

Record Mirror

No. 164

Week ending May 2, 1964

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GERRY AROUND THE WORLD

TALK about rush — Gerry and the Pacemakers! By the time you read this, Gerry and the boys will be in Liverpool, frantically packing for their first - ever trip to the States. They fly out to-morrow (Friday) for two weeks of concerts and two Ed Sullivan coast - to - coast television shows.

Travelling companion with the boys is the renowned American dee - jay, Murray the K (who came to Britain for the Beatles' TV Spectacular, which goes out on May 9).

All this week, Gerry has been cramming in TV and radio spots to boost their new hit single "Don't Let The Sun Catch You Crying". They were at the Royal Albert Hall for the Channel Two first - ever big pop show on Monday; on Tuesday they popped into "Pop Inn" and on Wednesday recorded "Easy Beat" for next weekend.

Still, there has been a little break for the foursome. Last week, they spent a few days in the telly-town of Montreux, in Switzerland, as guests of ABC - TV. Their "Mersey" edition of "Thank Your Lucky Stars" was in the TV Festival there. The Pacemakers weren't asked to work — in fact... "We slept and ate most of the time," said Gerry.

But Gerry and the crew did

manage to impress the locals with their sartorial elegance! It happened like this. Previous visitors there were the Rolling Stones... just a few days before. As usual, the Stones were dressed so - casually and their hair was so - shaggy! The Swiss journalists and fans could be forgiven for getting the impression that all top British groups looked the same.

Gerry's mohair - suitings came as a pleasant surprise. So much so that even the fashion - columnists gave them plenty of newspaper space!

Only thing that worried Gerry and the boys was that the "Mersey" programme was unplaced in the Festival.

Travel note: The Pacemakers had been back from their highly successful tour of Australia and New Zealand for only a few hours before flying out to Switzerland... which makes them one of the most-travelled groups this year.

Their plans for the States? Says Gerry: "There are a lot of records we want to buy — stuff that isn't released in Britain yet. And I wouldn't mind betting that we'll be stacking up on a lot of clothes. But mostly it's work. And we wouldn't mind BREAKING a few records in that direction!"

Manager Brian Epstein is flying out to America with the Pacemakers.



GERRY—shooting up the charts with "Don't Let The Sun Catch You Crying."

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

DO ADVANCE SALES RULE CHARTS?



PETER AND GORDON—they've made it on the strength of the Beatles, claims a reader.

STONES VOTE

RECENTLY we held a popularity poll to find the most popular member of the Rolling Stones. We asked 500 boys and girls and thought you would be interested in the following results: Mick Jagger, 165; Charlie Watts, 154; Brian Jones, 106; Bill Wyman, 38; Keith Richards, 37. I'd like to add that the boys almost invariably preferred Charlie and Brian; and the girls Mick, Bill and Keith.—Graham Prout, 22 St. Swithin Street, Aberdeen, Scotland.

MARRIAGE

I HAVE recently learned that most of my favourite pop stars are married. Why don't these artistes tell their fans from the beginning? I suppose it's in case they lose some fans, but we really admire them more if they don't keep it a secret.—Miss L. Temple, 85 Lincoln Road, South Shields, Co. Durham.

UP WITH JACKIE

THE most under-rated girl singer in England is Jackie de Shannon. This 21-year-old singer has made great discs like "You Won't Forget Me," "Needles and Pins" and a great L.P. Come on, EMI—let's hear her latest, "Oh Boy." If dee-jays would give her a chance, she'd make it big.—Kees Mostard, Schelderstreet 77, The Hague, Holland.

D. J. FAULT

THERE seems to be no justice in the pop world. The great Crickets brought out a superb record called "Lonely Avenue," which failed to enter the Top Twenty. Buddy Holly gets in the Hit Parade but never passes the tenth position, though he had more talent than the so-called artistes who do make it. Lastly, Billy Fury's latest is voted a "Miss" on "Juke Box Jury"—though David Jacobs, a person who deserves to be a judge, said it would be a hit.—R. Glover, 31 Hawkins Hall Lane, Datchworth, Herts.

COCHRAN WAIT

THE price Eddie Cochran fans have to pay—for "Sentimental sales" we have two tunes "Skinny Jim" and "Nervous Breakdown" out now. Fans already have these tunes and yet we had to wait for over seven months for this release. On an E.P. of Eddie's, someone wrote "Here are a few tunes from a stockpile Eddie made before his untimely death." Where is that stockpile? Still, if "Skinny Jim" takes on, we may get some new tunes of Eddie. We may . . . we may in about seven months time we may, maybe.—R. D. McCarthy, 235 Danebury Avenue, Roehampton, London, S.W.15.



JOHN & PAUL THAT DUSTY

A GIRL called Dusty whose real name is Mary was once a Lana Sister then the Middle Springfield now a blonde blossoming into full glory as a solo stylist the "white negress" with a sound that is coloured and white at the same time . . . who only wants to be with you . . . sings "Twenty Four Hours From Tulsa" with tears in her voice as if it really happened . . . is part of the pop scene yet in a class above it . . . has proved she'll stay more than a while . . . with a remarkable new album with a work-of-art titled A Girl Called Dusty.—Andrew Doble, 9 Kimberley Drive, Crosby, Liverpool 23.

Record Mirror

EVERY THURSDAY

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OUR POP SINGERS— VOCABULARY LESSONS?

IT appears that many of our younger pop singers, on being interviewed for television or radio, can hardly put two words together. A continual repetition of "you know, you know" seems to be the limit of their vocabulary. One would imagine that many of the newer singers would first of

all consider elocution lessons before embarking on the beat band-wagon. That anyone supposedly can sing before they can talk, seems a strange order of the day.—Leslie Gaylor, 114 Medina Avenue, Newport, Isle of Wight, E.P. Winner.

SINCERITY

A LOT of people have said that they would like to see true rhythm 'n' blues artistes such as Muddy, Howlin' Wolf and Sonny Boy in the Hit parade. If this happened, I think there would be a great danger of these artistes, once they tasted chart success, making commercial records aimed at raining a place in the charts. I would much rather listen to a sincere singer who sings what he feels than to someone who makes a record with the object of making as much money from it as possible.—John Ellner, 25 Lynton Road, London, N.W.6.

HOLLY BARGAINS

I THINK it is fantastic the job Norman Petty is doing with Buddy Holly tapes. Hardly anyone realises how hard it is to dub a new, up-to-date backing to Buddy's voice. Discs like "What To Do" and "Wishing" are excellent. Being a great Holly fan, I buy the records—but I think even a non-Holly fan would get a bargain if they bought the discs for the backings alone.—John Clark, 174 South Road, Erdington, Birmingham 23.

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

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

GEORGIE FAME FAN CLUB. Secretary, 47 Gerrard Street, W.1. 532

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CHRIS SANDFORD Official Fan Club—details send S.a.e. to—160 Hook Road, Epsom, Surrey. 546

ALEX HARVEY FAN CLUB. Send s.a.e. to Club Secretary, Miss Maree Baylee, 35a, Chiswick Lane, London, W.9. 549

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BEATLES' FILM OVER!

IT'S all over! The Beatles' film, "A Hard Day's Night," is in the can, ready for a pantingly anxious world—about a dozen different countries are pleading, begging and cajoling to get the boys over for the various premieres. And the news from technicians is that the finished product will be a wow! After a few days of uncertainty, while the boys got used to being up and about at breakfast-time, and also discovered the techniques of filming, they settled into the routine.

It ended only one week late on schedule. This is very good progress for four stars new to the business. The song - score is complete — John and Paul finishing by writing a title - song to go over the credits — and they wound up proceedings with a party at a little public - house near the Twickenham Studios.

LAUGHTER

John, Paul, George and Ringo added pieces to the original dialogue all the way. And while everybody concerned has done a grand job, it could well be that Ringo will come across as the most off - beat character. He settled extremely well into the filming routine . . . and sometimes had even the hardened studio staff in fits of laughter.

No one, least of all script-writer Alun Owen, has tried to tamper with the zany characters of the Beatles. They come across in the movie as they really are. That is: an unpredictable bunch of guys whose sense of humour can't be suppressed even at the unearthly, unheard - of Beatle time of eight o'clock in the morning!

Director Dick Lester, who used to handle "Goon-type" shows for television, is knocked out at the way the

by PERKIN GILES

boys have worked. He says: "They're 'naturals'. Sure they sometimes forgot their lines — but they're completely professional all the time. And if they were asked to do something they regarded as being soft, or silly, well — they'd put up unanswerable arguments against it."

AWARDS

Perhaps the most remarkable point is that the boys have managed to carry on other work at the same time. They've recorded television shows, and radio appearances, and put in a lot of engagements such as the Variety Club of Great Britain lunch when they were handed their show business awards.

They're now pretty whacked. They're looking forward to a short holiday. But it'll only be a short break. For the Beatles are more in demand than any other artistes in the world.

It's "A Hard Day's Night", all right. Every night.



THE BEATLES clowning around at the finish of their film session (RM pic Dezo Hoffman)

POP PEOPLE GO FOR RAVE



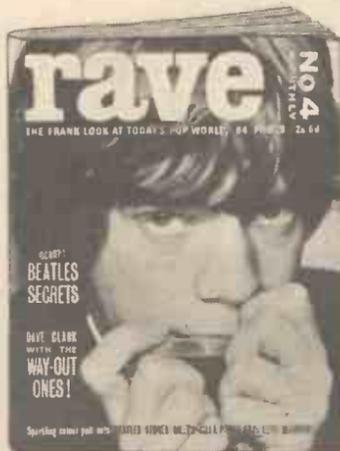
Of course! Pop people go for RAVE because it gives them everything they want—and more!

Go for the May issue—out now—and join the way-out ones! See My Beatles Secrets by Pete Best, the boy they left behind. Alan Freeman talks heart-to-heart with Dusty Springfield. Searchers go old-time. Cilla—meets her match. Gerry on the Blue Beat.

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TOMMY WHITTLE QUINTET

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THE CHEYNES

Sunday—Evening Session 7-11 p.m.
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DECCA A & R MAN FOR THE U.S.

DECCA A & R man Mike Leander (21) who has recorded Billy Fury, flies to New York on Monday for three weeks of concerted recording in the States.

He will be working with the American independent producer, Burt Burns, and will bring back tapes of Ben. E. King, The Drifters and Betty Harris.

The RM understands that Mike will attempt to capture the British sound using American artistes in America. A reverse of the recording scene only two years ago.



BUSY TIME FOR THE GAMBLERS

BILLY FURY'S backing group since the beginning of this year, The Gamblers, had a busy time last week-end.

After a concert in their home town of Newcastle-on-Tyne, the boys drove back to London on Friday night to appear in the first of B.B.C.2's new Saturday afternoon pop show, 'Open House'. However, they still found time to visit a party at the Serenex II Club at Hampton Court on Saturday night. Their current release is 'It's So Nice'.



NEW SPRINGFIELD SOUND

BRASILIAN carnival music gets jazzed up on Tom Springfield's latest record, due to be issued by Philips on May 1.

Tom picked up the tune of "Bigorilho" whilst in South America about a month ago. He made a new arrangement, changed the title to "Brazilian Shake", directed the orchestra on the session, played the piano, 12-string guitar, and a Brazilian wind instrument called the Cuica—and up came a new South American sound. Flip is Brazilian Blues.



MORE BBC POPS

MORE air-time for recorded and live pops on the BBC was promised at a press conference in London on Monday. As from the week-end after next (May 19) non-stop pops will be heard on the BBC's Light programme from 2.15 p.m. until 5 p.m. Saturday afternoons.

