

Record Mirror

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Week ending March 21, 1964
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Inside : Sound City Supplement

THE BEATLES ALL THE WAY



PAUL McCARTNEY relaxes in the Miami sunshine by a pool.



GEORGE HARRISON with the car he hired while in the States.



RINGO STARR under the shade of a friendly palm tree.



JOHN LENNON indulges in one of his favourite pastimes. All Dezo Hoffman pictures

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YOUR PAGE . . . send us your letters, and your views

JERRY LEE WITH A LIVERPOOL ACCENT?

IN an idle moment, I pondered upon the similarity of the trad boom and the present boom of R and B. As with trad, R and B has been played for ages, by dedicated and sincere musicians. And, as with trad, as soon as it looked as if R and B was going to make it in a big way, the fancy-dress merchants moved in. The traddies' funny hats and fancy waistcoats were substituted with "back to front haircuts" and "Widow Twankey coats."

The sincere R and B promoters were pushed out and the public persuaded to accept an "image" rather than a lasting talent. We all know what became of trad, chart-wise. It must be only a matter of time before the same happens to R and B. But the fate could be overcome. Buyers could brush away the hair and collect real R and B instead of

versions by overpaid British rock musicians. Or will the tables turn completely? We may yet see Jerry Lee Lewis come on stage in high-heeled boots, bell-bottom trousers, hair brushed forward, singing "Good Golly Miss Molly" in a Liverpool accent. The imagination boggles. — Michael Jenking, 257a Preston Road, Harrow, Middlesex.

LP WINNER



OFF-BEAT SHADS

DIDJA realise that history was made during the last Shadows' "Palladium" TV show? Do you realise this was the first time ever that an audience has clapped on the off-beat? Mind you, it took Mr. Marvin to start them off, otherwise they would never have made it. Who knows, perhaps those pathetic "grannies" who clap to Juke Box Jury and Thank Your Lucky Stars will be educated . . . but again I doubt it. — "Disgusted 25-year-old Rocker" (name and address withheld).

NO KIDD L.P.

CAN'T understand it. The Cas- cades have had one, Kathy Kirby has, Manfred Mann is having one and even Johnny Towers has had one. But probably the best stage performers on the scene today haven't. Who and what? Johnny Kidd and the Pirates—and an L.P. Yet every week artistes who are only just on the scene rush out an album in no time. Come on, HMV pull up those socks. — Denis Doran, 104, Beewerton Road, Oldham, Lancs.

FOLK BARRED

WRITER Raymond Dale says "Peter, Paul and Mary appear to have blown away in the wind." It would be more accurate to say they have been blasted away by the hurricane of success of so many mediocre beat groups. The trio are the best exponents of folk music. They sink beautifully and with depth of feeling. But qualities such as these

1st BLUE BEAT

REGARDING the so-called new craze of Blue Beat: has everybody forgotten "Tom Hark", by Elias and the Zig-Zag Jive Flutes? This came out about six years ago . . . and so it looks as if we're all well behind the times! — Brian Eachus, 109 Gloucester Road, Droylsden, Manchester.

Record Mirror

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seem a disadvantage in today's pop scene. The groups form a barrier in the charts which such as Peter, Paul and Mary find almost impossible to penetrate. — R. L. Challis, 8 Martyns Close, Burpham, Guildford, Surrey.

U.S. PREFERENCE

I WAS disappointed to hear that the Beatles' new single "Can't

Buy Me Love" is due out in the States four days before it is released here in Britain. The American charts are already swamped with Beatles' discs, while their singles are apparently rationed in Britain. Although I'm delighted at the boys' success abroad, I think the British fans should have priority — after all, they are OURS! — Angela Patmore, 61 Eden Road, Walthamstow, London E.17.

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BRENDA LEE seen with her mother and manager Dub Albritten.

THE HAPPY LIFE OF BRENDA LEE

IT is not only Royalty who are producing babies this year! Top popster Brenda Lee becomes a mum in May, then takes a few months off—and returns to top a one-nighter package in Britain starting September 19.

Promoter Don Arden has spent three days in the States finalising details. He reports that Brenda will be back again in Britain in November for more dates—and some Continental appearances. And there will be a Granada TV "Spectacular," with Brenda handling ninety per cent. of the programme.

What's more, Brenda will be bringing across her husband, six-footer Charles Ronald Shacklett. He is handsome enough to be a film star—and has been married to Brenda for just one year.

Further excitement: Brenda may be bringing her own American backing group, the Casuals. They've worked together for a long time on the Stateside tours, have built up perfect harmony and understanding. The Casuals often work club dates without Brenda—featuring singing and dancing.

Should this section of the planning fall through, though, Don Arden has the Flintstones ready to work with Brenda. They'll be going to the States prior to Brenda leaving and record

and work over numbers with the star in Nashville.

Brenda promises to visit the towns she missed in Britain last trip, especially Belfast and Dublin. "I got such a crazy reception in Cork, last time, that you can't keep me away from Ireland," she says.

And, on the domestic front, Don Arden reports:

by **SUE HORWOOD**

"Brenda's marriage is a real love-match. She gets fits of giggles every time she hears her husband called 'Charles'... she calls him 'Ronnie.' They were living in a rented apartment until their fabulous house was completed just outside Nashville."

NEW-LOOK

'Seems they moved into the house. Then started looking round for another apartment—the house was too big for them to manage.

Brenda has not been in Britain, for TV or stage shows, since April, 1962. But she's held her own in the charts—"As usual" is only now starting to drop out. Her latest in the States is "Think," a ballad, climbing fast. Flip is "The waiting game," a beater.

And Don stresses that this next time will reveal a new-look Brenda. She has a brand-new hair-style, lots of new clothes and shoes. Shoes is a weakness. She has hundreds and hundreds of pairs, some of them never worn. And she threatens to buy more pairs to show off to British audiences. There is also, of course, that love-light in her eyes—she'd not even met Ronnie when she was last in Britain.

Finally, from Brenda a message: "I'm really looking forward to meeting British audiences again. Sometimes, last trip, we went through half-a-dozen encores. I get like that when an audience is great—just forget all about time. One night I guess I forgot myself completely and just sing round to breakfast-time!"

The billing should change to Little MRS. Dynamite. Her baby obviously will be a little cracker. "Boy or girl, I don't mind. I just long to become a mother," says Brenda. And her fans are just longing to see her again.



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WHAT ROMANCE? ASK EDEN & DUSTY

SURPRISED! Astonished! — that was Dusty Springfield, not to mention Edon Kane, when they read about their "romance" in several national newspapers.

They were "surprised", "astonished" etc. at the fact of so much importance being attached to a friendship that had lasted through six months of encouraging each other in their respective careers.

MUTUAL

Both of them say, now, they really needed the mutual encouragement. Dusty was pondering the right and wrong of leaving the successful Springfields to go solo; and Edon was wondering why his last few records had apparently refused to go near the charts.

So Dusty and Edon compared notes on how to make the best of their stage acts—and giggled for hours about the "bloomers" they'd made while singing. And as they were seen in many places together perhaps it was inevitable that people would read something more than a platonic friendship into it.

But Edon explains now: "We're working so much in future that we'll hardly even get to see each other. I'm playing a line of one nighters that lasts for months. And Dusty is soon going to Australia for a tour.

"We won't even be able to chat, unless we run up a fortune in phone bills. I'm so grateful for getting back in the charts with 'Boys Cry', but it's keeping me busy every single day.

"And Dusty is in such de-



"They're doing quite well at the moment y'know" says Cilla. She too is holding her own in the charts but we know that there'll be another from the lass soon.

RUMOURS

Eden paused. "Even if there was anything in these romance rumours, how long would we keep it going with all these separations? What's more, before long Dusty's going to be the hottest girl singer in this country.

"And it would take someone a lot more impressive than me to slip a ring on her finger..."

Herewith end of rumour-squashing quotes.

LANGLEY JOHNSON



OVER three hundred fans turned up at the recently opened Piccadilly Record Centre in London's Haymarket to meet Polydor star Tony Sheridan last week. Tony talked to fans, autographed records and was pictured with both admirers and Bryan Scott, General Manager for Record Retailers Ltd., who run the shop and who have recently opened other shops in Rose Hill, Piccadilly, Kilburn and Clapham Common.

At the opening of their Bond Street shop on April 1, the firm plan to have personal appearances by stars every 30 minutes. Artists who have already agreed to appear include Millie, Alma Cogan, Patsy Ann Noble, Jimmy Young and Susan Maughan. Closed circuit TV will be operating and fans can have their pictures taken with the stars by a "Polaroid" camera.

Tony Sheridan, who was in London for the Piccadilly appearance and to sign contracts for the forthcoming Roy Orbison tour with agent Tito Burns, is now back at the Star Club in Hamburg.



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Kildare Of The Beat World

BOB ADAMS, manager of Sound City, had an early morning telephone call. An urgent call. Billy J. Kramer and the Dakotas were due to appear on television at short notice and didn't have their equipment available. Could Bob help out by loaning them the "gear" they usually used . . . around £1,500 of it.

Within a couple of hours, the equipment was at the studios at Teddington. The Adams' service had triumphed over another spot of beat-group trouble. But the ironic thing was that Billy J. and the boys were merely miming to their "Little Children" disc so that all that expensive equipment was merely seen, NOT heard, by the viewing millions!

Bob's office is, in a sense, a casualty - room for the beat groups. They all come to see him. They know that even if they phone him in the middle of the night their problems will be sorted out. Now this sort of reliance and dependance didn't grow up overnight. It's been built up over the years.

Bob Adams, amiable and ever - helpful, used to work in radio - electronics on the manufacturing side. He moved into show business as a lighting and electrical expert - coping sometimes with effects for the touring "nude" shows.

TROUBLE

About 1955, he joined Ivor Arbiter at the Sound City organisation. It was mostly service work. But business grew and grew. From 74 Shaftesbury Avenue, the department moved to Rupert Street. Word of mouth, recommendations, enabled the business to grow. Bob never minded giving over his private phone number . . . just in case of trouble.

He says: "It just sort of built up over the years. Mostly the troubles start when groups have their equipment stolen, or have a breakdown in their van. Of course, we don't make a habit of loaning equipment but but sometimes it can't be

by LANGLEY JOHNSON

helped. Often the whole lot is involved - amplifiers, drums, guitars. And sometimes you get more trouble than you bargain for, like when I had to get a new guitar through to Beatle George Harrison at the Royal Variety Show. That was a dodgy job, trying to get through those crowds.

"Nowadays the top groups pass on our address to the up - and - comers. So outfits from places like Newcastle come to see me, more or less just for a chat. Lots of them are making their first trip to London, so they don't know anyone.

"Sometimes they ask for advice about how to get on in the recording industry. Well, I don't like to be too involved with them, but I can often suggest somebody they might ring.

"Dozens of groups come in each week. Lots of them have to buy their equipment on hire-purchase and honestly, the bad debt really is a rarity. If the boys are under age . . . well, they have to take away the HP form to be filled in by their parents. But often we've let them take away some equipment in advance, and we've not been let down.

"The sons of lords, boys at Eton College - oh, every

type of person is interested in learning guitar these days. It just grows and grows. I really don't see any ending to the group scene . . . not for a long, long time.

"Characters? Well, I don't really like separating all the different groups. They're all very pleasant blokes. They all show their appreciation if you can help them in any way. But I think Ringo Starr and Freddie Garrity must be singled out. They are REAL characters, both of them."

ADVICE

Bob Adams is now a director of Sound City as well as manager. He has become a one-man advice bureau. He has travelled all over Britain to tend to his group-mates' requirements. And he's given up more Sunday dinners at home than he has enjoyed.

