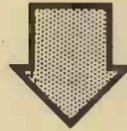


# Record Mirror

World's largest selling colour pop weekly newspaper.  
No. 184 Week ending September 18, 1964  
Every Thursday 6d. Registered at the G.P.O. as a newspaper

# GREAT STONES ISSUE



**P. J. PROBY**  
MORE NEW FACTS P. 4



The fabulous, record-breaking, Rolling Stones. Their tour is proving a huge box-office sell-out and there's exciting news in the offing about their next continental and American trips. And inside: a special three-page

souvenir of the boys on tour. Recently, the boys have spent many hours in their recording studios, producing new material . . . specially for the American Market.

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**DAYTONAS**  
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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.

# Are the Beatles overrated?

asks an RM reader



CILLA BLACK—Her biggest hits weren't Beatle-material, says an R.M. reader.

ARE the Beatles really as good composers as they are made out to be? For instance, Cilla Black has had two number ones, both non-Beatles, and her other two (by Lennon and McCartney) did not fare so well. The Rolling Stones' "I Wanna Be Your Man" was only the group's third biggest hit — and Beatle compositions didn't do much for Tommy Quickly, Kenny Lynch and The Applejacks, Billy J. Kramer's biggest hit was American, compared with four Beatle numbers. As Beatle compositions are not doing so well lately, I'm wondering if the novelty of buying all their songs has worn off.—Paul Devere, 130 Bowyer Road, Saltley, Birmingham 8.

● James Craig writes: I'd just like a share of Beatle Royalties, that's all!

## INFO

HEREWITH a reply to Norman Jopling's query in his LP review about the Beach Boys' "Shut Down Volume II" "Shut Down Vol. I" appeared in the States at the beginning of this year, simply titled "Shut Down," the title being changed with the emergence of the second volume. Unlike the later volume, it featured three groups and a solo artiste: The Beach Boys, The Cheers, The Super Stocks and, surprisingly, Robert Mitchum, who sings the title song from the film "Thunder Road". Best wishes from all your readers in Cyprus.—Rod Jones, 'B' Watch, 264 S.W., RAF Pergamos, BFPO, 53.

● Says James Craig: Thanks to you, too.

## SUPPORT NEEDED

I FEEL an urge to write. Haven't the Searchers stolen enough from Jackie de Shannon with "Needles And Pins?" Now they have taken another of Jackie's great discs (she also wrote it) "When You Walk In The Room." Having been a Jackie fan for two years, I make a plea to the record-buying public to support her. The songs she writes are good enough to get the Searchers to Number One—surely they're good

enough, or even better, when Jackie records them?—R. S. Dingley, 102 St. Ann's Hill, Wandsworth, S.W.18.

● James Craig: RM's Peter Jones has had a letter from Jackie suggesting all is well for a tour by the blonde star around the end of the year.

## THE GREATEST

SURELY no other artiste has ever had as many long-players at one time in the charts as Jim Reeves. Must be an all-time record, with seven in the Top Twenty. What a great pity he died just at the time he was becoming very popular. Surely he must have been the greatest C and W singer of practically any time. — Jim Reeves fan, Plumstead, S.E.13.

● Comments James Craig: This tribute is deserved. But PLEASE, all letter-writers, include your name and full address.

## WHAT NEXT

WHAT will happen next in the pop scene? We have already had a prominence of male soloists and female groups, now male groups and female soloists. Even trendsetting America is turning to Britain for new ideas—and at the moment they are getting them. But for how long? The pop scene seems to have run its cycle and I'm very interested in what happens in the next two or three years.—John E. Corbett, 173 Coniscliffe Road, Darlington.

● James Craig opines: Anyone who COULD predict accurately could be a millionaire inside a year!

## SATISFY US

THERE is no shortage of films starring the late Eddie Cochran as he appeared in "Untamed Youth", "Johnny Melody" and "The Girl Can't Help It". Therefore wouldn't it be a great idea if "Lucky Stars" or some other programme could screen some shots from one of these films and so satisfy some of the many Cochran fans.—B. White, 4 The Croft, Downend, Bristol.

# Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.  
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## EDITORIAL

# DO GET WITH IT 'AUNTIE'

WHEN off-shore commercial radio stations started a few months ago they immediately succeeded in gaining sizeable audiences (despite low-power transmitters). They proved that there is a need for this type of non-stop utterly pop music. Strangely, the BBC was largely ignoring this need.

Then the BBC announced a revised policy and ambitious plans to cater for this largest section of the radio public. Broadcasting hours were extended, more needle time was negotiated for current pops, we were promised more up-to-date disc shows and a less stuffy approach.

What did we get? With rare exceptions, we got the same old formula, the same old-fashioned "light" music (brass bands and tea-shop stuff that, quite frankly, appeals to practically nobody) served up in a hotch-potch that satisfies nobody entirely. On top of that, announcers were warned not to be too "matey."

Wow! Yet the BBC has the need to get away from the old "Auntie" image. Whatever else the BBC chooses to put on with its customary flair and professionalism (talks, plays, documentaries, etc.), surely its primary concern is to serve the largest potential audience — the pop-record public. Instead, it's the same musty OLD wine in a musty NEW bottle.

It's 1964, not 1934. Remember JIMMY SAVILE won our dee-jay poll, and is now winning others — yet he has never had a BBC radio series. Isn't there something to be learned from his zany approach? Is out-and-out pop REALLY so dreadful, BBC? If so, we'd like to know why.

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A NEW CHART-TOPPER FROM

# GERRY

AND

# THE PACEMAKERS



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(FROM FILM 'FERRY' CROSS THE MERSEY')

COLUMBIA RECORDS DB7353

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EMI

# Elvis fans flay Brian Epstein

I HAVE a constantly recurring nightmare. It is that I inadvertently let slip a word of criticism about Elvis Presley and am then badgered, beaten and brainstormed by his legion of fans. A cold sweat and panic nightmare. And I, brothers and sisters, am a stalwart, long-time, Presley FAN.

Brian Epstein is a fan, too, as far as I know. He is also under just such an attack as I have my nightmares over. The Nempor of Pop told Record Mirror: "I said right from the start I thought the Beatles would be bigger than Elvis Presley."

by PETER JONES



ELVIS PRESLEY—Surely he has the most faithful, fanatical followers of them all.

And that triggered off a vast river of replies from Presley-ites. In fairness, I give the gist of some of them.

Margaret Kerr, of Wellington, says: "No comparison—and if you think I've got Elvis-mania, you're right." Rona Smith, of Margate, Kent: "Remember Elvis beat the Beatles by nearly 2,000 votes in a recent Battle of the Giants' programme."

## RIDICULOUS

Emmet Keogh, of Sallynoggin, Ireland: "They've a long way to go before the Beatles can be bigger than Elvis." Jeremy Millard, Harlow, Essex: "Ridiculous. The Beatles haven't yet stood the test of time. A stupid statement by Mr. Epstein. Even if the Beatles carry on with hit after hit for years, Elvis will still be millions ahead."

Peter Ruston, of South Ruislip, Middlesex: "The image of our greatest artiste will live forever. There can never be another singer-actor such as Elvis." And Winifred Avey, of Lewisham, London: "How come Elvis has beaten the Beatles in two polls over here, also in America?"

From A. J. B. Miller, of London, N.7: "Has Elvis made any personal appearances outside his home town for



THE BEATLES—Are they really bigger than Elvis? Record Mirror readers have their own say about the battle of the giants.

five years? Has he left America on tours? Has he had the same publicity as the Beatles? Have you heard his records played AND given praise? Do the deejays repeat his name as they do the Beatles? No, no, no. But every record he has made has entered the charts, even if not very high. Elvis led the way for many of our younger artistes . . . but did you ever hear him or his manager say anything such as Mr. Epstein has said? The Beatles ran down Elvis on 'Juke Box Jury'."

Grahame Morrison, of South Woodford, London: "It's unfair to compare the two. But where was Elvis after just two years? The world raved over him, but only America had seen him. Elvis is a solo act while the Beatles are a quartet — not one Beatle could come anywhere near the standard of Elvis." Alan Woolley, of Slough, Bucks: "Nobody denies the Beatles their success but Elvis remains King."

Elvis started in rock 'n' roll, he didn't get a Beatle reception. He was called a sex-maniac, labelled a moron. Propaganda was devised to put down this type of singer. He was corrupting sons and daughters! He came in with rock but didn't go out with it. He was adapted to all styles. Yet the Beatles were welcomed to stardom — no criticism to damage their career. Elvis actually let the Beatles in!

There were a stack more. Lots of 'em so violent my typewriter seized up.

But fair is fair. I don't dig this constant comparison between top stars. But Brian Epstein set his sights on the TOP when he started building the Beatles. The TOP, he thought, was Elvis. And surely at this precise moment the Beatles, as an attraction, are way up there. Nobody can tell how long it can last. least of all Messrs. John, Paul, George and Ringo.

How far can you take this length-of-service comparison? I mean, will Elvis definitely last as long as has Bing Crosby or Sinatra? Not just on disc sales—but as a world entertainment figure? Who can tell?

But the Beatles HAVE broken umpteen existing records—advance orders, box-office receipts, even on the film where between 16,000 and 18,000 prints are showing right now all round the world. Some of those records were previously held by Elvis . . . and rightly so.

Summing-up: I think Brian Epstein's faith in the Beatles was (a) farsighted and (b) justified. It's not a matter of direct comparison in his mind, I'm sure it's a matter of status in the world and in money-pulling.

But here endeth the discussion. The Elvis fans have had their say.

Me—I'm just dreading the next nightmare!

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MEMPHIS SLIM  
JIMMY ROGERS etc.  
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**Walking By Myself**  
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WILLIE DIXON etc.  
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## NEW R & B E.P.'s

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CHUCK BERRY  
Johnny B. Goode/Nadine (Is It You?); No Particular Place To Go/Memphis Tennessee.  
NEP 44028  
**FESTIVAL OF THE BLUES VOL. I**  
Wee, Wee Baby (Muddy Waters, Willie Dixon, Buddy Guy)/Worried Blues (Buddy Guy); Got My Mojo Working (Muddy Waters)/Bring It On Home (Sonny Boy Williamson).  
NEP 44030

**TELL ME HOWLIN' WOLF**  
Tell Me/Who's Been Talkin'; Shake For Me/Back Door Man.  
NEP 44032  
**BO'S A LUMBERJACK**  
BO DIDDLEY  
Bo's A Lumberjack/Let Me In: Hong Kong, Mississippi/You're Looking Good.  
NEP 44031

**THE BLUES VOLUME I PART I**  
Don't Start Me To Talking (Sonny Boy Williamson)/Just Make Love To Me (Muddy Waters); Walkin' The Boogie (John Lee Hooker)/When The Lights Go Out (Jimmy Witherspoon).  
NEP 44029

## REAL RIVAL

T. Padian, of Lower Clapton, London, E.5: "The Beatles WILL be as big as Elvis when they've made 16 films, got 51 Gold Discs and been singing for eight years." Carolyn Case, of Norwich: "Isn't it ridiculous comparing Elvis, singer and actor, to a pop group?" Monica Churchward, Plymouth: "I'm disgusted. The Beatles' present success is no more than Elvis before he was drafted into the Army. Cliff is Elvis's real rival—and he's never taken over."

Keith Watt, RAF Marham, Kings Lynn: "The Beatles have recorded seven singles in two years, without a two-sided hit. Yet Elvis's fourth, 'Hound Dog' with 'Don't Be Cruel' was a double-sider in Britain and America." G. R. Crawford, Belfast: "When

Here they are!  
**THE ANIMALS**  
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COLUMBIA DB7354

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**Moody BLUES**

# 'I'M A STAR; I WANT RESPECT'—SAYS P.J. PROBY

P. J. Proby had just returned from the doctor. "He's told me I'm suffering from overwork, a high blood pressure of 97 and I ought to take a holiday." So will you? "No, it would worry me too much. Wouldn't know who was holding the fort and whether everything was going right. I'll just have to try to laze around the house a little more often."

Is your career in Britain going according to plan? "Right on schedule, maybe a little ahead. Jack Good brought me over four months ago for the Around The Beatles TV show and he told me I could be a star in England. I didn't believe him, any more than I believed him when he said there was a tremendous fan public for pop music in this country. Well, he was right, I've never seen anything like the fever here since 1952 in America—and that was only for Elvis. Here, there are lots of stars."

## DISPUTES

Have you made any special friends among British performers? "I don't like to get too close to them because I am in business to put them out of business. But the Beatles are extremely good friends. If it wasn't for them I wouldn't be sitting here today. I get along well with the Rolling Stones but I don't pal around with them."

There has probably never been a singer who got involved in so many disputes in such a short time — quarrels with agents, promoters and legal wrangles over record contracts. How much of all this squabbling was deliberate to get publicity, how much bad luck and how much sheer foolishness? None of it was calculated to get attention. It happened because I won't work under the conditions that many British artists are prepared to. I won't be cheated by promoters. I'm a star and I want to be treated with respect. I don't believe you should be just an average guy in the street. Anyone who wants

by DAVID GRIFFITHS

that should get an average job. I chose show business and I believe in all the things that go along with it. It's not real, not meant to be. It's fictitious and colourful. I believe in the old code of show business as it was in the Twenties. You shouldn't be available to be seen by the public all the time. You should be a little unobtainable. When my parents were young they had to go on vacation if they wanted to see big stars because the only place they could be found was in Hollywood. Nowadays, the stars can fly everywhere. They even turn up in little places like Chicken Coop, Mississippi! I'm trying to keep up the old image."

