Barry Seven. Mike Berry and the Outlaws, Johnny Kidd and the Pirates. Bruce Channel was the first American visitor, followed by Gene Vincent, Sounds Inc, Jimmy Justice, Joe Brown and the Bruvvers. Then came Freddie and the Dreamers, Gerry Levene and the Avengers, the Tornados, Susan Maughan, the Hollies, Karl Denver, the Rolling Stones.

TOP DOGS

The Beatles were top-dogs by mid-1962. Their welcome home from a Hamburg trip broke all records. June 9, 1962: the Beatles made their first B.B.C. broadcast, egged on in London by a crowd of Cavern-ites.

The Beatles bestowed an honour upon singer Simone Jackson by agreeing to back her on stage in the Cavern. This was rare: they'd previously backed only Craig Douglas on a stage show, owner Ray McFall for a gimmicky two-number song spot—and the Chants.

More and more groups poured in. The Undertakers, Merseybeats, Farons Flamingos, Dennisons, Lee Curtis and the All-Stars, Mojos, Beryl Marsden.

In moved the talent scouts, hopping in on the wave of Beatlemania. Groups were snapped up to become national figures. But new ones were always available. Chick Graham and the Coasters, the Escorts, Sonny Webb and the Cascades, the Beatcombers . . .

Or the more way-out ones like: The Beathovens, The Notions, the Inbeateens, Adam and the Sinners, Cadillac and the Playboys. From Germany: The very popular Rattles. And VIP



THE BEATLES were probably more responsible for the success of the Cavern than any other artistes. (R.M. Pic.).

"guests" as strangely assorted as Arthur Fielder, Anna Neagle, Stanley Baxter, Lord Derby and the late Nancy Spain. First honorary membership was for Ken Dodd! The television cameras moved into film the Beatles. Other programmes followed. Decca made an L.P. there. Now there's a junior Cavern Club . . . "Adults not admit-

ted unless accompanied by children." Ray McFall has toured the States with the Beatles. He's welcomed back Kingsize Taylor from his German triumphs. He's spouted thousands of words to inquiring journalists.

An the atmosphere is still there. Hard white lighting on stage, virtual darkness for the customers. An un-

pretentious exterior — you have to look closely to see that this really IS the fantastic Cavern. Cilla Black was vocally "weaned" there. It's unique. The Cavern's place in pop history is assured.

*ON THE SCENE AT THE CAVERN, by Alistair Griffin. Published by Panther Pictorial Books, price 2s. 6d.

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THE FARINAS
MONDAY, August 10th

THE BIRDS

THE TRIDENTS
TUESDAY, August 11th

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BRIAN KNIGHT'S BLUES
BY SIX
WEDNESDAY, August 12th
Wednesday Night Beat Session

THE ESCORTS

THE EXILES
THURSDAY, August 13th

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KING B. FOUR

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THE GREBBELS

Friday, August 7th (7.30 - 11.00)

THE YARDBIRDS

THE BRAKEMEN
Saturday, August 8th (7.30 - 11.00)

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Sunday, August 9th (7.30 - 11.00)
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MANFRED MANN

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BIG BLUES
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Saturday All Night Session 12 - 6 a.m.

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Sunday Afternoon Session 3 - 6 p.m.
THE CHEYNES

Sunday Evening Session 7 - 11 p.m.
ZOOT MONEY

Monday (10th) 8 - 12 Midnight
THE CHEYNES

Wednesday (12th) 7.30 - 11.30 p.m.
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THE 4th NATIONAL JAZZ & BLUES FESTIVAL

THIS WEEKEND RICHMOND

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BIG BEAT CHANGE

Visit Liverpool with the R.M.

If you visited Liverpool with one of the Record Mirror parties in July you'll know what a fab swinging time everyone had. So many readers applied that not everyone could be fitted in so now we're organising two further rave parties to the home of beat music.

These will take place on the week-ends of August 15th and 29th and this time readers will visit the Beatles own club — THE CAVERN for the big Saturday session at the special exclusive rate of 50/-.

AND—one member from each party will win the opportunity of visiting top German Beat clubs in Hamburg or Kiel later this year completely FREE.

The August parties to Liverpool will leave London at 10.30 a.m. on Saturday morning in 40-seater luxury coaches and arrive in the beat city in good time for the evening session. The party will return to London to arrive at about 7 a.m. on Sunday morning. The coaches will stop for refreshment breaks but the 50/- fee does not include meals.

All readers over the age of 16 are eligible to join the fun-packed parties. Younger readers must obtain the written consent of parents before applications can be considered. An adult courier accompanies each party.

But go go go — for the beat party of a lifetime. Fun all the way to Liverpool, a big beat session at Britain's top club, and fun all the way back to London. Readers can be picked up along the route at Coventry, Birmingham, Stafford and Warrington, but hurry, hurry as all applications will be dealt with in strict rotation. First come first served. Give yourself the treat of the year with RM and maybe win that German free trip!

Just fill in the form below and mail it together with your 50/- to Dick Heller Travel who are organising the parties for R.M.

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★ **YOUR OWN REQUESTS.** Your D.J. PHIL JAY

Friday, 14th 7.30 5/-
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THE CRICKETS — Above left to right: Glenn D. Hardin, Buzz Cason, below — Sonny Curtis, Jerry Allison. (R.M. Pic. Martin Alan).

FAST FACTS ON THE CRICKETS

BY GRAEME ANDREWS

BUDDY HOLLY and drummer **JERRY ALLISON** first played together in 1954. Buddy then formed the **THREE TUNES** with **SONNY CURTIS** and **DON GUESS** and cut some U.S. Decca sides (Brunswick issued "Blue Days Black Nights" here). Sonny recorded "Willa Mae Jones", "Wrong Again" and "Laughing Stock" on Dot.

Buddy and Jerry teamed with a third Lubock, Texas, musician, **JOE MAULDIN** (bass) and **NIKI SULLIVAN** (rhythm). Jerry thought up the name the **CRICKETS**. Clovis recording manager **NORMAN PETTY** signed them and got Buddy a Coral contract and the Crickets a Brunswick pact. September 1957: "That'll Be The Day" topped the U.S. chart, followed by the British chart. Niki Sullivan quit to go to college. Later he formed the **HOLLY HAWKS** with **GENE EVANS** under the sponsorship of Buddy's

father **LAWRENCE HOLLY**.