The new programme which will be called 'Saturday Swings' will be compared by Bruce Wyndham. Lined up for the first 3-hour show are the Searchers, the Bachelors, the Lorne Gibson Trio, Humphrey Lyttleton, the Raindrops, Bobby Britton, Van Doren, and the BBC Revue and Northern Dance orchestras.

THE ANIMALS have been signed for their first film. It is to be produced by United Artistes in full Technicolour, and the first location shots, in London, will be made on May 17th.

A title has not yet been fixed, but it will be released on the same circuit as Goldfinger, the James Bond thriller.

Oriole is to issue its first Realm label EP's in the middle of May at a cut-price of 9s 6d.

First releases include tracks by Ray Charles, Brownie McGhee, and Sonny Terry, and The Tahitis.

The new records will be the first British EP series to be issued on a major label for under 10s.

MARQUEE

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Wednesday, May 6th
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George Harrison (6), John Lennon (6) Paul McCartney (6) Ringo Starr (6), Rolling Stones (6), Manfred Mann (2), Bachelors (1), Hollies (3), Swinging Blue Jeans (1), Searchers (4), Beatles (33), Billy J. Kramer (7), Dave Clark (8), Brian Poole (3), Gerry and the Pacemakers (6), Dusty Springfield (2). (Figures in brackets denote poses).

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BEATLES PRELUDE TO TOUR OF AUSTRALIA

THE BEATLES got a prelude to their tour of Australasia last week when they attended a Press reception held in their honour in London.

Outside, in the Strand, there was a minor chaos. Inside Australia House, there was a major turmoil.

A handful of fans waited for hours in pouring rain for the Beatles to arrive.

But in the marble reception room at Australia House, hundreds of pressmen and Australian officials, not the least of whom was High Commissioner of Australia, the Rt. Hon. Sir Eric Harrison, were eagerly awaiting the arrival of "them."

Waitresses dropped their glasses and pretty girls in uniform who had been handing out tiny kangaroo lapel pins rushed with pencil and paper in the hope of perhaps just one autograph.

After a picture session that lasted almost an hour, the quartet were hustled into a small room where they took a call from an American newspaper syndicate in New York.

Then, quickly escorted out, and whisked away, off into the night, before hardly a scream could be wailed.

The Beatles play dates in Copenhagen, Amsterdam, and The Hague on June 4, 5 and 6, and fly to Hong Kong from Amsterdam on the 7th.

En route to the Far East, the plane will touch down at London Airport for an hour, but the passengers will not disembark. After their date in Hong Kong on the 9th, the Beatles will play their first performance in Australia in Adelaide on June 12.

Their tour, which includes shows in Melbourne and Sydney; also Auckland, Christchurch, Wellington (New Zealand) ends in Brisbane on June 30.

A SNEAK thief who broke into The Hollies' dressing room at the Apollo theatre in Manchester, while the group was on stage, stole £109 cash from drummer Bobby Elliott's jacket, and £35 from the pockets of rhythm guitarist Graham Nash.

TERRIFIC ELECTRIC ORGAN INTEREST

DISPROVING the misconception that only City-types living in the stockbroker-belt can afford to buy—and learn to play—electric organs, Sales Manager Dick Wren, of Selmer, relates the tale of the organ-ised coach driver.

At their first showing at the Ideal Home Exhibition, Selmer made fourteen sales direct from the stand with an additional 500 firm enquiries.

A Holiday De Luxe, the most popular throughout the exhibition, was sold to a coach driver for 485 guineas.

"Results have been terrific", says Dick. "Apart from the natural interest shown by musicians, people who had no musical knowledge were obviously fascinated by the range.

"The prospect of being able to produce a melody quickly and easily was a very strong draw... and the exclusive feature which enables beginners to play chords with only one finger created tremendous interest."

FREDDIE and the Dreamers, Kathy Kirby, Mr. Acker Bilk and his Paramount Jazz Band, Johnny Dankworth and orch., Ted Heath and his music were the line-up for Baird's Festival of Television at the Royal Albert Hall last Thursday.

THE ROLLING STONES topped the bill at the opening of a new club — Cubiklub — in Rochdale, last week. Promoted by Merseyside man Cliff King, the club has a capacity of 2,000, and membership of 4,000 already.

LARRY PARNES NEW SUMMER SHOWS

IMPRESSARIO Larry Parnes has arranged a new series of Sunday Extra Special shows at the Britannia Theatre, Great Yarmouth, this summer.

Appearing on various Sundays throughout the season will be the Applejacks, the Mojos, Mark Wynter and Marty Wilde and the Wildcats.

STAR-FILLED OPEN AIR BEAT FESTIVAL FOR WHIT MONDAY

AN all-star line-up of popsters including The Searchers and the RM poll-winning Georgie Fame and the Blue Flames, is booked for an open-air beat festival at Botwell, Hayes, Middlesex, on Whit Monday.

The all-day festival also includes Eden Kane, the Migil 5, The Animals, Chris Sandford, The Undertakers, The Interns, Screaming Lord Sutch, The Gamblers, Cliff Bennett, Julie Grant, Daniel Boone, The Sorrows, and Madelaine and the Chaperones.

Adam Faith and Dusty Springfield are also expected to attend.



CONGRATULATIONS MARY WELLS

"Girl-Goddess of R & B Fans" for polling almost twice as many votes as any other artiste in the R & B Poll.

CONGRATULATIONS too, THE MIRACLES, MARVIN GAYE, THE MARVELETTES, MARTHA & THE VANDELLAS, BARRETT STRONG and THE SUPREMES for their well-deserved successes in the Poll.

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OUR ROYAL FAMILY AND THE BIG BEAT

PRINCESS ALEXANDRA and Mr. Angus Ogilvy will attend the world premiere of Cliff Richard's new film "Wonderful Life" at the Empire Theatre, Leicester Square, on Thursday, July 2nd. All proceeds will be given to the National Association of Youth Clubs' Expansion Campaign Fund.

THE initial print order for 50,000 copies of "John Lennon in his own write" for sale in America has been increased by 40,000.

AFTER pictures in the national newspapers of H.R.H. Prince Charles sporting a Beatle-haircut, has Royalty finally caught the beat bug?

Big beat gear—a guitar, amplifier, and electric organ worth more than a thousand pounds—was delivered to Windsor Castle last week.

And the managing director of Jennings Musical Industries Ltd., of Dartford, Kent, who supplied the equipment, told the RM that the goods were for use "by the Royal Family."

Through the huge stone entrance to the castle, went a Vox "Soundcaster" guitar and accessories (retail price £89 5s.); a Vox AC.15 Twin Amplifier (price £84), and the most expensive item of all, a Thomas Transistor organ, model 01, which costs 945 guineas.

ANIMALS AND MANFREDS TOUR

THE ANIMALS are to team up with Manfred Mann for a summer season of Sunday concerts at the North Pier, Blackpool. The 11-week season starts on July 5.

The concerts have been organised by Aussie Newman, who has also arranged for four one-night stands in Bournemouth, Newcastle, Bradford and Stoke-on-Trent, starting on May 11, with the Rolling Stones, Peter Jay and the Jay Walkers, Cliff Bennett and the Rebel Rousers, Keith Powell and the Valets and Julie Grant.

NEW POP FILM LONG

THE full-colour 60-minute pop film now being made at Shepperton studios will be released in June.

Title song "Just for You" is sung by Freddie and the Dreamers. Also featured are the Bachelors, the Merseybeats, Mark Wynter, Louise Cordet, The Applejacks, the Band of Angels, Peter and Gordon.

DJ Sam Costa is responsible for the film's continuity.

JOHN DISC

LONG JOHN BALDRY and his Hoochie Coochie Men taped five numbers in London on Thursday afternoon in preparation for the star's first record.

Long John, who was second in the RM's best British Artiste section of the Rhythm and Blues Poll, will probably be released on EMI.

FANTASTIC REVIVAL!!!

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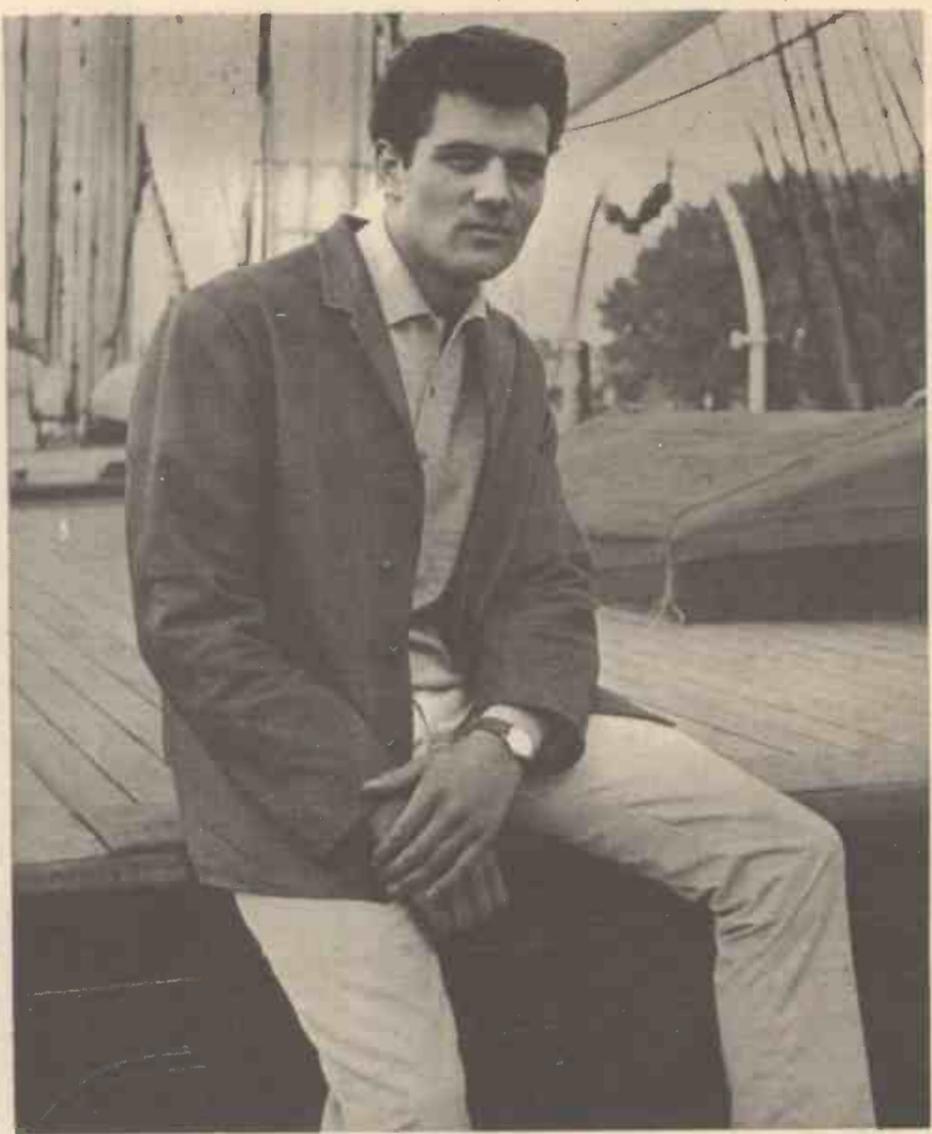
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HAVE HIT THE CHARTS!



Eden's still in
a tearful mood

A GOOD cry always does you good, it seems, if you're eager to make a hit record. "Boys Cry" had Edén Kane crying all the way to the bank: It was his first hit in a long while. Now, it turns out, he's still in a boo-hoo mood: His new disc on Fontana is "Rain, Rain Go Away" which goes on "I just wanna cry."

