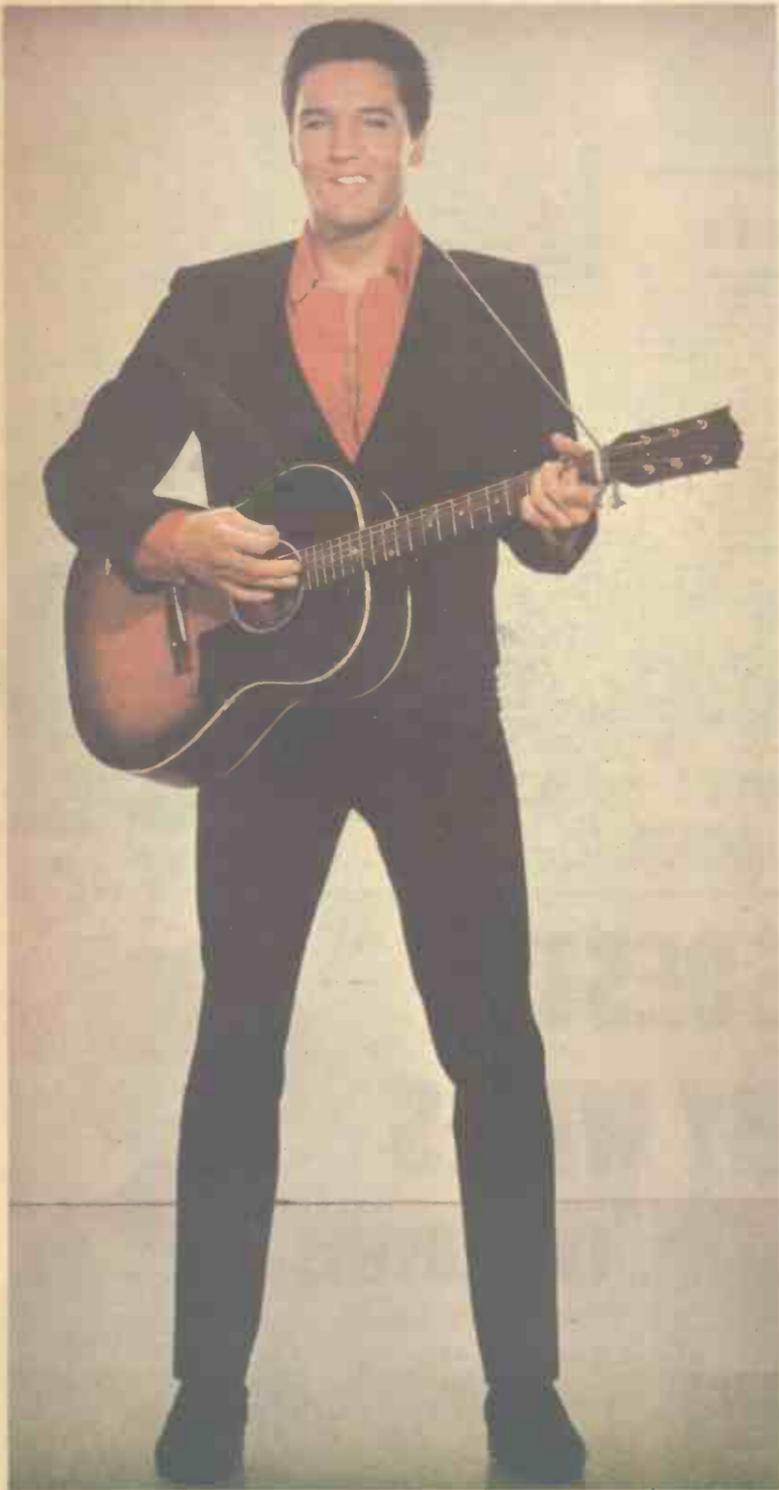


Record Mirror

SPECIAL BUMPER BIRTHDAY ISSUE!

No. 171 Week ending June 20, 1964
Every Thursday 6d. Registered at the G.P.O. as a newspaper



ELVIS PRESLEY AND THE BEATLES represent the two biggest names without a doubt over the past ten years. The continued success of Elvis for no less than eight years in both Britain and the States has made him the greatest solo singer of the period. And the phenomenal success of the Beatles put them at the top of any group popularity poll.

BRENDA HOLLOWAY



Every little bit hurts



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STATESIDE RECORDS SS 307

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

ARE REQUEST SHOWS A FRAUD?

asks R.M. reader



CRAIG DOUGLAS—His disc wasn't played, complains a reader.

IS this request business on Luxembourg shows just one big fiddle—I wonder? The other night a request was played for me, but the record requested which was Craig Douglas's "Silly Boy" was not played. It was substituted by a record by an artiste I can't stand (no names, for obvious reasons). Surely it is obvious that if a record is requested, it is requested for a reason and to substitute it with another disc, and by a totally different artiste, seems ridiculous to say the least. It also seems a waste of time and energy to request a particular choice. Just because Craig has not been in the Top Twenty recently, it doesn't mean that no one wants to hear his records now.—Jillian Theadgold, Glencairn, Billington Avenue, Little Haywood, Staffs.

COMPLAINTS DEPARTMENT

James Craig writes: A few weeks ago, we printed a letter from "Disgusted", of Hayes, Bromley, Kent, in which he (or she) said no reply had been received from Elvis Presley to a letter asking for pictures of the star. Elvis himself has sent on a selection of pictures, together with a highly-coloured picture folio on himself . . . and an apology for the delay. Would "Disgusted" care to contact me with his (or her) name and full address? The Record Mirror is the paper which gets THINGS DONE!

IN your issue of June 6, there was a picture of the Impressions. The lower left was billed as Fred Cash and the centre as Curtis Mayfield. I'm sure you will find that these are the wrong way round.—James P. Jones, A.I.C., U.S.A.F., PO Box 287, RAF Burderop, Swindon, Wilts.

● Says James Craig: Sorry, OUR slip is showing.

★★★★★

EL'S TRUE SELF

MY advice to Elvis Presley: Sack Colonel Parker and the bodyguards and go out on one-nighters again and find the kind of songs you are remembered for. And then, when you've found your true self again, record songs which you really enjoy singing and delight the world with the artistry of a singer who is so fondly remembered by so many people.—D. Cosford, 98 Croyland Road, Wellingborough, Northants.

ANTI-R.S.G.

IT'D be more appropriate if it was called "Ready, Steady, Thud" . . . for that pop programme put out (just about) every Friday night gets increasingly weaker. And without the fatherly competence of Keith Forgyce . . . Ugh, I can, with some reluctance, put up with the exhibitionists, the ignorance of the announcers, the one who tries to speak well but drops her 'h's', an obsession about Carl Perkins and obscure pops . . . but I despair with the clumsy technician trailing a thick cable about himself, who trips up and knocks a stool flying in front of an unperturbed cameraman. With even a smattering of organization, it could be a fair show, but in its present form I'm being driven off my ROCKER.—P. Knipe, 27 Farrer Lane, Adel, Leeds 16.

● James Craig replies: The whole essence of "R.S.G." surely, is that it is an informal, impromptu programme. Any questions?

IGNORANT D.J.

I'D like to join the anti-British Disc Jockey Society. I recall David Jacobs saying he'd never

Record Mirror

EVERY THURSDAY

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

heard of. Barbara Lewis and thought "Straighten Up Your Heart" was her first disc. It was, of course, the follow up to my disc of the year, "Hello Stranger". Then there was the time he and Peter Murray argued over whether it was the Crystals or the Shirelles who record "Big Girls Don't Cry". On "TYLS" recently a member of the panel said he had heard "Smokestack Lightning" about eight years ago. Brian Matthew then said that it was not, of course, the same record. Why hadn't Mr. Matthew been told?—K. Kent, 42 Birchfield, Cres., Northampton, Northants.

● Says James Craig: Has nobody—NOBODY—a kind word to say for the deejays and their professionalism?

ROCKER-ROLL

WE are two proud and faithful rockers who are fighting against the mod invasion. Do they REALLY think they can take over rock 'n' roll and get away with it? It was bad enough when the mod population cheapened R and B (which, as everyone knows, is a branch of rock music) but to openly proclaim that rock is the new mod dance is completely beyond our comprehension. One consolation is that they will soon tire of it, as their tastes are extremely fickle and they have no sense of loyalty.—Val and Chris Ender, 6 Fullerton Place, Gateshead 9, Co. Durham.

● James Craig: Whew! Stand by for the comebacks.

Two Points of View

THANKS for the feature on the Impressions. Perhaps, now, your article will spark off more interest in the NEW R and B artistes. Let's have less chat about Muddy Waters, Sonny Boy Williamson and so on and more of Major Lance, the Miracles, the Temptations and Marvin Gaye.—Robert Taylor, 21 Warren Avenue, Stapleford, Notts.

● Says James Craig: A reader writes . . .

I FAIL to see how the Tamla-Motown label, which produces such artistes as the Miracles and Marvin Gaye, is hailed as great rhythm 'n' blues when the Chess-Checker company has been producing great R and B records for the past ten years. To me, the Tamla sound seems to be nothing but smooth pop music. Let's have more of OLD R and B stars like

Elmore James and Junior Wells. — John Green, 275 Moor Green Lane, Moseley, Birmingham 13.



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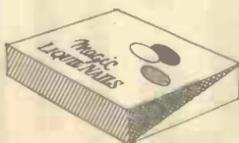
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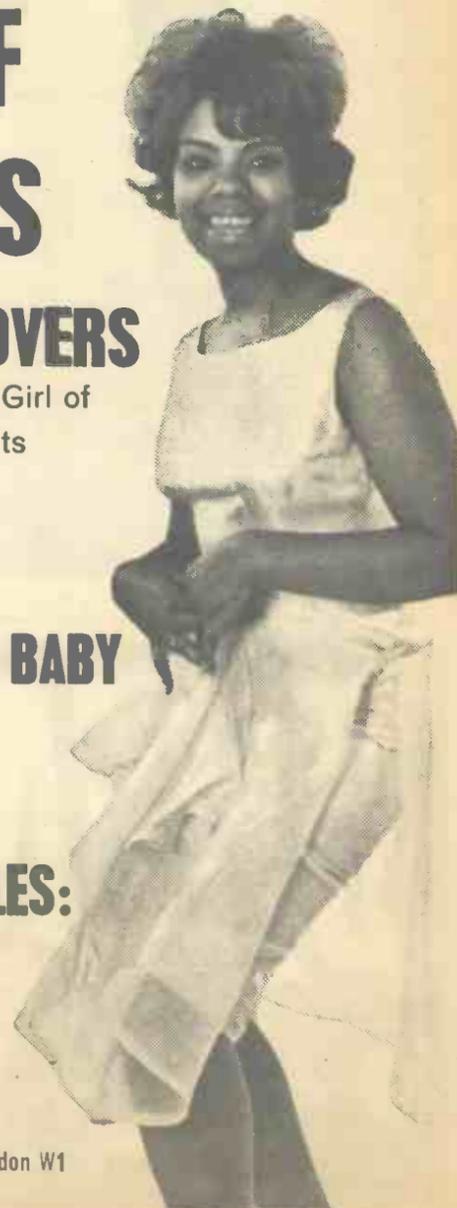
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REVIEWS IN DEPTH OF DISCS BY THE MERSEYBEATS & PETER AND GORDON

PETER AND GORDON

TWO TOP LP'S

A DEBUT L.P. by Peter and Gordon, the sensational duo who hit the top of the charts with their first single. A first long-player by the Merseybeats, the Fontana "find", who have had three big single releases.

