

# Record Mirror

No. 167 Week ending May 23, 1964  
Every Thursday 6d. Registered at the G.P.O. as a newspaper

## ELVIS' NEW FILM KISSIN' COUSINS



ON P.6. ALSO INSIDE THE FOURMOST, BLUE JEANS, LULU.



CILLA BLACK looks like repeating her "Heart" triumph with "You're My World." (RM Pic Dezo Hoffman)

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# YOUR PAGE

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

## BEATLES L.P. REALLY AN E.P.



THE BEATLES—A reader raises a query about their L.P.'s

I THINK the decision to make the next Beatles' L.P. as half sound-track, half-song is terrible. Surely they do not have to put six songs from the Beatles on an L.P. to sell the theme music from a film. It would have been better to release the six songs with some more tracks separate from the film. A lot of the young fans will be doubtful about paying the price of an L.P. for nothing more than an E.P.—Charles Knapp, 13 Cotswold Street, West Norwood, S.E.27.

L.P. WINNER

James Craig says: Several other letters have reached us on the same line.

### BEST POLICY

FIRST, Holly Allan Clark, then Searcher John McNally, now Dakota Ray Jones — all announcing they are getting married BEFORE they set foot in church! Perhaps this is the start of a new trend. I hope so. It's not the marriage that hurts the fans, it's the deceit. Let us know when you are getting married, pop stars — we'll be only too pleased to wish you every happiness.—Miss Eileen H. Phillips, 51 Rugby Road, Dunchurch, Rugby, Warwick.

### THE BUNT BOY

I'VE admired "Flingel Bunt" for many years and thank the Shadows for bringing his name to the waiting world. I would like to point out that Mr. Bunt is not a "treacle farmer" or a "successful redundant" but the world's finest 13-string guitar and E flat piano player. Furthermore, it was Lady Jane Scrunks, Flingel's brother who was behind the Great Train Robbery! — Gwilym Jones, Ty Nant, Hoel Wen, Rhwhina, Glam.

### SAX OOZE

I AGREE with the letters about the failure of groups to use sax. Brenda Lee's discs, for example, oozed the fabulous sax sound a couple of years ago. But now? Ballads... with strings! I long for the day when the sax and piano will become as much a part of a group as the guitar. Incidentally, Alex Harvey's LP does have a fabulous sax on it.—D. A. Pettifer, 86 Furze Lane, Farncombe, Godalming, Surrey.

### TWINS?



YOUR piece on Brenda Lee — it says she is just recovering from the premature birth of her son. If I'm not mistaken, it was a baby daughter. — Miss C. Cowley, 6 Neville Avenue, Bierley, Bradford 4, Yorkshire.

James Craig writes: sorry about this. But thanks to Miss Cowley and all other readers who pointed out that Brenda's baby is named Julie. We had it right in our exclusive feature, but wrong in a picture caption.

# Record Mirror

EVERY THURSDAY

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

## CILLA'S T.V. NIGHTIE

MAY I praise Cilla Black? She has sheer artistry. I like Kathy Kirby, too. And though Dusty Springfield has talent, I thought she was "catty" when Cilla reached Number One with "Heart" — and Dusty said she thought Dionne Warwick's version was better. But just one point about Cilla. My husband says he wishes she would be more stylish in her dresses—when she appears on TV, he says he wonders if she is going to have another night-dress on!—Sheila Keddie, 22 Church Road, Liverpool 15.

James Craig writes: In fairness, Cilla herself said she preferred Dionne's version. Those dresses? They are recognised by fashion authorities as being extremely stylish!



### ALL WRONG

ON "Ready, Steady, Go" last Friday I noticed two boys dancing together and, only a few yards away two girls dancing together. What on earth is modern dancing coming to?—Les Crockett, 50 Derry Grove, Thurnscoe, near Rotherham.

Whispers James Craig: "B.O. . . . ?"

### DISGUSTS

EIGHTEEN months ago, there were 27 American records in the British Top 50. Now only twelve. Is it because American discs have deteriorated? Perhaps... but also it is because of the thought-trend: "If it is American, we don't want it". That's why Jerry Lee Lewis's "Good Golly" reached only 31 a year ago, whereas the Blue Jeans got into the Top Ten. What about Bern Elliott versus U.S. Bonds — even Bern admitted Bonds' version was better. It may delight David Jacobs that the Americans are doing badly, whereas the British copyists are doing a bomb, but it disgusts me.—Anthony Middleton, 10 Sussex Avenue, Harold Wood, Essex.

### BACK TO BEAT

BEING a Dutch "rock-middled-mod", I read Record Mirror every week because I'm very interested in the English pop scene. But what do we see there? It's now slow, soft-beat all the way. For example, Cliff, Brian Dave Berry, Billy J., Gerry, Searchers and singers like Jim Reeves, Doris Day, Dionne Warwick. What's happening, England, famous Mersey-peace? Soft music is good but not when half the Top Twenty are like that. Please, ALL stars, return to the REAL Mersey. So make us swingin' and screamin' again. — G. Leo Meyer, R. Visschenstraat, Haarlem, Holland.

### U.S. VARIETY

THE versatility of the American record buyers amazes me — they seem to have the widest possible taste. In the Top Fifty, we have the jazz-commercial sound of Louis Armstrong's "Hello Dolly", the folk sound of "Crooked Little Man", the orchestral sound of "Shangri-La", the R & B sound of "I'm So Proud", the instrumental sound of "Cotton Candy" with harmonising horns, the soft ballad sound of "Ebb Tide" and the British R & B sound of the Beatles. What do we get, just a high percentage of British R & B. We British like our types of music in concentrated doses... we get sick of one sound, then move to another. — Gillian Rees, Upper Talyfan Farm, Dingestown, Monmouth.

### CHUCK'S GROUP

JUST seen Chuck Berry on stage. Fantastic. He had the whole audience standing and cheering throughout his performance. But credit must go to the almost un-noticed Nashville Teens, who backed him superbly, even though they had no rehearsal before the show. Well done, lads. — K. S. Belcher, 60 Littlemeade, Eltham, London, S.E.9.