Edén was out in his garden trying (rather unsuccessfully) a little target practice with his air pistol when I called to ask if he was thinking of becoming a specialist in weepy songs (a sort of latterday Johnnie Ray).

OWN SONGS

"Not a bit," he replied. "I'd like to become a specialist in writing my own songs and helping to make them standards. But so far I haven't come up with anything good enough. 'Rain' was written for me by Les Reed and Tommy Scott and I think it's a good follow up to 'Boys cry!' But I don't want to spend years singing either song, though at the same time I don't want to bite the wax that feeds me!"

Edén went on to say that he wrote the flipside to the record, titled "Guess Who It Is." I pointed out that the label credit reads "P. Lincoln" and I'd guessed that that was Paul Lincoln, part owner of the "2 Is" coffee bar in Soho.

"No, no," Edén laughed. "It's Pete Lincoln, my brother's stage name before he put away his guitar to become my road manager. We worked on the song together."

Since the fashion these days is for groups (and "Rain" has very much of a group sound, thanks to multi-tracking) I wondered if Edén was thinking of forming a singing trio with Pete and youngest brother Wes Sands. "I'd love to try it. Wes is

by **DAVID GRIFFITHS**

really good these days. I was doing a show at Colchester recently and an American captain invited me along to a club on the nearby air base, Little Bardfield. There I heard a guitarist jamming with some Americans and was astounded to find it was my kid brother! But Wes is a bit pig-headed and determined to make his own career. So, although we've made a few demonstration discs together we aren't too likely to get together professionally."

What's next for citizen Kane? "I'm a pretty senti-

mental person and love singing ballads. The trouble with the usual pop songs is that it doesn't last very long. What I'm now doing is working on an album of 'durable' standards. Decca recently released an EP of standards I'd done some time ago. I'm surprised they put it out because I feel I can do much better. I'll soon have a new Fontana LP out containing such numbers as 'Smoke Gets In Your Eyes,' 'I Should Care' and 'I Who have Nothing.' I'm hoping that record will be around a long time."

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Billy's a Record Producer!

THE TRENDS gathered round a recording studio microphone. They chatted animatedly — but the chat was just to hide their nerves. Making a new disc IS a strain... and they looked for a grin of encouragement from their recording manager. They got just that! A very well-known grin and a thumbs-up signal of enthusiasm. The man in the control room knew only too well the worries of making records. For he was... BILLY FURY!



BILLY FURY with his group the Trends. The boys have just recorded "You're A Wonderful One", under Billy's supervision for Pye. The song is a big hit in the States for R & B star Marvin Gaye who records for Stateside here.

I talked to Bill about this new phase of his career. As ever, he refused to boost his own part in the proceedings. Hands sunk in his pockets, shoulders hunched, he grinned, kicking idly at an imaginary pebble on the polished floor.

NEW COMPANY

"Well, we formed this new company — Billtone Records. That's so we can put out any talent we find — and make the records. My manager, Larry Parnes, heard of the Trends and watched them work at Brad's in the West End.

"Through the company, we put out their first disc 'All My Lovin' on Pye—but Alan Caddy took the session. I honestly thought it was the wrong song... but still! Anyway, we found this new one, 'Wonderful One,' got Johnny Spence to do the arrangement.

"And here I am. Sitting the other side of the microphone for once..."

But Billy rushed in to say that he was really an assistant recording manager on the session, because the experienced and brilliant Tony Hatch "sort of has the final say on it all."

TECHNICAL

Said Billy: "It was a great kick. I sort of put in suggestions, like changing the balance, or bringing up the bass more strongly — that sort of thing. But I got a bit lost on some of the technical terms so generally I just kind of kept quiet.

"Sure I'm interested in the recording side. You feel great when you really get a PERFORMANCE from somebody else. It's the sort of job that I'm just picking up as I go along.

"In fact, let's be fair—I'm no expert. It's just that I like PLAYING AT being a recording manager. Makes me feel good — and I can tell all my mates about it!"

Does this mean that Billy is actually looking for new talent now that he has his own company? "Well, I'm not really going out looking for it," he said. "I mean I'm not a talent scout or anything like that. If anybody sends in tapes... well, that's different. But I'm not rushing off round the clubs and pubs and so on trying to find anybody. Maybe in a few years I will become a talent-spotter. I think I'd like it.

STRONGLY

"Have you heard my own backing group — the Gamblers? I think they're great. Every time we work, we seem to click more strongly. Now there's one group I'd really like to record, but the trouble was they were already under contract to Decca. But they've got a fabulous sound and it's a knock-out to see their own single going so well."

My own view is that it is one of the best singles from Bill in a long time. And the more I hear of him, the more convinced I am that he shows consistent improvement. The early uncontrolled "fury" has been disciplined.

And I'll also be watching to see how the Trends make out with "Wonderful One."

William Fury, Esq., recording manager, walked thoughtfully away. He had matters of sound balance, or amplification, on his mind.



BILLY in his recording studio doing his A & R work.

THE MIKE BERRY IMAGE

A SUAVE, rather quiet young man who seems to take everything in his stride. Who takes his own hits and misses with a pinch of salt but who is acutely aware of everything that's happening around him? That's Mike Berry.

The lad who recently made the front pages of nationals with the startling information that he was in hospital, ill with a perforated peptic ulcer. It was great publicity, but the fact was that Mike was fit and well at the time. Almost at least. What really happened was a slightly wrong diagnosis. In fact Mike was suffering from food poisoning, and although he hadn't fully recovered he was discharged only a day after he entered. But letters came in by the sackful from his fans who tearfully asked whether Mike was 'on or off the danger list'.

Other chaotic occurrences included cancelling of a week's work, which all had to be re-booked. Including major plugs for his disc "Lovesick" on such top shows as "Ready Steady Go" and "Thank Your Lucky Stars"

HOLLY KICK

Which brings us to his disc career. Mike himself has had his share of hits — "Tribute To Buddy Holly", "My Little Baby", and his top ten waxing "Don't You Think It's Time". He has also had his share of flops.

I asked Mike whether or not he intended to wax an L.P.

"It wouldn't be worth it. After all who'd want to buy a Mike Berry L.P? If I had

☆☆☆☆☆☆

a couple of hits, it might be worth it. But not now.

"Everyone asks me about the Buddy Holly kick that I used to be on. Well, although I modelled my style on his — copied him really — I realised that as Buddy Holly was going out, so would I.

Mike's disc "Lovesick" has already received substantial plugs — but on "Juke Box Jury" it was voted a miss. What choked Mike was that the panel were split — but it was the audience jury that gave him the thumbs down sign.

Nevertheless the bluesy styled effort with wailing harmonica which was penned by U.S. country styled hitmaker Bobby Bare has had



considerable advance orders, and hopes are high with Mike's fans that this one, in Mike's own individual style may do the trick permanently for him.

Let's hope so anyway, that this disc does the trick for Mike. Because it's far better than half of the discs in the charts at the moment...

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MEET THE MANFREDS

PART ONE OF A NEW SERIES — MIKE HUGG AND TOM McGUINNESS

DESPITE a huge hit disc, another well on the way, and a reputation of being one of the strangest groups in the show biz scene, nobody knows much about Manfred Mann, otherwise known as the Manfreds—a group that do not rate their own hit discs very highly at all.

I talked to Mike Hugg and Tom McGuinness, the co-founder of the group plus the last bloke to join. Mike is a quiet, rather introvert individual with a wild dress sense and a small green corduroy hat perched on the top of his long fair hair. Tom is a taller lad, again flamboyant with his dress but more talkative and seemingly self-assured than Mike. His main feature is the pair of glasses, dark-rimmed and foreboding that give him the air of a rather clever University man.

I talked to Mike first. Mike, who has a reputation in the British music circles as one of the finest musicians in the land. He plays drums and vibes with the group — both very efficiently as can be heard from the off-beat flip sides of their two hits when vibes glide in during the middle of an atmospheric bluesy number.

BUTLINS

"I met up with Manfred at Butlins when I used to tour around all the jazz clubs. We got on well together, so we joined forces and started a group. But I had been playing jazz since I was 15 when my parents bought me my first drum kit. That was mainly because they were fed up with me banging cardboard boxes all day. Since then my music has changed considerably.

by NORMAN JOPLING

When Manfred and I were billed as the Mann-Hugg Blues Brothers we were jazz. But we progressed — or retrogressed — to the R and B state that we are in now. It was all very gradual nevertheless. We're probably changing now. We may even be playing out and out rock'n'roll next year!

ATMOSPHERE

"But no matter what anyone says, I DO think it is possible for white groups to play R and B. After all, they said the same things about jazz, that it could only be played by American coloured musicians. Mind you, there's a lot of difference between R and B and rock even then. But I would say that playing true R and B is nearer to being a jazz musician than a rock musician.

"I prefer playing clubs to stage acts. The atmosphere and the audience are better from our point of view. My favourite jazz stars are Miles Davies and John Coltrane. I like Georgie Fame and the Yardbirds on the British scene, and I dig Dionne Warwick and Barbara Lewis."

Although Mike has been compared to many top U.S. jazz musicians — a tape of his was sent to John Lewis who highly praised it — he has no pretensions about going back to the jazz scene.

NO MONEY

"I didn't make much money — and R and B is my music anyway . . ."

Tom McGuinness, 22-year-old bass guitarist with the group isn't one of the jazz-based musicians with the group. For the group is split into two parts — the



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EMPIRE POOL WEMBLEY

TOM McGUINNESS & MIKE HUGG—Two of the Manfred Men, currently shooting up the charts with their "Hubble Bubble Toil And Trouble," a disc which all of the group helped to compose. Plans are also afoot for the boys first L.P. which, they hope will not contain any previously released material. Included will be about one third originals.

Just released

- | | | |
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| CROOKED LITTLE MAN (Don't let the rain come down) Steve Perry | F 11895 | DECCA |
| SHO' KNOW A LOT ABOUT LOVE Dave Davani & The D-Men | F 11896 | DECCA |
| SUCH TRYING TIMES (from 'Tom Jones') Marlene Dietrich | HLR 9883 | LONDON |
| SOMEBODY STOLE MY DOG Rufus Thomas | HLK 9884 | LONDON ATLANTIC |
| COLD COLD HEART Scotty McKay | HLU 9885 | LONDON |
| COTTON CANDY Al Hirt | RCA 1397 | RCA VICTOR |
| GONNA GET ALONG WITHOUT YOU NOW Skeeter Davis | RCA 1398 | RCA VICTOR |
| CHARADE (from the film) Sammy Kaye & His Orchestra | 05906 | Brunswick |



ALL OF MANFRED MANN. (RM pic)

jazz based ones, and the R and B or rock based team. Tom has been with the group for four months, and before then he was occupied with such tasks as a furniture porter, and an insurance clerk. Tom has been interested in music for several years — in 1958 and '59 he rated John Lee Hooker and Howlin' Wolf ages before anyone in the beat scene here started to appreciate them in a big way. He was playing with many many groups before he joined the Manfreds.

sweat, blood, tears and all that.

SINCERE

"I'm a great fan of Cliff Bennett and the Rebel Rousers. They're a great group but they just can't seem to get a hit. I also dig the Yardbirds, the Stones, and Dave Berry — it's his act I like. On the U.S. scene there are so many stars I like. Wolf, John Lee Hooker, Miracles, Roland Kirk, Barbara Lewis, the list is end-

less." Like Mike, Tom is sincere and dedicated without being over zealous. He realises that the boys must give their fans a commercial sound, and not necessarily the sound that they would like to produce. Not yet at least. But then why should they care—after all you've only to listen to the flip-sides of their discs to find out what they really like

Next week — two more Manfreds.