But that is the reason he is so well-known inside the business. In the world of big beat, the name "Bob Adams" stands for patience, service - and the ability to get the biggest laugh out of a situation.

As Beatle George Harrison said: "He's gear."

THAT'S BOB ADAMS, THE WELL-KNOWN INSTRUMENT DOCTOR

SOUND CITY SUPPLEMENT



BOB ADAMS with THE ROULETTES at last Friday's opening of the fabulous Sound City in Shaftesbury Avenue. See story this page, and pages 6 and 7.

(RM pic)

For Today's Beat - HOHNER HARMONICAS

What a marvellous little instrument is the Harmonica! It has got the volume controls of the wind instruments, the staccato of percussion, the chords of a violin. HOHNER Chromatic Harmonicas are fitted with a slide lever that turns a note into a sharp or flat as required - like playing the black notes on a piano. This allows you to play music in any key. The most popular keys are C or G, but other keys are available. As well as solo and group playing, HOHNER Harmonicas - all robustly made and in perfect tune - are also chosen to supply the background for much of current popular recorded music. There is a HOHNER Harmonica to suit every purpose, every person, and every pocket. For professional, purist, and popular playing, there is nothing to compare with a HOHNER, the choice of the stars. Available at music shops everywhere.



No. 1820/20

* HOHNER ECHO SUPER VAMPER . . . 10/9
KEYS AVAILABLE: C, G, D, A, E, F, Bb, Eb, Db, F#

THE HARMONICA IS EASY TO LEARN AND PLAY -

GET THESE TUTOR!

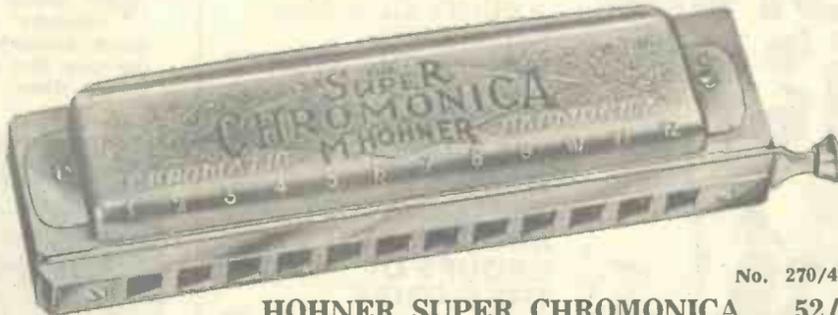
ABC of HARMONICA PLAYING
1/6 (for Vamper Harmonicas)

QUICK SUCCESS COURSE IN 10 LESSONS
5/- (for Chromatic Harmonicas)

THESE HOHNER HARMONICAS *

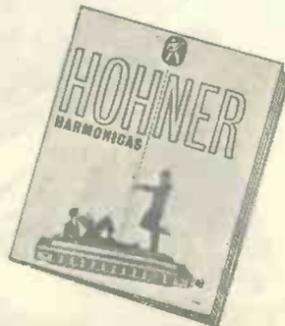
INCLUDING ECHO VAMPER 1824/24 (C and G ONLY) AT 15/3 WHICH IS SLIGHTLY BIGGER THAN 1820/20, ARE FEATURED BY -

- MANFRED MANN
- THE ROLLING STONES
- SONNY BOY WILLIAMSON
- JOHN LENNON (The Beatles)
- SONNY TERRY
- DAVE CLARK FIVE



No. 270/48

* HOHNER SUPER CHROMONICA . . . 52/-
KEYS AVAILABLE: C, G, D, A, E, B, F, Bb, Eb, Ab, F# Tenor in C (1 Octave Lower)



HOHNER
11-13 FARRINGDON ROAD, LONDON, E.C.1

Dallas congratulate
SOUND CITY
 on their NEW GUITAR CENTRE
 near the hub of the world:—
 124 SHAFTESBURY AVENUE
 LONDON, W.1.

SOUND CITY NEWS

TOP BASSMEN with TOP GROUPS play TODAY'S MOST 'POP' BASS GUITAR

BILL WYMAN
 The Rolling Stones

FRAMUS F5/150

PETER OAKMAN
 Lonnie Donegan Group

RAY RANDALL
 The Tornados

FRAMUS F5/150

TAB MARTIN
 Heinz & the Saints

Sensational New Sound!

Dallas BUCCANEER

Perfect partners for the hit parade sound Framus and Buccaneer. Here is the model 20. 20 watts, twin channel, powerful bass, hi-fi treble, with reverberation and tremolo. AC 200/250 volts at 65 gns. and a 40 watt model at 96 gns.

Call in at SOUND CITY and see the latest in FRAMUS GUITARS & BUCCANEER AMPLIFIERS



SOME OF THE SOUND CITY FACES

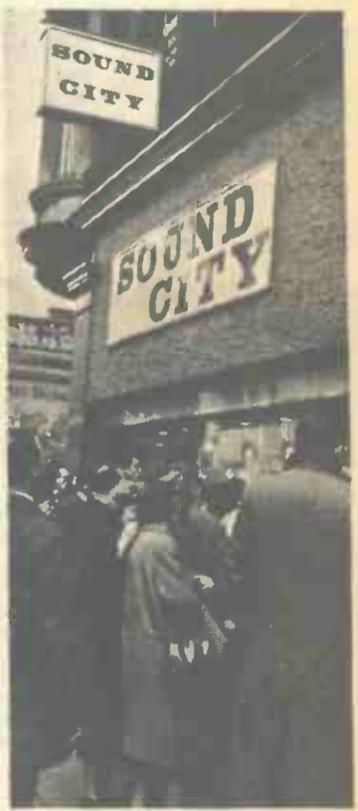
SOUND CITY SUPPLEMENT



THE SEARCHERS were among the many groups to attend the opening of Sound City last week (RM pic).



NEW group, the Interns, here appear to be "literally" on top of the world. The Decca group, formerly the Rikki Allen Trio, are taking the view that the moon's the limit in their disc career. They were at the opening of the new Sound City.



SOUND CITY, at the opening last Friday. Sightseers and crowds milled around for hours while show-biz personalities enjoyed free drinks inside.

GRETSCH GUITARS

GIVE YOU THE

arbiter SOUND

arbiter

DEALERS SUPPLY THE WORLD'S FINEST INSTRUMENTS TO:

- THE BEATLES
- BERN ELLIOT
- BRIAN POOLE AND THE TREMELOES
- THE DAKOTAS
- THE DAVE CLARK FIVE
- THE FOURMOST
- FREDDIE AND THE DREAMERS
- GERRY AND THE PACEMAKERS
- THE INTERNS
- JOHNNY KIDD AND THE PIRATES
- THE ROLLING STONES
- THE ROULETTES
- THE SEARCHERS
- THE SHADOWS
- SOUNDS INC.
- THE TORNADOS
- AND THE BEST GROUPS OF THE FUTURE

CONGRATULATIONS TO THE NEW **Sound city**



There are Gretsch guitars where you see this sign or write for your nearest stockist to Dept R
ARBITER LTD
 16 GERRARD ST LONDON W1
 0ERRard 9176



SANDRA BROWNE and THE BOYS at Sound City. Her latest disc "We're Gonna Shake" is on Decca.

The Sound City Story

SOUND CITY SUPPLEMENT

POST a guard outside Sound City, now at 124 Shaftesbury Avenue, in London's West End—and you're BOUND eventually to see your favourite group at some time or other. The plush, palatial new shop—reputed to be the largest guitar centre of them all—is a home-from-home for all the top instrumental-group stars.

They go there to pick out new instruments; to buy accessories, such as new strings; to hear about the latest trends... or just to have a chat with manager Bob Adams and his staff.

And they thronged there on Friday last week to give the new premises a starry send-off. Outside, crowds gathered to watch the stars drink a toast to the new Sound City.

The original building was a small shop off Shaftesbury Avenue—a small shop which gave the best in personal service. The list of groups who went there before they became stars is almost too long to outline. But it includes The Beatles, Searchers, Dave Clark Five, Gerry and The Pacemakers, Dakotas, Rolling Stones, Brian Poole and The Tremeloes, Roulettes, Sounds Inc... and many, many, many more.

And Bob Adams has become a most important figure in the development of the groups.

Apart from advising them on their choice of equipment, he provides an unofficial, but good-will, service literally

through the day and night. He's rescued dozens of groups from calamity after they'd lost instruments, or damaged them, immediately prior to giving a show.

In the new Sound City, there is the widest possible range of guitars. They range from £5 models for "beginners" to the Gretsch "White Falcon," a hand-made guitar which sells at £800—and is probably the most expensive in the world.

There is amplification equipment costing from £15 to £500—plus a range of organs costing between £100 and £1,000.

Sound City is now equipped with a recording studio so that customers, and stars, can hear recordings of themselves playing. And there are also drum kits so that whole groups can play together if necessary, to make sure they get the right balance.

Also included are workshops with the latest electrical apparatus and equipment, with master craftsmen working by hand.

Sound City is part of the Ridgemount Industrial Holdings Group of companies. Mr. Ivor Arbiter, Managing Director, said: "Britain now leads the world in public interest in making music. There are at least 25,000 groups in the country—a far higher proportion than in other countries."

Want to see the very latest in equipment? You couldn't do better than pay a visit to Sound City, there, in the heart of London's theatre-and-club-land.

They'll be very glad to see you...



THE ROULETTES, who are seen helping with the construction work in Sound City before opening!

AND THE ARBITER EMPIRE . . .

ONE of the biggest noises on today's pop scene is the Arbiter Sound. All sorts of top groups feature it (the Beatles, Dave Clark, The Searchers and Gerry included). But what is it? Read on:

Our story starts way back in quite a different era of popular music. For 18 years Joe Arbiter played saxes and clarinet with Harry Roy's dance band. About nine years ago he quit professional playing and joined his 17-year-old son Ivor (who had been running a small saxophone repair business) and the two of them set up, in a room above Shaftesbury Avenue, a repairing and buying and selling business. Ivor did the repairing, Joe did the buying and selling. They did well (largely because Joe was well known among musicians and he was well liked in the profession) and after a year they acquired the ground floor shop premises of the building — at 76 Shaftesbury Avenue — and opened a musical instrument shop, the Paramount.

BOOM

Things went along nicely until the guitar boom started (caused by the rise to popularity of such performers as Tommy Steele and Elvis Presley) and, suddenly, all Britain's musical instrument shops were out of guitars. Really OUT. Nobody had a guitar for sale and young would-be guitarists were clamouring for instruments.

Young Ivor had a bright idea. "I knew of a guitar maker in Holland," he recalls, "so I rang him up and told him I was coming

over. I borrowed a van, drove to Harwich, got on the ferry to the Hook of Holland and was in Amsterdam the next morning. The fellow, who only had a small business, was amazed to see me and must have thought I was crazy. I bought all his guitars, 70 of them, at a reasonable price and took them back to the shop. Within two hours of their going on sale they had all been sold.

"From then on I started spending four nights a week on the boat to Holland, and then other countries, buying up guitars. We started wholesaling some of them to other dealers, almost as a favour."

GERMAN

Soon the Arbiters were dealing in drums. They became agents for the German Trixon drums and got top British drummers interested. Allan Ganley and Phil Seaman bought Trixon kits. They were in the distribution business in an increasingly big way.

Ivor went to America to try to get the agency for Gretsch guitars and Ludwig drums. He was young, enthusiastic and without much money. These big American firms were sceptical, but Ivor succeeded — and has since amply repaid them. Particularly Ludwig who have had the biggest publicity in their history via Arbiter. For Ringo Starr bought a Ludwig kit (and bought is the right word: the Arbiter organisation does not give instruments away to top groups, because the firm feels that the players should be really interested in having the equipment) and Ludwig's

name has now been seen coast-to-coast in America via the Ed Sullivan Show.