Let's dig deeper than usual into the content of both albums. Reviews in depth coming up herewith.

Peter and Gordon contribute a twelve-number set, featuring three of their own compositions, plus two traditional songs which they have arranged. Geoff Love provides the backing all the way. Opener is "Lucille". A mistake? Slightly, because one can't help thinking of the Everly Brother version, but P and G still do a polished, thoughtful job. In fact, polish is the keynote of the album. Their folksey "feel" for a song shows through and there is a fair smattering of first-rate guitar (dunno who the chap is!) "Five Hundred Miles" moves gently but effectively and then they go into the self-penned "If I Were You". And my immediate view is that the boys' writing abilities are

★★★★★★★★★★★★★★★★

certainly strong enough to get on a single "A" side. THAT would end criticism that they've leaned on the Beatles for their initial successes. "Pretty Mary" is . . . Pretty! Compulsive, but light-touch backing, extols the boys' harmonic talents. There's a distinct "togetherness" about their voices—an amiability and "niceness". Side one closes with "World Without Love"—and that criticised organ section mid-way is still IN. Flip opens, Holly-like, again with "Tell Me How". Again, a first-rate blend of voices—despite the "togetherness", the individual

voices come through. More excellent guitar. On into their own "You Don't Have To Tell Me", then "Leave My Woman Alone". Two good samples of the Duo's work, but there now seems a little "sameness" about the tempos and the treatments. Maybe a flash of fire around this point would have worked out. The atmosphere to this section is coolly efficient . . . an antidote, if you like, to the big-beat scene. "All My Trials" is a slowie with a lot of charm, standing up well to the various other versions available. "Last Night I Woke" pulls the lullaby-theme up with a jolt—and it's another P and G composition. This one I liked a lot. Finale is "Long Time Gone" is slightly faster with powerful lyrics. Summing-up: "Sameness" of material is the one weak point. Outweighing it: excellent singing, clever musicianship and a thoroughly likeable quality all the way. It'll sell . . . and sell well.

★★★

On to the Merseybeats, who turn in a surprisingly versatile performance all the way. Why surprising? Simply because it's easy to get a wrong impression about a group's capabilities purely from singles. On this powerful collection, the boys really ring the changes. There's a stack of originals. But also things like Richard Tauber's old big-tenor song "My Heart And I", Rodgers and Hammerstein's "Hello, Young Lovers", Irving Berlin's "The Girl That I Marry". Off we go. "Milkman" is perky, brisk—written by Tony Crane and Johnny Gustafson. A nice opener. But "Young Lovers" really swings, with lead voice galloping a beat-laden track. "He Will Break Your Heart" next, followed by "Funny Face"—a new song of that name. A talkie-sort of opening which is quite effective. "Really Mystified", with its hand-clapping insistence, comes off well at mid-tempo. Then comes "Girl That I Marry", delicately harmonised, utterly different and compulsively satisfying. "Fools Like Me" has a Country-styled approach. Then comes "My Heart And I" — unusual. Sam Cooke's "Bring It On Home To Me" gets a rather inferior treatment mainly because they can't find the true Gospel feeling. "Lavender Blue" gets an efficient Sammy Turner-type treatment. "Jumping Jonah" rocks like crazy—and "Don't Turn Around", a Lee Stirling number, is a good finale. Summing-up: Colleague Norman Jopling says: I think a little more care could have been taken over some of the slower tracks. Then it could have been on a similar level to, say, the Stones or Beatles L.P. And I say: I think it's an excellently varied set. I was knocked out by their efforts to create (a) versatility and (b) originality.

by RM
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LONNIE DONEGAN

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to
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*on your
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KENNY LYNCH OFF THE CUFF

A witty, deep-thinking multi-talented show business "character", Kenny Lynch replied to the following Off The Cuff questions at such a rattling pace that the whole interview lasted little more than a couple of minutes. This threw such a strain on David Griffiths' shorthand that it took him a couple of hours to decipher his notes.

BLUE BEAT: Too monotonous. Don't like it.

WEST INDIES: I wished I lived there! Never been, but hope to visit the islands at the end of the year.

AFRICA: I'd like to go to Ghana and some of the more settled places. But I'd gladly give the rest of the Continent a miss — too much

political nonsense.

COCKNEY HUMOUR: It's very funny. Well, I mean, that's me, isn't it?

FLEET STREET: Got a good darts team. Could do with a few more labour papers.

BRITISH SONGWRITERS: They are good, specially Kenny Lynch and Ian Samwell. Seriously, I think British writers are getting more respectful attention since the success of Lennon and McCartney.

SHIRLEY BASSEY: My favourite.

KATHY KIRBY: Another of my favourites.

THE SHADOWS: Their sound is a little bit tame for my taste, but I love all the

boys in the group. They're a great bunch.

CURRIES: Love them. Prawns is my favourite.

TV ACTING: Very dodgy but it's great fun to do and I'd love to do more.

HAMBURG: Never been there but I do like the meat "rolls" named after the town!

IVY LEAGUE SUITS: They look very nice on some people but they are not the sort of things I'd wear myself.

TRAD JAZZ: Kenny Ball I admire, and I like to hear American players. Don't care about the rest.

ICE SKATING: Not for me. Too dangerous.

PRIZEFIGHTING: Marvel-

lous! The best sport in the world. I suppose it does do some damage but a lot more people get hurt in soccer and rugby. You take a risk in any sport and boxing is more scientific these days.

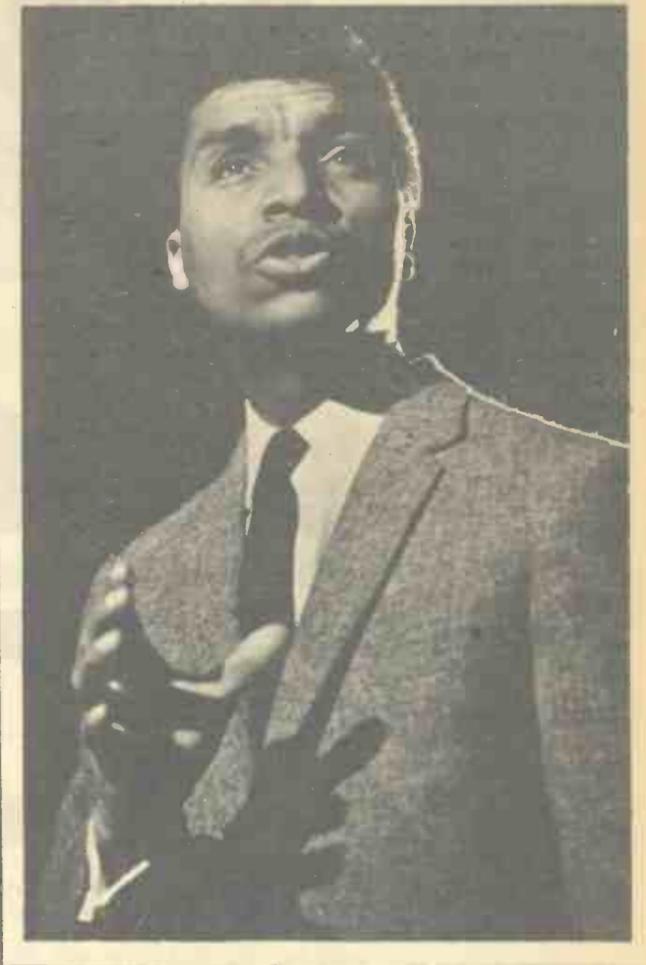
WRESTLING: It's a branch of show business I don't happen to care for.

BEER: Well, I don't drink but if I do take anything at a party it is gin and bitter lemon.

CHESS: I don't play but fully intend to learn as soon as I get enough time.

HOUSE OF LORDS: Should be scrapped. But the House of Commons is something else. I spend as much time there as I can. Fascinating!

DAVID GRIFFITHS



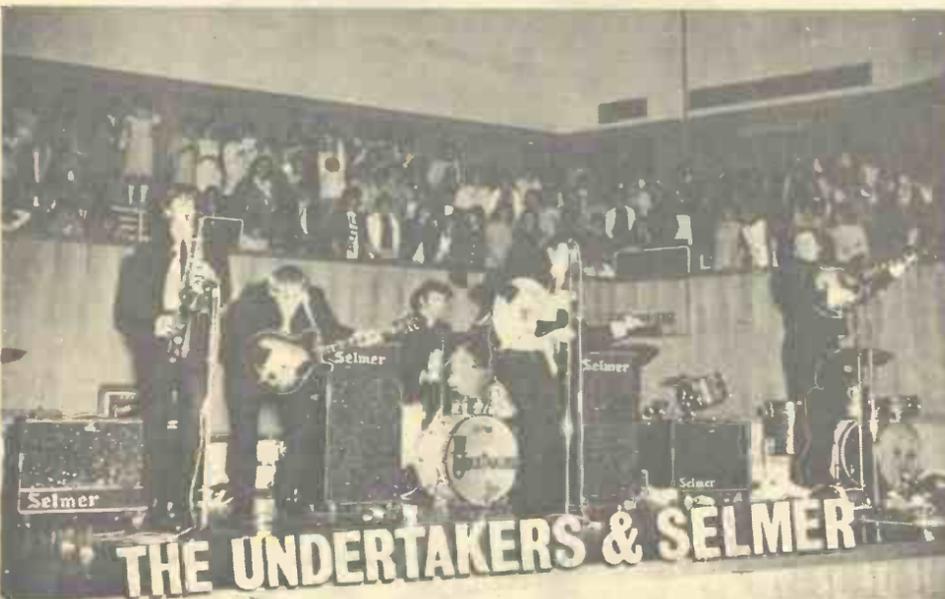
THAT
STAR
SOUND
OF THE

Undertakers



THE UNDERTAKERS—one of the more "rated" Liverpool groups on the scene.

TWO BIG NAMES IN THE POP WORLD



The place: Croydon; the stage: Fairfields Halls. Here the Undertakers showed once again what a lively outfit they are. The boys really set the audience alight, earning rave notices all round for the hottest show for a very long time.

"It's a lot easier to swing into a hit", they said "when the sound's handled by Selmer Amplifiers and you're lucky enough to have Gibson Guitars!" And how right they are, as many another successful group will tell you!

Meantime, look out for the boys' newest disc!