NAMES

"We had loads of different names. The Ravens, the Talismen, the London Thunderbirds and many more. But I was lucky when I joined the Manfreds. I knew someone who knew someone and I took the chance when it came. I'd never have had another like that. Musically I think that rock is just R and B without soul. I know of rock groups who plough through dates for hours without turning a hair or are in the least bit interested in the music they're playing. Mind you, not all rock groups are like that! But with R and B groups, it really takes it out of you—

LABEL SPOTLIGHT NO. 2 —R & B DISCS LTD.

ABOUT eight months ago, the new record company of R and B discs Ltd. was formed by the flourishing record shop of the same name. Although the disc company isn't run from the record shop, the owner of both concerns is Ben Isen. But it was about the same time as this disc company was formed that blue beat music became the rage. R and B Discs had a substantial catalogue of this music, and the business soon thrived. Now they have many vans

on the roads, a much larger catalogue than just Blue Beat, plus two U.S. labels. And Selecta Distributors, the well-known agency are handling the distribution of the company. The latest label is called Prima records, formed in the States by Louis Prima and the first disc to be issued will be "Sam Meets Sam," with Sammy Davis and Sam Butera and the Witnesses.

Which can't be bad for the label that only started eight months back



JAN & DEAN take Linda surfin'

Now Jan & Dean on the Banned Wagon

THEY sold over a million copies of "Linda" and "Surf City" in the first six months of 1963. And they produce all their disc sessions in a garage in the Los Angeles suburb of Bel-Air, using local coloured musicians to get the right background sounds. "They" are Jan and Dean—and their latest single, "Dead Man's Curve", on Liberty, has had the thumbs-down sign for BBC broadcasting.

So far, "Surf City" has been the Duo's only British hit . . . but interest value in anything actually banned could see the new one in the charts.

An odd group this. Their discs are wildly over-recorded—and intentionally so. All the voices belong to Jan and Dean, but they multi-track to an enormous extent. And they usually include some frantic session-men, guitar work on their more way-out diskings, like "Schlock Rod, Parts 1 and 2," "Popsicle," "I Gotta Drive." You hear sometimes the crashing of the sea as a surf board comes in, the humming of an engine, the roaring of a crowd.

EXPERTS

And it is Dean, by the way, who puts in all the gibberish bom-boms and dit-dits. Jan usually produces the disc-sessions.

Now the boys are making their first movie, "Ride The Wild Surf," on location in Hawaii. The surfin' waves there are the highest in the world — but both Jan and Dean are experts at the sport. Fabian and Shelley Fabares are in the movie, too.

Jan Berry was recently graduated from university having completed a course in pre - medicine. Standing joke on the campus was that he would probably become the "first rock'n' roll doctor." At present, though, he is a student doctor.

NO ONE-NIGHTERS

Dean Torrence graduated simultaneously from college having completed a two-year course in art and mechanical design.

But because of their swot-work, they perform only around the Los Angeles area, never go out on one-nighters and work only the occasional television spot.

They record under an agreement with Screen Gems Music Production Company, a subsidiary of Columbia Pic-

by **PETER JONES**

tures — supervised by executive vice-president Don Kirschner (the other half of the Al Nevins-Kirschner team who have written many songs and were responsible for launching Neil Sedaka to international stardom).

STAGE ACT

The discs are now released exclusively by Liberty Records — and Lou Adler is their personal manager.

Say the boys: "Visit Britain? We'd love to. But because our personal promotion is so limited, we've not yet perfected our stage act. We work in gold lamé suits — that much IS worked out. And we've decided that we'll always work with our own session boys so we can recreate the disc sounds."

But will they get that much needed biggie with "Dead Man's Curve?" We'll just have to wait and see . . .



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Will the King of Rock ever retire?

FRIDAY, MAY 8. An important date. For that's when the amazing Little Richard starts his THIRD career come-back right here in Britain. The retiring rockmaster—well, he HAS said he's retiring umpteen times before!—will be lambasting ear-oles at Wimbledon Palais, South London, with his own series of atomic explosions.

So another slice of pop history (and hysteria) will be written. And, again, the fans will be asking how much longer the great man intends keeping up his system of hit-and-run tactics.

Consider! In October, 1962, Little Richard marked the end of his five-year retirement from the business with a truly sensational come-back. It took the form of a three-week British concert tour during which he gave huge audiences an object lesson in creating stage excitement . . . along with his mate Sam Cooke.

PROFESSION

He bridged, with complete ease, those five years of "retirement", during which he sang in a tiny church in America and renounced all pop music. The ebullient Richard Penniman was back with a bang. Right at the top of his former profession. Absence had made rock-happy hearts grow even more fond . . .

Then came the announcement, right at the end of the tour. Little Richard was AGAIN going to quit show

by **ALAN STINTON**

business for the Church. This time, he announced, it was for good.

That appeared to be that. For eleven months, all was silent. Then, last autumn, a special guest attraction was added to the Everly Brothers-Bo Diddley package tour here. No one who saw the show needs reminding that it was Little Richard!

He went a-touring for four weeks. Then he went to Manchester and taped his now famous TV spectacular. A couple of days later, he joined the Duane Eddy-Shirelles show for five more concert dates. And then a leg injury forced him to return early to the States for treatment.

At that time, there was no mention of yet another retirement. But when the

television show was screened last January, the advance publicity indicated that it was, in effect, a farewell performance by Little Richard . . . and that he was going back to studying religion.

Which brings us up to the new series of British dates by the rock-star. And if the really big event of next week is the May 9 opening of the Chuck Berry-Carl Perkins' tour at the Astoria, Finsbury Park, well Little Richard will still get a lion's share of the interest.

GENEROUS

But I ask: Will Little Richard ever choose, once and for all, between the Church and the Stage? Is he likely to put an end to the uncertainty about his future — an uncertainty that has made every other word written about him in Britain a glaring inaccuracy? Let's try and find an answer. I believe that Little Richard already knows, finally, which way he will go. For instance, nearly seven years have gone by during which he has flatly refused to record anything except Gospel material. But now, within days of arriving next week, he is due to cut a brand-new, strictly commercial disc. The title will probably be "Well, Alright", which Richard is thought to have had written by Sam Cooke.

A group of top-seeded session musicians are all set to provide the accompaniment. If this doesn't rectify the hard fact that many of today's new-disc buyers have never heard the real Little Richard, then nothing will. Consider, too, that Richard is a very generous man and has many dependents to support. He needs money for his family and also for his charity work. I also know that he really loves giving pleasure to his British fans — and that he is grateful to them for their loyalty through the "retiring" years.

STRESSED

Take all these points into consideration and it seems reasonable to assume that, at last, his retiring days are over.

But we're still left with one important point. That is Little Richard's religious attitude — and he's always stressed that this must have the last word in any decision he makes.

All the fans can do is wait and see. And make sure that his unique talents are fully appreciated when he kicks off his new visit at Wimbledon on Friday, May 8.



LITTLE RICHARD seen during his fantastic stage act (RM pic)

THAT BEATLES GUITAR

SINCE the early days of the Cavern, in Liverpool, Beatle fans have been intrigued with the odd-shaped guitar often used by Beatle John Lennon. This was a specially imported instrument from America — but NOW the Rickenbacker range of ultra-modern guitars is available here.

John has used a three-quarter scale slim-line six-string. George Harrison is in love with a twelve-string slim-line. And these were talked about when Rickenbacker President Frank Hall attended a special launching ceremony for the range at the Hotel Russell, in London's West End.

The firm of Rose Morris are sole importers—and on sale immediately are five models: three slim-lines; a solid six-string; and a four-string solid bass. The slim-line range looks "solid" but isn't.

The firm was originally started by a cousin of World War I flying ace Eddie Rickenbacker. Now the guitars retail in Britain at 135 guineas for the solid model; the bass is 166 guineas; two of the slim-lines sell at 159 guineas and the third is 170 guineas.

Eventually, there will be two slim-line 12-string models—but supplies will be strictly limited at first.

The Rickenbacker range can be used with any good amplifier. One of the new features is a special compensator control — and each instrument has two tone controls.

Guitar-star and tutor Ivor Mairants was one of the first to "sample" the new range—and he bought the twelve-string model. He said: "It sounds like a whole orchestra."

And chart-topping duo Peter and Gordon also put their names down for new models.

All prices quoted include complete U.S. cases and shoulder straps.



IVOR MAIRANTS seen with a twelve string Rickenbacker guitar (RM pic)

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NEW DISCS FROM DUSTY, HEINZ AND KARL DENVER

GREAT NEW POP L.P.'S!

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DAVE 'BABY' CORTEZ

THE GOLDEN HITS OF DAVE 'BABY' CORTEZ: Happy Organ; Hurricane; Catnip; Hey, Hey Hey; Piano Shuffle; It's A Sin To Tell A Lie; The Whistling Organ; Fiesta; Calypso Love Song; Deep In The Heart Of Texas; Red Sails In The Sunset; Summertime (London HA 8142).

BACK in '59, Baby Cortez sold a million with "Happy Organ" in the States and did quite well here with it. His follow ups scored heavily there for a couple of years too, but now he is forgotten here, although in the States he recently hit the top twenty with "Rinky Dink." This album is all of his early singles packaged into one album, and it's twelve rollicking and rocking piano and organ sides. Loads of great dance beat on the purely instrumental offering, and although the rock'n'roll sound here is rather dated this is an interesting and almost historic beat album. And "Happy Organ" still sounds as fabulous as it did five years back.

TIMI YURO

MAKE THE WORLD GO AWAY: Leavin' On Your Mind; She's Got You; I'd Fight The World; Gotta Travel On; I Just Got Back From There; I'm Movin' On (Parts One and Two); Make The World Go Away; Permanently Lonely; Ashamed; I Walk The Line; Are You Sure; A Legend In My Time (Liberty 1192).

THE fantastic Timi digs Country songs and this set is invested with all her soul and heart. She's still a bit "way-out" for British tastes but this album is great, great, great by any standards. Hear her on "Ashamed", or "She's Got You"—this is big singing of the highest quality—emotional, wide-screen performances. Three M.D.'s involved: Belford Hendricks, Ernie Freeman, Marty Paich.

THE KINGSMEN

Louie Louie; Haunted Castle; Bent Scepter; Money (Pye Int. NEP 44023). The Kingsmen and their two big U.S. singles. But "Louie" fans will be disappointed with "Money"—it's no better than any of the English versions.

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I'm talking about you;
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Money; Everybody
loves a lover

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from the Star Club, Hamburg
All around the world;
Slippin' and slidin';
You can't sit down;
Hello Josephine

DFE 8569 7" mono EP

TEENBEAT 3 BOBBY PATRICK BIG SIX



from the Star Club, Hamburg
The dog; Green onions;
Roly poly; Fanny Mae

DFE 8570 7" mono EP



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MR. ACKER BILK

MR. ACKER BILK AND HIS PARAMOUNT JAZZ BAND: C.R.E. March; Carry Me Back; Travelling Blues; Gladiolus Rag; Jump In The Line; Blaze Away; El Abanico; Franklin Street Blues; Louisiana-ay; Dardenella; Higher Ground; Under The Double Eagle (Pye Golden Guinea GGL 0266).

SOME of Ackers very early recorded material here. Really for the specialist, this album affords the trad fans a chance to get their hands on some previously rare, and rather raw, trad music. Nevertheless this is earthy, gutsy and it certainly swings. L.B.