### FAB GEAR FADS

RECENTLY, distinguished professors and psychologists have taken Beat'mania seriously, but they have been making a great mistake. I was convinced that pop music fans are really sheep when I heard a girl say: "I think the Rolling Stones are fabulous—the Beatles are going out of fashion" — when only a week or so ago she said she hated the Stones. Probably it won't be long before another group enjoys fantastic popularity, but it won't really mean anything because it's just a fad.—Christine Meteyard, 44 Stevens Lane, Hornchurch, Essex.

# Record Mirror

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# Backstage with the Fourmost

## FIRST NIGHT NERVES OF CILLA & THE FOURMOST

THE Fourmost had a right to be the F-f-four M-m-most n-n-nervous guys in the business last Wednesday night. But if they were, they kept it to themselves. They claimed that the work and preparation and rehearsal which precedes a London Palladium first night didn't leave them much time for nerves. But, nerves or not, it was a very special night for them and for beat music generally.

It wasn't just the opening of one of those lavish, long running Palladium variety bills. It was also the start of the first-ever beat group residency on such a show. And it recognized two things—that the Big Beat is now part of the over-all entertainment scene, and that Liverpool's Fourmost are among its best representatives.

by  
**PATRICK  
JAMES**

### COLD FEET

Down on the hidden half of the Palladium's giant revolving stage, the boys had set up early. The guitars were on their stands, Dave Lovelady's drums were on their rostrum, and the amplifiers stood about like cupboards.

"How do you feel about doing a long run?" I asked.

"What do you mean, long run?" asked rhythm guitarist Mike Millward. "If they don't like us, all we'll be doing's a one-nighter."

"Not even that," put in lead guitarist Brian O'Hara. "Suppose we get cold feet and don't go on? Can't you just see our next billing — 'Direct from their successful

rehearsals at the Palladium!'"

"To tell you the truth," he went on in reply to my question, "it's only now we're starting to get nervous. We thought we'd come down and get set up in plenty of time" (there was an act and a half to go); "maybe that's a mistake. You know, there's nothing much to do now but wait, and that's the worst part."

### PANIC

But the boys didn't stand about chewing their nails. They checked over their routine. 'We've had to work out a few crafty steps so's not to get in each other's way with these long leads,"



THE FOURMOST with CILLA BLACK—taken in the seats during the rehearsals of the show. (RM Pic Dezo Hoffman)

explained Brian. "We've got 30 feet of lead each for this big stage. With five guitars between three of us, we can't risk getting tangled up. If it ever happens in the clubs, we just do a sort of crazy little dance to untie ourselves. Can't do that here, can we?"

"The big thing," said Mike, "is for me and Brian to be in the right spot to make a smooth change when we swop to 12-string guitar." Brian held up his plump 12-stringer, then yelled: "Me strap! Where's me strap! Can't use it without one!" Somebody dashed off to get

it, only to find that the stud it fixes on to was missing. For the first and only time there were signs of panic. "A nail — a screw — anything. Maybe a stool, so I could support it on my knee. No, that's no good, not used to playing sitting down. This would happen."

### TROUBLED

Peter Goodwright had nearly finished his act on the far side of the curtain. The boys were on next, and they looked troubled. But the backstage staff of the Palladium is about 40 strong,

and somebody quickly put things right. They relaxed again.

### CHUCKLE

"Now remember," said bass guitarist Billy Hatton. "Take the weight on your left foot, and you won't lose your balance when the stage starts to move." One last grin. "Is me make-up on straight?" somebody asked, stifling a chuckle. A quick, quiet check to see if all the amps were on. "You know," Brian said to me over his shoulder, "It's not so much nerves, as having to rely on

all this lot. But it's never let us down yet."

### BLINDING

Then the muffled music on the far side of the curtain changed in character; the heavy afterbeat set in. Dave caught it, the other three fell in with it. The curtain rose and suddenly the whole depth of the stage was flooded with blinding light. There was a slight jerk, and those four personable Liverpoolians, anxious rather than nervous, were swept smoothly round the short half circle to the final test.



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# RM NEWS DESK

## Louis chart-topper for British release

VETERAN jazzman Louis Armstrong is the national hero of the United States of America. He has fought the redcoat British and won. Victory is his.

Cutting the military spiel, Satchmo has knocked the Beatles off the Top 50 charts of the States, and the Yankees love him.

But the record industry on the other side of the Atlantic is still puzzling over how he made it. For Satchmo's record, "Hello Dolly" from the New York show of the same name, is in the tradition of the trumpeter's greatest hits. Perhaps the only thing to commend it, commercially, is the catchy little lyric, "Hello, Dolly, this is Louis, Dolly."

The disc will be released in Britain on the London label on June 1, backed with another Hello, Dolly, musical number, "A Lot Of Livin' To Do."

Footnote: Louis's last single was "The Mardi Gras March," released in December 1958. "Hello Dolly" has been recorded by Kenny Ball over here but it won't be released until the show opens in this country.



## CARL PERKINS TO RECORD HERE

AFTER seeing Carl Perkins' performance on the Chuck Berry tour last week, Decca A & R man Dick Rowe has asked the American rock singer to cut a new single for immediate release both here and in the States.

Carl will be in the recording studios tomorrow (Friday) to wax several new originals. He will be backed by the Nashville Teens, who have also been his backing group on the tour.

Before Carl's arrival in this country, he had been given a

relatively small billing on the tour. "That's because he was such an unknown quantity to us" explained Peter Grant of the Don Arden office. "We just didn't realise how great he is".

So great, in fact, that 23-year-old Carl, who comes from Jackson, Tennessee, will be returning to Britain in November for a four-week theatre tour with the Animals and the Nashville Teens.

Carl's greatest hit, "Blue Suede Shoes", may be re-released with "Matchbox".

## TWO SPECIAL EDITIONS

MAY 30 EDITION

will contain a voting form for RM's first international popularity poll — Supplies will be limited — order now.

JUNE 20 EDITION

will be a special celebration number marking RM's 10th Birthday.

Artistes and agents who have not already received details are requested to telephone

BRIAN R. HARVEY at GER 7942

## CBS ORIOLE MERGER

As the Record Mirror went to press this week, an announcement was imminent from the New Bond Street headquarters of Oriole Records, concerning a tie-up with the giant American C.B.S. label.