BINGO

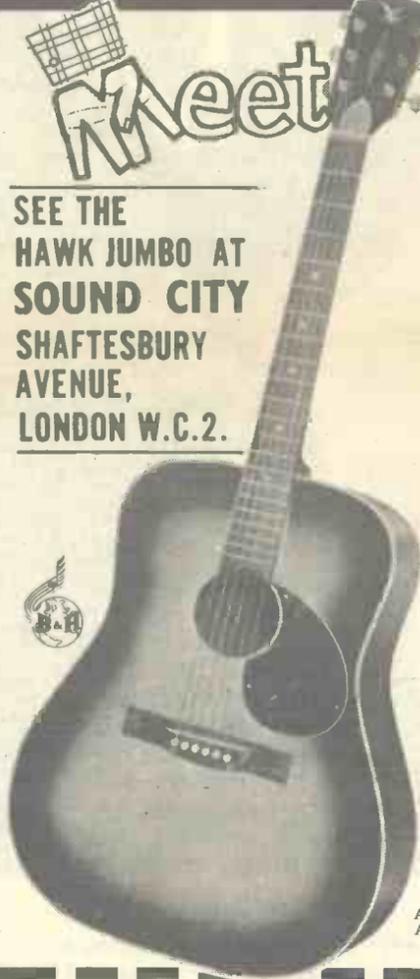
Two years ago, just before Arbiter's big, big boom, Joe (who had been ailing for several years) died. Ivor now has two partners, the Wainstain brothers, Ivan and Norman, who run bowling centres and bingo games. (So if parents can't stand the noise of Arbiter instruments being practised at home by their children, they can go out for bowling or bingo — and Arbiter will profit from them too!)

These days the Arbiter organisation supplies 500 dealers throughout Britain—and for that reason calls its own shops Drum City, Sound City and Paramount: it wishes to avoid the charge that it plugs its own shops at the expense of the dealers it supplies.

But some unifying factor was needed for an outfit that is the agent for Gretsch guitars and Gretsch, Trixon and Ludwig drums as well as stocking the top rival guitars and drums.

Hence the Arbiter Sound. Says Ivor (who admits to being a "lousy" drummer and learned to play trumpet in New York where he was evacuated during the war): "The idea is that we sell the best instruments in their price ranges and they give the players a guarantee of tested quality — the Arbiter sound. When we publicise Gretsch, Ludwig and Trixon we are not specifically pushing our own shops, we are trying to create a demand that will help the whole trade."

Meet the



SEE THE HAWK JUMBO AT SOUND CITY SHAFTESBURY AVENUE, LONDON W.C.2.

Hawk

JUMBO

THE FASTEST SELLING COUNTRY AND WESTERN GUITAR!

FEATURED BY THE OVERLANDERS PYE RECORDS.

The ideal instrument for Western and Folk music. Full resonant sound. Beautifully finished.

ONLY £22 15s. 0d.

ALSO WITH FITTED PICK-UP, TONE AND VOLUME CONTROLS £31 10s. 0d.

BOOSEY & HAWKES (S.P.O.)
 To **EDGWARE MIDDLESEX.**
 Telephone: **EDGware 5581**

Please send details of the Hawk Jumbo Guitar

NAME

ADDRESS

RM 203

IT'S THE NEW

GUITAR CITY

NOW OPEN!

BRITAIN'S GREATEST GUITAR STORE

124 SHAFTESBURY AVENUE LONDON W1
 TEL: GER 7481
 MANAGER BOB ADAMS

COME AND SEE! COME AND HEAR! COME AND PLAY! COME TODAY!

DEL'S LABEL MIX-U



DUSTY SPRINGFIELD

Stay Awhile

PHILIPS/BF 1313

FOUR SEASONS

Dawn
(Go away)

PHILIPS/BF 1317

THE INTERNS

Don't You Dare

PHILIPS/BF 1320

EDEN KANE

Boy's Cry

FONTANA/TF 438

THE ESCORTS

Dizzy
Miss Lizzie

FONTANA/TF 453

MILLIE

My Boy
Lollipop

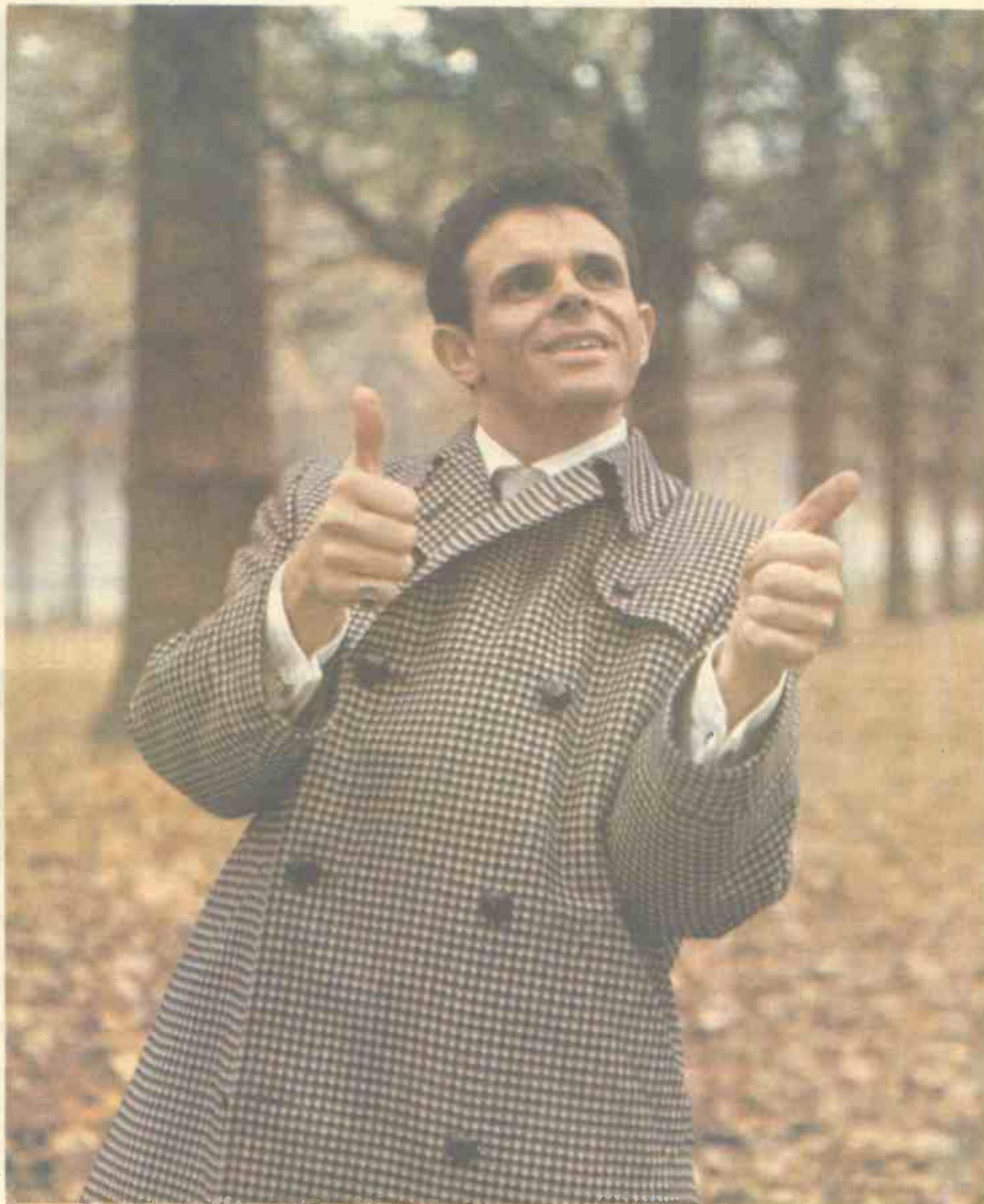
FONTANA/TF 449

DION DI MUCI

I'm Your
Hoochie
Coochie Man

CBS/AAG 188

PHILIPS RECORDS LIMITED
STAMHOPE PLACE · LONDON · W2



R.M. INVEST THE MYSTERY SHANNON'S

IT'S a wonder that Del Shannon isn't dizzy by now!

During the course of his career, Del has recorded on about four different labels, staying hardly long enough to tune his guitar.

How did it happen? Let's jump backwards a few years to when it all started for Shannon . . .

When Del left the Army, which he had joined in 1958, he started work in a night club. It was great at first, but when the glamour began to fade it became not so much a "drag" as a routine job.

Then one night it all "Happened." "I want that boy for a recording contract," said an executive from Big Top Records. Del signed with the company and waited for his first big hit to explode on the pop scene. Nothing! He made a few discs which were distinguished only by their total failure. Poor Del! There he was . . . young, handsome, hopeful, caught in that show biz vicious circle of no Hit — no work. There was Elvis to the right of him Darin to the left — and these were formidable names in anyone's book.

MINOR

Nothing daunted he waxed a number called "Runaway" which was probably exactly what Del felt like doing at the time. "Runaway" hit the top of the British and American Charts and Del had it made.

Shortly afterwards his manager signed Del with an American label, Amy-Mala whose only claim to hit fame had been with a minor hit "Riders in the sky" by The Ramrods. Then trouble.

In the shape of hostilities with Michanick, Del's manager loomed up. These two parted company and Del subsequently signed with his present manager, Wayne Carter.

Also about this time the aspiring Shannon formed his OWN company, Berlee Records. This name was a derivation from his father's name, Bert, and mothers name, Leeana. On this label he made "Sue's gotta be mine" which was released on London over here.

● DEL SHANNON. One of America's biggest hitmakers here is the centre of a current chart mystery that is cleared up by Marion Levinson. He is seen here pictured by Dezo Hoffman.

SET THE SCENE MODS!

Girls want you
in our



FAB GEAR GIRAFFE REAL HIGH COLLARS (2 1/2 in.)

Cheaper Tab Giraffe in Paisley or Plain Poplin in White, Red, Blue. 14-15 1/2. 28/6.



in Mustard, Blue Red or Green Ground

in White Blue Pink

LEW ASH Ltd. 2 St. George St. W.1

Please state style, colour, size (give 2nd colour), add 2/6 P. & P. Cross all P.O's, etc., to:

A swingin' new disc with a different beat!



THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

UP IGATES RY OF DEL DISC LABEL

Complicated? If you happen to buy a Del Shannon disc bearing the State-side label, then you can be certain that the number is about six months old.

by **MARION LEVINSON**

In between all his stage, TV and personal appearances, Del found time (incredibly enough!) to sign a contract with Decca, on behalf of Berlee to release all future Shannon material.

Two or three years ago, every disc jockey who wanted to be termed "with it" included a Del Shannon disc in his programme. Now, despite any success he is having in the States, his star status appears somewhat static. His latest record, on London "That's the way love is" could do with a good few airings before anyone gets around to giving it "foive."

There is a faint rumour of a British tour but so far nothing definite has been arranged. As mentioned in last week's issue of this paper, fans over here do have an unusual loyalty to the labels the stars record on. And dreamboat Del might be well advised to stay put on one label, as well as nipping over for a British tour as soon as possible.



PETER JAY seen with APRIL STEVENS and NINO TEMPO, America's ultra-successful song duo, currently scoring with "Stardust".

PETER JAY WRITES FROM THE STATES

HI YA, everybody, from the States!

I'm having a ball. A great big one hundred per cent ball! But the Beatles—they are honestly bigger here than ever they were in Britain. They're the number one topic of conversation — as soon as the folk in Miami hear an English accent they rush up and ask "Say, do you know the Beatles?"