PACKAGE TOUR

VARIOUS ARTISTS: Mashed Potatoes—The Undertakers; That Boy Of Mine—The Breakaways; Yes—Johnny Sandon & The Remo 4; Let's Make A Habit Of This—The Guv'nors; Hello Love—Julie Grant; Come On Baby—Eagles; Hippy Hippy Shake—Pat Harris & The Blackjacks; Teddy Bears Picnic—Jackie Lynton; Let The Sun Shine In—Danny Storm; Summer Skies & Golden Sands—Overlanders; Preachin' The Blues—Cyril Davies; Kiss Me Now—Tommy Quickly; There's A Place—Kestrels; That's What I Said—Dave Clark Five (Pye Golden Guinea GGL 0268).

A GREAT disc this. There are fourteen great pop sides, and although none of these reached the charts, all of them were good enough to. Big names, great songs, this is one of the best pop value-for-money L.P.'s around. Go and listen ! ! ! !

DINAH WASHINGTON

DINAH '63: I Wanna Be Around; Make Someone Happy; Rags To Riches; Take Me In Your Arms; I'll Drown In My Tears; Why Was I Born; I Left My Heart In San Francisco; The Show Must Go On; I'm Glad For Your Sake; There Must Be A Way; What Kind Of Fool Am I?; Bill (Columbia 1608).

SHE'S dead now — but this collection of high-powered offerings is a worthy memorial. Dinah reaches inside a set of lyrics and "involves" herself. Don't look for the jazz-blues Dinah so much here... she works over some of the great standards. Even the over-done "Heart In San Francisco" gets a face-lift — and Tony Newley's "What Kind Of Fool" is a superlative highlight. Fred Norman arrangements all the way, as usual. Dinah will be sorely missed.

DORIS DAY

LOVE HIM: More; Can't Help Falling In Love; Since I Fell For You; Losing You; A Fool Such As I; As Long As He Needs Me; Night Life; Funny; Softly, As I Leave You; Lollipops and Roses; Love Him (CBS BPG 62226).

SENTIMENTAL, lovable Doris! Her son, Terry, produced this set, along with Tommy Oliver arrangements. Some will prefer her on punchier numbers, but most of these numbers are just right for late-night smooch-listening. Interesting to see the way Doris handles "Softly..." the old Matt Monro hit—and Shirley Bassey's "As Long As He Needs Me".

LENA HORNE

LIKE LATIN: From this moment on; Take me; Night and day; Old devil moon; More; My blue heaven; Cuckoo in the clock; Meditation; By myself; Island in the West Indies; Ours; Falling in love with love. MGM-C 962.

THE sensational Lena gets her beautiful teeth into some exciting Shorty Rogers arrangements of standards in latin tempo. As always it's a top performance packed with emotion, dashes of humour and great vocal work. Don't miss it... unless you are an out and out beat fan. Even then it might get through.

SARAH VAUGHAN

STAR EYES: Star eyes; Once upon a summertime; Don't go to strangers; Ice stone; I was telling him about you; I'll never be the same; Call me irresponsible; Bewildered; Do you remember; There'll be other times; Within me I know; As long as he needs me. Columbia 33SX 1592.

A SMOOTH one from Sarah this latest. Her inimitable voice swoops and soars through a gentle collection of outstanding songs. Each succeeding album from Sarah seems to offer that little extra something. This one is no exception.

THE SPRINGFIELDS

DUSTY SPRINGFIELD

A GIRL CALLED DUSTY: Mama Said; You Don't Own Me; Do Re Mi; When The Lovelight Starts Shining Thru' His Eyes; My Colouring Book; Mockingbird; Twenty Four Hours From Tulsa; Nothing; Anyone Who Had A Heart; Will You Love Me Tomorrow; Wishin' And Hopin'; Don't You Know (Philips BL 7594).

WOW! If there's a better all-girl album this year, it'll have to be a sensation. Long-awaited, this set shows Dusty's remarkable voice and technique and ability to "move" a song with superb clarity. Like the wildies? Try "Don't You Know" or "Do Re Mi". Care for the smooth ballads—"Anyone Who Had..." or "Colouring Book" will do nicely. Dusty is unique, magnificent, sensational. She's never been better. But occasionally the recording seems top-heavy on the backings. Who cares? Buy, buy, buy!

THE SPRINGFIELDS

"THE SPRINGFIELD STORY": The Johnson Boys; Little Boat; Cottonwoods; Foggy Mountain Top; Maggie; Alone With You; Settle Down; Say I Won't Be There; Come On Home; Maracambamba; If I Was Down And Out; No Sad Songs For Me. Dear John; Breakaway; Bambino; Far Away Places; Silver Threads and Golden Needles; Two Brothers; Aunt Rhody; The Green Leaves Of Summer; Amentown Jail; Gotta Travel On; Pili-a-Pai; Island of Dreams. (Philips 632 323 BL).

A WIDE-SCREEN view of the career of a fantastic group—a group who shattered the business by disbanding at the height of their popularity. This two-album set is a positive must for anyone interested in quality pop-folk. Most of the trio's hits are included... ten of them either written by Tom S. or at least adapted by him. Makes one realise how much they are missed, as a group. Pick your own favourites — it's all wonderfully good stuff!

ANDRE PREVIN

IN HOLLYWOOD: Gigi; Laura; Fascination; I'm A Dreamer; Aren't We All; Theme from "The Best Years Of Our Lives"; The Last Time I Saw Paris; Theme From "Irma La Douce"; We Kiss In A Shadow; It Might As Well Be Spring; Hi-Lili, Hi-Lo; The Second Time Around; Song From "Two For The Seesaw." CBS BPG 62219.

THIRTY-FOUR years of filmmaking spanned by one of the great white pianists. Strings, woodwind, French horns, plus Previn's artistic brilliance. Johnny Williams conducts. This is tasteful and sometimes subdued musicianship and you can pick up something new, tonally, with every listening. So smooth. But effective.

MICHEL LEGRAND

BIG BAND PLAYS RICHARD RODGERS: Falling In Love With Love; People Will Say We're In Love; Ball Hi; Have You Met Miss Jones; It Might As Well Be Spring; This Can't Be Love; Some Enchanted Evening; There's A Small Hotel; Getting To Know You; My Funny Valentine; The Lady Is A Tramp. Philips BL 7605.

TOP Continental conductor and arranger on a starry orchestral line-up. Clark Terry, Urbie Green, Bob Brookmeyer, Milt Hinton, Tommy Flanagan, Hank Jones et al. Michel, still under 30, is an ideas man — and this big-band jazz comes off superbly. Hearken, as a sample, to the tenor sax of Paul Gonsalves on "Lady Is A Tramp". A Franco-American liaison of great value.

EYDIE GORME

GORME COUNTRY STYLE: I Really Don't Want To Know; I Can't Help It; You Don't Know Me; I'm Sorry; The End Of The World; No One To Cry To; I Walk The Line; Oh Lonesome Me; Somebody; Crazy; Make The World Go Away; I Can't Stop Loving You (CBS BPG 62244).

DOES this girl ever make a bad record? With her versatile changes of style, she is a consistent seller. Her vocal warmth suits this collection of Country numbers—that vibrant, throbbing voice rings through sound as a bell. "End Of The World" draws out the best in her, but "Oh Lonesome Me" is excellent. This is first-rate pop singing and even the similarity of tempo doesn't detract.



DUSTY SPRINGFIELD has a great new debut L.P. out (RM Pic Martin Alan)

ALAN ELDSON

ALAN ELDSON PRESENTS: Yaaka; Hula Hickey Dula; Harlem Flat Blues; This Little Light Of Mine; Rumpus; I'm Going Away For To Leave You; Heebie Jeebies; Halle Hallelujah; Railroad Bill; Soul Bossa Nova; It Ain't Necessarily So; Mule Skinner Blues; Tuxedo Junction (Columbia SX 1604).

A GREAT trad album here from Alan and the Mick Emery folk group. A variety of instrumental and vocal traditional and mainstream jazz, some folksy items and a scattering of blues and bossa nova. Very well performed—what a pity trad isn't in its hey-day as this is one of the best trad albums we've heard.

THE MODERN JAZZ QUARTET

THE SHERIFF: The Sheriff; In A Crowd; Bachianas Brasileiras; Mean To Me; Natural Affection; Donnie's Theme; Carnival (London-Atlantic HA-K 8161).

A TYPICAL MJQ offering — a volume of sleeve notes, a great cover picture, and a subtle though rather sleepy collection of John Lewis dominated themes. This is just great for late-night listening, and of course it makes perfect background music, as many of the numbers were intended for. Not their best album, but entertaining and polished.

NORRIE PARAMOR

LOVERS IN LONDON: When I Fall In Love; Love Walked In; As Time Goes By; Moonlight Becomes You; All The Way; My Heart Stood Still; I Can't Give You Anything But Love; True Love; Isn't It Romantic; These Foolish Things; We'll Gather Lilacs; Body And Soul (Columbia 1602).

A BIG orchestra... 23 violins, violas and cellos; harp, French horn, guitar, bass, drums, solo piano (Norrie) and solo voice (soprano Patricia Clark). It's all soft, lush, romantic, atmospheric, dedicated almost in the reverent way Norrie regards these standard melodies. Sort of kid-glove approach.

MILLIE AND HER BOY-FRIENDS

NEVER SAY GOODBYE; WE'LL MEET; SINCE I MET YOU BABY; I DON'T WANT YOU (Island IEP 705).

A very interesting disc this. Millie, currently riding high with "My Boy Lollipop" recorded these tracks with various male blue-beat singers some time ago, and this EP has in fact been on release for some time. It's a genuine blue beat disc, with powerful strident backing, and extra-shrill singing from Millie, who puts over her charm very well, even on these non-commercial numbers.

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SO OFF-BEAT, BUT GREAT NEW SHADS

THE SHADOWS

The Rise and Fall of Flingie Bunt; It's A Man's World (Columbia DB 7261).

COMPLETELY different from all the Shads' previous ones—and what a strange title! Good beat and it has plenty of blues' feeling, plus an air of earthiness. Excellent instrumental work from lead guitarist Hank Marvin, but everybody pulls in well. Certainly their most original disc for years. Flip not so strong but with a good theme.

TOP FIFTY TIP

CILLA BLACK No. 1.
You're My World; Suffer Now I Must (Parlophone R 5133).

A WONDERFUL follow-up to the chart-topping "Anyone Who Had..." The plaintive tones, the simple-but-building Johnny Pearson backing, the quality lyrics—it is a cast-iron certainty. And Cilla's voice just improves all the time. Flip is faster, brighter—and not really so satisfying.

TOP FIFTY TIP

KATHY KIRBY
You're The One; Love Me Baby (Decca F 11892).

A NOTHER huge-voiced ballad, with a stack of dramatic string-section sawing going on behind. It's not so immediately identifiable as Kathy's earlier revivals, but it shows off the technical quality of her voice better than most. An atmosphere disc of high chart potential. Listen for the high notes. Chug-along beat for the "Love Me Baby" deck. Sultry and sexy vocalising.

TOP FIFTY TIP

MARTY WILDE

Kiss Me; My What A Woman (Columbia DB 7285).

STILL one of the "greats" in the field, Marty turns up with his best Top Twenty Tilt in a long time—and he wrote the song as well. An up-tempo opus with clever recording techniques and it all whips up a goodly storm. Plenty dramatic. Plenty saleable. Flip is slower, builds nicely and has Marty in top vocal form.

TOP FIFTY TIP

TOMMY QUICKLY

You Might As Well Forget Him; It's As Simple As That (Pye Piccadilly 35183).

CERTAINLY the most dramatic yet by Tommy—and strong enough to give him that long-awaited biggie. Guitar and castanets (?) provide the early backing, then it straightens up into a beaty, full-scored orchestral set-up, complete with choir. The Quickly voice is excellent. "It's As Simple..." is a simple, airy-fairy little song, in the Quickly-old style. All very pleasant.