An association of the two companies was exclusively forecast in this paper a fortnight ago and immediately set the trade buzzing with rumours.

Since then, C.B.S. executives have flown over to London for talks with Oriole and Mr. Maurice Levy, Managing Director of Oriole, has returned from the States, where he conferred with C.B.S. chiefs.

Last week-end, Mr. Harvey L. Schein, Vice President of C.B.S.

International Operations, was dodging back and forth from his Piccadilly Hotel to the Oriole offices, discussing final arrangements with Mr. Levy and another director, Mr. George Shestopal.

Later, Mr. Schein flew to Spain for the Second Annual C.B.S. Records Sales Convention in Torremolinos.

C.B.S., whose records are currently released through Philips in Britain, last year introduced a new policy to acquire subsidiary labels in foreign countries. They now have firms in eight nations

## RECORD MIRROR BUMPER ISSUE!

THE Record Mirror will be exactly ten years old next month. And as part of the paper's birthday celebrations, a POP POLL — the RM's first — is being organised.

All categories of international pops will be covered in the poll, so be sure to get next week's issue for entry forms.

The results of the poll will be published in a giant birthday edition on June 20th, which will also feature "Ten Years of Pops in Pictures."

It will be an edition worth keeping as a souvenir — don't miss it.



MILLIE'S manager, Chris Blackwell, is bringing Inez and Charlie Foxx over here for a week of television and personal appearances in July.

The brother-and-sister duo will arrive in Britain on Wednesday, July 1—just two days after the release on Sue of "Hurt By Love," which is hurtling up the American charts now.

Tentatively fixed are dates for Ready, Steady, Go, Juke Box Jury, Liverpool Cavern, Manchester Twisted Wheel club and Sheffield.

Among the couple's discs released over here were "Mockingbird," "Ask Me," "Here We Go Round The Mulberry Bush," and "Jaybirds."

Their first LP in Britain will be released to coincide with the tour.



EX-SPRINGFIELD Mike Hurst with his own backing group, the Methods, fly to Spain on June 24 for television and concert dates in Madrid, and then three days later to Milan, Italy, for four days of similar engagements. It will be Mike's first overseas professional visit.

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## Diary Dates

### Thursday

Chuck Berry package, Croydon ABC; Memphis Slim and Long John Baldry with Hoochie Coochie men at Marquee; Brian Poole and Tremeloes, Susan Maughan, guest on "A Swinging Time", new Rolf Harris series. BBC-1.

### Friday

Dionne Warwick, Mark Wynter, Laurie Jay Combo, on Ready, Steady, Go; Yardbirds, Marquee; Manfred Mann, Five O'Clock Club (Granada TV); Susan Maughan, Raindrops, Clark Brothers, on Putting on the Donegan, Granada TV; Kathy Kirby, Belfast; Chuck Berry package, Manchester Odeon; Brian Poole and Tremeloes, Liverpool Iron Door; Gene Vincent, Weedon New Hall.

### Saturday

Chuck Berry package, Newcastle City Hall; Cliff Richard and Shadows close French tour at Paris Olympia; Brian Poole and Tremeloes at Scarborough Spa Royal Hall; Dave Clark Five, Kathy Kirby, Brian Poole and Tremeloes, Hollies, Rosemary Squires, Ronnie Hilton, Denny Seyton and The Sabres, "Thank Your Lucky Stars".

### Sunday

Rolling Stones package at Coventry; Chuck Berry package, Leicester De Montfort Hall; Gamblers, one week, Hanover Savoy; Searchers top bill Sunday night at the London Palladium.

### Monday

Chuck Berry package, Woolwich Granda; Rolling Stones package, East Ham Granda; Migil Five, Marquee; Hollies, Freddie and The Dreamers, Kenny Ball and his Jazzmen, Eden Kane and the Downbeats, Billy J. Kramer and The Dakotas, Bob Miller and The Millerens, Brian Poole and The Tremeloes, Dusty Springfield, BBC-2 "Top Beat" from Royal Albert Hall, London.

### Tuesday

Dave Clark Five return from Scandinavia to record second LP; Chuck Berry package, Bolton Odeon; Rolling Stones package, Birmingham Town Hall; Memphis Slim, Birmingham; Tony Orlando, "Pop Inn", BBC Light; Brian Poole and Tremeloes, Newcastle Rank.

### Wednesday

Chuck Berry package, Glasgow Odeon; Rolling Stones, Cannonk Essoldo; Millie and The Five Embers, Leeds Caribbean.

Managers, booking agents, and promoters, are invited to write to Barry May at the Record Mirror, 116 Shaftesbury Avenue, London, W.1.

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# IT'S THE KISSIN' GO



ELVIS fans have never, not not never ever, had it so good! In "Kissin' Cousins," advance-shown to newspapermen in London last week, there are two helpings on the song-star. For he copes with his first dual role . . . as a young U.S. Air Force officer—and as a singin' mountain boy, hill-billy leader of one of the most feudin' est clans in them thar hills.

His co-stars include Yvonne Craig, one of the gals who chased him but furiously in "It Happened at World's Fair"; Cynthia Pepper; Pam Austin; Glenda Farrell—and a fabulous bloodhound named "Hezekiah."

## EFFECTIVE

It's really a case of girls, girls, girls all the way; along with songs, songs, songs.

Songs? Eight new ones, plus a take-off parody with Glenda Farrell on "Won't You Come Home, Bill Bailey?"

First of the newies is a sizzling beater on the title song. And a new beat for Elvis on "Smokey Mountain Boy"—a swing march tempo which is most effective. Then he tells of the troubles of being in love with two girls on a romantic ballad, "One Boy, Two Little Girls."

"There's Gold in the Mountains" describes the setting for the plot of the film—it's a remote hillbilly section of the Big Smokey Mountains. "Catchin' On Fast" is a swinging dance number in which Elvis is joined by the entire cast . . . including the glamorous "Kittyhawks," man-hunting girls who prowl the mountainside.

## BATTERY

On to "Barefoot Ballad," another big "jump" number. Then a change of tempo with a slow ballad, "Tender Feeling," when Elvis romances Cynthia Pepper. "Once Is Enough" is another big rocker, on which Elvis lets loose with everything in his vocal battery.