Crickets backed Buddy's singles "Words Of Love", "Mailman Bring Me No More Blues", "Peggy Sue", "Listen To Me" and "Heart-beat". The group scored with "Oh Boy", "Maybe Baby", "Think It Over" and "It's So Easy". Toured Britain (March '58) and Australia. The name Three Tunes was revived briefly—credited as backing group on early copies of "Rave On".

Jerry Allison married **PEGGY SUE GARRON** in July; under his middle name **IVAN** he recorded two singles including "Oh You Beautiful Doll" and "Real Wild Child" backed by Buddy and Joe.

A month later Buddy married **MARIE ELENA SANTIAGO** and quit in September to solo backed by two sidemen.

With singer-guitarist **EARL SINKS**, Jerry and Joe waxed Buddy's composition "Love's

Made A Fool Of You", then left Norman Petty. **TOMMY ALLSUP** played but did not record with them. Trio waxed "When You Ask About Love". Sonny Curtis then replaced Earl Sinks, who later waxed "Look For Me" on Warner Bros., joined the **FERLIN HUSKY TRIO**, waxed "Looking For Love" (Capitol), and as **SINX MITCHELL** on Hickory "Love Is All I'm Asking For".

January '59 Buddy and the **NEW CRICKETS** billed separately from the Crickets on one-nighter tour. February 3, Buddy was killed.

Sonny and Jerry wrote for U.S. country star **WEBB PIERCE** and backed **EVERLY BROTHERS** "Til I Kissed You". Jerry also drummed on "Let It Be Me".

1960: Crickets waxed "Baby My Heart"/"More Than I Can Say" with Sonny singing. Later included on "In Style" LP with other vocals by Earl Sinks. Jerry backed **EDDIE COCHRAN** "Three Steps To Heaven", "Cut Across Shortly" and "Cherished Memories" session.

All three accompanied Everlys on duo's first British tour. Sonny recorded Coral single "Red Headed Stranger"/"Talk About My Baby", penned "Walk Right Back" for Don and Phil, then drafted into U.S. Army.

Jerry backed **BOBBY VEE'S** "Rubber Ball" and "More Than I Can Say" and **JOHNNY BURNETTE'S** "Dreaming", "You're Sixteen" and "Little Boy Sad". Jerry and Joe waxed Buddy Holly's "Peggy Sue Got Married" with Lubbock singer **DAVID BOX** (Last April London issued his Joe single of **ROY ORBISON** and **JOE MELSON'S** "If You Can't Say Something Nice"/"Sweet Sweet Day". Group moved to California

and switched to Liberty. Los Angeles d-j **JERRY NAYLOR**, who had waxed "Stop Your Crying"/"You're Thirteen" (by Burnette) as **JERRY JACKSON** on Skyla (Top Rank here), joined as vocalist. First Liberty single "He's Old Enough To Know Better" on London here. Waxer "Bobby Vee Meets The Crickets" LP. Joe, who had married **SHERRY** from Amarillo, Tex, quit to start truck transfer company in Lubbock.

1962: **GLEN D. HARDIN** (piano-bass) joined. Sonny out of Army. Jerry Allison joined USAF. Hit "Don't Ever Change" by **CAROLE KING** and **GERRY GOFFIN**. November British tour with Bobby Vee and film "Just For Fun" without Jerry (on emergency call-up for Cuba missile threat). "My Little Girl" from movie a hit. LP and "Don't Try To Change Me" followed. U.S. single "April Avenue" not issued here.

Sonny penned **BUDDY KNOX'S** "Shadaram", Everlys' "Last Song I'm Ever Gonna Sing", **ANDY WILLIAMS'** "A Fool Never Learns". Cut solo "A Beatle I Want To Be"/"So Used To Loving You" for Dimension (Colpix here). Jerry Allison replaced manager **DAN WHITMAN**, co-wrote **NED MILLER'S** "Magic Moon", backed Bobby Vee's "Sounds Of England" LP. **RIVIERAS'** "California Sun", plus 5 **BEATLES'** revivals on "The Crickets" LP.

Jerry Naylor and **CHAN ROMERO** penned "Hoby Joe", "Right Track Baby", "I'll Take Care Of You" for **SWINGING BLUE JEANS**. A and R man **BUZZ CASON** deputised after Jerry Naylor heart-attack. British ballroom tour and hit with new-worded "La Bamba". On Liberty, Sonny (only bachelor) waxed "I Pledge My Love To You"/"Bo Diddley Bach".

D.J. sensation—our readers write

BATTLE has commenced! That dee-jay controversy started by Norman Jopling has produced a hefty post-bag from readers—most of whom agree with his criticisms of our record-putters-on. Defence counsel—that's me—can't do much about the anti-fraternity.

Except to state that fans who are satisfied with the disc-jockeys are obviously less likely to rush into print than those who have a grievance. Here are some salient points from the bulking mail-bag:

In any disc show, it's the records not the dee-jays which matter. Most of the present crop, with the exception of Jimmy Savile, are too "old hat." We need younger and more with-it boys who can be trained to make brief announcements clearly and state facts, when necessary, accurately.—Tom Jones, 20 Knight Street, Walsingham, Norfolk.

Dee-jays do not do a good job. Jimmy Savile stands way-out in front, followed by Tony Hall. Dee-jays shouldn't make mistakes because they're paid for their knowledge of records. But I agree with Peter Jones: people do listen in for a special dee-jay 'cos they like him. I listen to Jimmy. He doesn't make mistakes.—Jim Sinclair, 33 Tamer Street, Belfast, N.I.

With the exception of Tony Hall and Jack Jackson and just a few more, they're a miserably unformed lot. Our dee-jays are busy playing their own personal favourites—records that went out with the clockwork gramophone. They don't play enough new artists. Their job is to give listeners the chance to hear all material worthy of air space. If they don't they should be replaced.—P. O'Sullivan, 19 Bevington Road, London, W.10.

PAID WELL

Dee-jays do have a hard job, but they are paid well and should find out about all the records they play. The mistakes by David Jacobs are infuriating to fans. And Sam Costa said that "Handy Man" was Del Shannon's first release on Stateside! Tony Withers is good. But Tony Hall is better... because he plays good records and is friendly and enjoys his job. We'll have to go on complaining until new dee-jays are found.—Ann Fenton, 10, Scallows Close, Three Bridges, Crawley, Sussex.