Everywhere I go, people think I AM a Beatle, because of my long hair at the back. Everybody stares. Teenagers have tried to buy my high-heeled boots at ridiculous prices. Cars follow mine (a white convertible Sting Ray).

KING KORN

And the radio stations play nothing but British records all day. This Saturday, on Miami's WFUN Station, they have a full 24 hours of Beatles' records. All the Beatle material is being pushed and are hits — even the LP numbers. Specially "I saw her standing there," "Hold your hand," "She loves you."

They have Beatle competitions every day, where people ring in to give Ringo's height,

or the colour of Paul's eyes. Prizes are King Korn stamps. I can't emphasise how big the boys are—the biggest thing of all time.

AIR-TIME

"Hippy hippy shake," "Only want to be with you," "Needles and pins," "Glad all over." Danny Williams' "White on white" — all getting fantastic air-time, too. Any time is British time on radio.

Went to the famous Peppermint Lounge to see Nino Tempo and April Stevens. They were a knockout and gassed to hear about their record successes in England. They said they wanted to get to Britain soon... they felt a bit detached over here.

In the audience were two of the Ronettes, Nedra and Estelle, and Nino got them up to a number. Jerry Lee Lewis is at the Lounge right now and Chuck Berry follows in. Lots of names round here. Ella Fitzgerald comes to the Deauville (where the Beatles stayed), Tony Martin and Cyd Charisse are at the Fontainebleau (world's most expensive hotel), Jonah Jones is playing around and Eydie Gorme is at the Diplomat.

Miami must be the most fantastic place on earth. Weather is ridiculously warm — in the 80's.

We had a smooth flight, stopping in Bermuda for one hour. At London there were quite a few Jaywalker fans. And also some Dave Clark fans, by accident — he was due to fly out the day after us.

We were received by the Mayor of Miami, who gave us a small gold key — the "Freedom Of Miami" — along with a special Police Courtesy Note. Within a short time, we went to the TV studios to appear in one of the news bulletins. The cameramen also took films near the swimming pool for networking in the States... and later in Britain.

Reckon we've made some fans over here, especially from New York and Boston, where they have copies of the records and eyeshades and other Jaywalker things. Interest in all things British is so magnificent... must come back here with the boys and do some concerts. Looks like they'd go a bomb!

Looking forward to a few days rest, then back to meet my friends in Britain. Be seeing you all real soon.

PETER JAY

Footnote: Peter also sent greetings on "The world's largest picture post card"... it measures 30ins. by 24ins.


TONY SHERIDAN
WITH THE BEATLES
WHY
c/w **CRY FOR A SHADOW**
52 275 (Single 45)

★ ★ ★

ALEX HARVEY
AND HIS SOUL BAND

46 424 L.P. Mono 237 624 L.P. Stereo

"BOOK SOME EARLY EXCITEMENT FROM HAMBURG GRADUATE ALEX HARVEY, WHO'S GOING PLACES!"

R&B POLL NEXT WEEK R.M.

HERE COME THE ANIMALS!



TELL ME WHEN THE APPLEJACKS

F 11833 45 rpm

DECCA

RECORD MIRROR, Week-ending February 29, 1964

THE BIG BASS MAN

by **LANGLEY JOHNSON**

Through a honey new British pop disc — and armed with magnifying glass and bloodhound, I set track down the man... background... Eric Ford... Now Eric is the recording sessions... from nine in the... till ten at night... but, he says, life, he umbr... and an ampl... studios a d... single - ha... problems.

Springfield has a great feel... ing for rhythm "or blues... She's also very decisive, and... exactly what she... said the hectic busi... many of... did like... "Boys... possible that the anonymous... Eric was in on the see... or that he dubbed... bit of colour of h... on his own, afterw...

with commercials on which he also sound the new bass guitar about his work in the background of some of the best group records. "There are some sessions I just don't discuss", he said. So if you hear some really buy guitar work coming through your favourite group's recording, it's just possible that the anonymous Eric was in on the see... or that he dubbed... bit of colour of h... on his own, afterw...




Hear ERIC FORD at the new SOUND CITY musicians' rendezvous, Shaftesbury Avenue, London, W.1.

Engagements permitting Eric will demonstrate his new Burns bass guitar and "Orbit amp." If you can't call write today for free folders. Your name, address, and "Burns leaflets," on a P.C. or note-paper is enough. Address below.



ORMSTON BURNS LTD. CHESHAM CLOSE, CEDARS ROAD, ROMFORD, ESSEX.

HERE COME THE APPLEJACKS!



THE APPLEJACKS—Their hit was sparked off by a "Juke Box Jury" appearance.

WELL, at least it is finally settled! Those three schoolboy members of the chart-climbing Applejacks have decided to give up school and concentrate full-time on a show business career. Which puts an end to the rumours, doubts and counter-rumours headlined in newspapers over the past months.

Martin Baggot (16) and Don Gould (16) have now said a final farewell to their schoolmates at Tudor Grange Grammar School, and 16-year-old Phil Cash has handed in his satchel at Lyndon High School.

EDUCATION

The group is completed by 19-year-old Megan Davies who is an electroencephalograph recordist, believe it or not; Insurance clerk Jerry Freeman (19) and hairdresser Al Jackson (18). The wide smiles they wear can be attributed to the fact that they've already got bookings worth £3,000 for April, their first full working month.

It's not so long ago that they turned down a year's contract for £10,000 so that the three students could complete their education. Don Gould, actually, already had seven G.C.E.'s in various subjects.

Drummer Gerry Freeman told me: "We've been going as a group since December, 1960, when we intended doing

by **PETER JONES**

just one show in aid of Boy Scout charities. But we'd been bitten by the beat bug and just couldn't even think of packing it in afterwards..."

Don Gould operates on piano and clavichord; Martin Baggott on lead guitar; Phil Cash on rhythm; Megan Davies on bass; Al Jackson is the vocalist. Phil, Gerry, Don have all been Scouts; Megan has been a Sunday School teacher for seven years — and Al was a choir-boy for four years.

PERSONALITY

Up in Solihull Civic Hall, the group pulled in hundreds of fans every Monday evening. Local papers claimed them as the Midlands' answer to the Beatles. And the reason they registered so strongly was summed up as "personality." They really attack audiences, and clearly enjoy every moment of their performances. It's infectious. Check their fan club membership for confirmation.

Says Megan: "We're all friends — I think that is

the secret. Sometimes, of course, we get a bit worked up before a big show, but we all share the same sense of humour so we can get back on an even keel in just a moment or so. I don't think we really suffer from nerves — maybe it's because there are six of us and we can share the burden, too."

But there's no hiding the heart — searching that went on before the three schoolboy members decided to take the plunge into show business. They'd argued: "Education lasts a life-time; a hit record may be for only a short time." Parents met headmasters, boys met managements — and the decision was taken.

NEW SOUND!

The success of "Tell Me When", on the Decca label, helped enormously. Plus the signing to the massive Harold Davison Agency in London. Personal manager is Arthur Smith.

The television dates started pouring in. They've recently done "Thank Your Lucky Stars", "Three Four Round", "For Teenagers Only"—and they're in the "Arthur Haynes Show" on Saturday this week.

Things are, then, swinging. But I never thought I'd hear of a SOLIHULL SOUND! Still, you never can be sure of anything in the pop business.



KATHY KIRBY, ADAM FAITH and MIKE SARNE were among the many stars at the premiere.

ELVIS FILM PREMIER COMPETITION

WINNERS

double ticket. Dianne Abbs, 16 Kirkpatrick Road, Norwich; P. A. Gibson, Jesus College, Oxford; Miss D. Chambers, 39, Hill Rise, Kempston, Bedford; Terence McGee, 12 Slades Close, Enfield, Middlesex; C. Vine, 44 Abbots Road, Abbots Langley, near Watford, Hertfordshire.

Miss S. F. Abbs, 34 Springvale, Wigmore, Gillingham, Kent; M. S. P. Kerridge, Aplins, Crosslands Road, Redhill, Surrey; J. Foskett, 12 Longbury Drive, St. Paul's Cray, Orpington, Kent; John Hawes, 13 Oak Crescent, High Wycombe, Bucks; J. A. Ordowski, St. Johns, Witnesham, near Ipswich, East Suffolk; Julian Russell, Goose Green Cottage, Palmers Cross, Bramley, near Guildford, Surrey.

B. Cooper, 140 Castle Hill Avenue, New Addington, Croydon, Surrey; P. Chegwidan, 36 Malford Grove, Snaresbrook, London, E.18; Carole A. Bennett, 5 Laurelhurst Avenue, Pensby, Wirral, Cheshire; John Head, 8 Little Marlow Road, Marlow, Bucks; Miss Janet Suter,

57 Ludlow Road, Paulsgrove, Portsmouth, Hants; P. L. Paine, Claremont, London Road, Rawreth, near Wickford, Essex.

R. C. Taylor, Sundown, 38 Mayfield Road, Farmoor, near Oxford; Miss L. Tapper, 110a Hindes Road, Harrow, Middlesex; Philip Hudson, 23a Sutton Dwellings, Cale Street, Chelsea, S.W.3; Mrs. M. J. Wyatt, Globe Farm, Farnham, near Bishops Stortford, Herts; Miss Pauline Wayman, 72 Woodlands Drive, Stanmore,

Middlesex; R. J. Shurville, 24 Byefield Road, Southcote Estate, Reading, Berks; Miss Corinne Bacon, 13 Lucerne Road, Brighton 6, Sussex; A. R. Browne, Eltham College, Mottingham, London, S.E.9.

Correct answers to competition (listing last six Presley singles): Return To Sender; One Broken Heart For Sale; Devil In Disguise; Bossa Nova Baby; Kiss Me Quick; Viva Las Vegas.

MARKET FOR MODS

Twin Tab Double Cuff SHIRTS at lowest prices from 29/6 upwards

PLAIN COLOURS WITH WHITE COLLARS AND CUFFS, GINGHAM CHECK, PAISLEY, POLKA DOTS, TARTAN. WE HOLD THE BIGGEST AND MOST COMPREHENSIVE RANGE FOR MILES.

ALL BRANDS, HARDY AMIES, PRIME FIT, HOOKWAY, LE ROI, AND MANY OTHERS. ALSO ALL PULLOVERS, V-NECK, CREW-NECK, ROLL-NECK, AND AS WORN BY

ALL LEADING GROUPS

SEE OUR BASEMENT DEPT. FOR HIPSTER JEANS, TROUSERS AND LATEST JACKETS. CORDUROY, LEATHER, SUEDE, BEATLES, PIERRE CARDIN, AND LEVIS (as advertised).

ADLER'S (R.M.), 141 KINGS ROAD, CHELSEA, S.W.3 TEL. FLA 0819. SEND FOR FREE CATALOGUE CORNER OF FLOOD STREET, 50 YARDS FROM TOWN HALL. POSTAL ORDERS EXECUTED. SPEEDY ALTERATIONS.

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FANS rubbed shoulders with the stars; autograph books were filled with big-name signings; and Elvis Presley wooed and won Ann-Margret on the big screen. A starry night indeed—the premiere of El's "Love In Las Vegas", laid on by MGM films at the Empire, Leicester Square.

And in one block of seats were 25 winners in the Record Mirror "Stop Press" contest. Twenty-five Presley addicts who'd been lucky in the draw from a pile of over ONE THOUSAND applications.

Stars? Alphabetically listed: the Applejacks, the

Bachelors, Tommy Bruce, Jacqui Chan, Brian Davis, Linda Doll, Craig Douglas, the Eagles, the Falcons, Chris Farlowe, Adam Faith, Alan Freeman, Kathy Kirby, Kenny Lynch, Steve Marriott, Peppi, Adrienne Poster, Freddie Randall, Rhet Stoller, Mike Sarne, the Snobs, the Tornados, the Vernon Girls, Marty Wilde — introduced from the stage by Radio Luxembourg dee-jay Peter Aldersley.