TOP FIFTY TIP

EDEN KANE

Rain, Rain Go Away; Guess Who It Is (Fontana TF 462).

A LIKELY chart follow-up for Eden, coming after "Boys Cry." A gentle sort of number, with the sad undertones and sung with pleasing simplicity by Mr. Kane. It's catchy enough to go straight into the charts—especially with its whistleable opening. Flip is a bright new number with Eden just that shade more energetic, vocally. Good coupling.

TOP FIFTY TIP

CHUCK BERRY

No Particular Place To Go; Liverpool Drive (Pye Int. 25242).

SUPERB set of lyrics on this latest, but unfortunately it is the same melody line as on his hit "School Day." This will do quite well because of his tour here, but though it'll make the charts it is one of his weakest singles to date. Flip is a driving instrumental, but without much tune... or polish. Good dance beat... and a compliment to British beatsters?

TOP FIFTY TIP

BRIAN POOLE AND THE TREMELOES

Someone, Someone; Till The End Of Time (Decca F 11893).

SOFT and very gentle performance—a revival of the old Crickets' number. It grows and grows... pleasant tune, good singing, nice "answer" bits from the group. Should be a sizeable hit—and it'll shake many of the Poole watchers. Up-tempo piece for the lower deck and again Brian is in good vocal form.

TOP FIFTY TIP

THE CARAVELLES

You Are Here; How Can I Be Sure? (Fontana TF 466).

MORE delicate harmonies from the duo on a delightful little song. They have lost a little impact, chart-wise, recently—but this should be a sizeable seller all round. Arrangement is tasteful, with bass phrases, and it adds up to a delicious sort of sound. Flip is not so strong, melodically. But well-sung.

TOP FIFTY TIP

"SOMEONE"



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SINGLES IN BRIEF

MARY WELLS: My Guy; Oh Little Boy (Stateside SS 288) Great performance on a gentle bluesy number. High in America... and should do pretty well here, too.

BUDDY EBSEN: Ballad of Jed Clampett; Mail Order Bride (MGM 1233) Theme song of "Beverly Hillsbillies" telly-series, featuring Jed himself. Must sell very well—and has a good Chuck Sagle backing.

THE DRUIDS: It's Just a Little Bit Too Late; See What You've Done (Parlophone R 5134) Rather an average beat performance, but the song does grow after re-playing. Instrumentally sound.

STEVE PERRY: Crooked Little Man; Day Dreams (Decca F 11895) Young star who improves with every outing. But there are many versions of this one—though Steve sings lightly, but with power. Good.

A BAND OF ANGELS: Me; Not True As Yet (United Artists UP 1049). Good English beat sound. Different, commercial and very powerful. Chart material certainly.

ROSE BRENNAN: Make Room For One More Fool; Johnny Let Me Go (Philips BF 1327) Usual high-quality song-selling on a powerful ballad with banjo featured and a healthily produced arrangement.

YARDBIRDS: I Wish You Would; A Certain Girl (Columbia DB 7283) An old Billy Boy Arnold number and this British group has got very good R and B sound. Plenty excitement all the way. Might be big.

THE DOWLANDS: I Walk The Line; Happy Endings (Orlone CB 1926) So-delicate harmonies on a rather good lyric-content. Has a lot of charm and is unusually good all round.

THE CRAZY ROCKERS: The Third Man; Mamma-Pappa (Twist) (Kings 1001) The old Harry Lime theme—a guitar-led instrumental version which goes along nicely. Not particularly "crazy," though.

INEZ FOX: Ask Me; Hi Diddle Diddle (Sue WI 314) Jerky R and B sound from the States and just right for the specialist buyers. Well sung.

RONNIE HILTON: Don't Let The Rain Come Down; Send For Me (HMV 1291) Mike Sammes Singers help out Ronnie on perhaps the best-yet version of the U.S. hit. He injects punch and chart-worthy song-stylings.

TOMMY ROE: Be A Good Little Girl; Carol (HMV Pop 1290) Teen-appealing mid-tempo ballad, well-arranged and fairly commercial. But not a potential big hit.

LAUREL AITKEN: Don't Stay Out Late; Be Mine (Columbia DB 7280) Authentic sounds all round and just the right dance-beat. Good lyrics.

REY ANTON: You Can't Judge A Book By It's Cover; It's Cold Outside (Parlophone R 5132) Revival of Bo Diddley number. Popular with beat groups but probably not commercial material. Rey sings wildly and well.

MIAR DAVIES: Navy Blue; I Hear You Knocking (Decca F 11894) Brisk and bright ballad, sung with charm and style. But the material is not really outstanding.

MARVIN GAYE: You're A Wonderful One; When I'm Alone I Cry (Stateside SS284). Great disc—tremendous beat and will be an R & B standard. Pity it won't sell now though.

DAVE DAVANI AND THE D-MEN: Sho' Know A Lot About Love; Midnight Special (Decca F 11896) Rousing beater, with heavy beat and ultra-violent vocal attack.

RUFUS THOMAS: Somebody Stole My Dog; I Want To Be Loved (London HLK 9884) Flopping a dead "dog" on this one—poorest yet of his three R and B efforts.

AL HIRT: Cotton Candy; Walkin' (RCA 1397) Big U.S. trumpet-hit styling on a perky instrumental. Punkent but not highly commercial.

DIANE RENAY: Kiss Me Sailor; Soft-spoken Guy (Stateside SS 290) Fast-riser in the States, this party little ballad, sung perkily but brashly. Fairly good.

THE TYMES: To Each His Own; Wonderland Of Love (Cameo-Parkway P 908) Smooth, gentle, Mathis-style vocal-work on a highly efficient ballad, with fine backing.

HAMILTON KING: Not Until; I Wanna Live (HMV Pop 1289) New coloured boy with walling harmonica behind a rush-along number. Very effective; could sell well.

BRIAN HOWARD AND THE SILHOUETTES: Hooked; Back In The U.S.A. (Fontana TF 464) Fast, self-penned beater with lots of expression and high-commercial approach. Could easily be a hit.

THE COUNTRYMEN: Shadrack; Carlos Dominguez (Piccadilly 35184) Old song up-dated by a talented folksy trio. It swings along and features fine vocalistics.

SKEETER DAVIS: Gonna Get Along Without Ya Now; Now You're Gone (RCA Victor 1398) Old Patience and Prudence hit surprisingly revived by Skeeter. Dual-tracked and very pleasant and amiable.

THE CHANTS: She's Mine; Then I'll Be Home (Pye 15643) A sort of male Crystal sound, which means it's saleable. Could do well with a prod.

THE IMPRESSIONS: I'm So Proud; I Made A Mistake (HMV Pop 1295) New R and B sound, slower than usual and too uncommercial to click. But good.

JOHNNY MATHIS: The Fall Of Love; No More (HMV Pop 1294) Typical Mathis ballad, full of strings and soulful vocal work. Beautiful.

PETER WYNNE: I'm A Fool To Want You; It's A Lonely Town (Polydor 52316) Big-voiced, good-looker—just deserves a break. This is big, dramatic, well-sung.

RUSS HAMILTON: We Will Make Love; No One Can Love Like You (Ember S 193) Re-make of Russ's old million-seller—and it could take off all over again, briskly arranged at a new-style pace.

TOM SPRINGFIELD COMBO: Brazilian Shake; Brazilian Blues (Phlips BF 1331) Genuine, authentic Brazilian sounds. Sounds are way-out but really grow on one. Wild and exciting.

BRYAN DAVIES: Raincoat In The River; In Your Shoes (Columbia DB 7284) Australian star, now London resident, does a fine job on the old Sammy Turner hit. Moves in a bubbling and danceable way.

Band & General Agency
22 Newman St., London, W.1

LAN 0184

PRETTY THINGS May 8th

ROSALYN Fontana TF 469

BACKED BY **BIG BOSS MAN**

'FORGET THE OLD SCHOOL TIE'



A BAND OF ANGELS (RM Pic Dezo Hoffman).

"PLEASE, PLEASE, forget all about the fact that we're from Harrow School," beg the five voices of the Band of Angels. They'd rather talk about the music they make — the sort of music that shows violently through on their United Artistes debut "Me."

But it's hard to ignore the scene that led to their formation. The winter term of 1960 . . . Harrow School . . . the birth of an idea of forming a rock outfit . . . the approach to the headmaster . . . the slightly incredulous looks as permission to "go ahead" was given.

INFLUENCE

Pioneers were John Edward Baker, lead guitarist; Michael David D'Abo, pianist, vibist, guitarist and harmonica wailer; and John Christian Gaydon, rhythm guitarist. They were joined by Andrew Charles Malcolm Glywn Petre, drummer, and bassist David Robert Wilkinson.

Early influence for the group came from the Shadows. They were known simply as "The Group." They caught on . . . but fast! The Group gave a concert in the afternoon to 400 Harrovians. In the evening, John Baker played violin in the long-hair school orchestra . . . to an audience of precisely 14.

Their current group name came from a Christmas card — and whether it suits them or not appears to be a matter of opinion. But they left school in 1961 and became an immediate hit in the round of debs' parties round London. The boys were rarely seen without their Harrow straw boaters.

They turned fully professional in March this year, going to a smart nitery called Brads.

An unlikely sort of background for pop success?

Well their music is as raw-edged and exciting as their background is smooth and aristocratic. They recall the headmaster saying, early on: "I'd like you to succeed because of your music and not because of any publicity through being Old Harrovians."

PETER JONES'S NEW NAMES



THE PRETTY THINGS (RM pic Bill Williams)

LOOK AT THESE PRETTY THINGS!

IN London's West End, there are a number of night clubs that deal almost exclusively with beat music — but always jazz tinged beat. These clubs usually represent the most modern tastes in British music, and British audiences.

The groups and artistes that play at these clubs happen to be the most exciting and most wanted groups on the scene — and as often as not club proprietors will take in unknown beat groups, and in a matter of a couple of months these groups will be the biggest names on the scene.

Clubs like the Marquee, the Flamingo, the Hundred Club, the Scene are all part of the hip scene. And recently a new group broke into this exclusive scene via the Hundred Club. The team was called the Pretty Things.

FRENZY

And in less than two months, this group has built up a reputation as one of the hottest new names on the London Scene. The boys themselves are a bunch of very competent professional musicians, and on stage they work themselves up into a frenzy of excitement performing a multitude of rhythm and blues styled numbers such as "Hoochie Coochie Man," "Reelin' and Rockin'." And, of course, the number that they took their name from, Bo Diddley's "Pretty Thing."

The Pretty Things in appearance are similar to the Rolling Stones, but at this stage the Things (as they are often called) are wilder, with rougher edges. Nevertheless it looks as if they will really go places when their disc is issued on Fontana later this month.

Line-up of the group is Phil May, harmonica and vocal, Vic Taylor, lead guitar, John Stax, harmonica and bass guitar, Brian Pendleton.

Next Week's New Names
TONY COLTON
BOBBY SHAFTO
BRYAN DAVIS

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Embassy Ballroom • 25th Pretty Things

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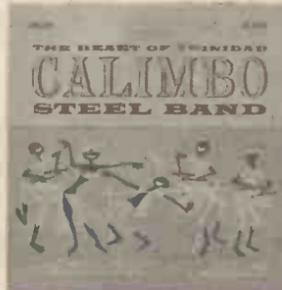
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12 STRING GUITAR
BILLY STRANGE
Walk right in; Blowin' in the wind; Wabash cannonball; Sixteen tons; Silver threads and golden needles; Battle of New Orleans; Green, green; Tom Dooley; Wildwood flower; If I had a hammer; Stranger in town; Cotton fields.
YELLOW BIRD
ARTHUR LYMAN GROUP
VOCALION VA 160178
Havah Nagilah; Yellow bird; Autumn leaves; Arrivederci Roma; Sweet and lovely; Bamboo bamboo; Andalusia; Adventures in Paradise; Granada; September song; John Henry.