## BAD DEAL

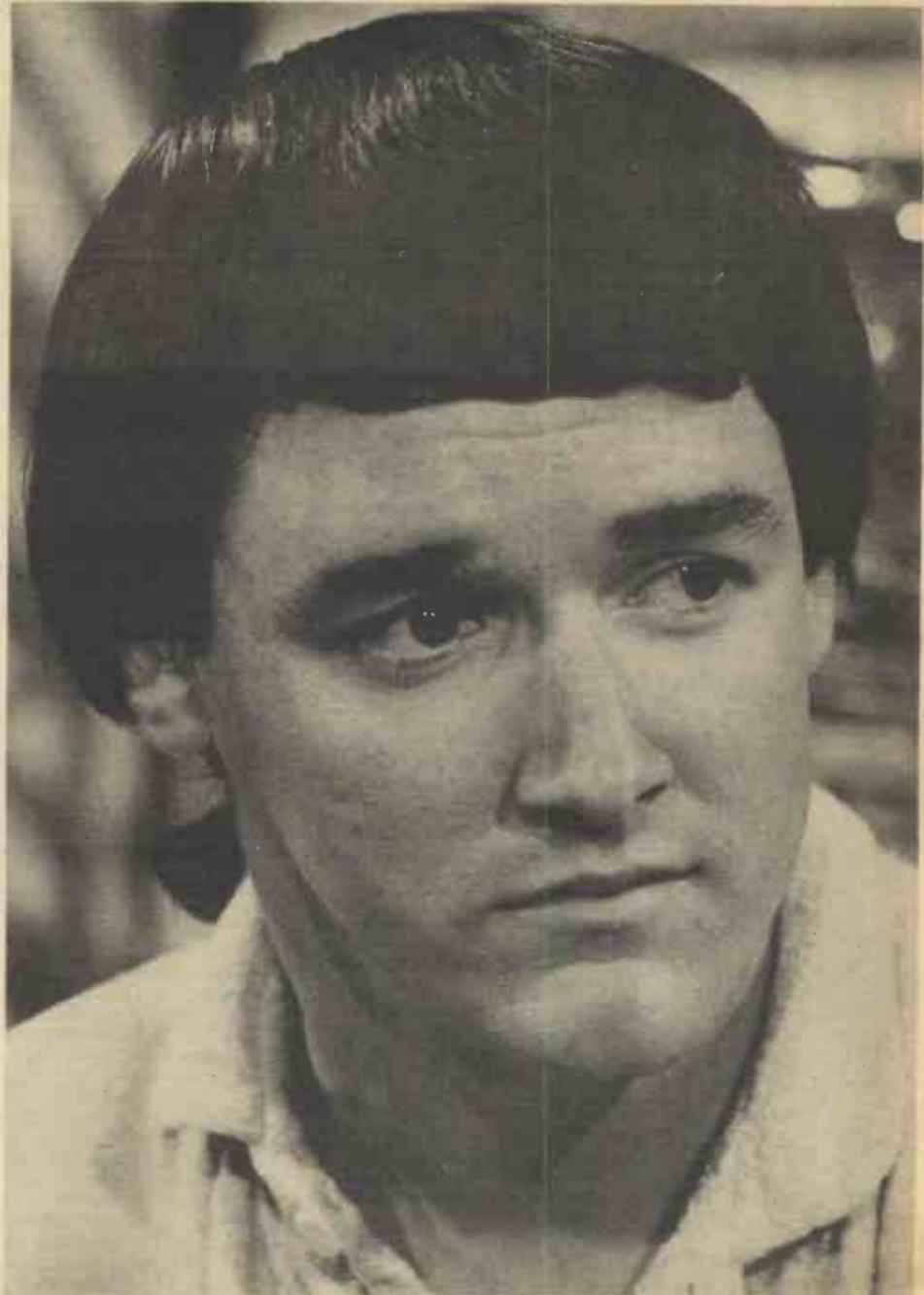
Have you had a bad deal? "I've never been dealt with completely fairly in this business. I won't put up with situations where you're paid £250 for a show and the promoter makes £1,000. It just isn't right. When you are a business man you can't be a nice guy because you usually aren't dealing with nice guys. I've had to be my own agent and everything. I don't like to repeat myself more than once so I shout and get excited. I worry about little things. They mean a lot to me. Entertaining other people is a serious business to me. Some of the beat groups take their positions

too lightly — making faces into TV cameras instead of miming properly and so on. I don't care for that.

## MY SIDE

"If you let yourself get taken once it makes it harder to stand your ground. I've gotten a bad press because they haven't printed my side of the story and I've been made to look an irresponsible ass. I've been made the villain, the heavy. It's worried me that I might lose some fans as a result of some of the incidents, like the one at Hounslow. But I figured they'd understand and if they didn't they didn't. I'm not going to make a lesser man of myself just to get popularity.

TO BE CONTINUED NEXT WEEK



P. J. PROBY—Explosive American star, climbing fast in the charts with "Together," has some illuminating facts to give about himself. (RM Picture)

# The Blue Jeans like girls like . . .

EVERY girl fan has a list of her pop-world male favourites —and seems to know precisely why she likes them, and what she likes. Similarly, every pop star in the business has clear-cut views on what THEY like about the "birds."

While male popsters may meet and chat to 5,000 girls a year, it's not often they give candid opinions of the opposite sex. But I managed to get through a crowd of fans surrounding the Swinging Blue Jeans' dressing-room and put a few whys-and-wherefores about what they like—and DISlike—about girls.

Girls who wear too much make-up were high on the Ray Ennis list of "un-attracters." He also dislikes "loud-mouths." Warning to the subject, he said: "Don't get the idea I like girls who are as quiet as church-mice. I think good conversation is essential, but girls who try too hard to be comediennes are not good company."

"I think girls should pay a lot of attention to their hair-styles. I know a casual style can look good but a girl who always looks as if she's just got off the back of a motor-bike does nothing for me. We call this type the 'tatty-heads.'"

Les Braid finds long-haired brunettes with big brown eyes very appealing—"shape and size of the owner is secondary." He emphasised: "They must have plenty of

by PETER JONES

personality and a good sense of humour. Don't like girls who are heavy smokers or those who bite their fingernails."

Come in Ralph Ellis, with a line on what he considered was a girl's most attractive feature. "Definitely the smile," said he. "And I like expressive eyes, provided they're accompanied by a neat, slim figure. Can't stand girls who think they've been everywhere and done everything. Personality is important, I like a girl who enjoys company but doesn't strive continually to be the centre of attraction. I prefer girls who wear very little make-up but not if they've



got that 'just got up' look."

Drummer Norman Kuhlke is fairly easy to please, but his pet hate is the type who "pretends to be coy" . . . then lists everyone who ever played in a beat-group as her "special boy-friend." He adds: "If she wears wellington boots, then she's definitely a non-starter."

Just as I was leaving, a short, chattering red-head managed to wriggle into the dressing-room and put in a plea for the boys' autographs.

Her type certainly didn't seem to fit any of the Blue Jeans' requirements. But they all seemed very, V-E-R-Y interested.

Here they are!

THE ANIMALS

I'M CRYING

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ALL STAR ATTRACTIONS AVAILABLE

# He's the Most Successful



MICKIE MOST—What a fantastic run of hits since he became an independent disc-producer! Wesley Laine here probes deep on the "Most-est" success story (RM Picture)

WHAT have Herman's Hermits, the Nashville Teens, Brenda Lee, The Animals and The Cherokees got in common—apart, that is, from the fact that they're all doing nicely thank you in the charts?

Answer: Mickey Most managed their recordings. What a stupendous, beyond-wildest-dreams record of success!

Ever since he can remember, Michael Peter Hayes (to give him his real name) wanted to be in show business. He fancied becoming an actor and figured the shrewdest way to get into the profession was first to become a singer. So as a teenager he frequently cut school to sneak off to matinees at the Palladium where he goggled at such idols as Johnnie Ray and Guy Mitchell. "They were on pedestals to me," he recalls. "And I still get a kick out of meeting famous people. Nowadays I get an even bigger kick out of helping guys to become famous."

At 16 he formed a rock singing double act with Alex Murray, they called themselves The Most Brothers and although the public never regarded them as the Most, the boys did all right — made some fair-selling records and worked steadily. They broke up when Mickey went to South Africa to marry a South African girl he'd met in London.

"The Most Brothers had done well in England because we'd had very little competition in the rock field. At that time the rock stars were Tommy Steele, Wee Willie Harris, Jim Dale, Terry Dene and maybe one or two more. But in South Africa I found I had a clear field. They didn't know a thing about rock. But I didn't find it at all easy to get anyone interested. Having got to South Africa and married Christina I couldn't afford the fare back home.

"So I had to stay and make a go of it."

## TOUGH GOING

Mickey stayed four years. He found it tough going: for nine months ("working at kids' parties wearing clowns' noses") and lived off a diet of wedding cake and custard. Then he persuaded a music store to order three American Fender guitars. He bought one and taught guitar and bass guitar to a couple of friends who eventually saved enough to buy the others. They had a group: Mickey Most and the Playboys. They made three records without success. Then their version of Chuck Berry's "Johnny B. Goode" sold very well. Their next, "Think It Over," did better. They toured with spectacular success: "Audiences had never seen a bass guitar or amplifiers. I made

a huge amplifier for our stage act with two 18 inch speakers. When the kids saw it, they gasped. We had packed houses."

Mickey Most and the Playboys had 11 number one hits in South Africa — one after the other! Now there are two or three thousand similar groups out there.

After those four years and 11 hits Mickey could afford to return to England with car and furniture. He and his wife came back slowly, holidaying on the way.

In London he made three records as a singer but they weren't big sellers. So he decided to have a shot at recording others. "I'd made all our own records in South Africa and recorded a few other people there, so I knew the mechanics of A and R work.

## FAVOURITES

"I heard The Animals at the Scene Club in Soho and was knocked out. They are my favourite group still. Anyway, everybody wanted to record them but I got the job. Immediately I started work on an album — funny way to start, I know. "Baby Let Me Take You Home" was put out as a single and was fairly successful — got to about 12 or 13. Then "House Of The Rising Sun" was released and went to the top. I wasn't a bit worried about it being four minutes long—the controversy got the disc talked about. The album is already out in America. A British version (with substitutes for 'House' and 'Baby') will be released here in November to catch the Christmas trade."

Next, Mickey went to the Cellar Club in Kingston to hear the Nashville Teens. He thought they were a good group and set about the task of recording them. "You know, some groups are good on stage and not so good in the recording studio. Others are fine at records, poor on stage. In the studio, we had a lot of problems with 'Tobacco Road.' We recorded for nine hours, and changed studios because I couldn't get the right sound. We did countless takes—unlike 'House' which The Animals did in one take.

## SATISFIED

"Eventually, we got 'Tobacco Road' sounding right and we were all satisfied. Then I tried Herman's Hermits, another fine group but, frankly, I wasn't so sure that 'I'm Into Something Good' was as good

as they are capable of. I was a bit reluctant about releasing it but it seems to have turned out all right."

By this time Mickey's fame as a recording studio magician was spreading. Brenda Lee flew over from America and astounded Mickey — a longtime admirer — by her musicianship. The result of their get-together: "Is It True." Now, the Most touch is starting to work for an almost unknown group, The Cherokees.

## FASCINATED

All of which means that Mickey has, quite suddenly, found himself wealthy. "When I didn't have any money nobody bothered me. Now I'm having to spend an increasing amount of time making sure I don't get involved in deals that take it all off me. But this is a fascinating business, like a drug. I could give it all up, I suppose, but I shan't, even though expenses can be fantastically high. You can make a couple of hits a year and still so broke meeting all the bills. As an independent record producer I cannot sit back on my laurels or I'd be doomed. I've worked very hard for ten years and so I reckon I deserve some success. But this much? Well, I've been very lucky. But all the time I study the market, learn from the mistakes of others who haven't lasted, and avoid tendencies to let my own personal tastes (such as the great American James Brown who absolutely knocks me out — but I've given all the records of his I bought in the States to The Animals) get in the way of my commercial judgement."

## FRANTIC CALLS

At 26, Michael Peter Hayes is working long hours, making frantic calls to America at least twice a day, and seems incapable of staying away from the business long enough to have a holiday. He went to Majorca, came back after three days unable to enjoy idleness. Even his home life is no refuge from pop music: "I have a two-year-old son who is not interested in talking beyond the mummy and daddy stage but he is constantly trying to sing pop hits. The first words he ever said were 'Yeah-Yeah-Yeah.'"

Does he want to have another shot at making a singing record himself? "Oh no. Well, yes, I'd like to. But I won't. Don't want to push my luck."

"Wow, that's very good. This should be a Top 30 hit. I wouldn't be surprised if it took off in a big way. I'd like to hear it again. Lovethatarrangement That's a very interesting record."

BRIAN JONES (The Rolling Stones)

# "ONE WAY LOVE"



# CLIFF BENNETT

and the

# REBEL ROUSERS



Sole Direction: Brian Epstein. Personal Management: Bernard Lee  
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# HONEYCOMBS WAX A NEW SINGLE

THE HONEYCOMBS new single is "almost certain" to be another original number, "Is It Because", recently recorded in Joe Meek's North London studios. Agent Nat Berlin, told RM that a number of tunes were being considered but "Is It Because" was the favourite. The new single will be released early next month. "Have I The Right" has been issued in America on the Vee-Jay label, and the group has received offers from South Africa, Australia, and Holland for tours.

## All the new discs

NEW SINGLES by Little Eva, Earl Jean, Dionne Warwick, the Andrew Oldham orchestra, Peter, Paul and Mary, Sacha Distel, Val Doonican, Burl Ives, Tony Bennett, Troy Dante, and The Tokens, will be in the shops on September 25.

The following week, there are new releases by The Beach Boys, Ronnie Hilton, Jimmy Young, Cliff Richard, Mike Leroy, Mary Wells, The Four Seasons, and Lena Horne.

Little Eva's disc, "Makin' With The Magilla" and "Run To Her" will tie-in with the lark's visit to Britain for promoter Terry King.

And Earl Jean will try for better luck than "I'm In To Something Good" with "Randy," and "They're Jealous Of Me."

Titles on Dionne Warwick's new single had not been chosen at press time.

The Lionel Bart tune, "Right Of Way" from the musical "Magpie May" is the "A" side of the new disc by The Andrew Oldham orchestra. Flip is, "D' Same Size Boots."

Peter Paul and Mary sing "The Times They Are A Changin'," and French singer Sacha Distel sings "It's Strange."

New release from Val Doonican is "Walk Tall" backed with "Only The Heartaches," and Burl Ives returns with "Pearly Shells" and "What Little Tears Are Made Of."

Tony Bennett's newie is "Who Can I Turn To" and "Quiet Nights."

## DAVE DEPS



Dave Lovelady, drummer with The Fourmost, won his spurs last week.

At literally two minutes' notice, Dave sat behind the drums in the orchestra pit at the London Palladium, to deputise for the regular drummer, who had been involved in an accident on the way to the theatre.

Dave played with the entire orchestra throughout the first half of the show on Thursday evening, accompanying Cilla Black as well as playing with his own group, on stage.

At the end of the show, Frankie Vaughan said: "He saved the day."

## P & G sign

Peter and Gordon will be at the Oxfam shop in Oxford Street, London, on Saturday morning to autograph pillow cases for the charity.