Selmer

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BREAKFAST with the Undertakers in their London hotel. And a categorical statement from bassist Jackie Lomax: "We don't play R and B, we play beat music". He added: "Our favourite singers are all coloured people—Ray Charles, the Tamla-Motown crew—and we know we can't sing that authentic R and B..."

The Undertakers are a pleasantly mild-mannered bunch. They come from Wallasey, Cheshire, and have been going for two-and-a-half years. They have little time for practice, so they are specially fastidious about equipment.

Fair-haired lead guitarist Chris Huston plays a Gibson Golden Stereo . . . thinks it the best. "Some guitars are made just for treble sound but Gibson is an all-round instrument. Rhythm guitarist Geoff Nugent also plays Gibson, the very thin semi-acoustic 330 TD—and for the same reason.

ORIGINAL

Jackie has one of the original semi-acoustic Gibson bass guitars, the EB2. "Personal taste more than anything", he says. "This is a hand-made model, about five years old — and though they've started to make a similar production model, the craftsmanship is not so good."

Besppectacled tenorist Brian Jones blows a Selmer Super-Action and a Selmer Mark 6 ("best again") and also has a Selmer E flat baritone he never plays: "Only use it to wake the neighbours up!"

Bugs has a Ludwig kit. "Mainly because they make the most noise! I never break any skins, but they all laugh at me for breaking bass drum pedals."

They admit to being a loud group. "It depends on the way it's put over, whether your loudness is together or not." Said Jackie: "It's not uncomfortably loud. We

try for a big sound. There's only five of us, but we try for the sound of a bigger combo."

The boys stress the importance of a good PA system—they use Selmer exclusively. More punch and tone-range, say the boys.

Chris said: "We have two 18-inch speakers on the bass unit for overall effect. Selmer are working on new ones and I think they'll take over in the future because they're trying so hard all the time to improve."

The Undertakers were actually the second Mersey group to be recorded. They won't record things they cannot recreate on stage, apart from occasional double-tracking vocals for a deeper-fuller sound. "On 'Just A Little Bit', some people thought we double-

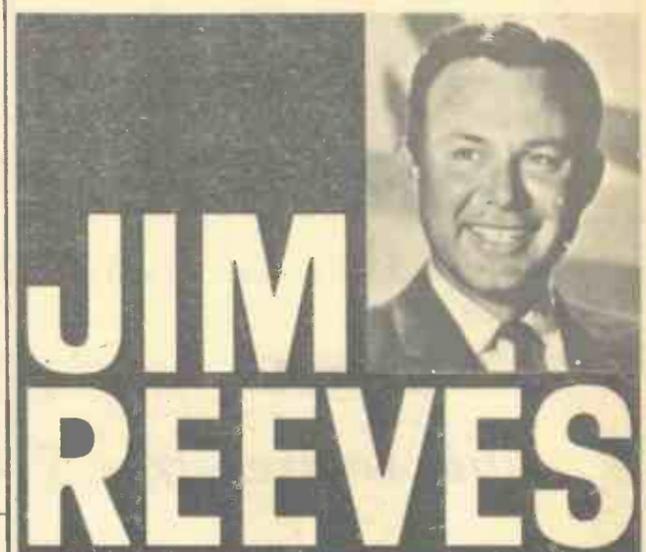
tracked the sax. But it was guitar playing along with sax. Chris often riffs with the tenor for effect."

TRAVEL

The boys have travelled 40,000 miles in the last six months. They've made three trips to Germany—"It helped on giving us confidence and maturity, musically."

I asked, as a last question, if they had any special sound characteristic which is purely an Undertaker sound. "Yeah", quipped Brian. "Sometimes I go to sleep against the bass amplifier and slur a couple of notes . . . !"

VALERIE WILMER



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RECORD SHOP

One of the most popular shops in Mayfair during the lunch hour is the Ryemuse Record shop. Quickly, record buyers have got into the habit of popping in to spin the latest discs. The place throbs to the beat of the BEATLES, the ROLLING STONES, the FOUR PENNIES and many other hit parade favourites.

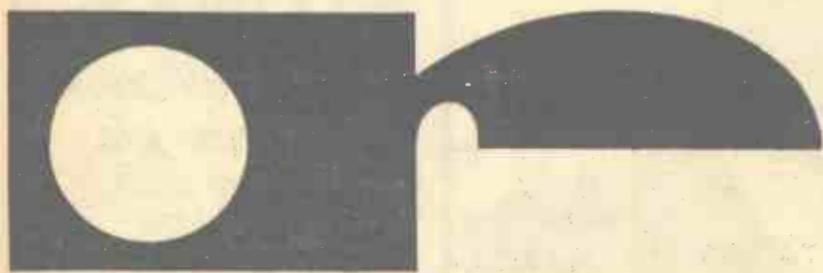
It's a real lunchtime party at Ryemuse where friends meet and discuss the latest music scene. They often see top stars coming in or going out of the building before or after a session at the Ryemuse sound studio upstairs. Why not come round and join in? Buy your next record from Ryemuse — they have a huge range to pick from — and you'll enjoy yourself, too.

While you are there you may well see the very record player you were after. Or tape recorder. Or, more ambitious, one of the stereophonic radiograms. There's just everything at Ryemuse.

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You won't get treatment or service anywhere in the recording business like the treatment and service that Johnny gives. Under his guidance — born of long experience in his craft — and via the expertise of sound engineers like Dag Fjellner and John Timperley, you cannot fail to be delighted with a demo disc made at Ryemuse. How do you book a session at the studio used by some of the most successful people in the business? A phone call to Johnny Gregory. GROsvenor 7173-4-5. Or write to 64 South Molton Street, London, W.1. Anyway, ring up and ask for a colour brochure giving the fullest details. You won't be sorry.



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Ringo-back to hospital soon!

RINGO has got to go back into hospital. The 23-year-old Beatles drummer told the Record Mirror exclusively just before he stepped aboard the air-liner at London Airport on Friday: "The doctors have told me that I'll have to return to the hospital to have my tonsils out." The operation will mean that Ringo will be hospitalized for at least a week. But Ringo doesn't know when.

It will have to be "when I get time," he told the R.M. The Beatles return to Britain on July 2, flying in to London Airport at 11.10 a.m. Ringo will arrange a visit to the hospital then.

Grinning happily with the knowledge that he would soon be back with John, Paul and George, Ringo flew out from London Airport last Friday.

But he nearly didn't make it. For during a Press conference before TV cameras and newspaper photographers, Ringo was asked if he had everything. "Oh, heck, no passport," he exclaimed.

Ringo thought that his manager, Brian Epstein had the passport. And Brian thought that Ringo had it. A fast car was sent racing back to Ringo's London flat to pick up the passport but it did not get back to the airport by take-off time. As fears grew in Ringo's mind at the thought of missing the plane, an airport official said: "A Beatle's a Beatle all the world over," and Ringo was allowed to climb the steps of the huge jet-liner, just as actress Vivien Leigh climbed on board.

The passport arrived just as the plane was taking off, and was put on the next plane for Ringo to collect in America.

Temporary drummer Jimmy Nichol flew back yesterday.



Stones meet top producer

WHEN the Rolling Stones were in Hollywood they visited the recording studios of RCA, and met recording artiste and producer, Jack "Specs" Nizsche, seen here on the extreme left of the picture, with the Stones' manager, Andrew Loog Oldham.

Whilst in the studios, the Stones heard a new girl singer cut tracks, using Jackie De Shannon, Darlene Love, and Bobb B. Soxx as a backing group.

The Rolling Stones are expected to fly back to Britain this weekend. At the time of going to press, it was not certain whether the group would arrive on Saturday or Sunday.

On Monday, they have an engagement at Oxford University.



BERN ELLIOTT FOR N.Z.

BERN ELLIOTT and his new backing group, The Klan, are to tour New Zealand for ten days in October.

Bern's hit "Money", recorded with The Fen Men, has risen to number 4 in the NZ charts, although the record never reached the top ten here. The tour will start on October 3, the last two dates being TV sessions in Australia.

Bern's new release here, this time recorded with The Klan, is "The Good Times", a Johnny Worth number. It will be released on June 26 by Decca.

Currently on a five-day West Country tour, Bern is set for his first Scottish dance hall tour from June 22-26, with shows at Blackpool South Pier on June 28, July 19, and August 2.

PENNIES DATES

MORE dates have now been finalised for the Four Pennies-Hollies autumn tour which is being promoted by Danny Betesh, Alan Lewis, and Tito Burns.

They are: Southampton Gaumont, September 21; Taunton Gaumont, 22; Luton Odeon, 28; Birmingham Odeon (instead of Harrow), 29; Manchester Odeon, October 8; and Glasgow Odeon, 15.

The 'Pennies are also to play a major concert at Manchester

Palace on June 28, as well as three engagements at Great Yarmouth Hippodrome Arena on July 5; August 9; and August 16.

Beatles refuse U.S. date

Despite a heavy advance sale of tickets and a rumoured guaranteed fee of 25,000 dollars, the Beatles are reported to have refused to play in Albuquerque, USA, because they have never heard of the place.



EX-SHADOW FORMS GROUP

EX-SHADOW man Brian "Licorice" Locking has formed his own group. And the line-up of Licorice Locking's All Sorts includes a girl, June Presley, on tenor sax and vocals. Others in the group are Dai Bowen, drums and vibes; Mike Drake, lead guitar; and Keith Mansfield, piano, tenor and vocals.

New pop shows from B.B.C.

MONDAYS will feature a brand new non-stop pop show on BBC-2 from July 6. The 25-minute shows will be produced by Barry Langford, the man responsible for "Juke Box Jury's" new look.

Wayne Gibson and the Dynamic Sounds will be resident on the show, which will not have a compere. Lulu and the Lovers, Millie and the Animals guest in the first edition.

From July 25 BBC-2 will replace its "International Cabaret" series with a run of spectaculars starring, Peter, Paul and Mary, Allan Sherman, Duke Ellington, Dora Bryan, Mahalia Jackson and others. Most of these shows have already been taped.

From June 30 BBC-1 will repeat several shows that have already been screened including "The Kathy Kirby Show" first seen in May, last Thursday's Ethel Merman Show, "The Sammy Davis Show Part 2", and shows starring Nina and Frederick, Shirley Bassey, Harry Secombe and Roy Castle.

Kathy Kirby will star in her own BBC-1 series from October after the end of her Blackpool ABC summer season with Frank Ifield.

A new late-night pop show on BBC's light programme comes on the air on Thursday, July 16. Introduced by Brian Matthew and produced by Bernie Andrews, co-producer of Saturday club, the first show will feature The Beatles.

FREDDIE & THE BARD

FREDDIE GARRITY will spend a day at Stratford-upon-Avon soon, visiting the Shakespeare exhibition there with the express purpose of seeking inspiration for a new song.

He already has ideas of playing with the Hamlet theme, and has been offered a spot on "Ready, Steady, Go" to sing the number, although no record is planned.