VOCALION VA 8017
ORIGINAL SURFIN' HITS
(AMERICA'S TOP BEAT GROUPS)
Latinia; Blue soul; Swingin' piper soul; Intoxica; Surfin' tragedy; Soul beat part II; Exotic; Surf bird; Pachuko soul; Tor-Chula; Church key; Let's go surfin'.
SALUTE TO GLENN MILLER ORCH. CONDUCTED BY BILLY MAY
VOCALION VA 8008
Moonlight serenade; Anvil chorus; Little brown jug; Too little time; American patrol; A string of pearls; Pennsylvania 6-5000; Tuxedo junction; Song of the Volga boatmen; In the mood.



VOCALION VA 160181
THE HEART OF TRINIDAD
CALIMBO STEEL BAND
Limbo; Mambo; Yellow bird; Bed-bug; Ciribiribin; Jamaica farewell; Blue Danube; Ice man; El Taconazo; Land of the sea and sun; El Mercurumbe; South of the border; Island in the sun; When the saints go marching in.
WILDEST DRUMS YET LES BROWN JR.
VOCALION VA 8011
Surfin' & swingin'; Baby elephant walk; Night train; Wildest drums yet; Bernie's tune; Woodchopper's ball; One mint julep; Drum's safari; A swingin' safari; Drum city; One o'clock jump; The locomotion.

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Danny boy;

Galway Bay; A little

bit of heaven

& eight others



SF 7623 RD 7623 12" stereo or mono LP

FLOYD CRAMER

Country piano —city strings

I love you because;

I can't stop loving

you; Bonaparte's

retreat; Heartless

heart & eight others



SF 7622 RD 7622 12" stereo or mono LP

HEAR THEM! COMPARE THEM!
DYNAGROOVE
THE MAGNIFICENT NEW RECORDS DEVELOPED BY
RCA VICTOR

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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 — "P.S. I love you"—Beatles; "Three window coupe"—Rip Chords; "People"—Barbara Streisand; "Today"—New Christy Minstrels; "Kiss me quick"—Elvis Presley; "Chapel of love"—Dixie Cups; "I rise I fall"—Johnny Tillotson; "Every little bit hurts"—Brenda Holloway; "Do you love me," and "I knew it all the time"—Dave Clark. New U.S. releases include — "Be anything"—Connie Francis; "Once upon a time"—Marvin Gaye & Mary Wells; "(Heart)Skin"—Allen Sherman; "Hurt by love"—Inez Fox; "Odie Cologne"—Freddie Cannon; "Good golly Miss Molly"—Swinging Blue Jeans; "Bad news"—Trashmen; "Kiko"—Jimmy McGriff; "Dear one, part two"—Larry Finnegan; "World without love"—Peter & Gordon; "New York Town"—Dixiebelles. Terry Stafford being billed as 'the first artiste to beat the Beatle barrier.' Pop ten five years back—"Come softly to me"—Fleetwoods; "A fool such as I"—Elvis; "Venus"—Frankie Avalon; "Pink shoe laces"—Dodie Stevens; "Guitar boogie shuffle"—Virtues; "The happy organ"—Baby Cortez; "I need your love tonight"—Elvis; "Tell him no"—Travis & Bob; "Sorry"—Impalas; "Turn me loose"—Fabian. N.J.

- | | |
|--|---|
| 1 CAN'T BUY ME LOVE*
1 (6) The Beatles (Capitol) | 26 HEY BOBBA NEEDLE*
18 (6) Chubby Checker (Parkway) |
| 2 HELLO DOLLY
2 (10) Louis Armstrong (Kapp) | 27 EBB TIDE*
28 (4) Lenny Welch (Cadence) |
| 3 DO YOU WANT TO KNOW A SECRET*
6 (5) The Beatles (Vee Jay) | 28 THE WAY YOU DO THE THINGS YOU DO*
16 (9) Temptations (Gordy) |
| 4 BITS AND PIECES*
8 (3) Dave Clark Five (Epic) | 29 SHE LOVES YOU*
21 (14) The Beatles (Swan) |
| 5 CROOKED LITTLE MAN*
7 (7) Serendipity Singers (Phillips) | 30 KISS ME SAILOR*
43 (2) Diana Renay (20th Fox) |
| 6 SUSPICION*
3 (8) Terry Stafford (Crusader) | 31 ALL MY LOVIN'*
33 (4) The Beatles (Capitol of Canada) |
| 7 GLAD ALL OVER*
5 (11) Dave Clark Five (Epic) | 32 COTTON CANDY*
42 (2) Al Hirt (RCA) |
| 8 MY GUY*
10 (4) Mary Wells (Motown) | 33 LOVE ME WITH ALL YOUR HEART
(1) Ray Charles Singers (Command) |
| 9 RONNIE
11 (3) Four Seasons (Phillips) | 34 I WANT TO HOLD YOUR HAND*
22 (16) The Beatles (Capitol) |
| 10 TWIST AND SHOUT*
4 (8) The Beatles (Tollie) | 35 AIN'T NOTHING YOU CAN DO
23 (8) Bobby Bland (Duke) |
| 11 DEAD MAN'S CURVE*
12 (7) Jan & Dean (Liberty) | 36 CHARADE*
46 (2) Sammy Kaye (Decca) |
| 12 SHANGRI-LA
13 (5) Robert Maxwell/Vic Dana (Decca/Dolton) | 37 MY GIRL SLOOPY*
40 (3) Vibrations (Atlantic) |
| 13 THE SHOOP SHOOP SONG*
9 (8) Betty Everett (Vee Jay) | 38 WRONG FOR EACH OTHER*
(1) Andy Williams (Columbia) |
| 14 THAT'S THE WAY BOYS ARE*
14 (5) Leslie Gore (Mercury) | 39 STAY*
31 (9) Four Seasons (Vee Jay) |
| 15 WHITE ON WHITE*
17 (5) Danny Williams (United Artists) | 40 THE VERY THOUGHT OF YOU
(1) Rick Nelson (Decca) |
| 16 NEEDLES AND PINS*
15 (8) Searchers (Kapp) | 41 THANK YOU GIRL*
(1) Beatles (Vee Jay) |
| 17 MONEY*
20 (6) Kingsmen (Wand) | 42 STAY AWHILE*
47 (3) Dusty Springfield (Phillips) |
| 18 I'M SO PROUD*
27 (3) Impressions (ABC) | 43 PLEASE PLEASE ME*
24 (12) The Beatles (Vee Jay) |
| 19 IT'S OVER*
32 (2) Roy Orbison (Monument) | 44 MY HEART BELONGS TO ONLY YOU*
29 (11) Bobby Vinton (Epic) |
| 20 YOU'RE A WONDERFUL ONE*
19 (7) Marvin Gaye (Tamla) | 45 NADINE*
41 (7) Chuck Berry (Chess) |
| 21 THE MATADOR*
25 (4) Major Lance (Okeh) | 46 NEW GIRL IN SCHOOL*
37 (6) Jan & Dean (Liberty) |
| 22 WISH SOMEONE WOULD CARE*
30 (4) Irma Thomas (Imperial) | 47 I DON'T WANT TO BE HURT ANY MORE*
(1) Nat Cole (Capitol) |
| 23 FOREVER*
27 (5) Pete Drake (Smash) | 48 THINK*
38 (8) Brenda Lee (Decca) |
| 24 ROMEO & JULIET
34 (2) Reflections (Golden World) | 49 HIPPI HIPPI SHAKE*
44 (10) Swinging Blue Jeans (Imperial) |
| 25 LOVE ME DO*
35 (3) The Beatles (Vee Jay) | 50 DIANE*
(1) Bachelors (London) |

* An asterisk denotes record released in Britain.

RECORD MIRROR

TOP 20-FIVE YEARS AGO

- | | |
|---|---|
| 1 A FOOL SUCH AS I / I NEED YOUR LOVE TONIGHT
(3) Elvis Presley | 10 COME SOFTLY TO ME
(12) The Fleetwoods |
| 2 IT DOESN'T MATTER ANY MORE
(1) Buddy Holly | 11 COME SOFTLY TO ME
(20) Frankie Vaughan |
| 3 SIDE SADDLE
(2) Russ Conway | 12 I GO APE
(-) Neil Sedaka |
| 4 DONNA
(6) Marty Wilde | 13 IDLE ON PARADE EP
(-) Anthony Newley |
| 5 PETITE FLEUR
(4) Chris Barber | 14 I'VE WAITED SO LONG
(-) Anthony Newley |
| 6 IT'S LATE/THERE'LL NEVER BE ANYONE ELSE BUT YOU
(9) Ricky Nelson | 15 MY HAPPINESS
(10) Connie Francis |
| 7 CHARLIE BROWN
(5) Coasters | 16 NEVER MIND/MEAN STREAK
(17) Cliff Richard |
| 8 C'MON EVERYBODY
(8) Eddie Cochran | 17 STAGGER LEE
(11) Lloyd Price |
| 9 SMOKE GETS IN YOUR EYES
(7) Platters | 18 TOMBOY
(15) Perry Como |
| | 19 WAIT FOR ME
(-) Malcolm Vaughan |
| | 20 LOVIN' UP A STORM
(-) Jerry Lee Lewis |

BRITAIN'S TOP LP's

- | | |
|---|---|
| 1 THE ROLLING STONES
(7) The Rolling Stones (Decca) | 11 IN DREAMS
(11) Roy Orbison (London) |
| 2 WITH THE BEATLES
(1) The Beatles (Parlophone) | 12 IN THE WIND
(14) Peter, Paul & Mary (Warner Bros) |
| 3 WEST SIDE STORY
(3) Sound Track (CBS) | 13 SOUTH PACIFIC
(12) Sound Track (RCA) |
| 4 SESSION WITH THE DAVE CLARK FIVE
(10) Dave Clark Five (Columbia) | 14 HOW DO YOU LIKE IT
(9) Gerry & The Pacemakers (Columbia) |
| 5 STAY WITH THE HOLLIES
(2) The Hollies (Parlophone) | 15 BLUE SKIES
(16) Frank Ifield (Columbia) |
| 6 PLEASE PLEASE ME
(4) The Beatles (Parlophone) | 16 FOLK FESTIVAL OF THE BLUES
(-) Various Artistes (Pye) |
| 7 ELVIS' GOLDEN RECORDS VOL. 3
(6) Elvis Presley (RCA) | 17 FREDDIE & THE DREAMERS
(18) Freddie & The Dreamers (Columbia) |
| 8 BLUE GENE
(8) Gene Pitney (United Artists) | 18 AT THE DROP OF ANOTHER HAT
(19) Michael Flanders & Donald Swann (HMV) |
| 9 A GIRL CALLED DUSTY
(17) Dusty Springfield (Phillips) | 19 THE SHADOWS GREATEST HITS
(13) The Shadows (Columbia) |
| 10 MEET THE SEARCHERS
(5) The Searchers (Pye) | 20 BUDDY HOLLY STORY Vol. 1
(-) Buddy Holly (Coral) |