Interesting point about the double role. Lots of stars in the past have won Oscars for this difficult acting chore. Stars like Stewart Granger, Alec Guinness, Edward G. Robinson, Ronald Colman have played themselves twice

El doubles v  
M.G.M. Here



A dramatic scene

in the same movie, if you get the gist.

Says Elvis: "I'm nowhere near those greats. But I guess I have some right in playing this sort of role seeing as how I am in real life the survivor of identical twins."

## COUNTRY GARB

"The bit about 'Kissin' Cousins' that I enjoyed most was when I fight myself. As Josh, the lieutenant, I tackle Jody, the hill billy, in a free-swinging, hard-hitting, no-holds-barred sort of scrap—and I throw myself over my shoulder, hurl myself in the air, then flatten myself on my back! That was a gas!"

Of course, El had to have a dual wardrobe for this film. One had him in regulation Air Force uniform and the other in real country-boy garb.

Speaking with a Tennessee accent for the film was as easy as southern-fried apple pie for Elvis. Although he was born in Tupelo Mississippi, he lived in Memphis, Tennessee, after reaching the age of 13. He still lives in Memphis.

Anyone who doubts his

★ STORY BY PETER JONES ★

● It's ELVIS and ELVIS in some exclusive shots from his new pic "Kissin' Cousins." Some very clever photographic work went into this one.



## JUST RELEASED

HERE SHE COMES The Addicts	F 11902	DECCA
KARL DENVER Love me with all your heart	F 11905	DECCA
NOTHING MATTERS BUT YOU David Macbeth	F 11906	DECCA
ALRIGHT BABY The Quotations	F 11907	DECCA
OH! MY DARLING CAROLINE Ronny	F 21908	DECCA
LONG TALL SHORTY The Graham Bond Organization	F 11909	DECCA
WINKIN' BLINKIN' AND NOD The Simon Sisters	HLR 9893	LONDON
DONNIE The Bermudas	HLN 9894	LONDON
LOVE ME WITH ALL YOUR HEART The Coronados	HL 9895	LONDON
AS HE ONCE WAS MINE Marianne & Mike	V 9218	vocalion

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## SPOTLIGHT SINGLES



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**CY TUCKER**  
**Let me call you sweetheart**  
TF 470 Fontana



**TONY DAINES**  
**Too late**  
TF 472 Fontana

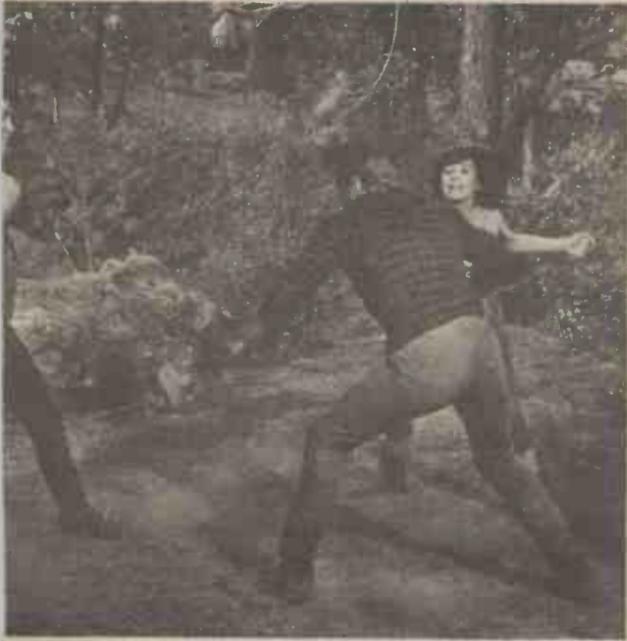
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# USINS!

with himself in his latest for  
s a R.M. special on the film



from the film—with the two Elvis's fighting.

pulling power at the cinema should ponder on this: he was named by the Motion Picture Herald poll as one of the ten stars who brought in most money at the box office in the States last year . . . and was also named as one of the ten most popular stars in Britain.

Incidentally, "Kissin' Cousins" introduces an interesting mother-and-son partnership. Glenda Farrell, for long one of the most glamorous stars and now a character-player, works with her young son, Tommy Farrell.

And Tommy told Elvis: "Funny thing is that when I began in this business, my mother did everything in her power to discourage me. It wasn't that she was against me, she just didn't think this was my kind of work."

Replied Elvis: "There were times when people tried to talk me out of show business as a career. You've just to stick to your own belief in yourself . . ."

Elvis, it's estimated now, has grossed something like 150,000,000 dollars with his records alone!

By the way, you don't really get confused at seeing two Elvis's on screen at the

same time. He wears a blond wig for one of the characters — and his own jet-black styling for the other.

Revealed Elvis: "We had a wedding during the shooting of 'Kissin' Cousins. Pam Austin, who is a wonderful girl, got married to Charles Britt, a Los Angeles Rams' football star, while we were working on the early stages. She actually isn't the girl I get in the film—I go for Yvonne Craig eventually. Pam ends up with Tommy Farrell . . . though I guess I shouldn't give too much of the plot away."