## HERMAN FOR PANTO

Herman—16-year-old Peter Noone — will play Dick Whittington and the Hermits will be dressed as sailors in a Christmas pantomime being staged at Chester Royalty theatre this year.

Although negotiations for the group's appearance were still being finalised at press-time, RM understands that the six-week panto will open on Boxing Day.

The group's first record, "I'm Into Something Good" is to be released in America on October 1, and depending on its success there, the group may visit the States for a promotional visit.

Their next single is also likely to be another Goffin-King original, and the first EP, titled "Personality" will be issued at the end of November.

The group do not expect to have an LP on the market until early in the New Year.

## More Star Clubs

Hamburg's famous Star Club, where countless British pop groups have made their pilgrimage to rise to fame while remaining relatively unknown in this country, is multiplying.

There are now Star Clubs in Berlin, Flensburg, Kiel and Kohn. This month, four others are being opened at Bielefeld, Dortmund, Gelsenkirchen, Dusseldorf. By the end of the year, there will be 20 new Star clubs pointing to the mecca of them all—Hamburg.

In the last two years at Hamburg, no fewer than a hundred different British groups have appeared at the Star Club. The new "chain" of clubs will mean that groups will be able to go to Germany for a year and play all over the country, playing to audiences of between 800 and 1,700 people.

## Royalty at Jeans show?

THE Swinging Blue Jeans are hoping that Princess Margaret and Lord Snowdon will be in the audience when they play at the British Week Ball at Copenhagen, next month.

The group goes to Denmark for four days for various engagements connected with the British Week there. On September 26, they go to Scandinavia, where ticket demand has caused a second extension of their tour until October 17. The group's first LP, "Jeans Swing" will be released by EMI in November.

The dozen tracks include some with bass guitarist Les Braid playing piano. The group may go to South Africa for six weeks in January.



## A KINKS L.P. SOON

THE Kinks' first LP, scheduled for release at the end of next week, has been put back to the beginning of October. The fourteen tracks on the album have all been recorded, however, and include eight original tunes, amongst them, one instrumental.

Their next single has already been chosen, but won't be on the LP.

Last week, the North London group went along to Pye Records to be congratulated by Mr. Louis Benjamin, a managing director of the company (see picture).

Tonight (Thursday), The Kinks are playing at Norwich, and tomorrow will be at Rochdale. They go to Bury on Saturday and Sheffield on Sunday, and next week play at Forest Gate (22), Burnley (25), Prestatyn (26), Blackpool (27), Burton-on-Trent (28), Kings Lynn (29), and Glasgow (30).

Next month's engagements include "Beat Room" BBC-2 recording for showing on October 5; Morecambe (2), Rawtenstall (3), and Rochdale (4).

The Kinks have been set to play just nine dates on

the Billy J. Kramer and the Dakotas one nighter tour which opens at Walthamstow tomorrow (Friday).

They join the tour at Grantham Granada on October 9, and play dates at Kingston-upon-Hull ABC (10), East Ham Granada (11), Bedford Granada (13), Brixton Granada (14), Guildford Odeon (15), Southampton ABC (16), Gloucester ABC (17), Tooting Granada (18).

The Ronettes leave the package on October 8 to make a short concert tour of Australia and New Zealand.

## Lena talks about the Beatles



LENA HORNE, the most captivating cabaret artiste ever to come out of America, arrived in London last week to open her second season at the Talk Of The Town. And Lena, who flew in with her husband, Mr. Lennie Hayton, the composer-conductor who is also her musical director, could not keep off the subject of... The Beatles.

Told that The Beatles had issued an ultimatum that they would not appear at their Florida concert if the audience was segregated, Lena said: "Well, that's wonderful. It's good that they should be so discriminate about segregation."

And she told reporters that although the group's picture, "A Hard Day's Night", had got great reviews in the States, "I can never get to see it because of the crowds and queues."

## NICE THINGS

"I like them because I think they really write some nice things. I've sung 'Can't Buy Me Love' but I can't do their songs as well as they can; there's only one of me and there's four of them."

Quoted on other topics, Lena said: "I'm not really a languid woman inside. I only appear that way... I'm finishing a book and I may call it 'I don't have to love' but I'm open to suggestions... I like London. Every other place is nice but London is great."

While she is in London, Lena will be visiting her married daughter, who soon expects to make Lena a grandmother at 46.

While at the Talk Of The Town, where she opened on Monday, Lena will be backed by the Chico Hamilton Quartet.

## PANTO FOR TREMS?

Brian Poole and the Tremeloes are being considered for a pantomime at Christmas. They will be going to Argentina in February or March next year for three weeks. On Monday and Tuesday this week they recorded a new single and completed tracks for their third LP, due for release before Christmas. Brian and the Tremeloes will play

in their home town — Barking, Essex—on Saturday, for the first time in about a year. They will be playing in the Barking carnival charity show, and will attend a civic reception by the Mayor of Barking. They will be in Barking after travelling down from Pontypool on Friday night.

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# Please behave, fans

WHAT do THE BEATLES think of groups who imitate them by wearing BEATLE wigs? JOHN LENNON was asked at a Baltimore, Maryland, press conference. "They're certainly not imitating us", he said. "None of us has ever worn a Beatle wig."

THE most elaborate plans for ensuring that The Beatles are seen by the thousands of fans who are expected to turn up at London Airport for their arrival from America on Monday night, have been laid by the Ministry of Aviation in co-operation with NEMS Enterprises.

The Beatles' five-week tour comes to an end at 9.35 p.m. when the giant Boeing 707 jetliner touches down at the airport.

## DIARY DATES

**THURSDAY**  
Zoot Money's Big Roll Band, Savoy Hotel; Downliners Sect, Forest Gate Lotus ballroom; Brenda Lee, Searchers, Cliff Bennett and the Rebel Rousers, guest on "Top Gear," BBC Light; The Honeycombs, Erdington, ballroom; The Naturals, Swindon Locarno; The Executives, Blackpool Empress ballroom; The Applejacks, Wolverhampton Civic Hall.

**FRIDAY**  
Downliners Sect, Forest Hill, Glenlyn ballroom; Zoot Money's Big Roll Band, Crawley; The Naturals, Christine Quait and The Mudlarks, "Five O'Clock Club," ATV; Dionne Warwick, The Animals, The Hollies, Elkie Brooks, The Chants, "Ready, Steady, Go," Rediffusion; The Honeycombs, Oldhill, Birmingham; Peter's Faces, Manchester; P. J. Proby, The Diamonds, Patsy Ann Noble, The Sunliners, and David John and the Mood, New Brighton Tower ballroom.

**SATURDAY**  
Downliners Sect, Rutland Clippam hall; Bill Haley and the Comets, Cliff Bennett and the Rebel Rousers, Ladybirds, Tom Jones, Dana Valery, The Searchers, P. J. Proby, Tony Jackson and the Vibrations, "Lucky Stars - Summer Spin," ABC TV; Zoot Money's Big Roll Band, Brentwood; The Honeycombs, Buxton Pavilion; The Other Five, Tottenham Royal ballroom; Heinz and the Wild Ones, Torquay; The Tornados, Blackpool Rainbow Theatre; The Applejacks, Bletchley Wilton Hall.

**SUNDAY**  
Dave Berry, Erdington Carlton; Susan Maughan, The Bachelors, "Blackpool Night Out," ABC-TV; Barron Knights with Duke D'Mond, Mansfield Palais; Heinz and the Wild Ones, Plymouth; P. J. Proby, The Diamonds, Patsy Ann Noble, Morecambe Palace theatre.

**MONDAY**  
Dave Berry, Bath Pavilion; Brian Poole and the Tremeloes, Cardiff New theatre all week; The Honeycombs, Dublin; The Executives, Blackpool Empress; The Other Five, Tottenham Royal ballroom; The Applejacks, Solihull Civic Hall.

**TUESDAY**  
Herman's Hermits, Manchester Oasis; The Honeycombs, Mullingar.

**WEDNESDAY**  
Zoot Money's Big Roll Band, Dagenham; The Honeycombs, Donegal; Dave Berry, Bristol Corn Exchange, Peter's Faces, Hastings.

## IS IT A RECORD?

Cliff Bennett and the Rebel Rousers have set up a new "endurance" record with the BBC. At last week's recording of Top Gear, which will be heard on the Light, tonight, the group sang "I Can't Stand It" in 4 minutes, 45 seconds. "Pity," said producer Bernie Andrews, "if it had been a minute longer, you'd have beaten the previous record of 5 minutes, 41 seconds, set up by The Animals with "The Story Of Bo Diddley." Cliff needed no more encouragement. Immediately the group went into a rave session and tonight's version will run for almost six minutes - 5 minutes, 55 seconds, to be exact. But if you think that's long, Cliff and the Rebel Rousers often spin it out to last 22 minutes on stage.

THE BEATLES played at Jacksonville, Florida, last weekend to the relief of promoters who feared riots if the group failed to appear. And their fears were not unfounded.

First, The Beatles said they would not go near the venue if the audience was segregated. The management of the Gator Bowl there undertook to allow the audience to be integrated. Then Hurricane Dora forced The Beatles to alter their flying arrangements. Ringo said he was not too happy about the thought of flying into the path of the hurricane. "I don't mind the onslaught of thousands of teenage fans but the idea of mixing it with a hurricane does not appeal to me," he said. Eventually, The Beatles landed 500 miles away at Key West, and were driven to Jacksonville. And finally, The Beatles refused to appear before 20,000 fans at the bowl because television cameramen were shooting films that could later be sold to cinemas. The cameramen were removed from the auditorium, and the show went on without incident.

## INVASION

At another Beatle venue, a third of the police force of Cleveland, Ohio—200 men—stood by to be on duty for Tuesday's concert sponsored by a local radio station.

The Beatles' concert in Baltimore, Maryland, was described as "the second British invasion of this city in 150 years." The first was on September 13, 1814, which resulted in Francis Scott Key writing "The Star Spangled Banner" when he saw the American flag was still there.

The group's Montreal, Canada, concert was said to be the "quietest and best organised." As the four ran from the stage to an awaiting car at the end of the second show, a policeman slammed the car door and shouted out: "Go, Go, Go."

When The Beatles took off from New York last week, Paul managed to get hold of the captain's microphone, and in a very serious voice, said: "This is the captain speaking, ladies and gentlemen. I would ask that everyone please sit down and fasten their seat belts carefully because we're going to C-R-A-S-H." The plane flew on safely.



IT was a case of a friendly cop for The Beatles when they arrived at the stadium in the motortown, Detroit Michigan. Surrounded by cops bearing revolvers at the hip and truncheons at the ready, Beatles George (left) and John are escorted to the stage.

## Kramer tour dates off

FOUR venues on the Billy J. Kramer and the Dakotas package tour this month have been cancelled at the eleventh hour because the American Ronettes will not arrive here until next Friday, September 25.

The tour will not now be visiting Walthamstow tomorrow (Friday), Bristol (Saturday), Lewisham (Sunday), or Greenford (Tuesday).

Instead, it opens at Maidstone on Monday, where Lulu and the Luvvers and Sounds Incorporated have been added to the bill for just that one date. It then goes to Ipswich on Wednesday where The Kinks will play for just one night. The Ronettes join the tour at Northampton next Friday and will stay on the package until it ends on October 18.

## Clem's last column

Hi, once again! Psst—anybody wanna buy two or three coffins? I'm acting as middle-man for that bright bunch the Takers—remember they used to be the Undertakers? Since they've changed their "image," started wearing suits instead of undertaker gear, they find they have no immediate need for their coffins. The coffins, by the way, are real ones. Given to the group by fans. Any offers? Incidentally, main reason for the group change of name was that T.V. producers admitted they were "doubtful" about using the boys. Now the "image" is fine, the boys are doing well with their new disc "If You Don't Come Back." Great honour for me—I feel as if I've really arrived among the aristocracy. Screaming Lord Sutch approached me and invited me to play drums for His Ravin' Lordship as his own percussionist was off sick. I agreed. And the performance frightened the life out of me. Mid-way, the steel-helmeted Lord sidled over and muttered: "Right Clem—take a 12-bar solo." I got ready for my big moment. Just about to attack the drums when His Lordship pointed at his helmet and yelled: "Not on the drums, mate—on here!" So I played my piece on top of his bonce. With that bloke, anything can happen! I told you last week about his van, the "missionary" truck with religious bits placarded on the side. Well, it blew up. Completely. Now they've bought a new—NEW—Dormobile. Joe Brown news. The Bruvvers are looking for an organist—they're going out as a separate group attraction at the end of the season.

## POP SPOT

A new weekly series of ten-minute shows titled "The Pop Spot" is to be transmitted by ABC-TV on the Midlands and North regions only, commencing October 3. First group on the 13-week series are Manfred Mann.

## B.B.C. CHIEF HITS BACK

The claim that "Ready Steady Go!" has been copied by BBC-TV beat shows has brought a swift, sharp reply from the BBC.

Eikan Allen head of Rediffusion Light Entertainment said at a Variety Club Luncheon on Thursday "When we started 'Ready Steady Go!' a year ago our's was the only programme with kids dancing on it. Now there's one every night. BBC has two copies on. If they'll take theirs off, I'll promise not to run any more beat shows."

On Friday Tom Sloane, head of BBC TV light entertainment hit back at his Rediffusion counterpart's remarks.

"These remarks," commented Sloane, "suggest that the BBC has deliberately followed the course set by Rediffusion."

"In fact," he continued, "BBC began this type of programme with '6.5 Special' in 1957. This was the first show, which had youngsters dancing in the studio, and set the pattern for all its successors."

Concluded Sloane "Any suggestion that the BBC has copied Rediffusion's programme, is not only wrong but impertinent."

## BEAT ROOM ON B.B.C.-1

The pride of BBC-2, the show that gets more viewers than any other on the second channel—Barry Langford's "Beat Room"—is to be seen on BBC-1.

But it will not be a regular screening. Just part of the BBC's attempt to spread the word about the "goodies" on BBC-2.

"Samples of various BBC-2 programmes will be shown on Sunday afternoons at 3.30 p.m." a spokesman for the BBC told RM at press-time.

"Beat Room" will be shown on September 27, featuring The Animals, Lulu and the Luvvers, Cliff Bennett and the Rebel Rousers, The Wackers, and residents Wayne Gibson and the Dynamic Sounds.

It will be a repeat of the show that will be seen on BBC-2 next Monday.