A frightening thought: Jimmy Savile in the chair of "Juke Box Jury." Can you imagine the chaos. Our Jim gabbling out a stream of rubbish to the wonderful listening folks who were prepared to believe that "that last record was absolutely knock-out." Whether David Jacobs or Peter Murray can remember every single record

does not interest me. They rely on their ability to talk good record sense and to entertain young and old alike. Jimmy can rave. Give me the logical calm and truthful judgement of Messrs. Jacobs and Murray.—Steve Derby, 10, Hollington Road, East Ham, E.6.

THROUGH THE NOSE

The only qualifications for a dee-jay are to be able to speak and face an audience. Professionalism does not come into it. The records are the show. But you can't say a dee-jay should only play records he likes is out of the question. Eighty per cent of the shows are on Luxembourg. And they are paid for, through the nose, by recording companies. The dee-jay is an employee of the firm. I blame the critics, like Norman Jopling and Peter Jones, for the state of pop music, not the dee-jays.—Richard Rae, 28, Boswallter, Edinburgh.

We do need younger dee-jays. Savile is good—too good to bother with all that dressing-up malarkey. Murray isn't bad, but those corny jokes. David Jacobs? He should be impartial but is not. He has become the "Richard Dimbleby of the pop world." The best are Simon Dee and Mike Raven—nothing fuddy-duddy about them. But we need new blood.—Nellie Bannister, 90, Peak Hill, London, S.E.26.

Why is Alan Freeman so British in his "Pick of the Pops" choice? He ignores too many of the new. Top Fifty-tipped American releases. Give me half a chance and I'd re-organise the whole programme.—Paul Windridge, 27, Kenilworth Court, Coventry.

What makes a good dee-jay? Professionalism in presentation, plus a good knowledge of records. Don Wardell will become as big as David Jacobs—and Colin Hamilton, Johnny Moran and Peter Carver, of "208" know their records and do a first-class job. True most of our well-known lads do a very good job, but people get tired of the same old voices.—Lois Hollands, 99, Hurst Road, Erith, Kent.

Finally, a comprehensive survey from J. Dec. of 40, Grove Lane,



Popular **JIMMY SAVILE** with **BRENDA LEE**.

Kingston, Surrey: We want more specialised disc shows... we're not all pop-pickers. Lack of enthusiasm by dee-jays here is caused by: too many shows being sponsored by companies issuing the discs; 'B' sides are not given the playing time they deserve; not enough discs released to maintain the dee-jay keenness. Murray the K was disappointed with the British

scene—I suggest we import U.S. dee-jays and put our announcers into cold storage until they have learned the way it should be done. The U.S. scene is bigger, more complete... with a demand for all sorts of specialist discs. Listeners respect a dee-jay who has wide knowledge—it's pathetic when some of them say the things they do.

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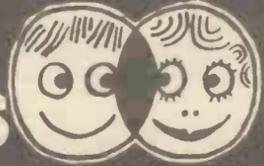


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PETER JONES'S NEW FACES



THE RAVES OF KIKI DEE



KIKI DEE

AND suddenly it's Kiki Dee! Blue-eyed, 5 ft. 6 in., auburn-haired and shapely. Comes from Bradford, Yorkshire. Wears decidedly IN clothes. Raves on and on about Timi Yuro and Dusty Springfield among the gals; and Chuck, Bo and Ray Charles among the guys. Of course she's not, technically, a NEW name. Because Kiki has been singing on television and on tours for quite a few months. Come to that, she's made records before — under her own highly distinctive name.

LIVE-WIRE

But her newie, a "cover" job on Nancy Wilson's "How Glad Am I", is the sort of performance that could whistle her shapily into the ranks of "girls-who-crash-the-charts".

Let's just listen in as the live-wire red-head chats on. "All I think about is singing, singing, singing. Well, NEARLY all I think about! You see, I left school to go into commercial work but I always sneaked away and sank with dance-bands in the halls round our way. I was lucky—I got a chance to do this through winning a few competitions in the area. And there was little me, in a ballroom at Leeds, when Fontana's Jack Baverstock called in. He was great. Well, he certainly seemed to like my voice."

TEST

"And I got a recording test. Incidentally, Mitch Murray was there on that first day and he was the man who wrote the first song I ever did on records."

SIMON'S TIPPED AS THE NEW CLIFF RICHARD!

THE pundits opine that the beat-group business is slipping a trifle and that the lucky manager will be the manager who finds a brand-new solo singer with all the promise of a new Cliff Richard.

Cliff came from an Indian background to find international fame. Also from India is an eighteen-year-old slice of beef-cake named Simon Scott. Disc debut-maker for Parlophone with "Move It Baby," dark-haired, near six-footer Simon is the central figure in a hugely noisy publicity campaign.

WORTH IT

Says his "discoverer" Robert Stigwood. "Simon is worth all the ballyhoo. I'm sure he'll be a VERY big star in a VERY short time." Mr. Stigwood has had enough successes to make that little quote worth remembering.

Simon's break-through came when he worked with Pete and the Zodiacs and work, coming slowly, was sought through a trad paper advertisement. The wording tantalised Bob Stigwood and he auditioned the boys. And thought to himself: "Not so mad about the group but there's a whole lot of confidence and ability there in that boy Simon Scott."

The Stigwood Organisation has a built-in set-up which can cope with all demands. Including a song-writer — Hugh Pattison, from South Africa — who conjured up



SIMON SCOTT

the words and lyrics of Simon's "Move It Baby."

Simon was born in India of an Anglo-Indian mother and a Scottish dad. He grins amiably as the hurry-flurry of publicity goes on around his darkly-topped hair. A good sense of humour, a tremendous willingness to learn and study the business, a well-built frame that sug-

gests considerable potential for the film scene later on—these are fair enough recommendations.

The bally-hoo bit involves huge advertising, mysterious postcards almost every day announcing "Simon Scott is on the way" — and a very life-like bust, etched in stone, which arrived on my desk just a few days ago.

Simon speaks quietly but enthusiastically. Pop music is clearly his biggest interest, but he fancies a shot at straight (or straightish) acting. This puts him in line with the other Stigwood acting-singing successes John Leyton and Mike Sarne.

Incidentally, selection of "Move It Baby" as the first disc was done by a process of audience research. He made a long-player, then played all the tracks over at ballrooms. And the fans made up THEIR mind.

Simon is surely heading for the big-time. Everything seems to be in his favour. That spectacular "bust" of his darkly-skinned features could be quite a collector's piece ere long.