Outside the cinema: huge crowds waiting for a glimpse of their favourites.

Now for a list of the lucky twenty-five Record Mirror Readers — who each won a

IN GLOSSY COLOUR SLEEVE **6 TOP POPS ON ONE GREAT EP 6'8 T.P.S 510**

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Sad Songs And Roy Orbison

HEARING that knock-out disc, "Borne on the Wind", the other day reminded me that the artiste responsible for writing and singing the song, Roy Orbison, is due here next month.

MELANCHOLY

From anticipating the future, I turned to the past and reflected upon Roy's last successful tour. One meeting in particular came readily to mind, and I am now going to tell you about it. It took place backstage in his dressing room, after one of his many sell-out shows. We got talking about songs, and I asked him why he wrote and recorded such melancholy numbers. This was something about which I had always been curious, and I know it has puzzled many fans also. Who better to supply the answer than Roy himself!

"At one time I was very sad—trouble with girls, hard times and things—but everything has worked out real fine now that I am married and happy", observed Roy. "Nearly all the songs I write are based on actual life experiences." Surely now that you are

happy and content you should be writing more cheerful songs, I inquired.

"Well, no. You see, sad songs remind me of my hard times and make me realise just how really happy I am now. Besides, I like sad numbers, they have more meaning.

"I hope when people hear my songs they will also think of the past and be more content with their present life, too," replied Roy sincerely.

Throughout his many records the recurring theme is the "girl trouble" he speaks of. Discs such as "Crying," "In dreams," "Only the lonely," "I'm hurtin'" and "Running scared" all refer to heartaches caused by some female!

"You walked away, the pain began,

I knew I'd never love again,
Oh my heart, torn apart
And I'm sure hurtin'"

(from "I'm hurtin'").

and
"Then you said so long
And left me standing all alone,

Alone and crying."

(from "Crying").
finally—"In dreams"
"We're together in dreams,
in dreams,

by **GEORGE ROONEY**

But just before the dawn, I awake and find you gone, I can't help it, I can't help it
If I cry, I remember that you said good-bye."

These three examples of Roy's self compositions illustrate clearly his past worries with the fair sex.

beautiful long hair. They both looked extremely happy and content. I was glad, for this very sincere, humble star deserves every happiness, if only for the joy his records give countless others.

SIGNIFICANCE

Of the hard times he refers to, if you analyse "Blue Bayou," the following extract contains this sentiment:

"Saving nickels, saving dimes,
Working till the sun don't shine,
Looking forward to happier times."

One song which he wrote for the Everly Brothers — "Claudette" — has special significance for Roy, as he named it after his wife! This was the flip side of "All I have to do is dream," a huge hit for the American duo.

As I left Roy he was joined by his pretty wife Claudette, who has strikingly

ROY ORBISON, one of the most popular U.S. stars in Britain seems mainly to deal with sad songs. George Rooney investigates.

R&B POLL

NEXT WEEK R.M.

NEXT WEEK

WATCH OUT FOR THE ANIMALS!



MY BOY LOLLIPOP

THE BLUE BEAT GIRL

fontana TF 449



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MILLIE is backed on this record by the '4 JUST MEN'

Vee-Holly Tribute L.P.

L.P. REVIEWS BY R.M.
POP DISC JURY



BOBBY VEE
I REMEMBER BUDDY HOLLY: That'll be the day; it doesn't matter any more; Peggy Sue; true love ways; It's so easy; Heart-beat; Oh boy; Raining in my heart; Think it over; Maybe baby; Early in the morning; Buddy's song. Liberty LBY 1188.

It was a sad stroke of fate, in fact the plane crash which killed Buddy Holly, Ritchie

Valens and the Big Bopper, which gave Bobby Vee his first big break in show business. Bobby and his group deputised for Buddy following the crash and thus began a lengthy career of hit after hit. Now Bobby pays tribute to Buddy in the only possible way — by recording an album of his great songs. It's a winner from start to finish and Bobby writes the very sincere sleeve notes too.

★★★★

TONY BENNETT

THIS IS ALL I ASK: Keep smiling at trouble; Autumn in Rome; True blue Lou; The way that I feel; This is all I ask; The moment of truth; Got her off my hands; Sandy's smile; Long about now; Young and foolish; Tricks; On the other side of the tracks. CBS BPG 62205.

HERE he goes again! It seems that Tony Bennett has an endless supply of top grade material tucked away between his tonsils for he comes up regularly with outstanding album after outstanding album. The track which is getting all the deejay spins on this particular one is "The moment of truth," a lively swinger, but the rest of the set is great too.

★★★★

THE LETTERMEN

IN CONCERT: Hey, look me over; When I fall in love; Fast freight; Groups are nothing new medley; West side story medley; What kind of fool am I; Folk medley; You'll never walk alone. Capitol T.1936.

A MEDIUM-TYPE album from the Lettermen. Slickly professional of its kind without setting the groove afire. They attempt a Four Preps type thing to close side one and though it's good it falls short of that other team's humour and virtuosity. The album is an enjoyable one but I can't imagine it hitting the best sellers.

★★★

JACKIE DE SHANNON

Walkin' down the line; Blowin' in the wind; Jailer bring me water; Don't think twice it's all right; Oh sweet chariot; Little yellow roses; 500 miles; If I had a hammer; Baby, let me follow you down; Puff (the magic dragon); Betsy from Pike; Sin: ha-elujah. Liberty LBY 1182.

I BELIEVE that this is only my second turntable meeting with Jackie de Shannon but I certainly enjoy these contacts. Miss de Shannon has a way with a folk song which lifts it up, shakes it around and dissects it, bringing it up fresh as new but without losing its original beauty. Hear for yourself on this latest album.

★★★

NANCY WILSON

BROADWAY MY WAY: A lot of livin' to do; You can have him; Tonight; Make someone happy; I believe in you; As long as he needs me; Getting to know you; My ship; The sweetest sounds; Joey, Joey, Joey; Loads of love; I'll know. Capitol T.1828.

DELECTABLE is the word for Nancy Wilson. Her voice too, matches up to her beauty. She's as gentle as can be on ballads and as forceful and swinging as the best of them on the up-tempo items. A brilliant album which deserves the widest possible hearing. Great show tunes delightfully sung.

★★★★

FRANK IFFIELD

BLUE SKIES: Blue skies; Dark moon; You came a long way from St. Louis; Tumbling tumbleweeds; Let me be the one; I'll be around; My blue heaven; Sweet Lorraine; I'm sorry; Who cares; Make it soon; I've got you under my skin. Columbia 33SX 1588.

EXTREMELY polished and most listenable programme from Frank Iffield. This British-born Australian has risen to great heights in the four and a bit years since he landed back in this country. His handling of these popular songs will take him even further up the tree of success.

★★★★★

Rhet Stoller 'Knockout' competition

WIN WIN

Win £500 worth of guitars and equipment as illustrated. Just mark the 6 instruments from the list below that you think make the Rhet Stoller Sound on KNOCKOUT and say in 20 words or less why you like Rhet's disc.

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TRUMPET	MANDOLIN
ORGAN	RHYTHM GUITAR
SOUSAPHONE	STRING BASS
PIANO	JEW'S HARP

I like Rhet Stoller's disc because

READ THESE RULES

Entry forms must be returned to Record Mirror, 116 Shaftesbury Avenue, London, W.1, not later than Tuesday, March 31, 1964. Every entry form will be considered by the Editor. Entry is barred to members, family and friends of Record Mirror, Windsor Records, Jennings Music Co., and all persons connected in any way with this competition. Rhet Stoller has not revealed the make up of this record to anybody. The Windsor Record Trademark from the Record Sleeve must accompany all entries. I agree to the rules and accept the Editor's decision as final.

Name
(block letters)

Address

Signature

THERE is just one more week to go to enter this "KNOCK-OUT" competition. The entries so far have been enthusiastic for Rhet's disc, so don't miss the chance to hear and enter this competition, so

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Record Mirror

Pop Disc Jury



Top Fifty Tips



PETER, PAUL AND MARY



MARK WYNTER



THE BEACH BOYS

MARK REVIVES 'ONLY YOU'

THE BREAKAWAYS
That's how it goes; He doesn't love me (Pye 15618).
THERE'S a bit of a Phil Spector sound on this one, which is a compulsive driving effort with loads of appeal. Definitely the best they've done so far. Catchy and tuneful. Flip is a pounder without the appeal of side one. Well performed though.
TOP FIFTY TIP

PETER, PAUL AND MARY
Tell it on the mountain; Old coat (Warner Brothers WB 127).
THE gospelly type number is given a typical treatment from the trio, and the folksy styled effort which has a very plaintive quality about it. Watch out for this one, as it's already shooting up the U.S. charts. And although contained on their new L.P. we imagine that may follow "Blowin' in the wind" into the big hit. Flip is a slower almost bluesy folk styled beater. With a message of course.
TOP FIFTY TIP

KRIS JENSEN
Lookin' for love; In time (Hickory 1243).
THERE'S a strong Bo Diddley beat, and a thumpy treatment from all concerned on this number recorded a short while ago by ex-Cricket Earl Sink. Could easily catch on, and the success of the similarly styled "Not fade away" could help this one. Flip is a very average styled beat ballad.
TOP FIFTY TIP

MARK WYNTER
Only you; It's love you want (Pye 15626).
MARK comes back with a vengeance on this oldie, once a big hit for the Platters. It's a strong number with loads of appeal, and we think that Mark's own popularity will sell this oldie enough to put it into the charts. Nevertheless it's an excellent performance. Flip is an up-beat number with much appeal again, and some good piano work.
TOP FIFTY TIP

FRANK SINATRA with ROSE-MARY CLOONEY Some enchanted evening. With **KEELEY SMITH** So in love (Reprise R 20285).
WITH two very popular songstresses, Frank gets to work on a couple of oldies that come across very well indeed. The top side, from "Kismet" always sounds good, and with these two performing it couldn't sound much better. Good for adult late-night listening. Flip, with yet another popular songstress isn't as commercial, but as good.
TOP FIFTY TIP

THE FOUR PENNIES
Tell me girl; Juliet (Phillips BF1322).
UP and coming vocal group have a very good number on their hands with this one. The beat is spasmodic and perky, but there's a good commercial feel to the disc which should make it a far bigger hit than their last which scraped into the top fifty. Flip is a gentle pretty beat ballad, which is as good as the top side in its own way. Great two-sided value.
TOP FIFTY TIP

THE BEACH BOYS
Fun, fun, fun; Why do fools fall in love (Capitol CL 15339).
THERE'S a typical Chuck Berry backing on this pounding beater from the boys. It could follow their "Surfin' U.S.A." into the charts, and the great beat, good lyrics and the white boy group sound could make this big U.S. hit click here. Flip is a version of the old Frankie Lyman & Teenagers hit. Surprisingly like the original, fidgety thrown in, the lot.
TOP FIFTY TIP

SINGLES IN BRIEF

DANNY RIVERS: There will never be anyone else; I don't think you know how much it hurts me (Decca F 11865). Average type of number from the lad—he's done better.

BRIAN DIAMOND AND THE CUTTERS: Shake, shout and go; Watcha gonna do now pretty baby (Fontana TF 452). Unusual group beater with good commercial chances.

THE BLUEBEATERS: Little David; Ain't got a care (Piccadilly 35181). Gossily Blue Beat effort—but it's not the best of its type.