The Rolling Stones are to appear at an all-night rave at the Alexandra Palace on Friday, June 26. Millie and the Five Embers have also been booked, and DJs Jimmy Savile and Don Wardell will compete the 10-hour programme.

Millie for the States

MILLIE is to tour America. She flies out on August 1, and appropriately enough, opens at the Jamaican Independence Hall in New York. Then follows 10 days touring the major cities. Manager Chris Blackwell is currently in the States negotiating Millie's first LP release there.

Georgie Fame for Paris

GEORGIE FAME goes to Paris on June 27 for two days of TV shows and interviews in connection with the release of an EP, "Do The Dog". Tracks on the record are: "Let The Good Times Roll", "Do The Dog", "Shop Around", and "Baby, Please Don't Go".

40 'DRUM CLINICS' FOR BRITAIN

FORTY "drum clinics" are planned throughout the country next winter, by Mr. Ivor Arbiter, Drum City chief. Joe Morello, Kenny Clair, and Alan Ganley have all promised to give lectures and demonstrations of drum techniques, and Chet Atkins is expected in March. The first "clinic" will be in September.

Adam for Thames cruise

ADAM FAITH will sail down the River Thames aboard the Royal Sovereign to travel to Margate, where he opens his summer season at the Winter Gardens on July 7.

Also on board ship on Sunday, July 5, will be comedian Norman Vaughan, who will stop off at Southend for his summer stint at the New Cliffs Pavilion.

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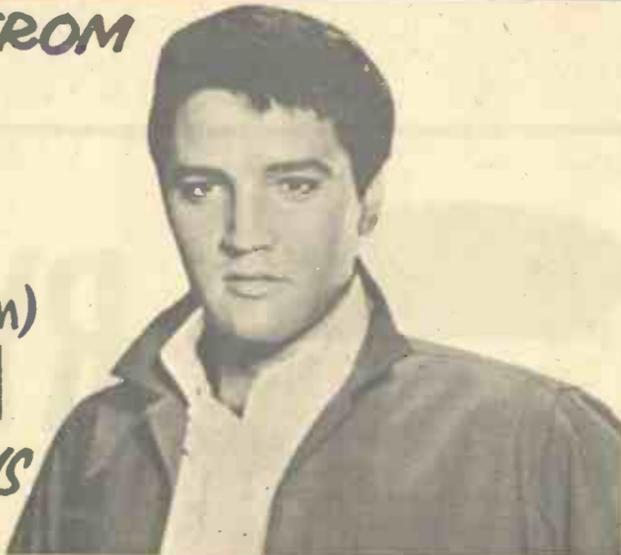
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Record Mirror Birthday Special

A SURVEY OF TEN YEARS POP MUSIC PLUS SENSATIONAL POP POLL RESULTS



● THE BEATLES AND THE ROLLING STONES—Britain's two biggest groups. (RM pix Deso Hoffman)

IT'S booming, brisk, business-like. That's the Record Mirror, celebrating ten years of non-stop publishing this week with its biggest-ever issue under the new colour-filled format. This 28-page carries more editorial, more pictures, more displayed advertisements than any previous edition. In fact, we have to say "sorry" to the many would-be advertisers who just couldn't be fitted into this historic edition.

We thank our readers and advertisers for their support during the years that have gone before. And we also thank them for making the Record Mirror, in this summer of 1964, the fastest-growing music-business paper.

It has the largest circulation and readership of any colour music weekly. It's not read just by fans . . . but by the stars WE write about. For they, too, must read the Record Mirror to know what is happening in the business.

Consider the facts as we, for once, blow our own trumpet loudly. We were **FIRST** to get with the Elvis Presley era—long before his discs were released in Britain. **FIRST** in the field with the sensational BEATLES. We featured the Rolling Stones long before they made a record—or even made impact outside the strictly-limited club scenes in Richmond, Surrey and Ealing.

We're proud of our service. Proud of the way we pioneered Rhythm 'n' Blues in this country—even some of our rivals have admitted this. Proud of publishing the facts fastest . . . like the recent story of the new Beatles' EP, LP and single.

We've run several exciting contests in the past. But more are to come. Free trips to the top beat clubs of Hamburg, Germany . . . where the Beatles first made their name. **A CHANCE FOR READERS TO VISIT AMERICA WITH THE RECORD MIRROR. FREE!**

Our International Pop Music Poll has caused enormous interest. But we were also first in the field with a Rhythm 'n' Blues Poll.

We're proud of these things. But not complacent. We are planning for more news, more pictures—and even more up-to-date coverage in the world of pops. We're growing . . . **FAST!**

To regular readers we repeat our big "Thank You". To newcomers we say: "We hope you like the paper, that you'll write to us and let us have YOUR opinions. And above all, please tell your friends about the paper."

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on behalf of his

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TEN YEARS OF POP MUSIC

Ten years ago RECORD MIRROR was born. Here's a complete survey since then, compiled by Peter Jones



RUBY MURRAY

JUNE, 1954. Ten years ago. A VERY different pop scene. First edition of the Record Mirror hits the news-stands . . . and the names studding the best-sellers are Johnnie Ray, Doris Day, Perry Como, Winifred Atwell—even, if you please, Rita Hayworth.

June, 1964. A group-dominated beat business. Home-grown groups, what's more. British beat boomerangs round the world. We've never had it so good . . . but it's been a long, up-hill drag!

The Record Mirror has reflected the changes through those ten years. It's noted the comings and the goings. The triumphs—the heartbreaks. And a fascinating saga it is. But let's get straight to the business in hand . . . and return to those days of 1954.

Mambo was supposed to be the new trend. It fizzled out. But David Whitfield showed that big ballads had a following. "I Believe," "The Book," on to "Cara Mia" in that June of 1954. Nat Cole was celebrating his tenth anniversary as a hit-maker. But the British scene reflected progress—in this country only—by such as Max Bygraves, Alma Cogan, Frankie Vaughan, Pet Clark, Joan Regan.



BILL HALEY—the man who set the rock boom off.

They were hailing Marion Ryan as the new Marilyn Monroe. Eddie Fisher was a front-page attraction. People writing for the Record Mirror included Tony Hall and Neville Skrimshire. And David Hughes was being boosted as "Mr. Heart-Throb" — a title he heartily disliked within months!

Guy Mitchell was a hit-maker in 1954, touring Britain and bouncing amiably round the R.M. offices. VistaVision was the new movie process — Crosby, Clooney and Danny Kaye showed it off in "White Christmas". More American names like Don Cornell, Al Martino, Tennessee Ernie Ford, and, yes!, Mister Sinatra.

As Christmas approached, Chris Barber got "White Christmas" into the best-sellers. And a young Irish colleen, name of Ruby Murray appeared on the scene with "Heart-beat". This was the start of something sensationally big for the slim gal with the broth-thick brogue and the so-shy manner. For parties: Winnie Atwell's sing-along sessions. Names, names, names.

Into 1955, Jack Bentley handling the disc reviews, Mario Lanza hovering throughout the charts — and Bill Haley really starting to move with "Rock Around The Clock" and "Shake Rattle And Roll".

MEDIOCRITY

Ruby Murray's "Let Me Go Lover" was rush-released to a headlined advance order of 25,000! That was NEWS in 1955. Consider now the Beatles and their MILLION advance.

John Kennedy was taking pictures for the R.M. — he went on to co-manage Tommy Steele with Larry Parnes and set off the rock scene in Britain. By March, Ruby Murray had three discs in the Top Ten. And later she set up an five-in-the-twenty record.

Headline in March 26 issue: "And Now It's The Rhythm And Blues Boom". It wasn't, of course. Not then. But the fanatics rushed in with their theories on what precisely this sort of music was! Times don't change much in some respects.

Perez Prado, the "Cherry Pink" trumpeter, Britain's Johnny Brandon and Ray "Mobile" Burns were around the charts. And Bill Haley was keeping up the good work on rock. Eddie Fisher and Debbie Reynolds arrived in London . . . and they weren't yet married. Times change for sure on the romance side.

Johnnie Ray arrived to scenes of hysteria — while the Beatles were just wee lads at school in Liverpool. Tony Bennett, Tony Martin, Eddie Fisher added touches of class in the Top Ten. The British stars lost their grip for a while — by May only Eddie Calvert managed a niche in the charts.

The blind ex-Duke Ellington singer Al Hibbler had a spell at the top with "Unchained Melody", hotly pursued by Jimmy Young on the same song. Rosie Clooney came and conquered, singing about that dimple on her baby's whats-it.

And a shy cowboy star Slim Whitman, gangling and reluctant, hit the big-time with "Rose Marie" a-yodelling like Mr. Ifield was to do years later. As he hit the top, Malcolm Vaughan (who also worked a comedy act with Ken Earle) was high-tenoring his way into the pop charts. Ted Heath celebrated his tenth anniversary as a band-leader.

On to the last weeks of the year. Pat Boone with "Ain't That A Shame" was showing, but Bill Haley was right at the top, rocking round the clock. Mr. Boone had arrived: Mr. Presley was to follow.

Last week of the year — and the first Top Twenty. An odd mixture of names: Stargazers, Mitch Miller, Julius la Rosa, Eve Boswell, Jimmy Shand, Lee Lawrence, the Johnston Brothers, Billy Vaughn.

1956? The Haley era was IN. And the first story on Presley: "The Boy With the Platinum-Plated Palate" headlined the Dick Tatham story. "The 1950's will be remarkable in history for their worship of mediocrity". Someone said that. That someone was misguided, as we'll see later.

This was, too, the "Davy Crockett" era. And an Irishman named Eamon Andrews was in the charts with "Shifting Whispering Sands". YOUR life has changed, Mr. A! Mr. Donegan enters the scene, having left Chris Barber. A little number called "Rock Island Line". February, 1956 is the date. Robert Earl, Hilltoppers, Kay Starr, Lou Busch, Dave King, Lita Rosa. . . all in.

Ruby Murray became one of the

wealthiest 21-year-olds in the business in April. And Michael Holiday, ex-Eric Winstone band singer, started on the chart route to success. Mel Torme tipped as Sinatra's successor. Chap named Louis Armstrong made the ratings with "Mack The Knife". A durable sort of chap.

And everyone was chanting: "See You Later Alligator" via Bill Haley. May brought in "Heart-break Hotel", by you-know-who . . . and it went straight into the charts.

Mr. Presley's impact has never been forgotten. As he arrived, the face of the pop scene changed . . . and sales boomed. And Pete Murray joined the R.M. to review discs — and rave about Presley.

El's "Blue Suede Shoes" joined battle with Carl Perkins version of the same song. But Pat Boone was still at the top "I'll Be Home". So now it was a direct clash. The rocksters were taking over from the balladeers, in this summer of 1956.

Whatta chart. The Goons, Lonnie, Johnny Dankworth, Elvis, Torme, Frankie Lyman. . . and Doris Day, Miss Wholesome, right at the top. On to the end of the year . . . a year when many top Americans had visited Britain but few of our own stars had ventured across the Atlantic.