THE NATURALS LIVE UP TO THEIR NAME



THE NATURALS—R.M. pic

THEY come from Harlow, in Essex. And there are six of them. They are 'naturals' in terms of musical ability... two lead singers, three guitars and drums... so it was only natural that they'd call themselves... The NATURALS!

Down in the heart of Essex they built up quite a following. They travelled further and further afield. Like Southend. On one trip to Southend, their van broke down. Trouble? Not on your life! For the boys got out their instruments and started to play.

And who should happen along? Go on... guess! Yes, a talent-spotter, working for Dick James Music, who was hurrying to Southend to audition another group.

He stopped. Offered assistance. Explained who he was. And the boys hurried into a roadside audition which clearly impressed him. Incidentally, I'd say this sort of lucky break would also impress a film or television script-writer.

BLUE BEAT

For a start the boys were on a blue-beat kick but they felt this sort of music just wasn't happening. So now they appear on the Parlophone label with a John Lennon-Paul McCartney composition called "I Should Have Known Better". Song is, of course, featured twice in the Beatles' movie "A Hard Day's Night"... but the Liverpoolian quartet just couldn't get it out on a single in time.

So they have a Beatle song for their first real stab at the big-time.

Something umpteen other groups would give their collection of right arms for.

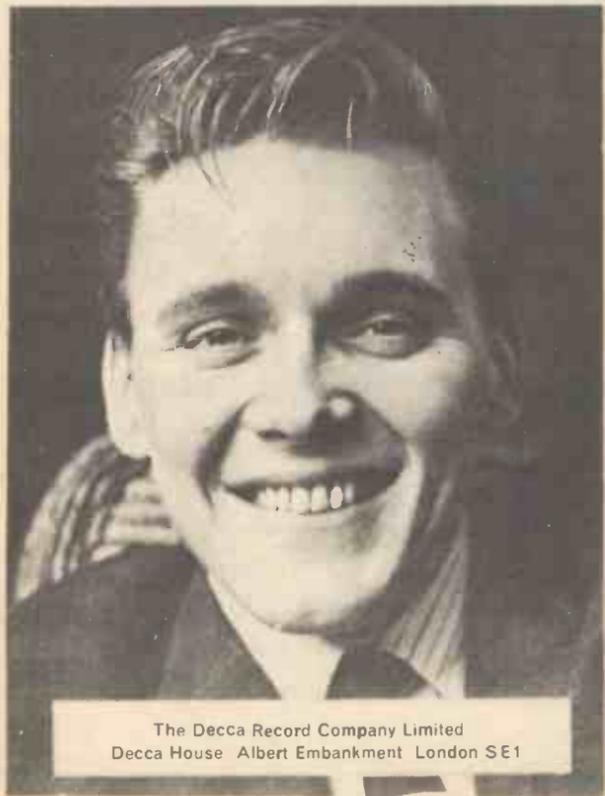
Line-up of the group is as follows: lead singer Ricki Potter, 20; who at one-time hoped to be a professional footballer; lead guitarist Curt Cresswell, 17, who used to play accordion on radio shows; Doug Ellis, 22, rhythm guitarist, used to be a stacker driver at a glass factory... and has been in the group scene for six years; Roy Hoather, drummer, 18, was a trainee tool maker; Mike Wakelin, 22, bassist, who wanted to join the Army but joined the group instead; Bob O'Neale, 22, Harmonica, lead singer, who's earned good money from singing since he was just ten years old. Incidentally, the boys recently had to turn down a lucrative offer to tour America's Playboy Clubs for a long-term engagement. Reason: the minimum age for these clubs is eighteen. And Curt Cresswell is only... seventeen!

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- 1 A HARD DAY'S NIGHT***
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2 (1) Four Seasons (Philips)
- 3 EVERYBODY LOVES SOMEBODY**
3 (2) Dean Martin (Mercury)
- 4 WHERE DID OUR LOVE GO**
4 (4) Sixties (Mercury)
- 5 WISHIN' AND HOPEIN'***
5 (4) Dusty Springfield (Philips)
- 6 THE LITTLE OLD LADY FROM PASADENA**
6 (4) Jane Fonda (Liberty)
- 7 DANG ME**
7 (4) Roger Miller (Sandy)
- 8 I GET AROUND***
8 (1) Beach Boys (Capitol)
- 9 UNDER THE BOARDWALK***
9 (1) Drifters (Atlantic)
- 10 KEEP ON PUSHING***
10 (1) Impressions (ABC)
- 11 GIRL FROM PANAMA***
11 (4) Neil & Gilberta (Verve)
- 12 STEAL AWAY***
12 (4) Jimmy Hines (RCA)
- 13 PEOPLE SAY**
13 (4) Dixie Cups (Ranch)
- 14 I WANNA LOVE HIM SO BAD***
14 (4) Jerry Heins (Mercury)
- 15 CHON AND SWIN**
15 (4) Bobby Freeman (Atlantic)
- 16 NOBODY I KNOW***
16 (4) Peter & Gordon (Capitol)
- 17 (YOU DON'T KNOW) HOW GLAD I AM**
17 (4) Nancy Wilson (Capitol)
- 18 MESSIN'***
18 (4) Johnny Rivers (Mercury)
- 19 HANDY MAN**
19 (4) Don Shuman (Amp)
- 20 SUGAR LIPS**
20 (4) Al Hill (RCA)
- 21 AIN'T SHE SWEET***
21 (4) Deane Clark (A&O)
- 22 BECAUSE**
22 (4) Dave Clark Five (Epic)
- 23 TRY IT BABY**
23 (4) Marvin Gaye (Tamla)
- 24 HOW DO YOU DO IT***
24 (4) Gerry & The Pacemakers (Mercury)
- 25 I LIKE IT LIKE THAT**
25 (4) Miracles (Frankie)
- 26 SUCH A NIGHT***
26 (4) Ike Turner (RCA Victor)
- 27 WALK DON'T RUN**
27 (4) Ventures (Dot)
- 28 SHOOK UP GIRL**
28 (4) Marty & The Embertans (Mercury)
- 29 JUST BE TRUE**
29 (4) Chantel (Mercury)
- 30 TELL ME***
30 (4) Rolling Stones (London)
- 31 I'LL CRY INSTEAD***
31 (4) Beatles (Capitol)
- 32 AL-DILA**
32 (4) Ray Charles (Stax)
- 33 CAN'T YOU SEE THAT SHE'S NINE**
33 (4) Dave Clark Five (Epic)
- 34 I BELIEVE**
34 (4) Bachelors (Mercury)
- 35 AND I LOVE HER**
35 (4) The Beatles (Capitol)
- 36 FARMER JOHN***
36 (4) Lester Love (Mercury)
- 37 MAYBE I KNOW**
37 (4) Lester Love (Mercury)
- 38 YOU'RE MY WORLD***
38 (4) The Beatles (Capitol)
- 39 LOOKING FOR LOVE**
39 (4) Tombe Francis (Mercury)
- 40 GOOD TIMES**
40 (4) Steve & Rene (Mercury)
- 41 I DON'T LOVE YOU**
41 (4) The Beatles (Capitol)
- 42 I SHOULD HAVE KNOWN BETTER**
42 (4) Beatles (Capitol)
- 43 MY BOY LOLLIPOP***
43 (4) Millie Small (Sandy)
- 44 I'M INTO SOMETHING GOOD***
44 (4) Earl-Jean (Capitol)
- 45 SELFISH ONE**
45 (4) Jackie Ross (Epic)
- 46 DON'T LET THE SUN CATCH YOU CRYING***
46 (4) Gerry & The Pacemakers (Mercury)
- 47 I'LL KEEP YOU SATISFIED**
47 (4) Jerry & The Pacemakers (Mercury)
- 48 PROUD**
48 (4) Barbara Streisand (Columbia)
- 49 SHE'S THE ONE**
49 (4) The Charlatons (Mercury)