The following week, Beat Room features Little Eva, Herman's Hermits, Alexis Korner's Blues Incorporated, and The Badd Boys.

## ZOMBIES FOREIGN TRIP

THE ZOMBIES have been signed for their first overseas trip. They go to Sweden on November 27 for ten days of concerts followed by a possible trip to Poland in December.

Their disc, "She's Not There", already high in RM's TOP 50, has been released in America where it has been a success on the other side of the Atlantic, they will definitely visit New York for a four-day promotion visit in November.

Latest television and radio bookings for the St. Albans based group include Scottish T.V.'s "Dig This" today (Thursday), and "Saturday Club" (B.B.C. Light) on September 29.

One-nighter dates at the end of this month are Widnes (28), Wallington (29), and Stourbridge (30). In October, The Zombies play Kidderminster (1), Heacham (3), Hampstead (4), Bath (5), Bristol (7), Ellesmere Port (9) and Gainsborough (10).

They tour Scottish ballrooms from October 11 to 16 before joining the Searchers-Dionne Warwick package tour at Sheffield City hall on October 17.

## GUARD DOGS

When Billy J. Kramer goes to South Africa with his Dakotas in December, he will be guarded by a dozen police dogs, the Johannesburg promoters stated this week.

They fear repeats of the scenes in Australia recently when Billy J. suffered at the hands of over-enthusiastic fans.

## RADIO DATES

Little Eva, Herman's Hermits, Tony Jackson and The Vibrations, Bern Elliot and the Klan, The Dalsys and The Cherokees, are set to appear on "Saturday Club" on September 26.

In the afternoon on that day, Brian Poole and the Tremeloes, Rosemary Squires, Val Doonican, Jackie Lynn and the Kestrels, are booked for "Saturday Swings."

On "Easy Beat" the following day are Mark Wynter, The Mill Five, Kenny Ball and Wout Steenhuis.

Later on "Music In The Air" are The Fortunes, Kenny Ball and Robin Hall and Jimmy McGregor.

The following week, October 3, The Zombies, The Hollies, Cliff Bennett and the Rebel Rousers, The Fortunes and the Lady Birds, are on "Saturday Club," and Frankie Vaughan, Craig Douglas, Helen Shapiro, The Brooks and The Wedgewoods are on "Saturday Swings."

Gerry and the Pacemakers and Dave Berry and the Cruisers are on "Easy Beat" the following day.

# GORDON & PETER (alias Peter & Gordon)



**"WORLD WITHOUT LOVE"**

**"ALL MY TRIALS"**

**"LONG TIME GONE"**

**"IF I WERE YOU"**

**"LAST NIGHT I WOKE"**

**"YOU DON'T HAVE TO TELL ME"**

**"NOBODY I KNOW"**

ALSO HEADING FOR THE TOP  
**'I DON'T WANT TO SEE YOU AGAIN'**

(Comp: Lennon ★ McCartney)

**"I WOULD BUY"**

(Comp: Asher ★ Waller)

ON COLUMBIA DB 7356

# On tour with the Rolling Stones



MICK JAGGER: A picture of a lull before the storm on stage.

## WHAT A SELLOUT SUCCESS!

**T**HE Rolling Stones tour is moving from town to town and from one box-office sell-out to another house-full record every night of its current smash concert schedule.

The hirsute quintet (we call them that to make a change from the inevitable tag — the long-haired five) is riding high right now in several other ways in addition to their tour.

### KEENLY-AWAITED

The boys' E.P. "Five By Five" is far and away ahead of every other extended player in sales. Meantime their first LP continues to hold down the No. 2 spot in the album charts, and their second L.P. is keenly-awaited.

But it's not only in Britain that the boys are in huge demand. America is already champing at the proverbial bit waiting for the Stones second American visit. Other countries round the globe are also anxious to catch their first glimpse of "Les Stones" from and about whom they have heard so much.

Yes, it's a small world when you're a Rolling Stone and it's a good life as Mick, Keith, Brian, Bill and Charlie will testify.

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## On tour with the Rolling Stones



THE "MASSED" STONES: Posing moodily.



BILL WYMAN: The married Stone relaxes.

# 'We're P the Dress

**W**ELL, we still don't really know what hit us! Touring with the Rolling Stones on a bill which has been pulling in packed houses everywhere. Actually, we DO know some things which have hit us — those extraordinarily intimate items of apparel which girls have been throwing on stage at the dates.

Anyway, we're here, on the road, for a five-week spell with the Stones and we're just about starting to settle into the swing of our second national tour.

Nobody knew what to expect at that opening night at Finsbury Park Astoria. Security regulations kept us locked in the theatre from about two o'clock onwards and we could hear the non-stop chanting of fans down below under the dressing-room windows.

We chatted. Wandered about among the different rooms, seeing how other artistes on the bill were reacting. It was a sort of highly-charged atmosphere, with people all trying to talk normally but giving away their nervousness in any sort of way.

### BRIGHT

Then, suddenly, almost before we'd realised it, the time had come and we were out there in the bright lights. And we all looked at each other, wondering what the initial audience reaction was going to be.

What worried us was that other groups had told us that Rolling Stone fans could be very impatient and tended to interrupt other acts noisily as they waited away the minutes before their own idols came on.

So you can imagine our relief when the screams and the applause came bursting out as usual.

Big thrill for all the Mojoes was seeing Charlie and Inez Foxx performing. Now these two stars, brother and sister, really do have enormous vitality and, going on before the Stones, had the audience whipped up to fever pitch for the appearance of the stars of the show.

I imagine there's no need to tell you about the Stones' riotous reception, do I? Great cheers, shouts, yells, screams. The boys worked well, whipped up a storm. It really was something to stick in the scrapbook of memories...

### A MOJO WRITES TOUR JOTTINGS EACH WEEK. STARTING WITH STUART JAMES

Anyway, next day it was off up the M1 to Leicester, and then on to Colchester, Luton, Cheltenham and Cardiff. There's a sale of lordships of the manor in Colchester this month — you know, taking over as a sort of local squire.

Now our pianist Terry O'Toole has always had ambitions — big ambitions — to be a landed gent. We just couldn't stop him making all sorts of enquiries at the estate agents. Actually we're all a bit mad about investing money and making sure we'll all be able to keep ourselves in our old age. Say in a couple of years!

So far, in spite of the doomy forecasts, we haven't had any unpleasant incidents with rowdies at any of the theatres we've played, and we're keeping our fingers crossed about the rest of them — which makes it a bit difficult for us guitar players.

As I write this (and it's a pleasure), we're on our way to play hosts to the Stones, because we play Liverpool Empire. Our home town, folks! Incidentally this has been the first chance we've had to get to know the Stones at all well and we're aiming to show them round Merseyside and maybe throw a party or two for them with some of our old chums.

Terry'll be writing next week, so watch out! He'll let you know what happened... if he remembers!

Lots of luck.

## RHYTHM & BLUES ON SUE

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# Prisoners in 'Living Room'



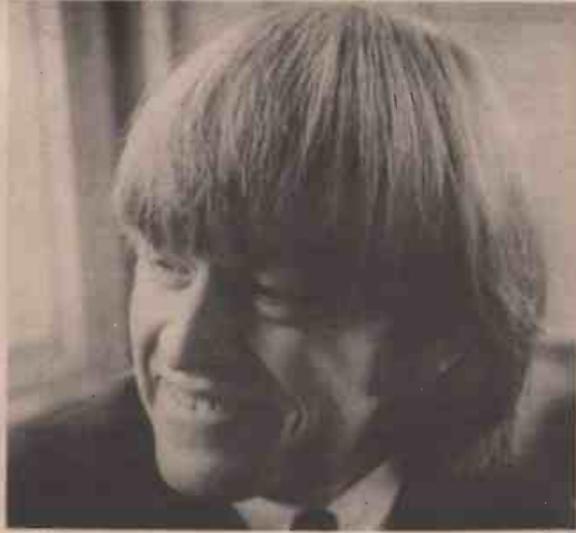
STUART JAMES: Writes our backstage stories.



THE STONES: Chatting about their next big tour, to America.



KEITH RICHARD and CHARLIE WATTS: Talking music.



BRIAN JONES: Wishing he could go out for a stroll.

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## SO GOOD...

### PAUL GONSAIVES

**TELL IT THE WAY IT IS:** Tell It The Way It Is; Things Ain't What They Used To Be; Duke's Place; Impulsive; Rapsallion In Rab's Canyon; Body And Soul (HMV CLP 1758).

**T**HE Gonsaives' tenor, joined by ex-mates from the Ellington band, such as Johnny Hodges, Ray Nance, Rolf Ericson. Small group jazz of the very meaning of "improvisation," in that there's no tape-cutting to ensure perfection—the mistakes are there as well as the triumphs. Bassist Ernie Shepard sings amusingly on "Duke's Place" but the Gonsaives' show-case is the title number. A collector's item.—P.J.

★ ★ ★

### THE KINGSTON TRIO

**BACK IN TOWN:** Georgia Stockade; Ann; Ah, Woe, Ah Me; Walkin' This Road To My Town; World I Used To Know; Salty Dog; Get Together; Isle In The Water; Farewell Captain; Tom Dooley; Them Poems; So Hi (Capitol T 2081).

**R**ECORDED live at the Hungry "I," where it all started for the three folk-mad lads, this reflects their abilities to get that extra ounce out of their sort of material. The audience eggs them on but the Kingston's refrain from laying any eggs. A typical set from them, but not really all that different in approach. Fans—buy! Non-believers—lay off.—P.J.

★ ★ ★

### FRANK SINATRA AND COUNT BASIE

**IT MIGHT AS WELL BE SWING:** Fly Me To The Moon; I Wish You Love; I Believe In You; More; I Can't Stop Loving You; Hello Dolly; I Wanna Be Around; The Best Is Yet To Come; The Good Life; Wives And Lovers (Reprise R 1012).

**O**f course Frank Sinatra just isn't as good as he used to be! So some say. I say he's better than ever on this Quincy Jones-arranged set, with his work on "Can't Stop Loving You" just about the last word in intelligent interpretation. This swings for every groove of the way. So does the whole album.—P.J.

★ ★ ★ ★ ★

### SAMMY DAVIS JR.

**CALIFORNIA SUITE:** California Suite; A Stranger In Town; A Stranger Called The Blues; Welcome To The Club; Willow Road; Borne To Be Blue; The Christmas Song (Reprise R 6126).

**M**EL TORME created California Suite. That it can be adapted to a different sort of talent is proved on the top side by the thoroughly irrepressible Sammy Davis. Lovely lyrics, enhanced by Marty Paich. But Sammy takes it further: side two features more of Mel's "greats," notably that lyrically first-rate "Christmas Song." One feels this is a labour of love, star to star.—P.J.

★ ★ ★ ★

### ADAM FAITH

**ON THE MOVE:** Don't You Dig This Kind Of Beat; Mighty Fine Girl; I Do; I'll Never Happen To You; It's Alright; I Gotta Get Going; Here's Another Day; Come Closer; This Is The Feeling; You've Got A Way With Me; You're Nice To Know; She's Smiling At Me; Only One Such As You; Come On Dream (Parlophone PMC 1228).

**F**ROM "The First Time" the remarkably talented Adam Faith has dug the song-writing talents of Chris Andrews. Here are 14 titles by the equally remarkable Mr. A. . . and if you add the arranging ability of Johnny Keating, then you have a very fine album indeed. I honestly believe Adam to be near genius with the right sort of material. Here is the right sort of material. The Roulettes back him all the way; and if you require confirmation about my adjectives then just harken to "I Do," "Come On Dream" and "I Gotta Get Going." Adam slumping? Rubbish.—P.J.

★ ★ ★ ★ ★



SAMMY DAVIS Jr.

### GENE PITNEY

**BIG SIXTEEN, The Ship; True Love Goodbye; Twenty Four Hours From Tulsa; Only Love Can Break A Heart; Not Responsible; Teardrop by Teardrop; Donna Means Heartbreak; Aladdin's Lamp; The Man Who Shot Liberty Valance; Keep Tellin' Yourself; Mecca; Town Without Pity; Tower Tall; Cry Your Eyes Out; True Love Never Runs Smooth; Take Me Tonight; Half Heaven Half Heartache (United Artists ULP 1073).**

**N**OTHING new here—it's just that you haven't had 'em lumped together on an album before. The atmospheric voice of Gene, who also happens to be a darned nice bloke, fair pulsates through this value-for-money collection. Burt Bacharach does the MD chores on several—but there's a hallmark of class about them all. I still think "Town Without Pity" is Gene's best. He doesn't agree. But listen to him on "Not Responsible" and you listen to versatility. A first-rate performer on disc.—P.J.

★ ★ ★ ★ ★

### PEGGY LEE

**SEA SHELLS:** Sea Fever; Nine Thorny Thickets; Little Old Car; Greensleeves; Chinese Love Poems; The Happy Monks; The White Birch and the Sycamore; Of Such Is The Kingdom Of God; A Brown Bird Singing; I Don't Want To Play In Your Yard; The Maid With The Flaxen Hair; The Wearing Of The Green; Chaconde; Chinese Love Poems; The Riddle Song; The Golden Wedding Ring (Ace Of Hearts AH 75).

**A**HARPIST named Stella Castellucci accompanies the brightly blonde Miss Lee for this somewhat wierd set . . . and Gene Di Novi, normally a jazz pianist, switches to harpsichord. There's a fine atmosphere about the record, specially in the Chinese Love Poems, but only Peggy purists will get full value. I still think she is too casual to be true. Did like her "Greensleeves," though.—P.J.

★ ★ ★

### MUDDY WATERS

**THE BEST OF MUDDY WATERS:** I Just Want To Make Love To You; Long Distance Call; Louisiana Blues; Honey Bee; Rollin' Stone; I'm Ready; Hoochie Coochie; She Moves Me; I Want You To Love Me; Standing Around Crying; Still A Fool; I Can't Be Satisfied (Pye International 28040).

**H**HEY, teen fans—this actually includes the track from which the Rolling Stones got their name. The fivesome dig this uninhibited blues wailer like mad . . . so do most of the other top R and B-inspired groups. Folklore a-plenty in the lyrics . . . just listen closely in the warning. This man shouts of his innermost feelings. Things like the first track, the "Hoochie Coochie," the magnificently regal "I Can't Be Satisfied." Little Walter's harmonica is a fine bonus. N.P.