## DANCER

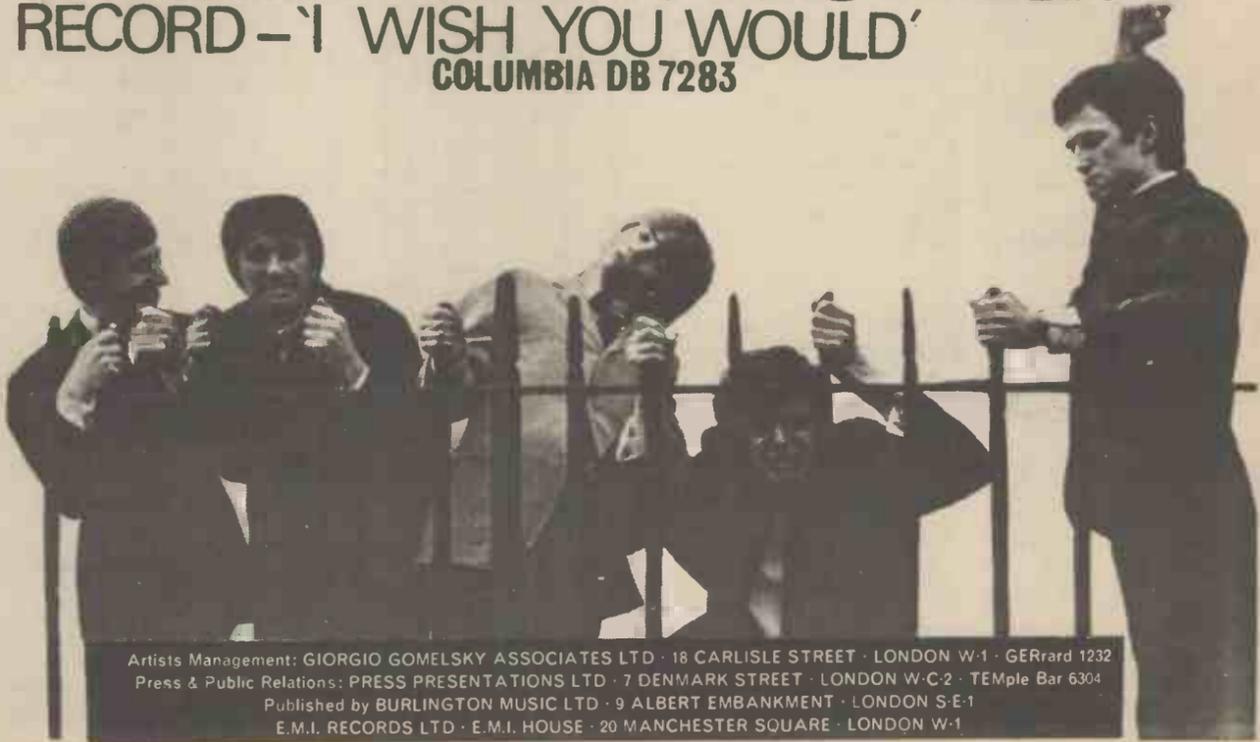
Film also features a lot of dance sequences, with Elvis showing how he's developed on these lines. Gene Nelson, one-time big movie star "hooper," directed the film and co-wrote the story-line, but Gene handed over the dance sequences to Hal Belfer, another dancer.

It's a real country-side, song-studded, glamour-laden movie, this. With one sequence having "Ma" cook up Elvis a real hillbilly meal.

It comprises: possum tails; owl gizzards; bear grease; vulture eggs; goat's milk; catfish eyes.

"KISSIN' COUSINS" must certainly be El's most unusual film to date!

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CHUCK BERRY at Sound City.

(RM Pic)

CHUCK BERRY

THE LATEST AND THE GREATEST: Nadine; Frauline; Guitlar Boogie; Things I Used To Do; Don't Lie To Me; Driftin' Blues; Liverpool Drive; No Particular Place To Go; Lonely All The Time; Jaguar & Thunderbird; O Rangutang; You Two; Deep Feeling; Bye Bye Johnny (Pye Int. NPL 28031).

THIS album makes available almost all the old Chuck Berry tracks not issued before on British labels to fans here, and also includes his new recordings. His two latest hits are here, but the others are not as strong—"Frauline" and "Lonely All The Time" are C & W, while there are several instrumentals on the album. Well recorded on the whole, and a good track variety, but not his best album.

★★★

KENNY BURRELL/JIMMY SMITH

BLUE BASH: Blue Bash; Travelin'; Fever; Blues for Del; Easy Living; Soft Winds; Kenny's Sound (Verve VLP 9058).

TOP jazz-organist, Jimmy Smith, teamed with top jazz swinging guitarist Kenny Burrell. The new partnership in this bluesy workout rarely gets the session above simmering point, but there's good thinking, feeling jazz aplenty.

★★★

VARIOUS ARTISTES

THE BLUES VOLUME TWO.

A SELECTION of blues and R & B tracks arranged well. Good value for money, and an interesting disc.

★★★

MUDDY WATERS

FOLK SINGER: Cold Weather Blues; Big Leg Woman; Country Boy; Feel Like Going Home; My Home Is In The Delta; Long Distance; My Captain; Good Morning Little Schoolgirl; You Gonna Need My Help (Pye Int NPL 28038).

GOOD new album from Muddy, with a strong accent on the country blues as might be foreseen by the title. Strong wax for blues fans with some good vocal work. Stand-out tracks are "Long Distance" & "Good Morning Little Schoolgirl."

★★★

SONNY BOY WILLIAMSON

DOWN AND OUT BLUES: Don't Start Me To Talkin'; I Don't Know; All My Love In Vain; The Key; Keep It To Yourself; Dissatisfied; Fattening Frogs For Snakes; Wake Up Baby; Your Funeral & My Trial; Ninety Nine; Cross My Heart; Let Me Explain (Pye Int. NPL 29036).

THE much imported L.P. is finally released here—and it should be welcomed by the hoardes of blues fans waiting to get hold of this only album from Sonny. It's a bluesy wailing item, with much of Sonny Boy's own peculiar vocal work injected into every track. Could be a big seller.

★★★

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RHYTHM AND BLUES VOL. 2: Please Don't Talk About Me When I'm Gone; Peachtree Parade; One Glimpse Of Heaven; Comin' On (RCA Victor RCX 7138) The great R & B name with some earlier, jazzier material. But a great beat, and great performance. Worth a spin.

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## ON THE MOVE

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by  
THE CRAZY ROCKERS  
KG 1001

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KING RECORDS, Division of R & B Discs Ltd.  
282B, Stamford Hill, N.16.

Baby Fury's new hobby: making plastic cars from kits. Paul McCartney house-hunting. Rolling Stones being withheld from limelight for a few weeks.

Depending on P. J. Proby's success, producer Jack Good may bring over Sharon Sheeley, his female counterpart. Paul McCartney interviewed by David Frost on TV next week. Mark Wynter, withdrawn from Charlie Drake's summer show at Blackpool Queens theatre, flew to U.S.A. on Friday for TV shows and New York Worlds Fair. Pretty Things could be called Rolling Stones II.