* A blue dot denotes new material.
* An asterisk denotes record released in Britain.

JIM REEVES TRAGEDY

TOP Country and Western star Jim Reeves died tragically in a plane crash only 20 miles from his home in Nashville on Friday. Jim was killed in his own private aircraft, the type that most U.S. stars use to get from one engagement to another.

Jim Reeves is currently high in the charts with "I Won't Forget You" which follows on to the success of other hits such as "I Love You Because," "You're The Only Good Thing," "Adios Amigo" and of course "He'll Have To Go."

Jim was probably more popular in Britain than in the States — at least with the great majority of the record buying public. For in the States he climbed mainly to the top of the Country and Western charts only "He'll Have To Go," almost a two million seller, figuring in the national charts.

Next week Record Mirror will feature a tribute to "Gentleman Jim" — a tribute which includes many hitherto unknown facts about him.

- ### 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** (4) Cliff Bennett (Columbia)
- 4 WITH THE BEATLES** (7) The Beatles (Parlophone)
- 5 KISSY COUSINS** (1) Rick Preddy (Mercury)
- 6 WEST SIDE STORY** (4) Sound Track (CBS)
- 7 THE BACHELORS** (4) The Bachelors (Decca)
- 8 IT'S THE SPARCHES** (1) The Sparches (Pye)
- 9 DANCE WITH THE SHADOWS** (7) The Shadows (Decca)
- 10 BUDDY HOLLY SHOWCASE** (1) Buddy Holly (Coral)
- 11 HELLO DOLLY** (1) Loid Armstrong (Capitol)
- 12 IN DREAMS** (1) Roy Orbison (London)
- 13 IN THE WIND** (4) Peter, Paul & Mary (Mercury)
- 14 GREEN ONIONS** (1) Booker T. & The M.G.'s (Mercury)
- 15 A GIRL CALLED DUSTY** (4) Dusty Springfield (Philips)
- 16 FRESHWATER** (1) John Orles (CBS)
- 17 THE MESSEYBETTES** (4) The Messeybettes (Fontana)
- 18 DIANNE WARWICK** (1) Dianne Warwick (Pye Int.)
- 19 SESSION WITH THE BAY CLARK FIVE** (1) Dave Clark Five (Mercury)
- 20 JAZZ SEBASTIAN** (1) Jazz Sebastian (C.B.S.)

- ### BRITAIN'S TOP EP's
- 1 LONG, TALL SALLY** (1) The Shadows (Parlophone)
- 2 THE ROLLING STONES** (2) The Rolling Stones (Decca)
- 3 ALL MY LOVING GOOD*** (1) The Beatles (Parlophone)
- 4 ON STAGE** (4) Merseybeats (Fontana)
- 5 PETER, PAUL & MARY** (1) Peter, Paul & Mary (Mercury)
- 6 CEST FAB** (4) Françoise Hardy (Pye)
- 7 LOVE IN LAS VEGAS** (1) Elvis Presley (RCA)
- 8 THOSE BRILLIANT SHADOWS** (7) The Shadows (Columbia)
- 9 THE BACHELORS VOL. 2** (4) The Bachelors (Decca)
- 10 WALKING ALONE** (1) Anthony (Columbia)
- 11 ANYONE WHO HAD A HEART** (1) The Beatles (Parlophone)
- 12 BEST OF CHUCK BERRY** (4) Chuck Berry (Pye)
- 13 THE BACHELORS** (1) The Bachelors (Decca)
- 14 JUST ONE LOOK** (1) Hollies (Parlophone)
- 15 TWIST & SHOUT** (1) The Beatles (Parlophone)
- 16 LAVARBLE** (4) Roy Wood Track (Capitol)
- 17 I ONLY WANT TO BE WITH YOU** (1) Boyce Springfield (Mercury)
- 18 THE BEATLES** (1) The Beatles (Parlophone)
- 19 IN DREAMS** (1) Roy Orbison (London)
- 20 SPIN WITH THE FEENIES** (4) Dave Prosser (Philips)