★ ★ ★ ★



ADAM FAITH and THE ROULETTES—A great new album from Adam and his faithful band, not to mention the Chris Andrews' compositions. (RM Picture)

### JOE WILLIAMS

**ME AND THE BLUES:** I'm Sticking With You Baby; Me And The Blues; Every Night; Rocks In My Bed; Come On Blues; Workin'; Soothe Me; Early In The Morning; Good Morning Heartache; Kansas City; A Woman; Hobo Flats (RCA Victor RD 7638).

**J**IMMY JONES and Oliver Nelson as MD's—though Nelson only did "Soothe Me." Joe Williams did 'em all . . . which is great for the blues fanatics! Lots of fine musicians, like Clark Terry and Thad Jones, on the session, plus some remarkable little interludes from Ben Webster and Junior Mance. These blues are widely varied blues . . . humorous, sad, glad. "Kansas City" takes on a new lease of life, but a very clear highlight is "Every Night," that great opus Joe made famous with Count Basie. Blues, blues, blues.—P.J.

★ ★ ★ ★

### NANCY WILSON

**TODAY, TOMORROW, FOREVER:** One Note Samba; Go Away, Little Boy; Unchain My Heart; I Left My Heart In San Francisco; Wives And Lovers; The Good Life; What Kind Of Fool Am I?; I Can't Stop Loving You; On Broadway; Our Day Will Come; Call Me Irresponsible; Tonight May Have To Last Me All My Life (Capitol T 2082).

**A**RARE talent, this petite, dark-skinned lass. Love songs sold with a feeling for lyrics than could shake even the com- posers. "Go Away Little Boy" speaks approximately a million words in favour of Nancy's meaningful approach to a song . . . shame, though, that she felt it necessary to include the now-hackneyed "San Francisco." Chap named Kenny Dennis does the backings. He's also MISTER Nancy Wilson! "Our Day Will Come" is a gem.—P.J.

★ ★ ★ ★ ★

### BURL IVES

**TRUE LOVE:** True Love Goes On And On; Beautiful Annabel Lee; I'll Walk Away Smiling; This Is Your Day; Strong As A Mountain; I'll Hit It With A Stick; Four Initials On A Tree; Can't You Hear Me?; The Funny Little Show; What I Want; The Deepening Snow; Cherry Blossom Song (Brunswick LAT 8577).

**T**HE oddities of "True Love" predictably told by "Big Daddy." O.K. album in terms of musicianship and delivery, but a trifle palling on selection of numbers. Mr. Ives is a true artiste, but he isn't exactly the most exciting song-seller around. Nice touch of the calypsos on "What I Want," and a first-class "Funny Little Show." But predictable most of the way . . . N.P.

★ ★ ★

### MEL TORME

**SUNDAY IN NEW YORK:** Sunday In New York; Autumn In New York; Lullaby Of Birdland; Broadway; The Brooklyn Bridge; Let Me Off Uptown; Forty Second Street; Sidewalks Of New York; Harlem Nocturne; New York, New York; There's A Broken Heart For Every Light On Broadway; Manhattan; My Time Of Day (Atlantic ATL 5005).

**M**EL digs New York—and anyone who doubts it is a liar! He actually sings the theme over the movie "Sunday In New York," but this goes a whole lot further. Mel knows his New York—he's a native. But he also knows these songs. Shorty Rogers handles four of the arrangements and they're among the best. Try "Birdland" to see Mel's approach. But I personally went for his Roy Eldridge trumpet solo interpretation on "Let Me Off Uptown." Not Mel's best, though. N.P.

★ ★ ★

### LOUIS ARMSTRONG

**AT SYMPHONY HALL—Volume I:** Muskrat Ramble; Black And Blue; Royal Garden Blues; Lover; Stars Fell On Alabama; I Cried For You; Since I Fell For You; Tea For Two; Body And Soul; Mahogany Hall Stomp (Ace Of Hearts AH 73).

**AT SYMPHONY HALL—Volume II:** Steak Face; On The Sunny Side Of The Street; High Society; That's My Desire; C Jam Blues; Baby, Won't You Please Come Home; How High The Moon; Boff Boff (Ace Of Hearts AH 74).

**H**ISTORIC slabs of the Armstrong saga. Teagarden, Barney Bigard, Dick Cary, Sidney Catlett, Arvell Shaw, song-peddling Velma Middleton latch on to Satch at a concert presented back in November, 1947. Volume Two is the strongest, song-wise, but collectors can hardly afford to miss either collection of Louis and group blowing crazily and without a fixed, set, idea in their heads. Dated? Sure. But fans won't care.—P.J.

★ ★ ★

★ ★ ★

### JACK JONES

**IN LOVE:** This Could Be The Start Of Something; This Love Of Mine; With You On My Mind; We'll Be Together Again; What Would I Do; Angel Eyes; I Don't Know Enough About You; Show Me The Way To Get Out Of This World; Impossible; I'm A Fool To Want You; To Whom It May Concern (Capitol T2100).

**I**N Britain, the phrase "on your Jack Jones" suggests being completely alone. This Jack Jones should never be alone. He's a balladeer with warmth, innate sincerity and style. He has baritone tones, but is lightly effective with them. He also swings. There's a sameness about some of these tracks, but many in that category are boosted by the arrangements of Bobby Hammack. Like having marvellous flute, oboe, vibes and trumpet passages laid on by first-rate musicians. Sample? Hear "Angel Eyes" and feel good.—P.J.

★ ★ ★ ★

### VARIOUS ARTISTES

**FUNNY GAME POLITICS:** Who Do You Fancy?; Call To Action; Listen With Mother; Good Day To You Sir; H.P. Sauce; Zero Zombic Swings Liberal; Policy For Britain; Funny Game, Politics; Consumers Guide; Raise The Standard—I; My Dear Prime Minister; Mr. Wilson At Home; This'll Kill You; Raise The Standard—II; How To Be Happy With The Bomb; Raise The Standard—III (Parlophone PMC1225).

**T**HE "various" artistes involved are Millie Martin, Kenneth Cope, Roy Kinnear, Lance Percival, William Rushton, with some good scripting by Peter Lewis and Peter Dobereiner, and music stemming from Johnny Scott. An election year TW3, in fact. There's a whole stack of satire, of course, but spoken words in time tend to drag. Mr. Percival is splendid all the way. Thing is to buy this one quickly . . . otherwise it could become dated. N.P.

★ ★ ★



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INTRODUCING



HERMAN'S HERMITS—Sensational new group from Manchester who crashed the charts with their first disc, "I'm Into Something Good." Left to right: Derek Leckenby (lead and rhythm), Keith Hopwood (lead and rhythm), Herman himself (alias Peter Noone), Karl Green (bass), Barry Whitwam (drums). RM Pic by Martin Alan.

# HERMAN'S HERMITS

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# 'I'm still doing nicely thanks'

## SAYS BILL HALEY TO GEORGE ROONEY

THOUSANDS of teenage rock and roll fans crashed police lines to welcome American bandleader Bill Haley and the Comets. Ambulances fought through traffic jams to treat youngsters crushed and kicked underfoot in the hysterical greeting.

Waterloo Station, 1957. A real Battle of Waterloo. And now the "living legend" of rock is back for a nationwide tour.

Still popular, what's more. Still causing riots — in Germany, where he played to 30,000 fans in two nights. Or six times as many as Cliff Richard had three weeks before at the Deutschland-Halle. Yet Bill has no hit records. Just a magic name.

Fans of the Beatles and the Stones probably know little about the 36-year-old from Michigan. Only his name. But Bill is happy—a married man, with two sons, two daughters.

In 1953, Bill hit the scene with "Crazy, Man, Crazy" . . . but rock was sparked off by "Rock Around The Clock." It's sold 15 million copies and been re-issued by Brunswick and Warner Brothers—the latter an updating of it.

Bill and the Comets were pioneers. The Fifties were his golden years. But in 1959 he changed labels again and again. Now he's back with his first label, Brunswick—and his latest disc is a revival of the Frankie Vaughan opus "Green Door."

Last time here Bill received his Gold Disc for "Clock"—the first-ever record to sell a million copies in Britain. This time over, he has only one member of his original line-up . . . volatile saxist Rudy Pompili.

The others are Johnny Kay, Nick Nastos, Dave Holly and Al Rappa.

I spent an evening with them. Bill, well-built, immaculately dressed, strolled into Box and Cox, the publishers, in Denmark Street. "Wonderful to be back," he said. That kiss-curl was still there, a comma-mark on his forehead.

We toured Tin Pan Alley . . . then took a fast car to A.R.—T.V.'s Wembley Studios. Jolly Joyce, long-time manager and a fast man with a wisecrack, was with us. Bill got a good big reception on "Ready Steady Win," judging along with Georgia Brown, Brian Epstein, Brian Matthew.

### GOING OUT

Bill sipped a coke, talked of changes. "After 1957, Harry Belafonte came in with calypso and everybody said to me that my sort of music was going out. I disagreed. Felt Rock would stay. Time has proven me right in that, thank goodness.

"We had the Hully Gully, Mashed Potato, Twist. Again people said 'that's the end, Bill.' I didn't accept it. Twist is basically rock and roll . . . just another form of playing it."

But he thought the biggest change was the arrival of the Liverpool Sound. He praised our groups highly — said: "They've bridged the gap between rock and roll singing and ballads. It's been done

before by the Platters and the Hi-Lo's but in slower mood. The English groups have found how to keep the driving rhythm going.

"It's added a whole new era to the music and gives me the chance to say again that rock will stay a lot longer." He lit his umpteenth cigarette.

Bill talked about his tour. "Best thing for us to do is our hit songs. That's how we're known. You can expect 'Shake, Rattle and Roll,' 'See You Later Alligator' and so forth.

"You got so many hits coming from England, I'm looking for a couple of songs."

He compared today's sounds with his own. "Ours has been described as brassy and that comes from the tenor sax of Rudy. Today the sax is not used so much and that's really the main difference," he said. "And as long as the companies didn't churn out group records like a factory, there is still a big market for our sort of material."

He felt the Beatles had been a real shot-in-the-arm for the industry. "We had a lull for a while, then the Beatles came along and generated more record buyers than ever before. Bless their hearts, they've done nothing but good for the industry."

Incidentally, Brian Epstein is trying to arrange a meeting between the Beatles and Bill. Meeting of the giants?



BILL HALEY—Greeting Chelsea soccer star, International Terry Venables. Point of the picture?—Terry makes his disc debut next month . . . and a fine singer he is too. (RM Pic by Bill Williams).

# ADULTS HATE US MORE THAN STONES



THE PRETTY THINGS—Group waiting for a follow-up record—and enjoying the situation of being "hated" by their adult enemies. (Left to right: Dick Taylor, John Stax, Brian Pendleton, Phil May, Viv Prince).

LIKE it or not, it's a fact that some of our hit-making groups are not doing anything like the crowd-pulling they should on tour at the moment. No names, no pack-drill — but there'd be some red-faced hitsters up there in the charts if I gave some actual facts and figures.

### INVITED

But one bigish-name group doing nicely, thanks ever so, is the Pretty Things. They've made the tour once round, have been frequently invited back for more loot . . . and in the areas they haven't yet visited are high on the fans' "Group-we-want-most-to-see" ratings.

Of course, THAT name, THAT hair, THOSE clothes have helped. Because the fact is that the Pretty Things have had only one record out, "Rosalyn" . . . and that was a long time ago. Too long, say I. Especially when I learn, at Press time, that no follow-up is yet ready.

My point is that they could easily lose their pulling appeal if a new platter isn't ready right away. For the Pretty Things are not exactly welcome, it seems, on television. And the goggle-box is the best way (a) to plug a disc; and (b) to keep interest going if one's disc affairs are not exactly swinging.

I talked to drummer Viv Prince and vocalist Phil May, two amiably talkative young men who've packed a lot of experience into a short time. They are unmistakably

by  
PETER  
JONES

accepted by the older folk."

Said Viv: "People who actually meet and talk to us seem to like us. Others think we're hooligans. But from the remarks and threats we get from people old enough to be our grandfathers, well . . . we think we know who are the trouble-makers."

### HEADLINES

Said Phil: "Our money has gone up and up. We know some of the national newspapers are gunning for us, what with those headlines about the flat and everything. But our duty is to the fans—they're the ones who matter in our lives."

Both Viv and Phil felt the group would go more and more way-out if the next disc is a big hit. Reason for no follow-up? Simply that they've been very busy and that they don't want to record anything at all unless it is just right.

Any group who fail to conform the way the Pretty Things fail to conform is obviously in for a stormy passage. They realise that. But I know from my own inquiries that they are very much more popular than some of the big hit-makers of recent months.

And not only that — they know a darned sight more about the business than some of their knockers would have you believe. I'm predicting a big-break-through for the group even dance hall bouncers seem instinctively to mistrust and dislike. For the fans ARE the ones who count.

"narked" about certain things.  
Said Viv: "This lack of TV is hard. But producers don't seem to trust us, or something. WE know we're popular right now — you can prove that by checking figures wherever we play. But the whole telly-scene is playing hard to get." Of course, the producers' side of it isn't hard to understand—remember the Rolling Stones haven't yet had a Palladium date!

### TROUBLE

Said Phil: "Our hair, our clothes — leads to trouble, you know. In pubs, we get shepherded to the public bar — or right outside if we're unlucky. People DO hate us. Those who are aware of us in the adult classes hate us more than the Stones. In fact, there are signs that the Stones are being more

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new style — new sound

### THE IVY LEAGUE

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# Record club & concert guide

## 100 CLUB

100 OXFORD ST., W.1  
7.30 to 11 p.m.

THURSDAY, September 17th  
**THE TRIDENTS**  
THE KING BEAT FOUR

FRIDAY, September 18th  
**THE BACK O' TOWN SYNCOPATORS**  
JOHN CHILTON'S QUARTET

SATURDAY, September 19th  
**MONTY SUNSHINE'S JAZZ BAND**  
JOHN MADDOX TRIO

SUNDAY, September 20th  
**MIKE DANIELS BIG BAND**  
THE DELTA JAZZMEN

MONDAY, September 21st  
**THE BIRDS**  
BRIAN KNIGHT'S BLUES BY SIX

TUESDAY, September 22nd  
**THE ART WOODS**  
BRIAN KNIGHT'S BLUES BY SIX

WEDNESDAY, September 23rd  
**Wednesday Night Beat Session**  
**JOHN LEE AND THE GROUND HOGS**  
THE HEBBIE JEBBIES

THURSDAY, September 24th  
**THE GRAHAM BOND ORGANISATION**  
THE KING BEAT FOUR

Full details of the Club from the Secretary, 100 Club, 8 Great Chapel St., W.1. (GER 0337).