WINSTON STEWART: But I do; **THE MAYTELS:** Four seasons (R & B JB 147). Blue beat effort on the Clarence 'Frogman' Henry number. Not as good as the hit.

DANCE ROGERS AND THE NU-BEATS: Mary Mary (marry me); Jeannette (Pye 16521). Catchy commercial effort with lots of appeal—his choice is good and the song is charming.

ADRIENNE POSTER: Shang-a-doo-lang; When a girl really loves you (Decca F 11864). Pleasing sort of sound from the young lass penned by two Rolling Stones.

THE TEXANS: Being with you; Wondrous look of love (Columbia DB 7242). Different sort of vocal beater, but with plenty of appeal.

THE SNOBS: Buckle-shoe stomp; Stand and deliver (Decca FF 11867). The weirdly garbed team could have a big hit on their hands with this frantic beater.

DAVY KAYE: A fool such as I; It's nice isn't it (Decca F 11866). He couldn't get much nearer the Presley vocal sound if he tried. But then he couldn't have tried much harder than he did on this one.

TOMMY McCOOK: Exodus; Help the weak (R & B PJ 4001). Strong compulsive bluebeat on this infectious and commercial version of the tune. Could be a hit.

TOMMY BRUCE: Let it be me; No more (Columbia DB 7241). With the Bruisers, this is an average beat ballad from Tommy—but surprises do happen.

THE REGENTS: Come along; Bye bye Johnny (Orlone CB 1912). Good off beat tune and treatment that may be too way-out click in a big way. Watch it though.

THE COUGARS: Caviare and chips; While the city sleeps (Parlophone R 5115). Familiar tune lashed into a commercial pop sound. Well performed, and like the Shadows.

CAROL DEENE: Whose been sleeping in my bed; Love is wonderful (HMV POP 1275). Average type of jaunty beat ballad from Carol who is worthy of better material and backing.

THE BROOKS: Once in a while; Poor poor plan (Decca F 11868). Good vocal group stuff from the team—but not really in the current vein.

PETER'S FACES: Why did you bring him to the dance; She's in love (Piccadilly 35178). Vocal group effort with some appeal, and a good dance beat. Fair old lyric.

GERRY DORSEY: Take your time; Baby I do (Pye 15622). Good stuff from Gerry—it's an interesting teen styled beater with more of a tune than most.

BILLY FONTEYNE: Little child; Look before you leap (Orlone CB 1917). The Beatles song is given yet another treatment—this one, may get lost.

CHARLES ALBERTINE: Theme from 'The Long Ships' Parts 1 and 2 (Colpix PX 730). Nice piano number that should sell well after the film's general release this week.

TONY VINCENT: Let the four winds blow; Cerveza (Polydor 276). Good rocking version of an old Fats Domino hit. Could do well with the dance crowds.

DELROY WILSON: Squeeze your toe; Sugar pie (R & B 132). Heavy blue beat backing for the youngster on this lively and intoxicating type number.

THE COASTERS: Tain't nothing to me; Speedo's back in town (London HLK 9683). Good comedy disc from the blues group—too way out for here. Very funny, dead slow and a four minute run.

DOROTHY SQUIRES: Look around; Two strangers met (Columbia DB 7243). Pretty number from the popular thrush that should get a lot of plays.

THE SCHOOLBOYS: Dream lover; I want to know (R & B PJ 4000). There's a typical sound on this release which is more exciting than most.

THE WASHINGTON D.C.'s: Kisses sweeter than wine; Where did you go (Ember EMB 190). Good driving version of the Jimmie Rodgers oldie. Good backing and different vocal work.

THE SHEVELLES: Oo poo pa doo; Like I love you (Orlone CB 1915). Revival of the old R & B number. Powerful and vibrant with loads of dance appeal.

CHRIS BARBER'S JAZZ BAND: Young fashioned ways; I never shall forget (Columbia DB 7249). R & B type effort from Chris-Willie Dixon number and good commercial sound.

RAY ELLINGTON: The rhythm of the world; If you can't say something nice (Ember S 188). Good beatty number from Ray that could do better than most would think.

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- BUCKLE SHOE STOMP** THE SNOBS F 11867 **DECCA**
- ONCE IN A WHILE** THE BROOKS F 11868 **DECCA**
- T'AIN'T NOTHIN' TO ME** THE COASTERS HLK 9683 **LONDON**
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CAN THEY REVIVE THE DUO CRAZE?

JUST as I was in the throes of saying that male-duettist Everly Brother-type discs were hitting a distinctly bad patch, along came Peter and Gordon to prove me wrong. Their "World Without Love" has infiltrated more than somewhat in the charts.

Of course, they DID have a Paul McCartney-John Lennon song to help them along. And, of course, they DID have the fact that Paul's friend Jane Asher is Peter's sister. But I suspect that these two talents would have made it, eventually, anyway.

They recall: "We met about five years ago. We were at school together and liked spending our evenings singing around coffee bars and clubs." But Gordon (Waller) was a boarder at school; Peter a day-boy.

So Peter had to collect Gordon each evening! Fine!

SPIKES

Except that if it was after 10 p.m., Gordon had to clamber over a huge, high iron gate. Getting him back IN the school in the early hours was an even trickier problem. The spikes were

PETER JONES

high and sharp on top of the gate. "I still have the scars to prove it," reports Gordon.

After leaving school, the boys decided to avoid all "nine to five" jobs and continue singing. At London's Pickwick Club, haunt of show-biz stars, an agent heard the boys and passed on the good news to Norman Newell.

"Got any new material?" asked Norman. The boys had played over some of their best numbers, but they weren't strong enough to put out as an 'A' side. Then they remembered... there WAS a song, not really completed, that John and Paul Beatle had handed over to the boys. J and P finished the song—and Peter and Gordon recorded it right away.

The flip side, "If I Were You", is a Peter and Gordon composition.

And "World Without Love" has received instant acceptance. Though David Jacobs did voice a criticism of the organ solo in the middle,

saying that he felt the disc should have been re-recorded.

A few personal pointers on the boys. Gordon was born in Braemar, Scotland. June 4, 1945, was the date. "Doing those late-night stunts while still at school knocked me out. Couldn't get up in the mornings, so I missed lessons for a whole term. Still, my housemaster said I was his 'favourite nuisance'."

Peter is London-born—June 22, 1944. He's a student at London University, says he started his music-making on a plastic ukelele, later switching a cine-camera for a "proper" guitar. Peter is the one with the spectacles and the bright red hair.

YAWN

Both sport Beatle haircuts... but stress they've been sporting them for several years.

Just one thing worries the two boys. "I have an almost unconquerable urge to yawn in the middle of a song", confesses Peter. As he is otherwise regarded as the serious and quiet one of the duo, I can understand his worries!



PETER AND GORDON

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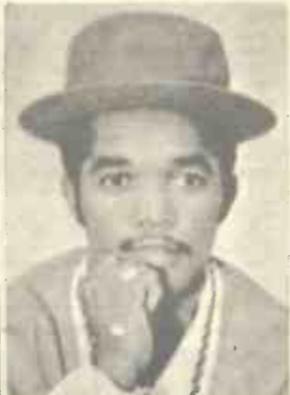
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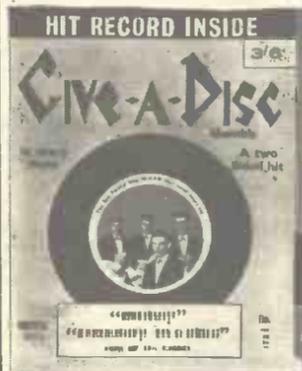


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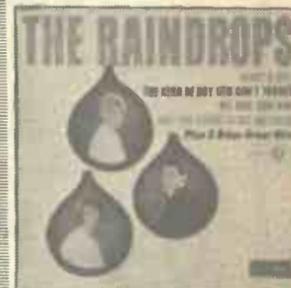


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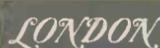


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When the boy's happy;
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and eight others

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CASHBOX TOP 50

AIR MAILED FROM NEW YORK

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include "I can't stand it"—Soul Sisters; "Hey Jean hey Dean"—Jean & Dean; "Roll over Beethoven"—Beatles; "Forever"—Pete Drake; "Book of Love"—Raindrops; "When Joanna loved me"—Tony Bennett; "That's when it hurts"—Ben E. King.

New U.S. releases include—"Vanishing Point"—Markets; "Beatles Please Come Back"—Gigi Parker and the Lonelles; "It's all right (You're just in love)"—The Tams; "Giving up on love"—Jerry Butler; "There they go"—Lou Christie; "Some things are better left unsaid"—Ketty Lester; "I do"—Castells; "Can you do it"—Contours; "Moonglow/Picnic theme"—Baja Marimba Band; "Hello walls"—Little Esther; "Mexican drummer man"—Tijuana Brass; "I'm on fire"—Jerry Lee Lewis; "The Letter"—Caesar & Cleo; "My heart"—Roomates; "Bon Soir"—Highwaymen; "A little bit of hurt"—Evaline.

Pop ten five years ago—"Venus"—Frankie Avalon; "Charlie Brown"—Coasters; "Alvin's Harmonica"—David Seville & the Chipmunks; "It's just a matter of time"—Brook Benton; "Stagger Lee"—Lloyd Price; "I've had it"—Bell Notes; "Donna"—Ritchie Valens; "Tragedy"—Thomas Wayne; "Never be anyone else but you"—Ricky Nelson; "Peter Gunn theme"—Ray Anthony.

New L.P. "Ain't that good news;" Beatles "Roll over Beethoven" has hit U.S. charts through imported copies from Canada—as yet it isn't released on any L.P. or single in the States. N.J.