BRITAIN'S TOP EP's

- | | |
|---|---|
| 1 THE ROLLING STONES
(1) The Rolling Stones (Decca) | 11 ANYONE WHO HAD A HEART
(8) Cilla Black (Parlophone) |
| 2 ALL MY LOVING
(2) The Beatles (Parlophone) | 12 I ONLY WANT TO BE WITH YOU
(11) Dusty Springfield (Phillips) |
| 3 TWIST & SHOUT
(3) The Beatles (Parlophone) | 13 BACHELORS VOL. 2
(19) The Bachelors (Decca) |
| 4 THE DAVE CLARK FIVE
(4) The Dave Clark Five (Columbia) | 14 THE BEATLES HITS
(12) The Beatles (Parlophone) |
| 5 LOVE IN LAS VEGAS
(6) Elvis Presley (RCA) | 15 SHAKE WITH THE SWINGING BLUE JEANS
(15) Swinging Blue Jeans (HMV) |
| 6 HUNGRY FOR LOVE
(5) The Searchers (Pye) | 16 PETER, PAUL & MARY
(13) Peter, Paul & Mary (Warner Bros.) |
| 7 ON STAGE
(7) Merseybeats (Fontana) | 17 PINK PANTHER
(14) Henry Mancini (RCA) |
| 8 I THINK OF YOU
(10) Merseybeats (Fontana) | 18 RICHARD ANTHONY
(-) Richard Anthony (Columbia) |
| 9 24 HOURS FROM TULSA
(8) Gene Pitney (United Artists) | 19 THE BEATLES No. 1
(16) The Beatles (Parlophone) |
| 10 THE BACHELORS
(9) The Bachelors (Decca) | 20 CHUCK AND BO
(-) Chuck Berry & Bo Diddley (Pye) |

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

The National Chart

- | | |
|--|---|
| 1 WORLD WITHOUT LOVE
1 (8) Peter and Gordon (Columbia) | 26 DIANE
21 (15) The Bachelors (Decca) |
| 2 DON'T THROW YOUR LOVE AWAY
4 (3) Searchers (Pye) | 27 THINK
26 (4) Brenda Lee (Brunswick) |
| 3 I BELIEVE
3 (7) The Bachelors (Decca) | 28 IF I LOVED YOU
39 (3) Richard Anthony (Columbia) |
| 4 CAN'T BUY ME LOVE
2 (6) The Beatles (Parlophone) | 29 VIVA LAS VEGAS
22 (8) Elvis Presley (RCA-Victor) |
| 5 MY BOY LOLLIPOP
5 (8) Mille (Fontana) | 30 CONSTANTLY
(1) Cliff Richard (Columbia) |
| 6 I LOVE YOU BECAUSE
6 (11) Jim Reeves (RCA-Victor) | 31 IT'S OVER
(1) Roy Orbison (London) |
| 7 DON'T LET THE SUN CATCH YOU CRYING
17 (3) Gerry and the Pacemakers (Columbia) | 32 THE SPARTANS
45 (2) Sounds Incorporated (Columbia) |
| 8 MOVE OVER DARLING
11 (8) Doris Day (CBS) | 33 BITS AND PIECES
23 (11) Dave Clark Five (Columbia) |
| 9 EVERYTHING'S ALL RIGHT
12 (6) The Mojos (Decca) | |
| 10 MOCKINGBIRD HILL
13 (5) The Miglit Five (Pye) | |
| 11 HUBBLE BUBBLE TOIL AND TROUBLE
16 (3) Manfred Mann (HMV) | |
| 12 JULIET
18 (5) Four Pennies (Phillips) | |
| 13 NOT FADE AWAY
8 (10) Rolling Stones (Decca) | |
| 14 TELL ME WHEN
7 (9) Applejacks (Decca) | |
| 15 WALK ON BY
25 (3) Dionne Warwick (Pye Int.) | |
| 16 LITTLE CHILDREN
9 (10) Billy J. Kramer and The Dakotas (Parlophone) | |
| 17 DON'T TURN AROUND
24 (3) Merseybeats (Fontana) | |
| 18 JUST ONE LOOK
10 (10) The Hollies (Parlophone) | |
| 19 A LITTLE LOVIN'
37 (2) The Fourmost (Parlophone) | |
| 20 GOOD GOLLY MISS MOLLY
14 (7) The Swinging Blue Jeans (HMV) | |
| 21 BABY LET ME TAKE YOU HOME
29 (3) Animals | |
| 22 THAT GIRL BELONGS TO YESTERDAY
15 (9) Gene Pitney (United Artists) | |
| | 34 NEW ORLEANS
27 (7) Bern Elliott & The Fenmen (Decca) |
| | 35 ANYONE WHO HAD A HEART
19 (13) Cilla Black (Parlophone) |
| | 36 NON LO L'ETE PER AMARTI
46 (2) Gigliola Cinquetti (Decca) |
| | 37 TELL IT ON THE MOUNTAIN
33 (3) Peter, Paul & Mary (Warner Bros.) |
| | 38 I WILL
(1) Billy Fury (Decca) |
| | 39 BABY IT'S YOU
(1) Dave Berry (Decca) |
| | 40 LET ME GO LOVER
30 (11) Kathy Kirby (Decca) |
| | 41 GONE
36 (4) Shirley Bassey (Columbia) |
| | 42 I THINK OF YOU
32 (16) The Merseybeats (Fontana) |
| | 43 IF HE TELLS YOU
35 (8) Adam Faith with the Roulettes (Parlophone) |
| | 44 OVER YOU
34 (11) Freddie and The Dreamers (Columbia) |
| | 45 ONLY YOU
38 (4) Mark Wynter (Pye) |
| | 46 ALWAYS AND EVER
(1) Johnny Kidd and the Pirates (HMV) |
| | 47 CAN'T BY ME LOVE
(1) Ella Fitzgerald (Verve) |
| | 48 STAND BY ME
40 (3) Kenny Lynch (HMV) |
| | 49 I LOVE HOW YOU LOVE ME
43 (10) Maureen Evans (Oriole) |
| | 50 BOYS CRY
31 (14) Eden Kane (Fontana) |



YOU MIGHT AS WELL FORGET HIM

7N 35183



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THE WEDGWOODS

SEPTEMBER IN THE RAIN 7N 15642

BRETT YOUNG

NEVER AGAIN 7N 15641



PX 725



TOMMY REGAN

I'LL NEVER STOP LOVING YOU



NO PARTICULAR PLACE TO GO

7N 25242



CHUCK BERRY

the things we hear

by THE FACE

BRUCE FORSYTH'S manager is almost ready for work following a serious accident last year in which he broke his neck. On a postcard from New Zealand, Dusty Springfield writes: "If you hear of a large island sinking off the South Pacific, it will be through Dusty Springfield". Buddy Holly discs continue to be revived—Michael Cox has just waxed "Rave On". RM is Big Dee Irwin's favourite musical weekly in Britain or America. Marty Wilde's great new disc "Kiss Me," backed with "My What A Woman," released next Friday.

Merseybeats first British group to use Gibson guitars. Adam Faith had to stop twice for refreshment during his act at start of current tour. Isn't it about time Johnny Gustafson of Merseybeats was called by his Christian name, and not the "Gus tag" he adopted with the Big Three?

Why doesn't Patrick Doncaster also do the pop page on the Sunday Mirror? To celebrate their first release on Fontana, the Caravelles plan to buy new hats. Philips' Press Office is over-run with Merseybeats nowadays—much to the delight of Gloria Bristow. Rebounds are looking for ghosts, they've even

advertised in "The Times"—can anyone oblige? A girl called Dusty best British made album by a girl singer in years. Gene Pitney names David Whitfield among his favourite singers.

Paul Anka's "I Love You Baby" next from Freddie and the Dreamers. Millicent Martin superb on BBC-2's Kiss Me Kate last week. Ronnie Carroll needn't sing for a living—he could get by on his advertising earnings.

Why such low billing Carl Perkins on forthcoming Chuck Berry tour? ATV's "Big Night Out" switching to Sunday nights on July 5—replacing Palladium show.

Vernons Girls, Lorne Gibson Trio, and Cliff Bennett and the Rebel Rousers residents on Brian Epstein's Pops Alive Sunday concerts, where this Sunday, Tony Meehan Combo makes exit. Edmund Hockridge and his wife, Jackie, expect their first baby in September. They met when they were both appearing in "Carousel," in which Edmund sings the soliloquy "My Boy Bill," which poses the question, "Will it be a boy?" or "Will it be a girl?" Seems he's not

certain yet. He's sung the soliloquy 1,400 times. The Tony Meehan Combo disbands this week-end so that ex-Shadow Tony can concentrate on his recording composing and publishing business. Engaged on Christmas Day, why did Swinging Blue Jean Ray Ennis only disclose his intended marriage to a Liverpool hairdresser last week?

Barrett Strong's original version of "Money" on Stateside Blues LP out shortly. I wonder if Lena Horne sang her "Blowin' In The Wind" when she had to perform in candlelight at the Palladium last week? Did Ella have a sore throat on TV show? Merseybeat Tony Crane celebrated his 19th birthday recently working. In recent Billboard review of half million selling albums, it is remarkable that Richie Valens has two, and the other "late greats" Buddy and Eddie have none. According to Ken Dodd, Jimmy Saville is a Kay Sister in disguise. Tommy Quickly has proved very slowly for Brian Epstein, but all could change with new disc. Slick Keith Fordyce saves "Ready, Steady, Go" every week. Chad Stuart and Jeremy Clyde heralded in America "As English as a cup of tea"—I wonder how the Rolling Stones will be introduced.



SECRET OF THE 'TELL ME WHEN' SOUND

"TELL me when," I asked the Harold Davison office, "I can go and talk to the Applejacks." "Difficult," they replied. "You see, the Applejacks are so very busy these days."

EFFORT

I saw. I finally tracked them down at the BBC television theatre in Shepherd's Bush, where they were rehearsing an edition of "Crackerjack." For the performers, television is ten per cent concentrated effort, 90 per cent waiting around. I thought this would be my chance.

Drummer Gerry Freeman is now using a new Slingerland kit, though when the group's hit "Tell Me When" was made he was still on Premier. His hi-hat is a Rogers, and so's the pedal of his bass drum. His two other cymbals are by Avedis Zildjian.

"Nice big smile please. Now tuck your head under your arm..." The photographers issued their instructions and clambered about. Group manager Arthur Smith thoughtfully moved an Epi-

phone bass guitar out of harm's way. This is the instrument used by attractive Megan Davies. She has beautiful long hair like the Rolling Stones, only tidy, and breaks all the rules by being about the only successful girl instrumentalist in the beat business.

"I'm waiting for a new Gibson," she told me, "but I'm not sure when I shall have it."

Martin Baggott, lead guitar, and Phil Cash, rhythm guitar, both play Gibson 345 STDs, with Gibson strings. The previous day, Martin had managed to break three strings in quick succession, and was wondering if sweaty hands caused by very hot lights had anything to do with it. He's toying with the idea of a regular weekly change of strings, like the Shadows.

PIANO

All three guitarists use Selmer amplifiers.

Don Gould is the Applejack's pianist, and like all other pianists except Erroll Garner, plays whatever piano he finds on the job. But he also takes a Selmer Clavio-

THAT STAR SOUND

BY PATRICK JAMES

line about with him, as well as a small Vox microphone which clamps directly on to the piano. He expects to go over to an electronic piano as soon as he finds a suitable model.

They have their own mike Al Jackson, the group's lead vocalist, who plays no instrument, uses a Shure; Don Martin (who does most of the announcing) and Megan have Reslos at the moment but may go over to Shures while rhythm guitarist Phil Cash has a Gramplan. These voice mikes are usually hooked up to the group's own Vox Super Twin p.a. system



APPLEJACKS

UP AND COMING

and they choose Selmer, naturally

Like so many groups everywhere the young and talented Applejacks use the new Selmer amplifiers. Yes! groups with an eye on the charts know that it's sound that counts and that the right equipment is all-important. That's why they are swinging to Selmer!

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Don Gould (piano) uses the Clavoline Console with Voltmaster in conjunction with the Zodiac Amp.

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