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Friday, Sept. 18 (7.30 - 11.30)  
**THE T-BONES and THE CLIQUE**

Saturday, Sept. 19 (7.30 - 11.30)  
MODERN JAZZ  
**JOHNNY HAWKSWORTH/MICHAEL GARRICK**

Sunday, Sept. 20 (8.30)  
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Monday, Sept. 21 (7.30 - 11.30)  
**MANFRED MANN**

Tuesday, Sept. 22 (7.30 - 11.30)  
**DICK CHARLESWORTH**

Wednesday, Sept. 23 (7.30 - 11.30)  
**THE EXOTICS**  
THE NOMADS

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Wednesday  
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Thursday  
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Friday  
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Saturday  
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"Star & Garter"

Sept. 18  
**THE EMBERS**

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Friday (18th) 7.30 - 11.30 p.m.  
**CHRIS FARLOWE**

Friday All Night Session 12 - 5 a.m.  
★ **ZOOT MONEY**  
★ **CHRIS FARLOWE**

Saturday (19th) 7.30 - 11.30 p.m.  
★ **DAVE DAVANI**  
★ **ORIGINAL TOPICS**

Saturday All Night Session 12 - 6 a.m.  
★ **NIGHT-TIMERS**  
★ **JOHN MAYALL**

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

Sunday Evening Session 7 - 11 p.m.  
**CHRIS FARLOWE**

Monday (21st) 8 - 12 Midnight  
**U.S.A. DYNAMIC BEAT STAR**  
**BILL HAYLEY & THE COMETS**  
**ZOOT MONEY**

Wednesday (23rd) 7.30 - 11.30  
★ **GEORGIE FAME**  
★ **CHRIS FARLOWE**

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The Exciting  
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SATURDAY, 26th  
**RHYTHM & BLUES**

SUNDAY, 27th  
**TWO GROUPS & RECORD SESSION**

MONDAY, 28th  
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## STOP PRESS

A GROUP that failed a BBC audition and was refused appearances on "Ready, Steady, Go" and "Lucky Stars," have been offered their first-ever TV show — BBC-2's "Beat Room."

They are The Downliners Sect, whose new disc is "Little Egypt," which is soon to be issued in the States on the Warner Brothers label. The group has just completed its first LP, and "The Sect Appreciation Society" is growing with branches in Australia, America, New Zealand, Greece, Italy and France.

Recently, the group have taken a liking to penguins as pets. They have two, "Victoria" and "Albert," now on their way from the Antarctic Circle. "If the record doesn't sell so well, we can always go into the penguin breeding business. We've already had several orders from fans for Victoria and Albert's first offspring," said Don Craine, leader.

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SUSAN MAUGHAN



RONETTES



LITTLE RICHARD



APPLEJACKS

# TONY JACKSON'S EXCITING DEBUT

### SUSAN MAUGHAN

Little Things Mean A Lot; That Other Place (Philips BF 1363).

SUSIE'S strongest in a while—could restore her to chart success. This excellent song gets a dramatic building treatment—could be slightly "square" but is still good enough to become a hit. Susie is helped a lot by Ivor Raymonde's finely-presented backing. Flip is just slightly more commercial in one way, but is not so strong on melodic content. **TOP FIFTY TIP**

### BETTY EVERETT AND JERRY BUTLER

Let It Be Me; Ain't That Loving You Baby (Stateside SS 339).

TWO interesting, but under-rated talents. This could get them joint success here, given the plays, for it's a fine ballad, melodically memorable. Short solo vocal bits—really distinctive voices. Backing is full-blooded and stringy but it doesn't "interfere." Flip is pacier, again very well sung. A Jimmy Reed number. We're hoping big things for this coupling. **TOP FIFTY TIP**

### THE APPLEJACKS

Three Little Words (I Love You); You're The One For Me (Decca F 11981).

A GORDON MILLS' number for this vital third stab by the Midlanders. Not as easy-on-the-ear as "Tell Me When" but the song does have an effectively commercial ring to it. "Straight" piano and boosted bass has changed the instrumental sounds this time and the vocal is distinctive. Flip is faster, lighter, not bad. **TOP FIFTY TIP**

### LITTLE RICHARD

Whole Lotta Shakin' Goin' On; Goodnight Irene (Stateside SS 340).

BOTH Jerry Lee Lewis and Little R have recorded this before, of course. It's a dynamic revival, this, and is a fine follow-up to "Bama-Lama Bama Loo," and a good start on his new label. It's wild, fiery, piano-crashing, guitar-thrashing. Shouldn't be much doubt about this. Flip's a bit of a surprise, but Little Richard fair hammers the old slowie. **TOP FIFTY TIP**

### THE RONETTES

Do I Love You? When I Saw You (London HLU 9922).

A RATHER fast release, following "Best Part Of Breaking Up." Typical Spector background mummings then into a splendid dosage of Ronette styling. It pulsates with energy and life... yet is also relaxed in a curious way. A very good performance, though the song is not their strongest. Flip is a dreamy, lovely, love-filled item, restfully performed. **TOP FIFTY TIP**

### TONY JACKSON WITH THE VIBRATIONS

Bye Bye Baby; Watch Your Step (Pye 15685).

TONY, breakaway Searcher, gets a very commercial sound going for his debut as soloist. Big wailing vocal treatment of a good song. An everything-happening backing and a solidly laid down dance-beat. Tony's name and popularity could rush this into the charts. And the flip is excellent, too. Push-along pace, with organ dominance early on and some more great Jackson song-selling. Value-for-money coupling—and way, way away from the Searcher sound. **TOP FIFTY TIP**

TOMMY BURTON COMBO: Laven-der Blue; I'm Walking (Blue Beat BB 237). Good gear blue-beat version of the old Sammy Turner hit number. Fairly routine, but right for the dance-happy fans.

THE NUTRONS: The Very Best Things; Stop For The Music (Melodisc 1593). Straightforward group sound. Vocally a bit uninspired, perhaps. Beat is O.K. for parties. Strong lead guitar.

THE FORTUNES: Look Homeward Angel; I'll Have My Tears To Remind Me (Decca F 11985). The old Johnnie Ray dramatically dressed up by the talented threesome. Big arrangement, sensitive vocal. A fine production... could take off.

THE BANSHIES: I Got A Woman; Don't Say Goodnight And Mean Goodbye (Columbia DB 7361). The old Ray Charles' number, wildly sold by the new Irish group. This swings, rock, rolls. Deserves to break through. Might do just that. Great organ.

TONY DANGERFIELD: I've Seen Such Things; She's Too Way Out (Pye 15695). Light sort of voice, but effective. Song is a lit light on commercial appeal at first hearings, but Tony is promising.

THE IVY LEAGUE: What More Do You Want; Wait A Minute (Pye Piccadilly). Sepulchral notes to start, then pleasing group vocal on a song that is way above average. Song, meaningful, literate. And sale-able.

## SINGLES IN BRIEF

FRANCOISE HARDY: Portant Tu M'Aimes; Jaloux (Pye 15696). This'll do well, but probably not chart-wise. Sung in French—the title implies "I Still Love Him." Cheer-fully arranged, sung with style. An English version would click bigger.

LITTLE ANTHONY AND THE IMPERIALS: I'm On The Outside Looking In; Please Go (United Artists UP 1065). A goodly hit in the States, but not eminently commercial for this country. Breathily lead vocal, odd sounds behind. Bit jerky. Reminiscent of Shep and the Limelites.

LONNIE DONEGAN: Fisherman's Luck; There's A Big Wheel (Pye 15679). Lonnie on a charming little song, with a story-line lyric. Lonnie in quiet, restful mood. A versatile performance.

LITTLE WALTER: My Babe; You Better Watch Yourself (Pye International 25263). The original version handily released prior to his tour here. R and B fans will go for this... if they haven't got it already. Great performance.

NORMAN WISDOM Who Can I Turn To; The Joker (Columbia DB 7352). Two good sides from "The Roar Of The Greasepaint, The Smell Of The Crowd". Norman comes over well on these two 'A' sides which could put him in the charts with a bit of pushing. Gentle and well performed.

LESLEY GORE Maybe I Know; Wonder Boy (Mercury MF 829). A lively affair from Lesley, good tune and pert vocal work. Quincy Jones production and very catchy. Could be a seller perhaps.

KENNY BALL: Morocco '64; Hard, Ain't It Hard (Pye Jazz 2072). Trouble is that trad isn't impacting now. This is typically zestful Ball work, great swinging trumpet, good ensemble. Tune is good, too. But probably not a chart-buster.

RIA BARTOK: See If I Care; I Don't Wanna Leave You (Columbia DB 7362). Spirited song-selling from a new name. Brassy backing and good trumpeting phrases. Song is interesting.

RICK NELSON: There's Nothing I Can Say; Lonely Corner (Brunswick 05918). Polished performance as ever, and a song that sticks handily in the mind. All very straightforward, arrangement-wise, and probably not different enough to restore Rick's past glories.

BOBBY JAMESON: I Wanna Love You; I'm Lonely (London HL 9921). Highly publicised new American star. A light, airy sort of voice, gimmicky, with touches of the Adam Faith's (U.S. version). Mid-tempo, delicate, this song could produce a surprise breakthrough.

ROGER WEBB TRIO: All My Lov-ing; Bad To Me (Parlophone R 5176). Pianist Roger is on a goodie here—two Beate songs which take to the modern small-group style admirably. This is a Mickie Most production, part of a new album. Excellent technically—and imaginative.

JACKIE TRENT: Somewhere In The World; I Heard Somebody Say (Pye 15692). A good song for Jackie, who needs only a nudge to make the big-time, disc-wise. Her voice caresses the lyrics stylishly, the song builds with imageries of light and shade. Very professional.

ELKIE BROOKS: Nothing Left To Do But Cry; Strange Tho' It Seems (Decca F 11983). One of the best new talents on disc. This is rather more immediately commercial than her first. Mature, husky, jazz-styled voice, with a stack of inventiveness in it. Great arrange-ment. We'd like to see it "happen."

THE CHEETAHS: Mecca; That Goodnight Kiss (Phillips BF 1362). Oddly shrill vocal lead from the new group. Fair atmosphere and one that could do well with enough plugs. Interesting noises.

HARVE PRESNELL: People; Wag-ons Roll (MGM 1248). Yet another version of the show ballad. Harve's big voice, boosted by Geoff Love's orchestra, fits like a glove. Older buyers should note.

JOHNNY THUNDER: More, More, More, Love, Love, Love; Shout It To The World (Stateside SS 337). Brassy intro and firecracker vocal push this into a useful dancehall-juke sound. Exciting in a standard sort of way.

SUSAN HOLLIDAY: Street Of Dark Despair; The Other Side (Columbia DB 7363). Jazz-styled workover of a dramatic mid-tempo piece. Crazy backing heightens the motion. First-rate singing, this.

THE CADETS: My Wedding Dress; Chapel Of Love (Pye 15693). Harmonica lead for the Irish outfit. Country-approach for the girl lead. Slightly corny lyrics. Lacks punch... though amiable.

DONNA LYNN: Silly Girl; There Goes The Boy I Love With Mary (Capitol CL 15359). Chorus-type song, answering chorus at a hand-clap-ping tempo. Routine sort of performance and trifle dated in presentation.

MICHAEL GREENWOOD: The Bellringer's Nightmare; Buy Your Kid A Guitar (Oriole CB 1943). So this bellringer takes rather too much of the hard stuff. Unusual slice of comedy, lyric-less, with maniacal laughs and hiccups. Flip is music-hall—and predictable.



MAJOR LANCE

MAJOR LANCE: Rhythm; Please Don't Say No More (Columbia DB 7365). Pungent new-wave R and B, with an answering chorus behind Major. Mid-tempo beater, well-performed. Somewhat way-out... big backing.

TIMI YURO: If; The Masquerade Is Over (Mercury MF 826). The oldie is sold with shuddering emotion here, delicately arranged, smoulderingly sung. Great but un-commercial for here.

JOHN LEE HOOKER: I Love You Honey; Send Me Your Pillow (State-side SS 341). Walk-along rhythm at easy tempo, piano in background. Somewhat out of character for Hooker in standard rock mood. We prefer his Afro-Oriental rhythms.

NAT KING COLE: People; Wild Is Love (Capitol CL 15358). Top side from the "Funny Girl" show, an easy-on-the-ear ballad. Smoothly effective but not notably different.

THE CHEYNES: Going To The River; Cheyne-Re-La (Columbia DB 7368). Group beater, with striking piano and guitar leads. Vocally commercial and could make the tail-end of the charts. Good raw edge to the sound.

CARMELLA CORREN: Have Nagila; Besame Mucho (Oriole CB 1924). Fast, tricky version of the familiar oldie. Big, wide range of voice demonstration.

HERB ALPERT'S TIJUANA BRASS: The Mexican Shuffle; Numero Cinco (Stateside SS 338). Typical sounds from the erstwhile hit-makers. Nicely brisk number, with shuffle rhythm. Not notably commercial.

SONNY CURTIS: I Pledge My Love To You; Bo-Diddley Bach (Liberty Lib 55710). Cricket's vocalist has a disappointing top-side. Light wistful ballad isn't strong enough to stand out. Reminiscent of a lot of the Crickets' recent slow material... they back Sonny here.

THE CHANTS: Sweet Was The Wine; One Star (Pye 15691). First-rate performance by a first-class group—just missed a Fifty Tip. They whip up a real storm, a barrage of harmonies, on a fine song. Do try this one.

DANNY DELMONTE: Worry; Till I'm Back (Oriole CB 1958). Neat little ballad, performed in the way-down-low register. Rather samey, but a sort of Jim Reeves' approach.

JOHN GARY: Soon I'll Wed My Love; Friend and Lover (RCA Victor 1417). A Perry Como-styled spell of balladeering. Song is of adult leanings with a chirpy string backing. Builds well.

THE SHANGRI-LAS: Remember (Walkin' In The Sand); It's Easier To Cry (Red Bird RB 10008). Another biggie in the States—and well worth watching here. Girl group sound of unusual power and style. Pounding beat, odd changes of tempo. Great.

THE GONKS: Gonk Song; That's All Right Momma (Decca F11984). Odd falsetto effects, whining guitars—and a lightly comic beat. Ultra-gimmicky but catchy in an off-beat way.