SKIFFLE

Three versions (Garry Miller, Dick James, Joe Valin) of "Garden of Eden" hit the charts in the lower regions and a fourth, by Frankie Vaughan, was way, way UP. And Guy Mitchell and Tommy Steele fought out a fierce clash with "Singing The Blues". Little Richard started out with the "Don't Knock The Rock" movie featuring Bill Haley. And with Fats Domino coming in dominantly "Ain't That A



DAVID WHITFIELD

Shame" etc., the wildies were scoring big.

T. Steele was truly the British golden boy around this time. But skiffle, via Donegan and the Vipers, was making an impression. And up in Liverpool, those Beatles were beginning to find their feet in this "amateur" music.

Skiffle, skiffle, skiffle on the home-front. And England footballer Colin Grainger went on discs, as it seemed that half the population were involved in singing and playing their way into the disc boom.

Fats Domino and "I'm Walkin'" jumps in during April, while other skiffle discs like "Maggie May" (Vipers) and Lonnie's "Don't You Rock Me Daddy-O," make it chart-wise.

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Georgie Fame and the Blue Flames



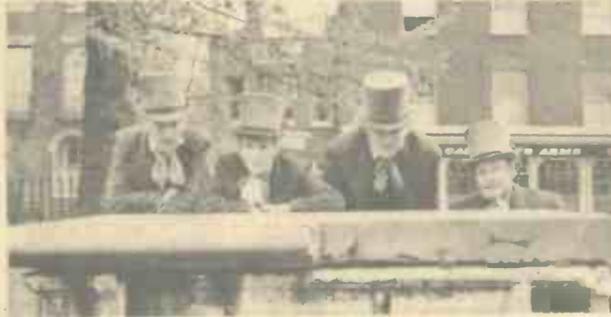
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TEN YEARS' TOP TALENT

Lonnie tops again in July with "Puttin' On The Style," while Frankie Vaughan's film "These Dangerous Years" is premiered in London. There's a disc release from none other than Brenda Lee—it's "Love You Till I Die" backed with "Dynamite." The same week in July there's the first release in Britain from the Coasters—"Young Blood"/"Searchin'." El moves to the top with "All Shook Up," while his "Teddy Bear" on his new label RCA (all his former discs have been on HMV) moves in. The "White Sport Coat" battle continues, but the King Brothers have the advantage over Terry Dene—who is still in the twenty.

On August third review appeared of "Diana" by Paul Anka, destined to become one of the greatest rock hits of all time. At that time, "All Shook Up" still dominated the charts, and fast risers included "Last Train To San Fernando," one of the last skiffle hits, via Johnny Duncan. Ex-jazz man Tony Crombie swings back to his first love, as his beat performances don't go down too well. Record Mirror features a supplement on Elvis's new film "Loving You."

HOLLY DIES

Pre-release chart entry with Little Richard's "Jenny Jenny," while two more beatsters crash in, in the shape of "That'll Be The Day," first from Crickets vocal group and "Whole Lotta Shakin' Goin' On" from Jerry Lee Lewis. Judy Garland in London is marked by a series of features in RM, while at the end of October "That'll Be The Day" takes over from "Diana" at the top.

Little Richard still scoring—"Keep A-Knockin'" moves in, while at the end of the year the mammoth 132 page RM comes out—at three and six! And it is full of features on disc biz and show biz—and of course ads. But from the beatsters "Great Balls Of Fire" moves up at the end of December.

1958 First week in '58 marks the beginning of the great Buddy Holly and The Crickets' era. The team score with two hits in one week, "Peggy Sue" and "Oh Boy," which both leap into the top ten the next week. Marty Wilde's first disc "Love Bug Craw!" is issued—while "Kisses Sweeter Than Wine" is the centre of a chart battle between Jimmie Rodgers and Frankie Vaughan.

Real redskin Marvyn Rainwater moves in with his "Whole Lotta Woman" in March, while Perry



JOHNNY RAY

Como takes over from Mike Holiday with "Magic Moments," "Catch A Falling Star." El moves up with "Don't"/"I Beg Of You," and Frank Sinatra proves swing is still swinging with his "Witchcraft."

Buddy Holly and the Crickets visit here, and their "Maybe Baby" moves in. It's joined by an old Holly number "Listen To Me" which also picks up strong sales so that the boys now completely dominate the charts with four discs in. Other big 'uns of the time are "Good Golly Miss Molly" from Little Richard, "Sugar Time"/"Don't Let Go" from Jim Dale and "Nairobi" from Tommy Steele, who still continues to score heavily. He's Britain's answer to the U.S. invasion at the moment.

Main talking point of the moment is the "My Fair Lady" show, and items from every disc company are being marketed in bulk. But it's "Wouldn't It Be Luvly," "On The Street Where You Live" and "I Could Have Danced All Night" that seem to be heading the race.

A "Witch Doctor" battle between Don Lang and David Seville starts in June—and ads for "Book Of Love" by the Monotones and "You" by the Aquatones appear on front of RM. Neither hit the charts.

"Purple People Eater" makes it via Sheb Wooley—the British covers get lost, while Marty Wilde's first hit "Endless Sleep" is issued in June. "Rave On" from Buddy Holly hits the charts, while "All I Have To Do Is Dream" tops, together with the strong flip "Claudette." An EP makes it in the



PAT BOONE

shape of "Lady Is A Tramp" from Frank Sinatra.

Marty Wilde was saying "It's indecent for me to wriggle my hips" . . . And the "Volare" battle hotted up. Contenders: Domenico Modugno (the winner), McGuire Sisters, Dean Martin, Jimmy Young, Lita Roza, Alan Dale, Anne Shelton, Nelson Riddle, Marino Marini, Joe Loss, Ronald Chesney.

"When," by the Kalin Twins top the polls. Whatever happened to them? And Colin Hicks started in to fight the "brother of Tommy Steele" tag. What with Bobby Darin emerging with "Splish Splash," things were a-humming. Duane's "Rebel Rouser" also started hitting it.

Duke Ellington here . . . and the year develops according to plan. By Christmas, "Hoots Mon," by Lord Rockingham's TV XI was top, with Conway Twitty "Making Believe" in second place.

Most important was the emergence of Cliff Richard. "Move It," preceded the hit "High Class Baby"—and a sensational new name had hit the scene. Cliff has proved enormously consistent ever since.

And so on to: 1959 . . .

As "I Got Stung" headed the charts for Elvis, "Kiss Me Honey" did a bomb and Jane Morgan, Tommy Dorsey, Big Bopper and Jerry Lee Lewis all showed through. Frankie Vaughan excursion into pictures and then tragedy. Buddy Holly, Big Bopper, Ritchie Valens—all killed in a terrible air crash. And the critics talked about the

continued

first disc by "young" Billy Fury—"Maybe Tomorrow." Another era of the scene had opened. Plus the fact that Russ Conway was being highly boosted by TV companies.

By April, Russ Conway was topping the charts with "Side Saddle"—and Eurovision Song Contest item "Sing Little Birdie" moved for Pearl Carr and Teddy Johnson.

And Bruce Forsyth was now in charge of "Sunday Night At The London Palladium" . . . could it possibly be all that time ago? Shows like "Drumbeat" on television kept the big-beat image before millions.

Tony Newley, with "I've Waited So Long" made his debut—straight from the movie "Idle On Parade." And "A Fool Such As I," by Elvis took over from Buddy Holly at the top. Rick Nelson's "It's Late" also there, or there about

RUSS TOPS

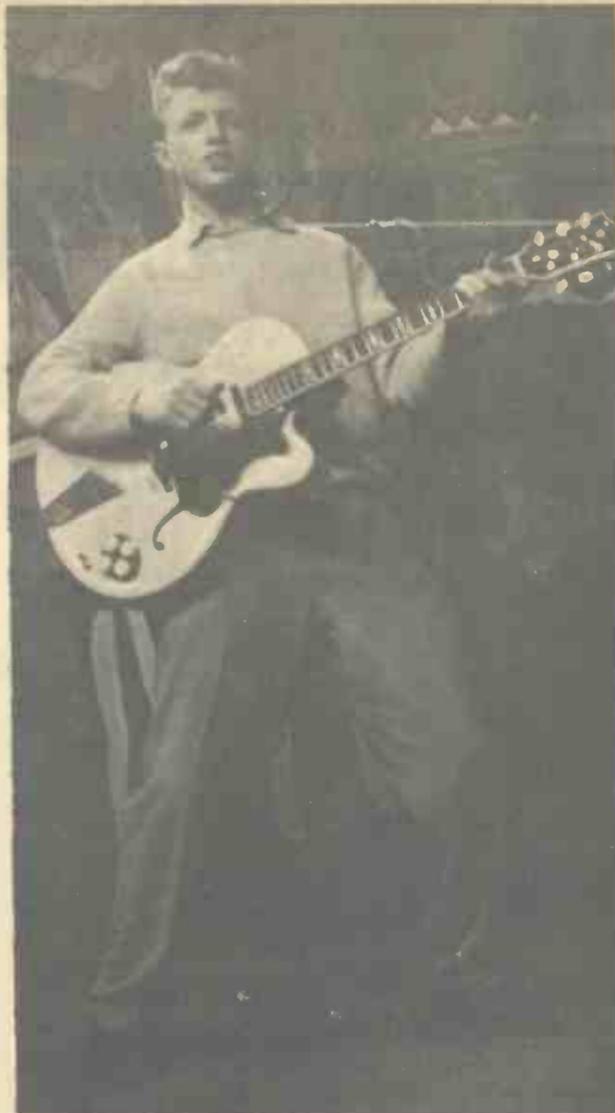
Bert Weedon, whereabouts, streamlined the way to the top for guitarists. This man was to become a sort of "uncle figure" to all fretted instrument players.

By mid-summer Neil Sedaka, Darin, Rick Nelson, the Everlys, Lloyd Price, the Fleetwoods were doing well. And Craig Douglas was doing nicely, along with Chris Barber and the million-selling "Petite Fleur." It was difficult to establish a pattern. Just about everything was a "possible" for the charts.

Top L.P. from this time on was the sound track "South Pacific," a fantastic success. Cliff topped with "Livin' Doll" and Craig Douglas was up there with "Only Sixteen." In fact, "Only Sixteen" was the song of the summer . . . plus, of course, "Here Comes Summer."

All pretty predictable through the autumn. Darin's "Mack the Knife" whistled up, Miki and Griff made an appearance, "Guv'nor" Sinatra's "High Hopes" did nicely. Chap named David MacBeth turned up trumps first go with "Mr. Blue" and Johnny and the Hurricanes and Santo and Johnny did pretty well round about now. And news that Mario Lanza had died hit hard at millions of fans.

And at Christmas, Adam Faith had started his big break to top stardom with "What Do You Want?" going to top spot. Emile



TOMMY STEELE—he once battled with Elvis for chart honours.