- | | |
|---|---|
| 1 SHE LOVES YOU*
2 (8) The Beatles (Swan) | 26 THINK
44 (2) Brenda Lee (Decca) |
| 2 I WANT TO HOLD YOUR HAND*
1 (10) The Beatles (Capitol) | 27 PENETRATION*
17 (6) Pyramids (Best) |
| 3 PLEASE PLEASE ME*
4 (6) Beatles (Vee Jay) | 28 CROOKED LITTLE MAN
- (1) Serendipity Singers (Philips) |
| 4 TWIST AND SHOUT*
43 (2) Beatles (Tollie) | 29 OH BABY DON'T YOU WEEP
26 (7) James Brown (King) |
| 5 DAWN GO AWAY*
3 (7) Four Seasons (Phillips) | 30 WHO DO YOU LOVE*
23 (7) Sapphires (Swan) |
| 6 FUN, FUN, FUN*
6 (5) Beach Boys (Capitol) | 31 AIN'T NOTHING YOU CAN DO
- (1) Bobby Bland (Duke) |
| 7 JAVA*
5 (9) Al Hirt (RCA Victor) | 32 I WISH YOU LOVE*
22 (6) Gloria Lynne (Everest) |
| 8 HELLO DOLLY
15 (4) Louis Armstrong (Kapp) | 33 YOU DON'T OWN ME*
21 (11) Leslie Gore (Mercury) |
| 9 MY HEART BELONGS TO ONLY YOU*
18 (3) Bobby Vinton (Epic) | 34 HIPPIY HIPPIY SHAKE*
50 (2) Swinging Blue Jeans (Imperial) |
| 10 KISSIN' COUSINS
11 (4) Elvis Presley (RCA-Victor) | 35 RIP VAN WINKLE
40 (4) Devotions (Roulette) |
| 11 I LOVE YOU MORE AND MORE EVERY DAY*
12 (6) Al Martino (Capitol) | 36 STOP AND THINK IT OVER*
25 (7) Dale & Grace (Montel) |
| 12 HIGH HEEL SNEAKERS*
13 (5) Tommy Tucker (Checker) | 37 MY BONNIE*
29 (5) Beatles with Tony Sheridan (MGM) |
| 13 SEE THE FUNNY LITTLE CLOWN*
10 (7) Bobby Goldsboro (Unart) | 38 ABIGAIL BEECHER*
24 (6) Freddy Cannon (Warner Brothers) |
| 14 GLAD ALL OVER*
16 (5) Dave Clark Five (Epic) | 39 STARDUST*
30 (4) April Stevens and Nino Tempo (Atco) |
| 15 GOOD NEWS*
9 (6) Sam Cooke (RCA-Victor) | 40 WHAT KIND OF FOOL (DO YOU THINK I AM)*
28 (10) Tams (ABC) |
| 16 BLUE WINTER*
20 (5) Connie Francis (MGM) | 41 TELL IT ON THE MOUNTAIN
- (1) Peter, Paul & Mary (Warner Bros.) |
| 17 THE WAY YOU DO THE THINGS YOU DO
27 (3) Temptations (Gordy) | 42 MY HEART CRIES FOR YOU
47 (3) Ray Charles (ABC) |
| 18 NAVY BLUE*
7 (7) Diane Renay (20th Century Fox) | 43 YOU'RE A WONDERFUL ONE
- (1) Marvin Gaye (Tamla) |
| 19 THE SHOOP SHOOP SONG
34 (2) Betty Everett (Vee Jay) | 44 WORRIED GUY*
38 (3) Johnny Tillotson (MGM) |
| 20 CALIFORNIA SUN*
8 (7) The Rivieras (Riviera) | 45 BABY DON'T YOU CRY*
41 (3) Ray Charles (ABC) |
| 21 SUSPICION
32 (2) Terry Stafford (Crusader) | 46 MY TRUE CARRIE LOVE
42 (4) Nat Cole (Capitol) |
| 22 STAY
33 (3) Four Seasons (Vee Jay) | 47 BIRD DANCE BEAT
31 (4) Trashmen (Garrett) |
| 23 I ONLY WANT TO BE WITH YOU*
14 (8) Dusty Springfield (Philips) | 48 NADINE
- (1) Chuck Berry (Chess) |
| 24 NEEDLES AND PINS*
39 (2) Searchers (Kapp) | 49 CAN YOUR MONKEY DO THE DOG*
37 (5) Rufus Thomas (Stax) |
| 25 THE SHELTER OF YOUR ARMS
19 (7) Sammy Davis Jr. (Reprise) | 50 DEAD MAN'S CURVE
- (1) Jan & Dean (Liberty) |

* An asterisk denotes record released in Britain.

Record Mirror

TOP 20-FIVE YEARS AGO

- | | |
|--|--|
| 1 SMOKE GETS IN YOUR EYES
(1) Platters | 11 GIGI
(20) Billy Eckstine |
| 2 AS I LOVE YOU
(2) Shirley Bassey | 12 I GOT STUNG/ONE NIGHT
(8) Elvis Presley |
| 3 SIDE SADDLE
(4) Russ Conway | 13 C'MON EVERYBODY
(-) Eddie Cochran |
| 4 MY HAPPINESS
(7) Connie Francis | 14 KISS ME HONEY
(12) Shirley Bassey |
| 5 PUB WITH NO BEER
(3) Slim Dusty | 15 TOMBOY
(14) Perry Como |
| 6 PETITE FLEUR
(6) Chris Barber | 16 ALL OF A SUDDEN MY HEART SINGS
(13) Paul Anka |
| 7 STAGGER LEE
(10) Lloyd Price | 17 SING LITTLE BIRDIE
(-) Pearl Carr & Teddie Johnson |
| 8 DOES YOUR CHEWING GUM LOSE ITS FLAVOUR
(5) Lonnie Donegan | 18 MANHATTAN SPIRITUAL
(17) Reg Owen |
| 9 LITTLE DRUMMER BOY
(9) Beverley Sisters | 19 BABY FACE
(16) Little Richard |
| 10 IT DOESN'T MATTER ANY MORE
(11) Buddy Holly | 20 DONNA
(-) Marty Wilde |

BRITAIN'S TOP LP's

- | | |
|---|---|
| 1 WITH THE BEATLES
(1) The Beatles (Parlophone) | 12 FUN IN ACAPULCO
(11) Elvis Presley (RCA-Victor) |
| 2 PLEASE PLEASE ME
(2) The Beatles (Parlophone) | 13 SUGAR AND SPICE
(10) Searchers (Pye) |
| 3 STAY WITH THE HOLLIES
(4) The Hollies (Parlophone) | 14 TRINI LOPEZ AT P.J.'s
(17) Trini Lopez (Reprise) |
| 4 WEST SIDE STORY
(3) Sound Track (CBS) | 15 STEPTOE & SON
(20) Wilfred Brambell & Harry H. Corbett (Pye) |
| 5 HOW DO YOU LIKE IT
(9) Gerry & The Pacemakers (Columbia) | 16 SINATRA'S SINATRA
(16) Frank Sinatra (Reprise) |
| 6 MEET THE SEARCHERS
(6) The Searchers (Pye) | 17 BO DIDDLEY'S BEACH PARTY
(14) Bo Diddley (Pye) |
| 7 THE SHADOWS GREATEST HITS
(7) The Shadows (Columbia) | 18 LISTEN TO BILLY J. KRAMER
(15) Billy J. Kramer & The Dakotas (Parlophone) |
| 8 BORN FREE
(9) Frank Ifield (Columbia) | 19 BEATLEMANIA
(-) Various Artists (Top Six) |
| 9 FREDDIE & THE DREAMERS
(8) Freddie & The Dreamers (Columbia) | 20 IN THE WIND
(-) Peter, Paul & Mary (Warner Bros.) |
| 10 SOUTH PACIFIC
(13) Sound Track (RCA) | |
| 11 IN DREAMS
(12) Roy Orbison (London) | |

BRITAIN'S TOP EP's

- | | |
|--|---|
| 1 ALL MY LOVING
(1) The Beatles (Parlophone) | 10 TOP SIX
(10) Various Artists (Top Six) |
| 2 THE ROLLING STONES
(2) The Rolling Stones (Decca) | 11 24 HOURS FROM TULSA
(14) Gene Pitney (United Artists) |
| 3 TWIST & SHOUT
(3) The Beatles (Parlophone) | 12 IN DREAMS
(17) Roy Orbison (London) |
| 4 THE DAVE CLARK FIVE
(4) The Dave Clark Five (Columbia) | 13 SWEETS FOR MY SWEET
(13) The Searchers (Pye) |
| 5 HUNGRY FOR LOVE
(6) The Searchers (Pye) | 14 THE BACHELORS VOL. 2
(15) Bachelors (Decca) |
| 6 THE BEATLES HITS
(5) The Beatles (Parlophone) | 15 AT THE CAVERN
(1) Big Three (Decca) |
| 7 THE BEATLES No. 1
(7) The Beatles (Parlophone) | 16 I THINK OF YOU
(-) Merseybeats (Fontana) |
| 8 YOU'LL NEVER WALK ALONE
(8) Gerry & The Pacemakers (Columbia) | 17 TOP TEN RECORD CLUB
(-) Various Artists (Aral) |
| 9 PETER, PAUL & MARY
(9) Peter, Paul and Mary (Warner Bros.) | 18 LIVE IT UP
(12) Heinz (Decca) |
| | 19 THE BACHELORS
(-) The Bachelors (Decca) |
| | 20 SONG FOR EUROPE
(16) Matt Monro (Parlophone) |

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

CHART CHATTER

HALF-EXPECTED, but no less of a surprise is the capture of the top position by "Little Children", which looks like holding Dave Clark back for sure from his second number one. The Stones are moving up slowly but surely—they are gaining strength from Cilla and Dave's losses. Same thing with the Hollies, but other fast risers towards the top include the Shads, The Applejacks and Jim Reeves.

In the lower end of the lists the newbies include the new Bachelors—"I Believe", the old David Whitfield number. Two more revivals move in, and sales of both are less than expected, mainly because of rival companies issuing the originals. They are "Good Golly Miss Molly" from the Swinging Blue Jeans, a Little Richard original, and Bern Elliott's "New Orleans", once a hit for U.S. Bonds. The Migil Five, whose following is growing daily make it with their beaty "Mockingbird Hill".

There are two cover versions in the fifty ("King Of Kings" is the other), seventeen revivals, and the rest can be roughly classed as originals. There are eight discs by girls, fifteen by boys, and the rest by groups. There is an American disc in the top ten (Jim Reeves), but only twelve others in the top fifty. The rest are British. There are 23 EMI discs in the fifty, 16 from Decca, Seven from Philips, Three from Pye and one from Oriole.

End of statistics.

- | | |
|--|--|
| 1 LITTLE CHILDREN
3 (4) Billy J. Kramer and The Dakotas (Parlophone) | 26 YOU WERE THERE
26 (4) Heinz (Decca) |
| 2 BITS AND PIECES
2 (5) Dave Clark Five (Columbia) | 27 FOR YOU
23 (8) Rick Nelson (Brunswick) |
| 3 ANYONE WHO HAD A HEART
1 (7) Cilla Black (Parlophone) | 28 I BELIEVE
- (1) The Bachelors (Decca) |
| 4 NOT FADE AWAY
5 (4) Rolling Stones (Decca) | 29 VIVA LAS VEGAS
46 (2) Elvis Presley (RCA Victor) |
| 5 JUST ONE LOOK
6 (4) The Hollies (Parlophone) | 30 DON'T BLAME ME
28 (11) Frank Ifield (Columbia) |
| 6 DIANE
4 (9) The Bachelors (Decca) | 31 IF HE TELLS YOU
42 (2) Adam Faith with the Roulettes (Parlophone) |
| 7 I THINK OF YOU
8 (10) The Merseybeats (Fontana) | 32 HIPPIY HIPPIY SHAKE
27 (15) The Swinging Blue Jeans (HMV) |
| 8 BOYS CRY
9 (8) Eden Kane (Fontana) | 33 24 HOURS FROM TULSA
31 (16) Gene Pitney (United Artists) |
| 9 I LOVE YOU BECAUSE
14 (5) Jim Reeves (RCA-Victor) | 34 MOVE OVER DARLING
38 (2) Doris Day (C.B.S.) |
| 10 NEEDLES AND PINS
7 (10) The Searchers (Pye) | 35 I LOVE HOW YOU LOVE ME
34 (4) Maureen Evans (Oriole) |
| 11 LET ME GO LOVER
10 (5) Kathy Kirby (Decca) | 36 WORLD WITHOUT LOVE
39 (2) Peter and Gordon (Columbia) |
| 12 THAT GIRL BELONGS TO YESTERDAY
16 (3) Gene Pitney (United Artists) | 37 MY WORLD OF BLUE
32 (3) Karl Denver (Decca) |
| 13 STAY AWHILE
13 (5) Dusty Springfield (Philips) | 38 GLAD ALL OVER
30 (18) The Dave Clark Five (Columbia) |
| 14 THEME FOR YOUNG LOVERS
22 (3) The Shadows (Columbia) | 39 GOOD GOLLY MISS MOLLY
- (1) The Swinging Blue Jeans (HMV) |
| 15 CANDY MAN
11 (8) Brian Poole & The Tremeloes (Decca) | 40 IT'S AN OPEN SECRET
37 (4) Joy Strings (Regal-Zonophone) |
| 16 OVER YOU
18 (5) Freddie and The Dreamers (Columbia) | 41 MARY JANE
43 (2) Del Shannon (Stateside) |
| 17 BORNE ON THE WIND
15 (5) Roy Orbison (London) | 42 SHE LOVES YOU
35 (30) The Beatles (Parlophone) |
| 18 TELL ME WHEN
29 (3) Applejacks (Decca) | 43 MY BOY LOLLIPOP
47 (2) Millie (Fontana) |
| 19 I'M THE ONE
12 (10) Gerry & The Pacemakers (Columbia) | 44 NEW ORLEANS
- (1) Bern Elliott & The Fenmen (Decca) |
| 20 AS USUAL
17 (11) Brenda Lee (Brunswick) | 45 NADINE
33 (6) Chuck Berry (Pye) |
| 21 BABY I LOVE YOU
19 (11) The Ronettes (London) | 46 A FOOL NEVER LEARNS
41 (4) Andy Williams (C.B.S.) |
| 22 5-4-3-2-1
20 (9) Manfred Mann (HMV) | 47 KING OF KINGS
44 (3) Ezz Reco and The Launchers with Boysie Grant and Beverly (Columbia) |
| 23 EIGHT BY TEN
25 (7) Ken Dodd (Columbia) | 48 I WONDER
36 (3) Crystals (London) |
| 24 I'M THE LONELY ONE
21 (7) Cliff Richard & The Shadows (Columbia) | 49 I ONLY WANT TO BE WITH YOU
49 (18) Dusty Springfield (Philips) |
| 25 I WANT TO HOLD YOUR HAND
24 (16) The Beatles (Parlophone) | 50 MOCKINGBIRD HILL
- (1) Migil Five (Pye) |