JOHNNY KENDALL AND THE HERALDS: St. James' Infirmary; Little Girl (RCA Victor 1416). Organ-led backing for a stylish work-over on the jazz classic. Bluesy and forceful—a sort of commercial sincerity. Good lead voice.

THE SHERWOODS: Some Other Time; Memories (Solar SRP 105). Two surprisingly good sides, with inventive vocal harmonies and solidly reliable backings.

BARRY ST. JOHN Bread and Butter; Cry To Me (Decca F 11975). The U.S. Newbeats hit is given a jog-along treatment from deep-voiced Barry, who is supported ably by a male chorus. She could do with a bit more of the vocal to herself though.

A BAND OF ANGELS: She'll Never Be You; Gonna Make A Woman Of You (United Artists UP 1066). Sedaka-Greenfield song for the group's second. Punchy vocal dominates—group sound. Good melody line. Danceworthy beat.

FOUR TOPS: Baby I Need Your Loving; Call On Me (Stateside SS 336). Fast-rising U.S. hit. Jaunty but disjointed vocal delivery on a not-so-commercial song. Probably too way-out for here.

ELLA FITZGERALD: People; See, See Rider (Verve VS 522). Great reading of the ballad, with string-laden backing. Ella fans may go more for the Ma Rainey flip.

ANITA HARRIS Lies; Don't Think About Love (Vocallon Pop V.9223). A swinging subtle number with a subdued backing and some great singing from Anita, who seems to have loads of potential. A good disc, with dubious chart likelihood.

THE SPINNERS It Must Be Love; All I Want (RCA-Victor 1413). Gentle group vocal with an interesting backing. Pleasant but perhaps a little on the uncommercial side.

GENE VINCENT Private Detective; You Are My Sunshine (Columbia DB 7343). Back to the rock for Gene Vincent, and a fast powerful number. Gene's best and most commercial for a while. Good gimmick ending to a number with a good lyric.

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# Here's a 'new beat' trio



ONCE upon a time there was Dean (25) and Mark (22). They were brothers, learned to play guitars when they were but nippers then studied most other instruments. They crashed into show business, had a break through "Tell Him No" for Chess, then followed up with "Kissing Games," a Hickory release in Britain. And then there were three—Larry Henley (23) joined up. Now, as the Newbeats, they're visiting Britain for TV and radio dates as their "Bread and Butter" disc fair crackles up the charts. Larry, too, had recorded earlier for Hickory—as a soloist. A tape sent to Wesley Rose, following an impromptu meeting at a dance in Shreveport, led to their current disc contract. Their total weight, incidentally, is only 27 stone. Lightest group in the world? Certainly not where talent is concerned.

## THIRD TIME LUCKY FOR THESE BOYS



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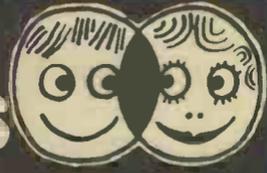
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WAYNE GIBSON and the Dynamic Sounds used to work the pubs in their home town. Their progress was slow, but sure. Now they're resident group in BBC-2's "Beat Room" and, suddenly, it's all happening for them. "Kelly" is the record creating a furore and the amiable, matey Wayne says: "We had confidence in ourselves—now it's marvellous that other people are as keen." He says that despite the fact that he completely fused the electrical system in a London club recently when he touched the wrong wire to the wrong plug while "trying to mend our electric organ," "Kelly" is a case of third time lucky for the boys.

**LITTLE RICHARD'S**  
NEXT SMASH HIT IS HERE  
NEXT WEEK... ON **Stateside**

## PETER JONES'S NEW FACES



### THE LONG AND SHORT OF IT



THREE of 'em have long hair and two have short. So what more natural than to call them "The Long And Short." What isn't so natural is for a new group to hit the charts at the first time of asking. These boys were "discovered" for a new movie by brilliant film producer Robert Hartford-Davis, who also supervised their debut disc session—along with Mike Leander as musical director. Good lads, they sent round a lager (long drink) and a miniature bottle of Scotch (short drink) just so we wouldn't forget their name. Line-up: Robert Taylor (19), bass; Allan Grindley (20), drums; Robert McKinnely (22), rhythm; Gerry Watts (21), piano; Les Saint (21), lead guitar. Their record? "The Letter," of course. Currently being well-plugged.

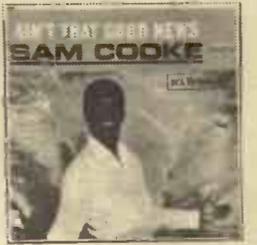
### ★ The Beat Merchants ★



THE Beat Merchants come out with "Pretty Face" on Columbia (September 25), are fixed with "Thank Your Lucky Stars" for October 3—and have a host of other telly-appearances lined up. A promising record ritual for an outfit formed just over two years ago and already with a solid following along the South Coast. They've worked with Heinz and with the Rolling Stones... as semi pro's. Since turning professional, they operated with the Merseybeats, Big Dee Irwin, The Pretty Things, The Mojos and the Yardbirds. And Memphis Slim rates them very highly. Line-up: Ralph Worman (18), lead guitarist and founder-member; Gavin Daneski (18), Geoff Fardell (17), bassist; Vic Sendall (19), drummer; Chris Boyle (18), vocalist.

## GREAT LPs

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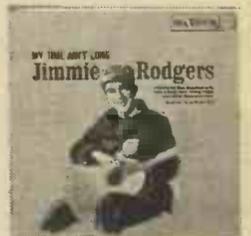


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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



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- |  |  |
|--|--|
| 1 HOUSE OF THE RISING SUN*<br>1 (6) Animals (MGM)                              | 26 OUT OF SIGHT<br>20 (4) James Brown (Smash)                        |
| 2 OH, PRETTY WOMAN*<br>8 (3) Roy Orbison (Monument)                            | 27 WALK DON'T RUN 64*<br>18 (8) Ventures (Dolton)                    |
| 3 BREAD AND BUTTER*<br>4 (6) Newbeats (Hickory)                                | 28 C'MON AND SWIM*<br>15 (9) Bobby Freeman (Autumn)                  |
| 4 WHERE DID OUR LOVE GO*<br>2 (10) Supremes (Motown)                           | 29 AND I LOVE HER*<br>27 (7) Beatles (Capitol)                       |
| 5 G.T.O.*<br>7 (5) Ronnie & Daytonas (Mala)                                    | 30 YOU'LL NEVER GET TO HEAVEN*<br>39 (3) Dionne Warwick (Scepter)    |
| 6 EVERYBODY LOVES SOMEBODY*<br>3 (11) Dean Martin (Reprise)                    | 31 SAY YOU<br>36 (4) Ronnie Dove (Diamond)                           |
| 7 A HARD DAY'S NIGHT*<br>5 (10) The Beatles (Capitol)                          | 32 RHYTHM*<br>40 (2) Major Lance (Okeh)                              |
| 8 REMEMBER (WALKIN' IN THE SAND)*<br>13 (3) Shangri-las (Red Bird)             | 33 HOW DO YOU DO IT*<br>16 (8) Gerry & The Pacemakers (Laurie)       |
| 9 DO WAH DIDDY DIDDY*<br>26 (2) Manfred Mann (Ascot)                           | 34 YOU NEVER CAN TELL*<br>21 (6) Chuck Berry (Chess)                 |
| 10 SAVE IT FOR ME<br>19 (3) Four Seasons (Philips)                             | 35 IT'S ALL OVER NOW*<br>25 (5) Rolling Stones (London)              |
| 11 MAYBELLINE*<br>12 (4) Johnny Rivers (Imperial)                              | 36 SOMEDAY WE'RE GONNA LOVE AGAIN*<br>37 (3) Searchers (Kapp)        |
| 12 SELFISH ONE*<br>11 (7) Jackie Ross (Chess)                                  | 37 YOU MUST BELIEVE ME<br>- (1) Impressions (ABC Paramount)          |
| 13 HAUNTED HOUSE*<br>17 (5) Gene Simmons (Hi)                                  | 38 JUST BE TRUE*<br>35 (9) Gene Chandler (Constellation)             |
| 14 IT HURTS TO BE IN LOVE*<br>20 (4) Gene Pitney (Musicor)                     | 39 WISHIN' AND HOPIN'*<br>31 (12) Dusty Springfield (Philips)        |
| 15 DANCING IN THE STREET<br>22 (3) Martha & Vandellas (Gordy)                  | 40 A SUMMER SONG<br>- (1) Chad Stuart & Jeremy Clyde (World Artists) |
| 16 BECAUSE*<br>9 (7) Dave Clark Five (Epic)                                    | 41 ALWAYS TOGETHER<br>44 (2) Al Martino (Capitol)                    |
| 17 CLINGING VINE*<br>14 (6) Bobby Vinton (Epic)                                | 42 WHEN I GROW UP TO BE A MAN<br>- (1) Beach Boys (Capitol)          |
| 18 MAYBE I KNOW*<br>10 (7) Lesley Gore (Mercury)                               | 43 SLOW DOWN*<br>- (1) Beatles (Capitol)                             |
| 19 FUNNY<br>24 (4) Joe Hinton (Back Beat)                                      | 44 HE'S IN TOWN<br>50 (2) Tokens (Puppy)                             |
| 20 IN THE MISTY MOONLIGHT*<br>23 (4) Jerry Wallace (Challenge)                 | 45 LAST KISS<br>- (1) J. Frank Wilson and Cavallers (Josie)          |
| 21 WE'LL SING IN THE SUNSHINE<br>29 (3) Gale Garnett (RCA)                     | 46 LET IT BE ME*<br>- (1) Betty Everett & Jerry Butler (Vee Jay)     |
| 22 UNDER THE BOARDWALK*<br>6 (11) Drifters (Atlantic)                          | 47 MICHAEL<br>- (1) Trini Lopez (Reprise)                            |
| 23 MATCHBOX*<br>38 (2) Beatles (Capitol)                                       | 48 CHUG A LUG<br>- (1) Roger Miller (Smash)                          |
| 24 BABY I NEED YOUR LOVIN'*<br>28 (4) Four Tops (Motown)                       | 49 FROM A WINDOW*<br>- (1) Billy J. Kramer & Dakotas (Imperial)      |
| 25 I'M ON THE OUTSIDE (LOOKING IN)*<br>32 (3) Little Anthony & Imperials (DCP) | 50 THERE'S NOTHING I CAN SAY<br>- (1) Rick Nelson (Decca)            |

\* An asterisk denotes record released in Britain.

### TOP TWENTY 5 YEARS AGO

- |  |  |
|--|--|
| 1 ONLY SIXTEEN<br>(1) Craig Douglas                            | 11 BATTLE OF NEW ORLEANS<br>(6) Lonnie Donegan |
| 2 LIVIN' DOLL<br>(2) Cliff Richard                             | 12 SOMEONE<br>(11) Johnny Mathis               |
| 3 HERE COMES SUMMER<br>(5) Jerry Keller                        | 13 TILL I KISSED YOU<br>(15) Everly Brothers   |
| 4 LONELY BOY<br>(3) Paul Anka                                  | 14 PEGGY SUE GOT MARRIED<br>(18) Buddy Holly   |
| 5 CHINA TEA<br>(4) Russ Conway                                 | 15 PLENTY GOOD LOVIN*<br>(14) Connie Francis   |
| 6 MONA LISA<br>(10) Conway Twitty                              | 16 SAL'S GOT A SUGAR LIP<br>(-) Lonnie Donegan |
| 7 FORTY MILES OF BAD ROAD<br>(8) Duane Eddy                    | 17 HIGH HOPES<br>(-) Frank Sinatra             |
| 8 JUST A LITTLE TOO MUCH/SWEETER THAN YOU<br>(12) Ricky Nelson | 18 THREE BELLS<br>(17) The Browns              |
| 9 HEART OF A MAN<br>(7) Frankie Vaughan                        | 19 DREAM LOVER<br>(13) Bobby Darin             |
| 10 LIPSTICK ON YOUR COLLAR<br>(9) Connie Francis               | 20 I'M GONNA GET MARRIED<br>(-) Lloyd Price    |

### BRITAIN'S TOP LPs

- |   |  |
|---|--|
| 1 A HARD DAY'S NIGHT<br>(1) Beatles (Parlophone)          | 11 A TOUCH OF VELVET<br>(10) Jim Reeves (RCA Victor)         |
| 2 THE ROLLING STONES<br>(2) The Rolling Stones (Decca)    | 12 GOOD 'N' COUNTRY<br>(11) Jim Reeves (RCA Victor)          |
| 3 MOONLIGHT AND ROSES<br>(7) Jim Reeves (RCA Victor)      | 13 GOD BE WITH YOU<br>(14) Jim Reeves (RCA Victor)           |
| 4 WONDERFUL LIFE<br>(4) Cliff Richard (Columbia)          | 14 COUNTRY SIDE OF JIM REEVES<br>(-) Jim Reeves (RCA Victor) |
| 5 THE BACHELORS & 16 GREAT SONGS<br>(5) Bachelors (Decca) | 15 IT'S THE SEARCHERS<br>(15) The Searchers (Pye)            |
| 6 GENTLEMAN JIM<br>(3) Jim Reeves (RCA Victor)            | 16 DANCE WITH THE SHADOWS<br>(18) The Shadows (Columbia)     |
| 7 FIVE FACES OF MANFRED MANN<br>(-) Manfred Mann (HMV)    | 17 IT MIGHT AS WELL BE SWING<br>(-) Frank Sinatra (Reprise)  |
| 8 WEST SIDE STORY<br>(6) Sound Track (CBS)                | 18 BUDDY HOLLY SHOWCASE<br>(12) Buddy Holly (Coral)          |
| 9 KISSIN' COUSINS<br>(8) Elvis Presley (RCA Victor)       | 19 IN THE WIND<br>(-) Peter, Paul & Mary (Warner Bros.)      |
| 10 WITH THE BEATLES<br>(9) The Beatles (Parlophone)       | 20 IN DREAMS<br>(16) Roy Orbison (London)                    |