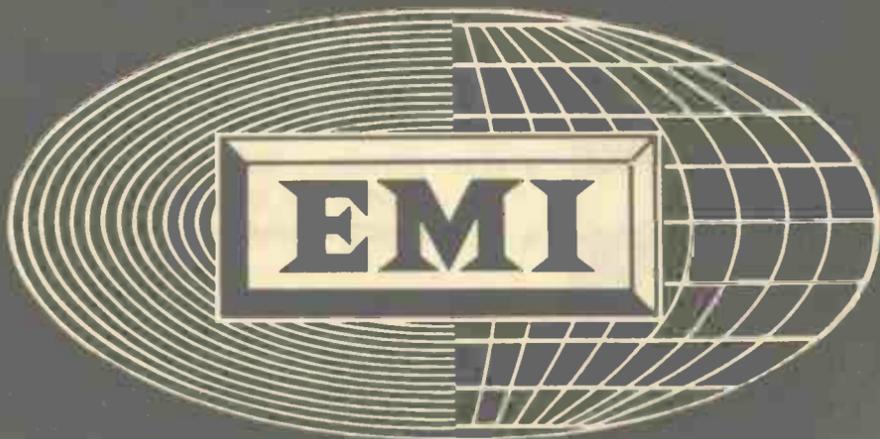
Ford and "What Do You Want to Make Those Eyes at Me For?" was second, then names like Neil Sedaka, The Avons, Russ, Sandy Nelson "Teen Beat," Paul Evans "Seven Little Girls" . . . And on into 1960 . . . Which had Cliff "Expresso Bongo" movie doing nicely, thanks. Emile Ford had the first chart-topper and Russ Conway was dominant. Anthony Newley rocketed from ten to one with "Why?" and American names included in the charts were Frankie Laine, Freddy Cannon, Guy Mitchell,

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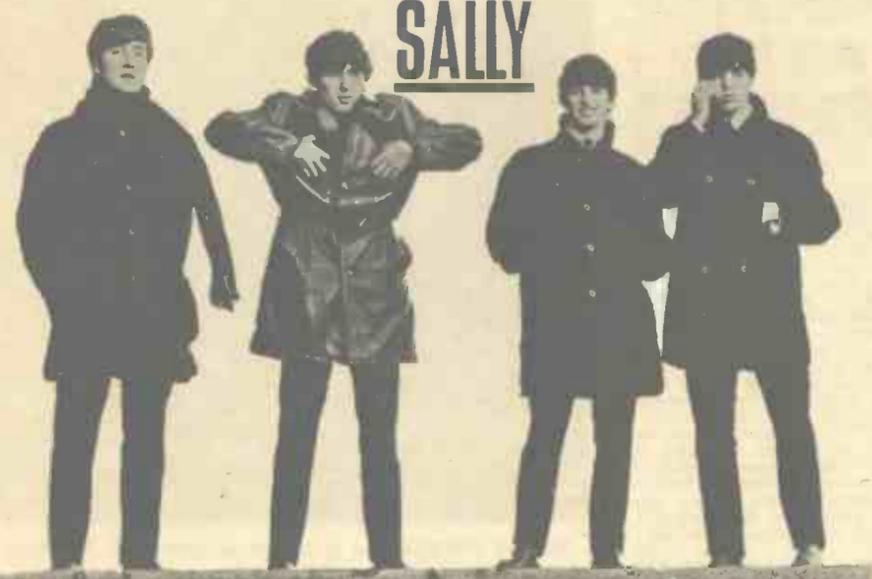
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BUDDY HOLLY and **THE CRICKETS** as they appeared in "Off The Record" on IBC-TV when they visited here in 1958.

TEN YEARS' TOP TALENT continued

Frankie Avalon (also on "Why?"). On through a strange spring—Johnny Preston top with "Running Bear" and Billy Fury, Jerry Lordan, Acker, Lance Fortune and Mary Johnson all represented. Lonnie's "Dustman" hit the top for a while and a return visit from Liberace had the mums' hearts a-pattering. 1960 remember: and Cliff and Elvis were even then working out a running battle for top spot—"Stuck On You" and "Fall In Love With You." One hit was Jimmy Jones' "Handy Man" around now. But tragedy struck in April when Eddie Cochran was killed in a car crash—Gene Vincent and Sharon Sheeley were with him in the smash. Everlys topped for a spell with "Cathy's Clown" and Pye released a sound-track disc of the Cup Final.

Acker, Kenny Ball — the clubs were doing big business and ump-teen small groups tried to get in on the act. And "G.I.Blues" was making plenty loot for Elvis. And the last charts of the year? Elvis ("Now Or Never"), Cliff ("I Love You"), Drifters "Save The Last Dance For Me," Johnny Tillotson ("Poetry In Motion"), Newley, — and Peter Sellers and Sophia Loren on "Goodness Gracious Me." Very mixed, very unpredictable. But lacking any particularly strong "craze" trend. Which leads into. 1961: Matt Munro was allegedly proving that "better" songs were coming in with "Portrait Of My The Everlys, by March, were topping again with "Walk Right Back," double-hitting with "Ebony Eyes" — and Allison's zoomed up with "Are You Sure?" Looked like being an interesting duo-battle, but the Allison's fell away. People like Mark Wynter, Buzz Clifford, Benny Hill, Pet Clark "Sallor," Johnny and the Hurricanes and Kenny Ball graced a well-varied chart.



LONNIE DONEGAN

But the business seemed static. It was looking for something new. Elvis had been off the scene, but his "welcome back to Civvy Street" releases sold extremely well. The Shads, and "Apache," could really be called the pioneers of the British beat group business.

had enormous telly-coverage. Little Miss Shapiro was all the rage. Her "You Don't Know" was a number one hit, following on the "Please Don't Treat Me Like A Child." Romance hinted between Helen Shapiro and Paul Anka but it was a way-out widdle of a rumour! Jet Harris, then a Shadow took pictures for Record Mirror of the Shads-Cliff tour of Sweden. And by August Leyton was top, Shapiro second, Kane third, Bassey fourth, Fury fifth, Pet Clark sixth, Cliff seventh, Craig Douglas eighth — and everybody thought "Bully for Britain," and Clinton Ford was coming to light as a big disc-seller.

Next chart-topper was the morbid "Tell Laura I Love Her" by Ricky Valance — another case of a hit-maker who couldn't follow up successfully.

Eden Kane a new name to note around now — and Bobby Darin was saying some rather silly things which he's never been allowed to forget. Presley, Shannon, Everlys at the top. And Mr. Newley was singing "Pop Goes The Weasel."

The trad boom was really booming by the end of the year. It had thrown up sudden big-timers like

Jimmy Savile, just back from Russia and with snow still on his boots, made it clear that he was going to be a top-rated disc-jockey. Every Presley release was roaring up, Bobby Vee was impacting and "South Pacific" celebrated its third full year in the L.P. chart.



RUSS CONWAY

Why can't Britain produce international stars? we asked. It took two more years before we did produce 'em. The trad scene, big though it was through the summer gave distinct signs of killing the goose that laid the golden whatisits. A survey of the big-selling discs since 1958 presented most of the laurels to Cliff, Elvis and the Everlys. Not surprising. Nor was it an eyebrow-raiser when John Leyton thundered into the charts — for "Johnny Remember Me"

Del Shannon emerged with "Run-away" and other Americans figuring were Darin, Anka, Linda Scott, Jerry Butler, Clarence Frogman Henry, Marty Robbins and Brook Benton.

New entries from Cleo Laine, the Highwaymen, Brook Bros, Eddie Hodges, Adam Faith had a "What A Whopper" film-comedy success, Shane Fenton was highly touted. "Sucu Sucu" was well-covered as the big song of the closing months of the year. People asked if Helen had ousted Brenda — but look what happened! Big Jimmy Dean had "Big Bad John," Brubeck clicked with "Take Five"

TWIST TIME

The Marceles' gimmicky "Blue Moon" hit the top — and Chubby Checker arrived with "Pony Time." Del Shannon emerged with "Run-away" and other Americans figuring were Darin, Anka, Linda Scott, Jerry Butler, Clarence Frogman Henry, Marty Robbins and Brook Benton.

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New entries from Cleo Laine, the Highwaymen, Brook Bros, Eddie Hodges, Adam Faith had a "What A Whopper" film-comedy success, Shane Fenton was highly touted. "Sucu Sucu" was well-covered as the big song of the closing months of the year. People asked if Helen had ousted Brenda — but look what happened! Big Jimmy Dean had "Big Bad John," Brubeck clicked with "Take Five"

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Who Wishes Everyone Very

HAPPY MEMORIES

during The next decade

Ten years' pops-and on to the beat groups

and F. Vaughan's "Tower of Strength" gelled. Last chart of the year was topped by the Vaughan hit, with "Stranger On The Shore" next, "Moon River" third. British domination, through single artistes (and the Shads) was pretty strong hereabouts but more was to come in:

1962: The year of the Twist. And, slowly but surely, the Springfields, Bobby Vee was IN, plus the "old hand" soloists. "The Young Ones," "Midnight In Moscow," "Walk On By" (LeRoy Van Dyke) were big songs.

Gene Pitney arrived, made his presence felt — and of course turned into one of our most popular visitors. Comedy struck through, via Bernard Cribbins, Benny Hill and so on. Paul Anka arrived to say: "Britain is the hardest nut to crack," disc-wise.

These were the days of "Wonderful Land," "Can't Help Falling In Love," "Z-Cars Theme," and "Twist." "It's Trad Dad" underlined the trad fad, dad. Bert Weedon urged guitarists NOT to

try to ape the Shadows — fat lot of good THAT did!

Brenda Lee re-visited Britain during April and K.O.-ed the people by her technique on stage and her shyness off it. Every available American visitor reported: "Elvis hasn't changed one bit through stardom." Bruce Channel had a brief tussle with fame on "Hey Baby" and the Record Mirror provided a full Top Fifty weekly.

BEATLES

Jet Harris left the Shadows in a flurry of sensational headlines and there were Gold Disc awards for tradsters Ball and Blk. Jerry Lee Lewis burned up a trail cross Britain around now — as "Nut Rocker" burned up the charts. And Vic Lewis burned up our columns by saying that British teen singers were "apes," Elvis has no talent and other assorted hard knocks.

Enter Mike Sarnie with the highly original "Come Outside," an eventual chart-topper. "Good Luck Charm," "Looking Out the Window," "As You Like It," "Love

Letters" (Ketty Lester) were all biggies. Of course, the Elvis movies came up thick and fast — and Eden Kane went to the States while Sinatra came here.

Paul Anka's 21st birthday fell in August and Jet Harris solo-ed his way to big hits. His troubles were yet to come.

Adam Faith this year changed M.D. from John Barry to Johnny Keating. Interesting! Vince Edwards arrived to make films and Ronnie Carroll struck gold via the Eurovision Song Contest. Nashville visiting firemen included Chet Atkins and Floyd Kramer.