Much anti-Swinging Blue Jeans feeling on Chuck Berry tour—gangs of R & B burists created disturbances during early stages, claiming rise of Scouters last year prevented big wave of U.S. R & B. Chuck Berry now Honorary President of the Rockin' Berries Fan Club. Manfred Paul Jones Mann rushed up to Chuck Berry in London street to ask for autograph. Nina and Frederick for six-week season and Talk of the Town from August 3rd. One date fixed for Brenda Lee's autumn tour—

under  
Sixth Animal is Tana, Alsatian bitch, belonging to personal manager, Mike Jeffrey, after recent theft of £200 cash from band wagon. Planned on lines recent Little Richard and Jerry Lee Lewis spectaculars, a 45-minute power-packed show by Chuck Berry for Granada TV in Manchester on June 1st.  
Long John Baldry designed stage suits for Southampton's Soul Agents. See the Long John shirts being sold?  
Downliners' Seet record "Baby What's wrong with you" on June 12th. Millicent Martin, signed by ATV for series of six weekly shows from June 12th called "Mainly Millie".  
"Lessons in Love" starring Maurice Chevalier and Jan Binnette, goes into production at Elstree on Monday.  
Will the next Tornado record be a vocal? Shirley Bassey will sing for President Johnson at a mass rally at New York's Madison Square Gardens next Thursday. Wasn't that Giorgio Gomusky on front of TV Times this week? Tony Hiller, Mills Music exploitation manager for three years joined Peter Walsh's Starlite Agency to form new publishing company. Peter Walsh Music.

ANOTHER HIT FOR

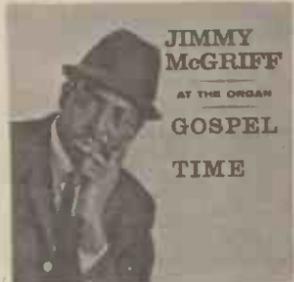
# Tommy Tucker

## LONG TALL SHORTY



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# IT'S JIMMY McGRIFF'S WEEK



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AT THE ORGAN  
GOSPEL  
TIME

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"I'VE GOT A WOMAN"  
W1-317

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# SINGLES IN BRIEF

**JIM MACLEOD AND HIS BAND:** The Happy Whistler; March Of The Penny Whistler (Piccadilly 7N 35187). Irish version of the oldie which is OK for the easy listening.

**THE FEDERALS:** Marlena; Please Believe Me (Parlophone R 5139). The very under-rated team and a smooth beaty version of an old Four Seasons hit which could sell well here.

**JERRY LANDIS:** Carlos Dominguez; He Was My Brother (Oriole CB 1930). Similar to Lonnie Donegan's "San Miguel", a Latin-tinged off-beat number with a strong commercial appeal. Well performed.

**THE RAY CHARLES SINGERS:** Love Me With All Your Heart; Sweet Little Mountain Bird (State-side SS 295). Big U.S. click this, with vocal group work, and hymnal organ backing. Could be big with plugs.

**BOBBY GOLDSBORO:** Whenever He Holds You; If She Was Mine (United Artists UP 1054). The "Funny Little Clown" man and another soft appealing ballad. Good vocal work too.

**CY TUCKER:** Let Me Call You Sweetheart; I Apologise (Fontana TF 470). Good singer, good song, and an unusual treatment, but the backing tends to overpower on this item.

**THE KAY SISTERS:** Keep On Lovin' Me; That Little Touch Of Magic (Phillips BF 1340). A very powerful number from the girls who put their all into this effort. There's a bright backing, and the number isn't too bad. A wee bit of a square sound though, with the strings and all that.

**JOHNNY TILLOTSON:** I Rise I Fall; I'm Watching My Watch (MGM 1235). The much recorded number is given a gentle country ballad type treatment from Johnny, who should do well with this pleasing sound.

**JIM MACLEOD AND HIS BAND:** Forty Shades Of Green; Come To Fiona's Wedding (Piccadilly 7N 35188). The second release in a week from the gent—this one is a popular number given a vocal treatment with an Irish flavour of course.

**THE REFLECTIONS:** (Just Like) Romeo & Juliet; Can't You Tell By The Look In My Eyes (State-side SS 294). Big in the States, a compulsive rock effort with a strong back beat. Could do well here.

**POLLY PERKINS:** Young Lover; You Too Can Be A Beate (Oriole CB 1929). Dramatic sound from Polly, on this fast-moving bubbly commercial sounding effort. Not too bad, and she's in fine vocal form.

**CHRISTIAN'S CRUSADERS:** Honey Hush; One For The Money (Columbia DB 7289). The former Neil Christian, and a really wild number with a great beat that could make it if it gets the exposure. Watch this one—it's a good disc.

**DONNA DOUGLAS:** Java Jones; Blue Star (Pye 7N 15654). A beaty pleasant little beat ballad with quite a lot of appeal. She sings well on the cute number too.

**TONY DAINES:** Too Late; I Told You So (Fontana TF 472). Bouncy little number that's well performed but lacks any commercial appeal.

**THE QUOTATIONS:** Alright Baby; Love You All Over Again (Decca F 11907). Not the U.S. group of 'imagination' fame, this is a hefty beaty ballad effort with a good tune. Could click with plugs.

**THE BERMUDAS:** Donnie; Chu Sen Ling (London HLN 9894). U.S. hit, femme vocal group strange far-away sound with a gentle lyric, but certainly not a hit here.

**THE GRAHAM BOND ORGANISATION:** Long Tall Shorty; Long Legges Baby (Decca F 11909). Cover of the new Tommy Tucker disc, Graham sings well, but the sound doesn't come off.

**MARIANNE AND MIKE:** As He Once Was Mine; Go On (Vocallon Pop V 9218). Strings-filled number with plenty of tuneful appeal from the pair. Could click.

**THE ADDICTS:** Here She Comes; That's My Girl (Decca F 11902). Heavy guitar intro on this compulsive number with a strong beat. Could make it as it's a party commercial sound.

**THE SIMON SISTERS:** Winkin', Blinkin' And Nod (London HLR 9893). A good one for kiddies (this, a folk tinged fast moving, number—well performed and effective).

**DAVID MACBETH:** Nothing Matters But You; How Many Times (Decca F 11906). Slow plaintive affair with good vocalising from David—more for the adult we think.