### BRITAIN'S TOP EPs

- |   |   |
|---|---|
| 1 FIVE BY FIVE<br>(1) The Rolling Stones (Decca)              | 11 DUSTY<br>(-) Dusty Springfield (Philips)                       |
| 2 LONG, TALL SALLY<br>(2) The Beatles (Parlophone)            | 12 SPIN WITH THE PENNIES<br>(12) Four Pennies (Philips)           |
| 3 WONDERFUL LIFE<br>(3) Cliff Richard (Columbia)              | 13 SONGS TO WARM THE HEART VOL. 2<br>(19) Jim Reeves (RCA Victor) |
| 4 FROM THE HEART<br>(4) Jim Reeves (RCA Victor)               | 14 THE BACHELORS VOL. 2<br>(11) The Bachelors (Decca)             |
| 5 THE ROLLING STONES<br>(5) The Rolling Stones (Decca)        | 15 IN DREAMS<br>(20) Roy Orbison (London)                         |
| 6 IT'S OVER<br>(7) Roy Orbison (London)                       | 16 AMERICA<br>(-) Trini Lopez (Reprise)                           |
| 7 PETER, PAUL & MARY<br>(6) Peter, Paul & Mary (Warner Bros.) | 17 LAWRENCE OF ARABIA<br>(16) Sound Track (Colpix)                |
| 8 ALL MY LOVING<br>(8) The Beatles (Parlophone)               | 18 C'EST FAB<br>(15) Francoise Hardy (Pye)                        |
| 9 LOVE IN LAS VEGAS<br>(9) Elvis Presley (RCA Victor)         | 19 TWIST AND SHOUT<br>(-) The Beatles (Parlophone)                |
| 10 WELCOME TO MY WORLD<br>(10) Jim Reeves (RCA Victor)        | 20 THE BEST OF CHUCK BERRY<br>(13) Chuck Berry (Pye)              |

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- |  |  |
|--|--|
| 1 YOU REALLY GOT ME<br>1 (6) The Kinks (Pye)                         | 27 TOBACCO ROAD<br>20 (11) Nashville Teens (Decca)                                 |
| 2 HAVE I THE RIGHT<br>2 (9) Honeycombs (Pye)                         | 28 I SHOULD HAVE KNOWN BETTER<br>24 (5) The Naturals (Parlophone)                  |
| 3 I'M INTO SOMETHING GOOD<br>7 (5) Herman's Hermits (Columbia)       | 29 BREAD AND BUTTER<br>39 (2) The Newbeats (Hickory)                               |
| 4 I WON'T FORGET YOU<br>3 (14) Jim Reeves (RCA Victor)               | 30 SEVEN DAFFODILS<br>44 (2) The Mojos (Decca)                                     |
| 5 RAG DOLL<br>8 (4) Four Seasons (Philips)                           | 31 HAPPINESS<br>33 (9) Ken Dodd (Columbia)   |
| 6 THE CRYING GAME<br>5 (7) Dave Berry (Decca)                        | 32 TWELVE STEPS TO LOVE<br>34 (5) Brian Poole & The Tremeloes (Decca)              |
| 7 I WOULDN'T TRADE YOU FOR THE WORLD<br>4 (6) The Bachelors (Decca)  | 33 WALK AWAY<br>- (1) Matt Monro (Parlophone)                                      |
| 8 DO WAH DIDDY DIDDY<br>6 (10) Manfred Mann (HMV)                    | 34 IT'S ONLY MAKE BELIEVE<br>29 (9) Billy Fury (Decca)                             |
| 9 WHERE DID OUR LOVE GO<br>18 (3) Supremes (Stateside)               | 35 THE LETTER<br>40 (2) The Long and the Short (Decca)                             |
| 10 AS TEARS GO BY<br>9 (6) Marianne Faithfull (Decca)                | 36 I JUST DON'T KNOW WHAT TO DO WITH MYSELF<br>26 (12) Dusty Springfield (Philips) |
| 11 I LOVE YOU BECAUSE<br>14 (31) Jim Reeves (RCA Victor)             | 37 ON THE BEACH<br>27 (12) Cliff Richard (Columbia)                                |
| 12 SHE'S NOT THERE<br>12 (6) The Zombies (Decca)                     | 38 SEVEN GOLDEN DAFFODILS<br>48 (3) The Cherokees (Columbia)                       |
| 13 THE WEDDING<br>16 (6) Julie Rogers (Mercury)                      | 39 LOVE'S MADE A FOOL OF YOU<br>50 (2) Buddy Holly (Coral)                         |
| 14 SUCH A NIGHT<br>13 (5) Elvis Presley (RCA)                        | 40 I'M CRYING<br>- (1) Animals (Columbia)  |
| 15 A HARD DAY'S NIGHT<br>10 (10) Beatles (Parlophone)                | 41 WHEN YOU WALK IN THE ROOM<br>- (1) The Searchers (Pye)                          |
| 16 EVERYBODY LOVES SOMEBODY<br>21 (4) Dean Martin (Reprise)          | 42 I FOUND OUT THE HARD WAY<br>31 (10) Four Pennies (Philips)                      |
| 17 OH PRETTY WOMAN<br>36 (2) Roy Orbison (London)                    | 43 YOU'LL NEVER GET TO HEAVEN<br>32 (8) Dionne Warwick (Pye Int.)                  |
| 18 IT'S FOR YOU<br>11 (7) Cilla Black (Parlophone)                   | 44 MOVE IT BABY<br>37 (6) Simon Scott (Parlophone)                                 |
| 19 TOGETHER<br>25 (3) P. J. Proby (Decca)                            | 45 SHAME, SHAME, SHAME<br>47 (2) Jimmy Reed (Stateside)                            |
| 20 IT'S ALL OVER NOW<br>17 (12) Rolling Stones (Decca)               | 46 WE'RE THROUGH<br>- (1) The Hollies (Parlophone)                                 |
| 21 I GET AROUND<br>15 (11) Beach Boys (Capitol)                      | 47 THE GIRL FROM IPANEMA<br>42 (9) Stan Getz & Joao Gilberto (Verve)               |
| 22 RHYTHM 'N' GREENS<br>22 (3) Shadows (Columbia)                    | 48 THE WAY YOU LOOK TONIGHT<br>- (1) Denny Seyton (Mercury)                        |
| 23 IS IT TRUE<br>30 (2) Brenda Lee (Brunswick)                       | 49 THE FERRIS WHEEL<br>43 (10) Everly Bros. (Warner Bros.)                         |
| 24 IT'S GONNA BE ALRIGHT<br>28 (3) Gerry & The Pacemakers (Columbia) | 50 WHAT AM I TO YOU<br>46 (4) Kenny Lynch (HMV)                                    |
| 25 YOU NEVER CAN TELL<br>23 (5) Chuck Berry (Pye)                    |  |
| 26 CALL UP THE GROUPS<br>19 (11) Barron-Knights (Columbia)           |  |

A blue dot denotes new entry.

## NEW HIT SINGLES from &

**Tony Jackson**  
WITH THE VIBRATIONS  
**BYE BYE BABY**  
7N 15685

**Lonnie Donegan**  
**FISHERMAN'S LUCK**  
7N 15679

**Tony Dangerfield**  
**I'VE SEEN SUCH THINGS**  
7N 15695

**The Ivy League**  
**WHAT MORE DO YOU WANT**  
7N 35200

**Kenny Ball**  
AND HIS JAZZMEN  
**MOROCCO '64**  
7N 2072

**Françoise Hardy**  
**POURTANT TU M'AIMES**  
7N 15696

# SUPREMES IN 'PRISON'

THEY'D just been put through a gruelling question-and-answer session in their home town, Detroit. But the three Supremes were only too pleased to line up by the telephone for a trans-Atlantic chat about the tremendous success of their "Where Did Our Love Go" hit... a number one in the States, a quick-as-a-flash climber here.

Diana Ross chuckled into the receiver first. "Just got back from a Dick Clark tour of a whole host of small mining towns through the States," she purred. A quietish voice. Very attractive.

"We've been overcome with the reception we received everywhere. We've never had it so good. And we've performed before all types of audiences. We've sung at benefits for older people and we've even performed in State prisons.

"Can you hear me O.K.?" Great. Yeah, we've been together now for around six years. Three years under this name, though. Incidentally, did you know that 'Where Did Our Love Go' was formerly recorded by another group, The Primettes?

## TYPICAL

"It's our ninth record. Tell me, are you having trouble classifying our music? We'd say it was somewhere between rock 'n' roll and typical popular music. We reckon it's sweeter than just rock 'n' roll. It's just kinda built up with us, because we've always lived in the same neighbourhood and sang together in school and church choirs..."

Diana, aged 20, handed over the phone. On came Mary Wilson (20, and engaged). She said: "We didn't do too much actual training in music, apart from the ordinary high school courses. Know something? All of us first off thought we'd be schoolteachers by now. We never thought we'd be this far along with our present careers. I was going to be a music teacher—but my music teacher got pretty annoyed because I used to skip lessons to attend rehearsals with the group."

## FREE

Seems the girls occasionally bowl or swim—but travelling round the States, purveying their Tamla-Motown sound, doesn't give them a lot of free time.

"Never a dull moment, though," added Mary. "Once on the Dick Clark show tour, the bus driver had an argument with the management and didn't show up to drive us to the next town. The

## by PETER JONES

kids who came to see us off loved it. But we were embarrassed. Dick Clark said it was a big publicity break for us, though."

Off went Mary. On came Florence Ballard, who is 21. "Funny—I remember another time when we were introduced to go on stage but the zipper on my dress was stuck so Mary stayed with me and tried to fix it."

Diana grabbed another moment of cross-Atlantic phone time. "There we were, already introduced, so I had to go on alone. I was very nervous, but Florence and Mary joined me later and the audience obviously thought it was part of the act."

## SIMILAR

Back to Florence. "Our second album in the States is about ready for release. It's called 'Where Did Our Love Go'—guess why? We also have a Country 'n' Western album coming out. It's similar, I guess, to the Ray Charles one released a little time ago. It was a lot of fun to make."

Hurried conference between the girls. Then Diana came back to say: "I won the honour of sending our best wishes and regards to all our fans over there in Britain. Gee—we're looking forward to making a trip real soon. We've heard so much about the country from our friends who visited you."

A few more salient points

about the girls. Success for sure hasn't changed them. Diana still makes all her own clothes and the groups' for appearances. Florence still nips off for a local dance-hall date. Mary still likes sitting around reading—and quoting Latin.

## HITS

Their first-ever disc was "I Want A Guy," then came "Buttered Popcorn," "Your Heart Belongs To Me," "Let Me Go The Right Way," "My Heart Can't Take It No More," "A Breath-taking Guy," "When The Lovelight Starts Shining Thru His Eyes," "Run, Run Run," "Where Did Our Love Go."

They had hits from the start with Tamla-Motown. But nothing happened for them as big as "Where Did Our Love Go"—heartily boosted by David Jacobs here as "delicious."

## FEEL

In a way, their real biggie is quite far from the usual Tamla-Motown sounds of, say, Martha and the Vandellas. But it still has that definite "feel" to it.

The girls are all clear, now to follow their career. In fact, when their first record came out and hit the charts, they were unable to cash in on personal appearances because they were still at school. Now they've graduated.

And happy. And three very pleasant girls.



THE SUPREMES—American group from the Tamla-Motown stable talked across the Atlantic to R.M.'s Peter Jones—and provided some exclusive facts behind their sudden jump to disc fame in Britain. Trouble was getting a word in edgeways with these voluble hit girls.

## THE THINGS WE HEAR

THE BEATLES admired by Lena Horne  
Del Shannon's American follow-up to "Handy Man" is the Bobby Freeman-penned number that became a hit for Cliff Richard, "Do You Want To Dance"  
Pat Boone obviously a Beach Boys fan from his latest release on the other side of the pond, "Beach Girl" and "Little Honda"  
Fellow-surfers and hot-rod addicts, Jan and Dean, have recorded "The Anabim, Azusa, And Cucamonga Sewing Circle, Book Review, And Timing Association."  
Somehow amongst that lot, it's another hot-rod tune... Peter Jones has... Graham Nash, leader of The Hollies, secretly married to former fan club secre-

tary... West Coasters, The Beach Boys finding success on their first tour of America's East  
Unflattering pix of Dusty used in full-page adverts in US music mags... Tommy Roe recently left US Army after six months... Real name of Ronny, of Ronny and the Daytonas, (G-T-O), is John Wilkins  
Barry St. John celebrated 21st birthday with party at the Crazy E on Friday... Expect CBS to do much recording in Paris for their new British label next year... Aren't dots useful?... Took an advance peek at Dave Murphy designed cover for Honeycombs first LP out next week—a knock-out... Shirley Bassey would seem to have returned with a new



image and a fantastic record, "Goldfinger"... John Barry's music for the 007 film, due out on a United Artists LP, could well be the best thing he's done  
Billy J. Kramer flew into London Airport at 6.30 a.m. on Tuesday—with bruises and a black eye... Surely Roy Orbison must

duces many of the hits being aired  
Pye's achievement in having numbers one and two in RM TOP 50 should not be under-estimated—and their first Hickory single went straight into the charts... EMI ad for Ronny and the Daytonas "G-T-O" on front cover of this paper today features former World Motor Racing Champion Graham Hill. Autographed copy of the cover will be sent to Ronny in USA... Big campaign for new Keith Powell and the Valets single could put them among the biggies... Ria Bartok in and out of London tomorrow (Friday) for "Ready, Steady, Go"  
Johnny Ray openly admits he digs the Fortunes' version of "Look Home-ward Angel"—and told the boys so  
Chad Stuart and Jeremy Clyde still on the Ember label outside Britain... Hittsville, USA, cabled Dave Godin to forewarn him of Supremes visit soon  
Billy J. Kramer flew into London Airport at 6.30 a.m. on Tuesday—with bruises and a black eye... Surely Roy Orbison must

visit Britain soon?... Four Pennies latest group to do a Scopitone film for French juke-boxes  
Kenny Lynch's "What Am I To You" will be heard on TV in November, as theme for a play called "A Hundred Rabbits Don't Make A Horse"  
Kenny Ball, touring Poland, thrilled that he's now played Jassy—a small town pronounced Jassy, only five miles from the Rumanian border... No surprise to see The Bachelors using mouth-harps on "Blackpool Night Out" on Sunday. Before their singing talents were discovered, they were The Harmonicals... Graeme Andrews departed RM to join Lord Thompson of Fleet's expanding outfit at Reading... The Merseybeats get more mail from American fans than English ones, even though the group has never had a disc released there... Extra police duty in Solihull on Saturday for wedding of Applejacks Megan Davies and Gerry Freeman, at St. Alphege church...

TWO SHOW-STOPPING NUMBERS FROM

# NORMAN WISDOM

## THE JOKER

WHO CAN I TURN TO?

(From 'The Roar of the Greasepaint—The Smell of the Crowd')



COLUMBIA RECORDS DB7352

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