By the autumn Presley was back on top and "Telstar" was starting on the way up for the Tornados. Johnny Halliday trekked across the Channel but didn't do very well on "Sunday Night at the London Palladium." Rumours rife about Elvis coming to Britain.

Suddenly newer names hit the Top Ten. Carole King, Tommy Roe, Little Eva, Little Richard tore 'em up on tour and started his "retire-carry on" rumour-baiting. "Just For Fun" starred Mark Wynter, then with a "Venus in Blue Jeans" hit. Craig Douglas had his tonsils removed and wondered whether he'd be able to go on singing.

On, then to 1963. A year of EVERYTHING HAPPENING.

"Summer Holiday" was a Cliff triumph, movie-wise. Jet and Tony Meehan linked for a brief partnership. Kenny Lynch, at long last, hit the big-time. And pictures started appearing of a group called THE BEATLES. They became the most talked-about group in the business inside a few weeks, though their "Love Me Do" had hovered delicately for the last weeks of the previous year.

From around April, it was a matter of Beatles, Beatles, Beatles all the way. They dominated the scene in a way no other group had done and they triggered off a million (well, nearly!) other groups who wanted to get in on the Mersey Sound.

Jet and Tony had a run at the top, but were soon harried by "Please Please Me." The name Brian Epstein was banded around. There's really no need to delve into 1963 at such length. Events are so recent, and shatter-



THE ORIGINAL SHADOWS—only Hank and Bruce are left now.

ing, and Beatle-dominated. Heinz, ex-Tornado did well. Connie Francis faded, Frankie Vaughan "Loop-de-Loop"-ed into the top ten. And the Bachelors started their upward rise.

But you can't keep the Epstein stable out of it. Gerry and the Pacemakers, then Billy J. Kramer and the Dakotas, Cilla Black etc. — all triumphant debutantes during the year. "Summer Holiday" gave Cliff a topper, but each week produced a new batch of groups, hoping to emulate the Beatles.

NON-CONFORMISTS

Group vocals, with pounding three-guitar, drums line-ups were IN. Nothing much happened abroad for many months, but the whole face of the chart scene was changing. One of two straight vocal groups made the grade, like The Rooftop Singers, the Cascades, but groups mit beat were the rage.

"Foot-tapper" for the Shads kept the Southern flag flying. And the name Dave Clark was heard through "Mulberry Bush" and Rhythm 'n' Blues got more and more space in the Record Mirror.

Bo Diddley, Chuck Berry... the agitation was on. Surprise hit was "From A Jack To A King", by Ned Miller—it was sandwiched between Gerry and the Beatles.

Brenda Lee upped and got married! Mary Wells was keenly touted by Norman Jopling. And Wink Martindale shook everybody by getting his ageing "Deck of Cards" highly placed. Record Mirror led the way, too, with the Rolling Stones—a splash story in May, long before the fearsome fivesome had made a disc.

Ray Charles visited, did well. Four Seasons backed up their hits by arriving in Britain. The Hollies arrived. And umpteen others. Jim Reeves turned up for American base shows. Larry Parnes spent a bomb publicising Daryl Quist. Freddie and Dreamers hit it first go. And the Searchers were hailed as a "Liverpool group with a U.S. sound."

Through the summer, then the autumn, things built on the group scene. Approaches from promoters throughout the world, specially for The Beatles, followed. Brian Poole gave fresh hope by getting his London sound through the Mersey barrier—though Presley topped again with

"Devil in Disguise."

There's no point listing all the groups who did so well. Or those who had just one brief excursion into the charts. Group mania just grew and grew, leaving less space for the solo singers of a year or so before.

By the end of the year, Gerry, Beatles, Searchers, Brian Poole, Fourmost, Shads, Dave Berry, Merseybeats, Hollies, Billy J., Freddie, Dave Clark—all doink enormously well.

The Beatles soon barnstormed the States and became big business. Other groups, notably Dave Clark, roared over there. The Stones building their "nonconforming" image here, weren't SO successful Stateside, but the signs were that they could take over the Beatles throne in Britain.

Our poll results show what's happening now. That reflects, better than any other analysis, how YOU, the fans, are reacting. What comes next? Where will things lead over the NEXT ten years? Only a nut-case would try to make predictions.

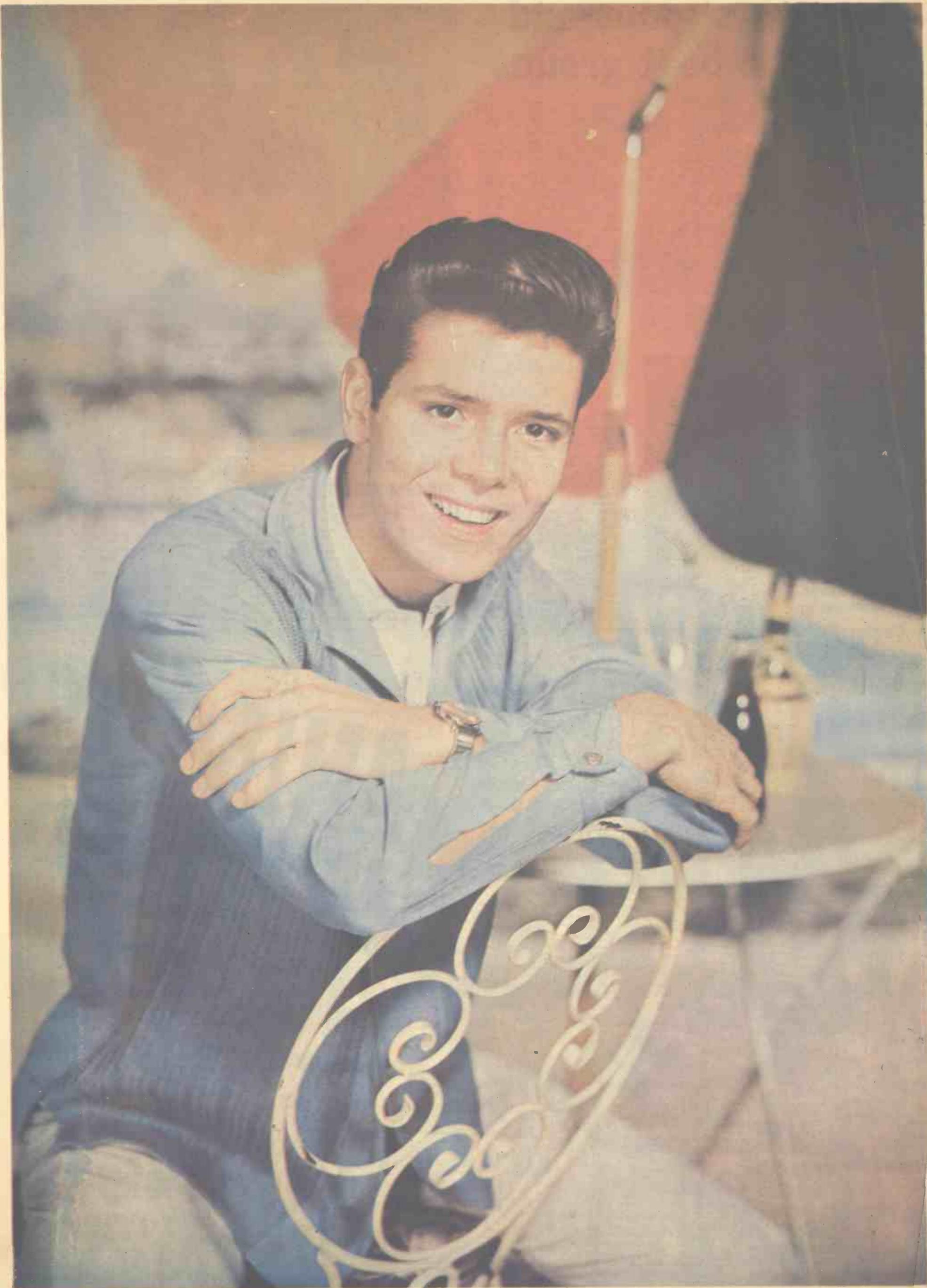
But it's a fascinating old world, isn't it?

PETER JONES



ADAM FAITH in a scene from the film "What A Whopper."

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How about these poll results!

HERE'S ALL THE GEN ON THE MOST FANTASTIC POP POLL EVER HELD

SENSATION upon sensation! That was the pattern of the first Record Mirror Pop Poll. Some shake-ups for some established pop personalities—and some wonderful shots-in-the-arm for those struggling to get to the top.

Honours for the Beatles, of course! They were voted top World Vocal Group, getting nearly twice as many votes as the Rolling Stones. But clearly voters who put their cross for the Liverpoolians in the world section didn't include them again as Best British Male Vocal Group . . . for the Stones won the "home" department!

TWO TOPS FOR CLIFF

Honours for Cliff, of course! Top British male vocalist, and second to Elvis in the World section. He was also voted Best Dressed Artiste.

Honours for Cilla Black—not so predictably! Cilla came second to Brenda Lee in the world poll and topped the British section comfortably over strong challenger Dusty Springfield.

And a very bright future predicted for little Lulu. She topped the Most Promising New Singer compartment with a handsome win over Millie.

Closest scrap? World Female Vocal Group where the two Phil Spector groupings, the Crystals and Ronettes, fought out a running battle, with the Ronettes conceding defeat only at the last moment.

Biggest wins? Marvellous maestro Joe Loss jugged miles ahead in the Large Band section—and the Shadows romped away with the Instrumental Group section for the whole world.

There's so much of outstanding interest that we'd need a couple of pages to analyse things fully. For instance: FIVE English girls in the world top ten for female singers. Only TWO American teams in the World Male Vocal Groups. An apparent slump for Gerry and the Pacemakers.

And, in the dee-jay department, a surprise win for Jimmy Saville over the urbane David Jacobs.

"Ready Steady Go", newest of ITV's pop shows, held off the BBC's newest "Top Of The Pops" in the Best Radio Or TV Show section. "Juke Box Jury" surprisingly low . . . "Easy Beat" not in the top ten.

Favourite Group Member? Mick Jagger out in front, then Hank B. Marvin of the Shadows—and then, only then, the four Beatles in order—George, John, Paul, Ringo. Hectic interest in the Best Disc depot, ending Beatles, Stones, Cilla, Elvis, Orbison.

High placing for Dave Berry among the British male singers. And Mick Jagger SIXTH in the Best-Dressed wardrobe part of the poll.

The Andrew Oldham Orchestra, without a disc hit but associated with the Stones, chalked up an astonishing score in the big-band section.

Sensation, sensation, sensation! But check through the actual factual results for yourselves. See, for instance, the partial emergence of the Gamblers — probably because of their association with Billy Fury.

See how the "balance of power", pop-wise, is changing quite radically as a result of YOUR voting!

But first a few words about the poll itself.