MARK WYNTER



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THE BREAKAWAYS

THAT'S HOW IT GOES

7N 15618

GERRY DORSEY

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CHARLES ALBERTINE & ORCHESTRA

THEME FROM "THE LONG SHIPS"

PX 730

PETER JONES TAKES A LOOK AT THE NEW IMAGE OF A STAR

THE ADAM FAITH TEAM

REMEMBER the Adam Faith of days gone by? Hit after hit, disc after disc featuring songs by Johnny Worth and zippy - stringed backings by John Barry. Then the popular Mr. Faith changed his style, having an ever-changing "team" round him.

Now the team status is back again... in a big way, centre-forward, of course, is Adam himself. The rest of the attack features the four-pronged threat of the Roulettes. And centre-half, in a sense, is Chris Andrews, song-writer.

IMAGINATIVE

He's just reached his hat-trick of successes for Adam. "The first time," "We are in love" ... now "If he tells you."

Says Adam: "I owe a lot to Chris and his imaginative compositions."

Says Chris: "I owe a lot to Adam for his help. I'm only 21 now, but I've been writing songs for eight years. Adam's 'The first time' was the first one I had accepted.

I was beginning to wonder if I wasn't wasting my time."

Now the news is just fine and dandy for Chris, not to mention Adam. Publisher Freddie Poser has returned from the States with the news that top A and R man Bob Crew is interested in six new Andrews' compositions. One may be the Four Seasons' next release. And of course, Chris has also written both sides of the new, beat-happy, Roulettes' release.

Says Adam: "Funny thing is that Chris could well have been a competitor of mine in the singing stakes. He's always been involved in the beat business — and he made a disc, under the name Chris Ravel, with the Ravers on Decca. But song-writing, not song-singing, is obviously his main career now, so he's wise not to split his time."

Quiet-spoken, bespectacled Chris gets a "plug" from Adam whenever possible — did you catch it recently on television?

The new-ish team goes a bomb. Said Adam: "We're

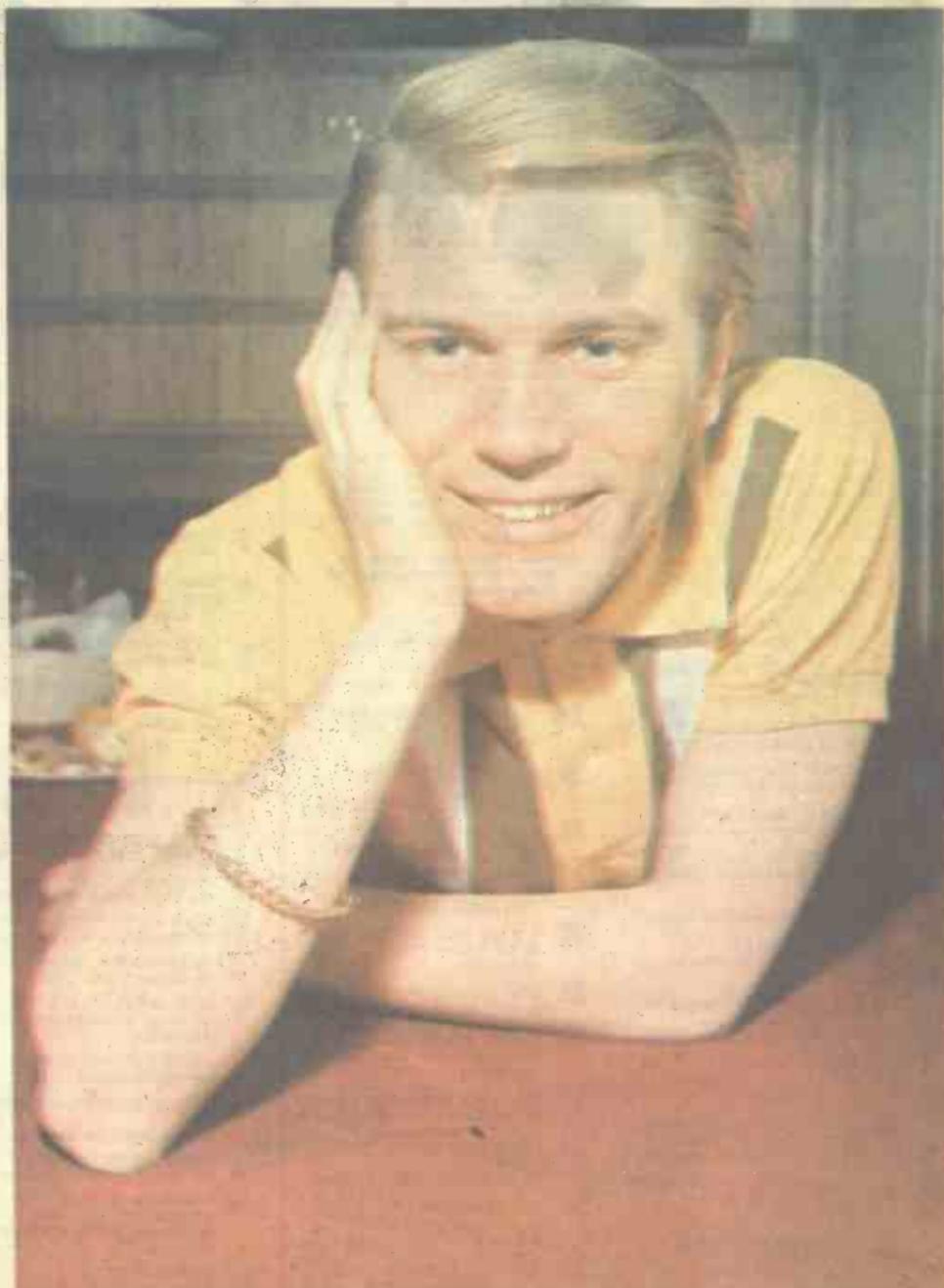
working now on an L.P. featuring all songs by Chris. Trouble is he turns out so many good numbers that they can't all get out on singles." Other song-writers should have such "troubles!"

For Adam, surely the most widely-quoted pop singer of the day, his career goes along nicely. His sights are still set on a really top-class film, preferably with a hearty dramatic role. But the difficulty is finding a script-writer who can properly put across the Faith "image."

CONSISTENCY

And the screams haven't faded at all for Adam on personal appearances. Through all the Mersey intrusion, he packs 'em in and sends 'em away happy. Taken over more than four years, that's a good record of consistency.

Glasses are raised. "To you, Chris," says Adam. "And to you, Adam," says Chris. A very strong team, indeed.



ADAM FAITH with yet another big hit on his hands (Pic courtesy EMI)

THE THINGS WE HEAR

by RAYMOND DALE

ACCORDING to American newspaper reports the Beatles will earn £5,000,000 from sales of goods bearing their names and they're going back there in mid-summer for a three week tour—perhaps they'll all get medals in the next honours list for services to the export trade. EMI will release the original version of Barret Strong's "Money" on April 1st as a single. They've been unable to issue it previously owing to contractual difficulties.

★★★

Mary Kaye trio replaced Ethel Merman at 'Talk of Town'. "I Cried" now second Steve Marriott single. New debut disc being cut this week. Freddie & Dreamers throwing party after Palladium show this Sunday.

Dave Clark Stateside success astounded inner show biz circles. Both Cleo and George Bean reported to have left the Andrew Oldham organisation. Chuck Berry only recorded six new songs since last October—four of these are on a new EP due out April 28th. "Lewis Boogie" said to be Jerry Lee Lewis's greatest recording, will be released here by Decca on March 27th. Pys next R & B release, compiled by Guy Stevens planned for April 28th. Stand by for a new solo break by a well known bass guitarist. Is it romance for Adrienne Poster and Steve Marriott?

Many of Mary Wells songs would be good material for Dusty Springfield. Alex Harvey's Polycor LP one of the most authentic R & B discs yet by British group. at last week's Elvis film premiere new group Snobs turned up in full blond wigs and colourful stage gear. At same event Jackie Chan tried to avoid photographers.

Gene Pitney, Crystals, Tony Sheridan and this week Millie made personal appearances at new Piccadilly Record Centre. new Bond Street disc shop opening in April will have star visitor every half hour. at the opening of Danny La Rue's Berkeley Square Club latecomers Paul McCartney, John Lennon, Alma Cogan and Lionel Bart stood unnoticed until an audience member offered them his stage side table.

★★★

BBC2 plan regular programmes from the new Marquee club which opened in Wardour Street last week with Sonny Boy Williamson, Long John Baldry and the Yardbirds (the most blueswailing). why don't Polydor issue Alex Harvey's fantastic "Mojo" as a single? in South Africa Russ Conway broken attendance records in Jo'burg and Durban. Tickets on black market fetched five times face value.

Katny Kirby now happily recovered from bout of laryngitis. top groups turned out in force to honour instrument doctor 'Bob Adams' at his new shop "Sound

City" opening. Freddie & Dreamers hotly challenged by Hollies as top Manchester group.

Chris Barber playing R & B still sounds just like Chris Barber. Sammy Davis guests on new Billy May album from "Johnny Cool" film. more disc firms should follow London's fine example with "Memories are made of Hits" LP idea. Lena Horne continues freedom campaign with "Blowing in Wind" single. Pete Seeger TV appearances prompted rush for his LPs.

★★★

Eight thousand mods expected to attend "Ready Steady Go's" 'Mod Ball' at Empire Pool, Wembley on April 8th. Set to appear are Cilla Black, Freddie and Dreamers, Kathy Kirby, Kenny Lynch, Manfred Mann, The Rolling Stones and the Searchers. Cilla Black taking driving lessons. Doug Gibbons will record under Andrew Oldham's supervision this week.

Swinging Blue Jeans in first-ever Circlorama colour film — starring with them a case full of ferocious lions. RM's Disc Jury goofed last week in reviewing David Nelson's "Somebody Loves Me". Many fans pleasantly surprised by the news of Bern Elliott becoming the father of twins. making of Ravens "Just Wanna Hear You" shown in Movietone cinema news. Millie mobbed after RSG last Friday.

EASTER HOLIDAY 1964

Would advertisers please note that "copy" for the March 28th edition should be submitted by **MARCH 18th.**

"Copy" for the April 4th edition is required by **MARCH 23rd.**

MARCH 28th EDITION ON SALE MARCH 25th.
APRIL 4th EDITION ON SALE APRIL 2nd.

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