- ### NATIONAL CHART COMPILED BY THE RECORD RETAILER
- 1 A HARD DAY'S NIGHT** 1 (4) Beatles (Parlophone)
- 2 DO WAH DIDDY DIDDY** 2 (4) Jimmy Mann (Mercury)
- 3 CALL UP THE GROUPS** 3 (4) Stereo-Kalites (Columbia)
- 4 IT'S ALL OVER NOW** 4 (2) Hollies Stones (Decca)
- 5 I JUST DON'T KNOW WHAT TO DO WITH MYSELF** 5 (4) Dusty Springfield (Philips)
- 6 TOBACCO ROAD** 6 (4) Nashville Teens (Mercury)
- 7 ON THE BEACH** 7 (4) The Beach (Columbia)
- 8 HOUSE OF THE RISING SUN** 8 (7) Adamo (Columbia)
- 9 I WON'T FORGET YOU** 9 (4) Jim Reeves (Mercury)
- 10 I GET AROUND** 10 (4) Beach Boys (Capitol)
- 11 SOMEDAY WE'LL BECOME LOVE AGAIN** 11 (4) Searchers (Pye)
- 12 IT'S ONLY MAKE BELIEVE** 12 (4) Gary Puckert (Mercury)
- 13 HOLD ME** 13 (4) P. P. Proby (Decca)
- 14 WISHIN' AND HOPEIN'** 14 (4) Merseybeats (Fontana)
- 15 FROM A WINDOW** 15 (4) Bill & Suzie (Dakota) (Parlophone)
- 16 RUSSIN COUSINS** 16 (4) Russin Cousins (RCA)
- 17 IT'S OVER** 17 (4) Roy Orbison (London)
- 18 HAVE I THE RIGHT** 18 (4) Merseybeats (Pye)
- 19 YOU'RE NO GOOD** 19 (4) Graham Bond (Epic)
- 20 SOMEONE, SOMEONE** 20 (4) Brian Poole (Decca)
- 21 RAMONA** 21 (4) The Searchers (Decca)
- 22 HELLO DOLLY** 22 (4) Loid Armstrong (London)
- 23 I FOUND OUT THE HARD WAY** 23 (4) The Four Prentiss (Philips)
- 24 LA RAMBA** 24 (4) The Orioles (Mercury)
- 25 YOU'LL NEVER GET TO HEAVEN** 25 (4) Dianne Warwick (Pye Int.)
- 26 I LOVE YOU BECAUSE** 26 (4) Jim Reeves (RCA Victor)
- 27 MY GUY** 27 (4) Mary Wells (Stax)
- 28 IT'S FOR YOU** 28 (4) The Beatles (Parlophone)
- 29 THE FERRIS WHEEL** 29 (4) The Hollies (Mercury)
- 30 LIKE DREAMERS DO** 30 (4) The Beatles (Decca)
- 31 HAPPINESS** 31 (4) Roy Wood (Columbia)
- 32 NOBODY I KNOW** 32 (4) Peter Paul & Mary (Mercury)
- 33 DRIFLES** 33 (4) John Lee Hooker (Mercury)
- 34 SWEET WILLIAM** 34 (4) Miller (Fontana)
- 35 SPANISH HARBOR** 35 (4) Sounds Incorporated (Mercury)
- 36 I SHOULD CARE** 36 (4) Frank Butler (Columbia)
- 37 HANDY MAN** 37 (4) Don Shuman (Stax)
- 38 THE GIRL FROM PANAMA** 38 (4) Neil & Gilberta (Verve)
- 39 CAN'T YOU SEE THAT SHE'S NINE** 39 (4) Stan Getz & Jean Goldstein (Verve)
- 40 YOU'RE MY WORLD** 40 (4) The Beatles (Parlophone)
- 41 THE CHYING GAME** 41 (4) Dave Berry (Decca)
- 42 WHY NOT TONIGHT** 42 (4) Roy Orbison (Decca)
- 43 CHAPEL OF LOVE** 43 (4) Dixie Cups (Pye)
- 44 HELLO DOLLY** 44 (4) Loid Armstrong (Mercury)
- 45 HURT BY LOVE** 45 (4) Inez & Charlie Pace (Epic)
- 46 TOUS LES GARCONS ET LES FILLES** 46 (4) Les Chateaux (Pye)
- 47 NON HO L'ETA PER AMARE** 47 (4) The Beatles (Parlophone)
- 48 I'VE GOT A FEELING** 48 (4) Lulu (Mercury)
- 49 HERE I GO AGAIN** 49 (4) The Hollies (Mercury)
- 50 THE RISE AND FALL OF FLENGE BUNT** 50 (4) The Beatles (Columbia)

NO NO NO

BO DIDDLEY
Mercury Keep Your Big Mouth Shut

KRIS JENSEN
Come Back To Me (By Lane)

JOHN LEE HOOKER
High Priced Woman

THE WOLVES
Journey Into Dreams

SAM DAVID

J.N.R. reprise

R 2019

not for me

try a little love my friend

FEEL GOOD

7N 15678

PEEP'S FACES

THE KINKS
You Really Got Me

THE TYNES
With All My Heart

SEAM FABIAN & THE PACIFIC SHOWBAND
Six Ways My Boy

XXXXXXXXXX

R CHARTS PAGE

EVES TRAGEDY

Western star Jim Reeves died in a plane crash only 20 miles from his home on Monday. Jim was killed in his own plane crash that most U.S. stars use to travel to another.

Reeves was high in the charts with "I Love You Because," "You're So Close," "Adios Amigo" and of course "Heavenly Bodies."

Reeves was more popular in Britain than in the States with the great majority of the records he released in the States he clicked in the States and Western scene — only one of his records was a two million seller, figuring

Reeves' record will feature a tribute to the late star which includes many of his records about him.



NATIONAL CHART COMPILED BY THE RECORD RETAILER

S TOP LP's

- 11 HELLO DOLLY (12) Louis Armstrong (London)
- 12 IN DREAMS (13) Roy Orbison (London)
- 13 IN THE WIND (→) Peter, Paul & Mary (Warner Bros.)
- 14 GREEN ONIONS (11) Booker T. & The M.G.'s (London)
- 15 A GIRL CALLED DUSTY (14) Dusty Springfield (Philips)
- 16 FREEWHEELIN' (→) Bob Dylan (CBS)
- 17 THE MERSEYBEATS (15) The Merseybeats (Fontana)
- 18 DIONNE WARWICK (18) Dionne Warwick (Pye Int)
- 19 SESSION WITH THE DAVE CLARK FIVE (16) Dave Clark Five (Columbia)
- 20 JAZZ SEBASTIAN BACH (20) 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 PETER, PAUL & MARY (7) Peter, Paul & Mary (Warner Bros.)
- 6 C'EST FAB (6) Francoise Hardy (Pye)
- 7 LOVE IN LAS VEGAS (5) Elvis Presley (RCA)
- 8 THOSE BRILLIANT SHADOWS (9) The Shadows (Columbia)
- 9 THE BACHELORS VOL. 2 (10) The Bachelors (Decca)
- 10 WALKING ALONE (8) Richard Anthony (Columbia)
- 11 ANYONE WHO HAD A HEART (12) Cilla Black (Parlophone)
- 12 BEST OF CHUCK BERRY (14) Chuck Berry (Pye)
- 13 THE BACHELORS (15) The Bachelors (Decca)
- 14 JUST ONE LOOK (11) Hollies (Parlophone)
- 15 TWIST & SHOUT (13) The Beatles (Parlophone)
- 16 LAWRENCE OF ARABIA (16) Sound Track (Colpix)
- 17 I ONLY WANT TO BE WITH YOU (17) Dusty Springfield (Philips)
- 18 THE BEATLES (18) The Beatles (Parlophone)
- 19 IN DREAMS (19) Roy Orbison (London)
- 20 SPIN WITH THE PENNIES (20) Four Pennies (Philips)