**RONNY:** Oh' My Darling Caroline; Lu La Lu (Decca F 11908). Big continental hit, certainly an appealing sound but a little on the 'square' side for here. The song is really 'Clementine'.

**THE SPENCER DAVIS GROUP:** Dimples; Sittin' & Thinkin' (Fontana TF 471). Fast affair, this treatment of the John Lee Hooker number. Plenty of commercial appeal, but perhaps a bit way-out.

**RONNIE HILTON:** Leeds United Calypso; Elland Road Baht 'At (HMV POP 1299). A lively amusing effort from Ronnie which is good enough to sell outside Leeds.

**VARIOUS ARTISTES:** Don't Throw Your Love Away; Mockingbird Hill; Everything's Alright; My Boy Lollipop; I Believe; Hubble Bubble Toil & Trouble (Cannon 023). Good renditions of hits—good family stuff.

**THE LAURIE JAY COMBO:** Love In My Heart; 'Til You're Mine (HMV POP 1300). Gentle little vocal group beat ballad with effective sound, although perhaps not a chart one.

**NAT KING COLE:** I Don't Want To Be Hurt Anymore; Impossible (Capitol CL 15345). A country styled piano lead on this gentle pretty number from Nat. Could sell well without being a chart success.



## REVIVAL FROM MARK HIS BEST FOR AGES

**KARL DENVER**

Love Me With All Your Heart; Am I That Easy To Forget (Decca F 11905).

This song is currently a big click in the States for the Ray Charles Singers, of Perry Como show fame, but it's obvious that chart honours here will go to home-grown Karl Denver who gives it a big ballad treatment. Lovely tune and a splendid set of lyrics—this disc should be his biggest for a while. Flip, another oldie, is given a gentler subtle treatment with a country tinge.

TOP FIFTY TIP

**MARK WYNTER**

Answer Me; I Wish You Everything (Pye 15658).

Another oldie revived most effectively by Mark. It's a string-filled ballad with a lovely tune, and simply loads of chart appeal. Mark gives his best vocal performance for ages, and this could see him established back in the top twenty. We really liked it. Flip is a heavy type number with a good beat behind everything. A kind of subtle beat ballad.

TOP FIFTY TIP

**EZZ RECO AND THE LAUNCHES**  
Please Come Back; At A Party (Columbia DB 7290).

The successful blue beat gent with his team of Boysis Grant and Beverly. It's a lively number very much in the style of "King Of Kings" but with a stronger beat and perhaps even more commercial appeal. Beverly gets more of a vocal showing on this effort. Flip is a softer almost shuffle beat number. Not as good as side one, but more tuneful.

TOP FIFTY TIP

**PETER AND GORDON**

Nobody I Know; You Don't Have To Tell Me (Columbia DB 7292).

Another Beatles' composition from the team, with the same plaintive vocal quality by the team, and a song with every bit as much appeal as their first disc. Must be a great big smash hit. Flip was penned by the pair, and is also a gentle plaintive number with loads of appeal. But we think maybe the pair may have to get off the soft bailed kick for any future release or even flip sides.

TOP FIFTY TIP

**THE DIXIE CUPS**

Chapel Of Love; Ain't That Nice (Pye 7N 25245).

Currently the fastest rising American hit, this effort is a Spector-Barry-Greenwich penned effort, and it's a compulsive grow-on-you beat ballad, by the femme vocal group who have a much softer appeal than say the Crystals. Repetitive and rather strange, but certainly effective. Flip is a more up-beat number without the compulsive something of the top side.

TOP FIFTY TIP

**LOUIS ARMSTRONG**

Hello Dolly! A Lot Of Livin' To Do (London HLR 9878).

The Beatles were at the top of the U.S. charts for three months, and it was this disc that finally displaced them. It's a sentimental almost trad-styled number with a very plaintive tune and some pretty good mainstream work from the All Stars. A very appealing disc, especially for the older set, and a definite lick here. Flip comes from 'Bye Bye Birdie', and is another good appealing number that's been heard many times.

TOP FIFTY TIP

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# THE 'SHOUT' GIRL

JUST 15-years-old. Born in a castle. Cute, red-headed, green-eyed. And a girl who has a real coloured "feel" to her voice... so much so that she's crashed into the charts with her first record. In fact, the disc got hit-parade-status before I had a chance to get round to the "New Name" introduction bit.

Lulu is the name, of course. Bulu and the Luvers and that riot-raising "Shout." The wee 'un who says, broadly Scottish: "If I couldn't sing... then I honestly don't know what I'd do. And I like R and B because it has soul. The deep inner expression of the singer... the rhythm 'n' blues sinners I love have more soul than all the pop balladeers put together." Our Lulu, clearly, is a "Lulu" when it comes to words. She expresses herself with great clarity and holds very forthright views.

## DANCING

How did she get into show business? She says: "I've never done any other job. I was leaving school and Mr. and Mrs. Houston, who own the Lindella Club in Scotland, wanted someone to sing with a group called the Geneasies. I got the job. And then we changed the name to Lulu and the Luvers." "Now, of course, we're knocked out at the way 'Shout' has gone. Wanna know about my musical tastes? Sure. I like Ray Charles, Bo Diddley, Chuck Berry and Alex Harvey. And, on another level, Stan Getz, Count Basie, Johnny Dankworth and Nelson Riddle. Love dancing... not Victor Silvester's sort of stuff, y'know, but the mod 'ear."

Marie Lawrie — that's her real name — was born in Lennox Castle, Lennoxtown. It happened to have been converted into a maternity home at the time, which was November 3, 1948. She started singing "Daddy's Little Girl" at the age of four at a coronation year party.

And Lulu is most insistent that it should give due credit to the Luvers. So with due deference to her wishes, I report: Ross Neilsen is on lead guitar, a Glasgow-born 4x-footer who is a fanatic about R and B and "soul" music.

Alex Bell is on guitar and vocals. Another Glaswegian, he was once an apprentice electrician which is a useful sort of thing for my group to have around. He's near six-footer. Jim Dewar plays rhythm guitar, is 5ft. 9in., another Glaswegian he also plays banjo



LULU

and harmonica. He tends to go to the C and W field of music, along with R and B.