- 12 STEAL AWAY* (8) Getz & Gilberto (Verve)
- 13 PEOPLE SAY (15) (6) Jimmy Hughes (Fame)
- 14 I WANNA LOVE HIM SO BAD* (16) (3) Dixie Cups (Redbird)
- 15 C'MON AND SWIM (17) (6) Bobby Freeman (Autumn)
- 16 NOBODY I KNOW* (12) (6) Peter & Gordon (Capitol)
- 17 (YOU DON'T KNOW) HOW GLAD I AM* (18) (4) Nancy Wilson (Capitol)
- 18 MEMPHIS* (13) (9) Johnny Rivers (Imperial)
- 19 HANDY MAN (22) (4) Del Shannon (Amy)
- 20 SUGAR LIPS (21) (4) Al Hirt (RCA)
- 21 AIN'T SHE SWEET* (30) (2) Beatles (Atco)
- 22 BECAUSE (1) Dave Clark Five (Epic)
- 23 TRY IT BABY (23) (8) Marvin Gaye (Tamla)
- 24 HOW DO YOU DO IT* (32) (2) Gerry & The Pacemakers (Laurie)
- 25 I LIKE IT LIKE THAT (27) (4) Miracles (Tamla)
- 26 SUCH A NIGHT* (40) (2) Elvis Presley (RCA Victor)
- 38 YOU'RE MY WORLD* (39) (4) Cilla Black (Capitol)
- 39 LOOKING FOR LOVE (50) (2) Connie Francis (MGM)
- 40 ANGELITO (41) (3) Rene & Rene (Columbia)
- 41 GOOD TIMES* (20) (8) Sam Cooke (RCA Victor)
- 42 DO I LOVE YOU (36) (3) Ronettes (Phillys)
- 43 I SHOULD HAVE KNOWN BETTER (1) Beatles (Capitol)
- 44 MY BOY LOLLIPOP* (24) (11) Millie Small (Smash)
- 45 I'M INTO SOMETHING GOOD* (49) (2) Earl-Jean (Colpix)
- 46 SELFISH ONE (1) Jackie Ross (Chess)
- 47 DON'T LET THE SUN CATCH YOU CRYING* (26) (10) Gerry & Pacemakers (Laurie)
- 48 I'LL KEEP YOU SATISFIED (1) Billy J. Kramer and Dakotas (Imperial)
- 49 PEOPLE (28) (13) Barbra Streisand (Columbia)
- 50 SHE'S THE ONE (1) The Chartbusters (Mutual)

A blue dot denotes new entry.
* An asterisk denotes record released in Britain.

OUT NOW

CAMEO PARKWAY **PICCADILLY** **INTERNATIONAL** **Hickory**

BO DIDDLEY
Mamma Keep Your Big Mouth Shut
7N 2974

KRIS JENSEN
Come Back To Me (My Love)
44 1754

JOHN LEE HOOKER
High Priced Woman
7N 2925

THE WOLVES
Journey Into Dreams
7N 45676

THE KINKS
You Really Got Me
7N 1875

THE TYMES
With All My Heart
P 919

SEAN FAGAN & THE PACIFIC SHOWBAND
She Wears My Ring
7N 13875

SAMMY JNR. reprise

R 20289

not for me

THE OVERLANDERS

DON'T IT MAKE YOU FEEL GOOD

7N 15678

PETER'S FACES

try a little love my friend

7M35196

Denials—a big personal problem for Elvis

THERE are, of course, pop singers and pop singers. And there is also Elvis Presley. By sheer length of time at the batting crease, as the cricketers would put it, El has become the senior statesman of the whole business of putting words to music and coming up with a Golden Disc.

El is not, though, a Golden Goose. Anyone who thinks there is anything remotely Goosey about him qualifies immediately for a visit to a head-shrinker. Elvis has, by sheer experience, become an expert at being a pop star. He copes with matters that drive the less-experienced clean round the bend.

Recently, I reported that Elvis was flaring, flaming, furiously angry at those who said he was permanently surrounded by a gang of bodyguards. They were, he explained with courtesy, business associates who were vital to his interests... and who HAD to travel with him because wherever they set up an office wouldn't be near enough. He needed their advice, as centre of a multi-million dollar business.

Elvis is now concerned about the persistent rumours that he is going to get married. The rumours are nothing new, of course. Any available, eligible girl seen in his company was prey to the big romance bit.

too busy with recordings and pictures and so on. Then I tell myself that I'm a not-so-honest guy. That isn't an excuse, that being busy. If a man really falls in love and becomes one hundred per cent serious about it all, there probably isn't anything that's going to stop him from getting married. I honestly believe that once I felt that way... well all my excuses would be just meaningless."

I'd say Elvis is the most eligible bachelor in the world. Right — there are other contenders. But El is

the one who started the whole modern scene off. In the best part of a decade he's been the idol of millions of girls and women. And he's still there, without a wife in sight!

But it must be a bit of a drag sometimes, being rushed into the marriage stakes when all you wanted to do was have a drink with a glamorous starlet, or a waitress, or a make-up girl. Still, I'd swop with him. Just for a few days, anyway!

LANGLEY JOHNSON

GOSSIP

He sits in his dressing room on the set of his new movie, "Roustabout", a Hal Wallis production which also co-stars Barbara Stanwyck. And Elvis shrugs his shoulders dramatically as he recalls the spate of wedding gossip which has gone on round him.

He sips at a Coke. He says: "I really wanna put down this gossip-mongering once and for all. Truth is that I don't think I'm ready for marriage. O.K.—so I've been saying that for a long time now. But this is a matter of fact. I'd like to be married, I guess, but I'd rather it was a girl I had asked myself... not just somebody linked with me in the columns of various newspapers."

Elvis never mentions the girls he "dates". He doesn't deny having those dates... he just feels that it can be so embarrassing to the girls involved. Remember he has lived with rumours for years. He can cope. But it's different to expect a girl to loom into the glare of publicity without feeling weird... especially if their "togetherness" stemmed solely from a casual "come and have a meal" telephone call from Elvis.

Said Elvis, all over again: "I guess I'm really not suited to anyone enough to think about marriage. I keep telling myself that I'm much

SINGLE REVIEWS BY RM POP DISC JURY



THE BACHELORS

I Wouldn't Trade You For The World; Beneath The Willow Tree (Decca F 11949).

THIS is the first non-revival from the Bachelors, and it's certainly no let down. The clean cut vocal sound is here, and it's different enough to be their biggest to date. Certainly a great song with impeccable performances from all concerned. Tuneful and plaintive with loads of all-round appeal. Flip is a softer guitar-tinged ballad with a good folksy quality about it. Gentle and sweet.

TOP FIFTY TIP

THE SWINGING BLUE JEANS
Promise You'll Tell Her; It's So Right (HMV POP 1327).

AFTER a string of three hits comes this merry teen-beat effort penned by the boys themselves. It's maybe not quite as strong as "You're No Good" but nevertheless it's a beatiful affair with plenty of danceable sounds. Loud and commercial with very good backing work. Flip is an interesting beater with a clean sound.

TOP FIFTY TIP

THE KINKS

You Really Got Me; It's All Right (Pye 7N 15673).

AFTER a series of not too successful discs, The Kinks have a real riot-raiser in this one. It's a jerky tremulous heavy styled R & B-styled beater with a build-and-build flavour. Could easily be a great big smash hit—or flop. We think it'll make it though. Instrumental work is superb on the powerful medium pace beater. Not the Impressions classic but another heavy beater with a little tune.

TOP FIFTY TIP

THE TORNADOS
Exodus; Blackpool Rock (Decca F 11946).

ALIVE recording at Blackpool from the Tornados — it's a heavy slow version of the great Ferrante and Teicher hit of some years ago from the film. Organ leads, a piping plaintive sound which could put them way back in the charts. Flip is a mickey-take of "Early One Morning" the old song. A raging send-up instrumentally.

TOP FIFTY TIP

SINGLES IN BRIEF

EYDIE GORME: I Want You To Meet My Baby; Can't Get Over (The Bossa Nova) (CBS AAG 215). A tuneful little affair with plenty of tune and commercial appeal. But it could be anyone singing.

STEVIE WONDER: Hey Harmonica Man; This Little Girl (Stateside 85 323). A fast vibrant R & B number from Stevie, with plenty of fast driving work from all concerned.

THE OVERLANDERS: Don't It Make You Feel Good; Sing A Song Of Sadness (Pye 7N 15678). An interesting fast beater with a good tune and clean-cut vocal work from the boys. Could create an impression.

THE GEORGE MARTIN ORCHESTRA: Ringo's Theme (This Boy); And I Love Her (Parlophone R 5166). Instrumental version of the Beatles song—it's interesting but not too commercial.

SAMMY DAVIS JNR.: Not For Me; Bang! Bang! (Reprise R 20289). An unusual jerky affair from Sammy, with a lot of blues backing and some rather interesting vocal work.

BOBBY BLAND Ain't Nothin' You Can Do; Honey Child (Vocallon Pop VP 9222). A swinging bluesy item from one of America's top R & B stars. It's a great meaningful disc with dance appeal too, but unfortunately Bobby isn't too well known here.

BO DIDDLEY: Mamma Keep Your Big Mouth Shut; Jo-Ann (Pye-Int. 25258). A well-recorded number from one of the kings of R & B. It's a medium pace compulsive jungle sound with a good overall sound.

TOM, DICK AND HARRY: Chain Gang Blues; Summer Girl (Mercury MF 823). A gospelly item with good guitar work and a rather smooth sound. Could click with the specialists.

BOBBY SHAFTO: Love, Love, Lover I Don't Love You Anymore (Parlophone R 5167). A good teen-beat number with lots of tune, good vocal work and good backing. Maybe it'll click in a small way for Bobby.

ONE AND ONE: I'll Give You Lovin'; It's Me (Decca F 11948). Some plaintive guitar work opens this medium pace beat ballad with a load of somewhat different appeal. It's still the group sound here though.

MARK MURPHY: And Now You're Gone; Midnight Train (Fontana TF 489). A different type of backing on this beat ballad, but it's all rather old fashioned.

PETER'S FACES: Try A Little Love My Friend; I Don't Care (Piccadilly 7N 35196). An up-beat tuneful item with some good vocal work. Well performed to boot.

ALAN DEAN AND HIS PROBLEMS: The Time It Takes; Dizzy Heights (Decca F 11947). Harmonica opens this gimmicky bluesy compulsive item with a good dance beat and plenty of high-pitched vocal work.

SEAN FAGAN: She Wears My Ring; Stand Beside Me (Pye 7N 15675). An over recorded rather uncommercial semi-folksy side without any stand-out feature.

THE SHOWTIMERS: You Must Be Joking; Don't Say Goodbye (HMV POP 1328). This is culled from their "Showtime" EP and it's a healthy sounding number with loads of teen appeal. But not a hit.

JOHN LEE HOOKER: High Priced Woman; Sugar Mama (Pye Int. 7N 25253). Some Bert Weedon type guitar work opens this, which isn't exactly the best thing that bluester John has ever recorded.

LOS MARCELLOS FERIAL: Angelita Di Anzio; Ora Che Te Ne Val (Durium CNA 5105). The top Italian hit can now be bought here — it's a delicate sounding appealing number with loads of commercial appeal.

HANK WILLIAMS JNR.: Guess What—That's Right, She's Gone; Goin' Steady With The Blues (MGM 1242). Following in his father's footsteps is young Hank with this bluesy guitar-filled powerful country number.

TONY RIVERS AND THE CASTAWAYS: Life's Too Short; Tell Me (Columbia DB 2336). A note-by-note copy of the Lafayette U.S. hit but it's still a great original sounding bluesy number. But so way-out.

ELVIS—a fine pic, courtesy of MGM.

KENNY LYNCH
WHAT AM I TO YOU
HMV POP 1321

SIMON SCOTT
AND THE LEROYS
MOVE IT BABY
PARLOPHONE R5164

DANNY WILLIAMS
THE SEVENTH DAWN
(from film of same name)
HMV POP 1325