Tommy Tierney is bassist, a self-taught musician. Used to be a window-cleaner, Glasgow-born, fan of Alex Harvey as are most Scots R and B-ites... educated at St. Bernards — which could account for him having two dogs as pets.

Jimmy Smith is the saxist, Paisley born, fan of Duke Ellington and Tubby Hayes, hater of "snooty people," enthusiast of modern jazz. And, on drums, David Mullin. Used to be an apprentice joiner, taught drums by his dad, fan of swing music and C and W.

They're the Luvers, then. O.K. Lulu? Come to that, YOU are O.K., too!

## PETER JONES'S NEW FACES



THE PICKWICKS

## Meet The Pickwicks

YOU might think that a professional soccer club is an unlikely place to find a new recording group. You might—unless the club happened to be Coventry City, where the manager is Jimmy Hill. For gimmicky-Jimmy decided to provide a beat group for half-time and pre-match entertainment.

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## IT'S ALAN 'TEA' CADDY



ALAN CADDY

ALAN CADDY left the lead-guitarist place in the Tornados to sounds of "tch-teh-ing". People thought he must be mad. But he had ambitions to set himself up as an independent record producer. He's done just that... including producing HIMSELF on "Workout", a guitar solo piece released by H.M.V.

He's in partnership with singer Don Charles in Sound Ventures Ltd., the production company. First disc they released was, in fact, Don on "Tower Tall".

That Alan can't really forget the Tornados is obvious. His "Workout" side was penned by another ex-Tornado George Bellamy. And the "B" side is called, simply "Tornado."

Alan's background is so well-known that he's not really a "New Name." Work with Johnny Kidd, then with Colin Hicks (Tommy Steel's brother) in Italy, then with Joe Meek as a session guitarist. He worked on John Leyton discs, then with the Tornados and Billy Fury.

But here's the point. Alan and Don are actually looking for new talent to record. Alan knows this is likely to get a bit out of hand but he says: "We're much more interested in new talent. An all-girl group of vocalists would be fine, for a start... we could use them on other discs as well. But any Record Mirror readers who

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are interested in trying their hand on records... well, let me know." In fact, let ME know. I'll pass on the letters right away.

Six-footer Alan, with brown hair and brown eyes, is one of the most accomplished musicians on the beat-group scene. He admits: "I got fed up with all the touring and I honestly don't think I was ever cut out to be a performer."

"But I have recorded again not so much to satisfy my own ego but because if the record is a success then the money can be ploughed back into the company and it would allow us to be more adventurous in our activities."

In the meantime, Alan is more interested in recording, than in being recorded.

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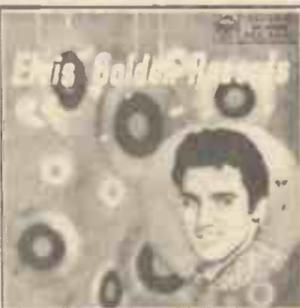
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Side Two

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GONNA SEND YOU BACK TO GEORGIA  
I COUNT THE TEARS  
HI-HEEL SNEAKERS  
CAN'T HELP FORGIVING YOU  
SHO' KNOW A LOT ABOUT LOVE  
DON'T THROW YOUR LOVE AWAY



# THE BLUE JEANS ORDEAL

## The Swinging Blue Jeans talk to R.M.'s David Griffiths about the R&B fanatics who spoil their act



A Dezo Hoffman studio shot of the Swinging Blue Jeans. They may look happy here but they were hurt and disappointed by the rough reception they received by the hard core of Chuck Berry and Carl Perkins fans at recent dates.



### R.M. SPECIAL

**F**ANS. What a happy, enthusiastic word that is! We are all fans of somebody or something. The biggest stars are still fans at heart, and they owe their careers to the fact that they became interested in show business through being fans.

Take the Swinging Blue Jeans. Leader Ray Ennis told me: "We never imagined, when we gave up our day-time jobs to try to become professional musicians, that we would eventually be playing on the same bills as our idols. Two years ago we played a month in Hamburg with Bill Haley, a man I thought was the greatest when I was 16. I'm still a big fan too: some of his later records were a little disappointing but on stage he was really something."

#### THRILL

"Little Richard was another performer who knocked us all out. Fats Domino too, though we didn't get to see him in action but we did meet him and found him, like just about every American top-liner, to be very friendly and helpful."

Imagine, then, the thrill the Jeans got when they were invited to join the Chuck Berry and Carl Perkins tour. Even though they had to abandon their plans to tour America, they decided unanimously that they would love to tour this country with Chuck and Carl.

As luck would have it, though, the start of the tour (in London) turned out to be something less than

delightful for the S.B. Jeans. Chuck and Carl were great — just as warm, friendly and totally un-big-time as billtoppers usually are.

"Like Gene Pitney, with whom we'd toured a few months ago, Chuck and Carl didn't stay remote in their dressing rooms until it was their turn to go on. They stayed in the wings, listening to us and encouraging us when we finished," said Ray.

But a section of the audience provided an effective reminder that "fan" is short for "fanatic."

#### FANATICS

The Swinging Blue Jeans do not sound like Chuck Berry. The "fanatics" only like the sort of sounds made by Chuck. Therefore, they dislike the Swinging Blue Jeans—to the point of wanting to ensure that nobody else gets the chance to enjoy the Jeans.

So the fanatics (exhibiting the other side of fan-fer) displayed hatred. They yelled and threw

things. Perhaps it did them some good. It didn't help anyone else. Chuck Berry (who didn't come on any sooner) was appalled at the behaviour of "his" fans. The Jeans were—despite their brave smiles and their Show Must Go On spirit—puzzled and hurt.

#### LUCKY

Afterwards, Ray told me quietly: "We're sorry our style doesn't appeal to everyone. Still we can't complain. We are the lucky fans who are able to tour with Chuck."

The group are now looking forward to finding out how many listeners are pleased by their next record, due out on May 29. Said Ray, who is featured on the vocal: "It's our version of 'You're No Good' — a hit in America for Betty Everett. It's something like a cross between 'Needles and Pins' and 'Anyone Who Had A Heart.' A slowish number that we hope will appeal to our existing fans, plus a few more people who haven't reckoned us in the past."

# THE DAVE CLARK FIVE

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# FIVE

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