A TRUE PICTURE

Results streamed in from the very first day. They were immediately forwarded from the Record Mirror office to an outside firm who specialise in this type of research. Nobody connected with the pop industry had any hand in counting them, assessing them or interfering with them.

Immediately the results were worked out, a certificate of accuracy was sent from the firm to the Record Mirror. The tellers had worked, in shifts day and night to compile the final figures from the many thousands of votes.

All fair, square and above-board. A true picture of the fans views on the exciting pop scene of today.

Now . . . ON WITH THE RESULTS IN DETAIL.



DUSTY—finished high in the lists

SPECIAL 10th BIRTHDAY OFFER TO READERS

VISIT HAMBURG FREE!

★ As part of the 10th Birthday celebrations Record Mirror, in association with Dick Heller Travel, has arranged four special low price trips to the top beat clubs of the home of beat music, Liverpool.

★ These trips will take place on the week-ends of the 4th, 11th, 18th and 25th July and are open exclusively to RM readers. As a special concession for these four trips only, readers may travel at the all-in price of 3½ guineas—a considerable saving on the normal rate.

★ Travel to and from Liverpool will be by luxury coach each with its own party leader and from each coach one reader will win a free round trip to the Star Club, Hamburg, Germany, where the Beatles first became known.

★ The coaches will depart from London and other centres on mid-day Saturday and return at about the same time the following day. On arrival in Liverpool readers will be given a substantial three-course meal and then taken to the Cavern or Iron Door clubs to enjoy a full all-night session. After the session breakfast will be provided before the coach trip home.

★ Coaches will run from London, Birmingham, Glasgow, Bristol, Cardiff, and possibly Newcastle-on-Tyne. For readers joining the coaches at less than 100 miles from Liverpool there will be a further half guinea reduction.

★ Readers who play instruments or sing are invited to take part in competitions aboard their respective coaches. Winners will be offered the opportunity to appear at the Cavern or Iron Door during the all-night session.

★ These trips are open only to RM readers over the age of sixteen. Any reader under this age wishing to take part must obtain the written consent of his/her parents before the application can be considered.

★ NOW if you would like to visit Liverpool with RM and have the chance of going to Germany absolutely FREE fill in the form below and send together with your remittance to the address shown—hurry—the number of seats available is limited.



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Thank you, Britain!

"OH my, oh MY! That's wonderful news. Please thank everybody there in England for me, and pass on my warmest regards to all my friends."

The ebullient Little Richard had just heard about his great new chart success, and the trans-Continental telephone lines were relaying his jubilation loud and clear. Speaking from his Paris hotel, the riot-raising rock star continued: "Tell everyone also that although I have to return to America soon to begin my world tour, I'll be back there in England just as soon as possible to thank everyone personally."

As we predicted last month Little Richard has made his third triumphant re-entry into show business, and this time there can be no doubt whatever that he is back with us for good. As of now not only is he one of the most dynamic performers in the world, he is also a man with a hit record, a combination which is going to make him one of the hottest properties on the recording scene before the year is out.

The disc which has pitched Mr. Rock'n'Roll right back into the very big time is a jumping, beat-based opus entitled "Bama Lama Bama Loo," and even those who fully expected to see it in the charts were amazed last week to watch it leap no less than sixteen places in the Top Fifty. Richard himself wrote the song, and recorded it for his old record label. Speciality shortly before leaving for his third British tour last month.

SAX SOUND

It is the perfect answer to all who had said that Little Richard could never make

by **ALAN STINTON**

a great disc without using the sax sound which featured so prominently in his early hits. On "Bama Lama," the sax is completely replaced by guitars, yet the side is as exciting as any he ever made. In short, it is a masterpiece of recorded excitement, and by far the most worthy beat disc to have hit our charts this year.

After his third series of one-night storms in Britain, Richard went to Paris to appear at the huge Olympia theatre. It turned out to be a night which no one, least of all the Olympia management, will ever forget. They are still busy replacing the shattered windows and the fifty-odd broken seats. The result is that all Paris is now Little Richard crazy, and his records monopolise the French Radio disc programmes.

On the day he left Paris, three of his discs were requested and played on the same show, and on the Sun-

day after he left, a huge slice of his Olympia show, which had been taped, was broadcast on a French commercial radio station shortly after noon.

Meeting Little Richard personally is a rewarding experience. The man behind the frenzied ravings has a miles-wide personality which engulfs everyone within range.

MEMOIRS

Because of his excellent memory and genuine thirst for knowledge, he is able to speak tirelessly on many topics. Within hours of arriving here last month, for instance, he was fully genned up on such subjects as Caroline and Atlanta, Blue Beat and, of course, the latest activities of the Beatles. Many fans who meet him ask about the mid-fifties rock scene, whereupon he often dips into his mountain of memoirs to produce a fascinating anecdote concerning one

says
LITTLE RICHARD

of the stars he once knew and worked with.

Little Richard really does love people as he claims to, but it would be wrong to suggest that he has no reserve. He learned all about handling the people he meets in his job, and this includes officials, journalists and businessmen, back in the wild days of rock when entertaining was a tough, perilous profession. This acquired skill will never leave him, and together with his very sharp wit, would enable him to size up and avoid any undesirable situation at a glance, but these days things are so much easier that his immense, if deceptive, charm is all he needs.

We will let Little Richard himself round off this latest portrait with a currently popular American saying which he has altered for the sake of his British friends. As you leave him, he calls out: "Goodbye, and don't take any wooden shillings."

I wouldn't mind betting that the shillings — and nickels dimes and dollars — which will soon be pouring into Little Richard's bank account, won't be wooden either.



LITTLE RICHARD seen in Shaftesbury Avenue. Richard is currently extremely happy about his disc being so high in the charts.

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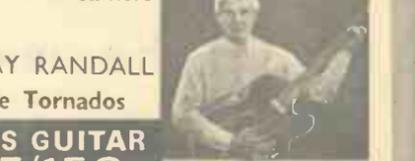
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WORLD SECTION



Male Vocalist

1. Elvis Presley 4,608
2. Cliff Richard 2,974
3. Roy Orbison 2,643
4. Buddy Holly 1,906
5. Chuck Berry 1,281
6. Gene Pitney 627
7. Jim Reeves 586
8. Little Richard 489
9. Billy Fury 425
10. Richard Anthony 279



Female Vocalist

1. Brenda Lee 5,001
2. Mary Wells 2,514
3. Cilla Black 2,205
4. Dionne Warwick 1,947
5. Dusty Springfield 1,354
6. Kathy Kirby 1,110
7. Shirley Bassey 594
8. Connie Francis 488
9. Petula Clark 252
10. Lesley Gore 134



Male Vocal Group

1. The Beatles 4,971
2. Rolling Stones 2,459
3. The Searchers 1,590
4. Everly Brothers 1,493
5. Dave Clark Five 744
6. Four Seasons 517
7. Bachelors 432
8. Crickets 286
9. Gamblers 201
10. Gerry and Pacemakers 96



Female Vocal Group

1. The Crystals 5,933
2. Ronettes 5,082
3. Shirelles 1,988
4. Martha and Vandellas 778
5. Miracles 297
6. Dixie Cups 231
7. Chiffons 186
8. Marvelettes 141
9. Caravelles 125



Instrumental Group

1. The Shadows 8,067
2. Sounds Inc. 1,895
3. Booker T and MG's 1,017
4. Rolling Stones 473
5. Ventures 201
6. Tornados 124
7. Johnny and Hurricanes 71

Solo Instrumentalist

1. Duane Eddy 3,565
2. Jet Harris 2,445
3. Chuck Berry 1,534
4. Chet Atkins 957
5. Hank B. Marvin 742
6. Russ Conway 279
7. Bert Weedon 187
8. Joe Brown 111
9. Acker Bilk 59

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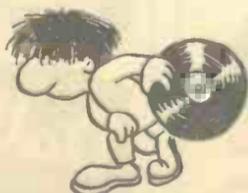
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BRITISH ONLY SECTION



Male Vocalist

Female Vocalist

1. Cliff Richard 7,039
2. Billy Fury 3,135
3. Mick Jagger 1,714
4. Adam Faith 1,555
5. Billy J. Kramer 883
6. Dave Berry 693
7. Frank Ifield 591
8. Eden Kane 461
9. Long John Baldry 237
10. Tommy Quickly 169

1. Cilla Black 7,350
2. Dusty Springfield 5,048
3. Kathy Kirby 1,974
4. Helen Shapiro 989
5. Shirley Bassey 861
6. Lulu 781
7. Millie 747
8. Petula Clark 539
9. Louise Cordet 288
10. Susan Maughan 250

Vocal Group

1. Rolling Stones 5,301
2. Beatles 4,089
3. Searchers 2,367
4. Bachelors 1,972
5. Dave Clark Five 1,293
6. Hollies 961
7. Merseybeats 765
8. Gamblers 558
9. Gerry and Pacemakers 425
10. Freddie and Dreamers 255

Best Dressed Artiste

1. Cliff Richard 4,825
2. Billy J. Kramer 2,031
3. Adam Faith 1,375
4. Billy Fury 927
5. Cilla Black 784
6. Mick Jagger 621
7. Dave Clark 593
8. Eden Kane 339
9. Dusty Springfield 290
10. Paul McCartney 198

Disc Jockey

1. Jimmy Savile 6,958
2. David Jacobs 3,600
3. Alan Freeman 2,615
4. Peter Murray 1,275
5. Tony Hall 874
6. Jack Jackson 746
7. Brian Matthew 518
8. Kent Walton 316
9. Jimmy Young 204
10. David Gell 122

Individual Group Member

1. Mick Jagger 2,328
2. Hank B. Marvin 1,837
3. George Harrison 1,347
4. John Lennon 1,287
5. Paul McCartney 1,133
6. Ringo Starr 1,054
7. Chris Curtis 719
8. Stewart James 553
9. Freddy Garrity 287
10. Gerry Marsden 133

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3. Andrew Oldham 1,032
4. Northern Dance Orchestra 708
5. Kenny Ball 468
6. Johnny Dankworth 395
7. Acker Bilk 354
8. John Barry 287
9. Mantovani 205
10. Ken Thorne 131

Radio or TV Show

1. Ready Steady Go 7,905
2. Top Of The Pops 4,271
3. Thank Your Lucky Stars 1,470
4. Pick Of The Pops 735
5. Saturday Club 578
6. Juke Box Jury 523
7. Teen And Twenty Disc Club 518
8. Date with Elvis 276
9. Around The Beatles 182
10. Tony Hall's Hot Twenty 105

Most Promising New Singer

1. Lulu 5,217
2. Millie 2,836
3. Cilla Black 2,496
4. Tommy Quickly 1,952
5. Dave Berry 1,260
6. P. J. Proby 1,221
7. Long John Baldry 750
8. Wayne Fontana 495
9. Kathy Kirby 228
10. Andee Silver 227

1. She Loves You 1,307
2. Not Fade Away 600
3. Anyone Who Had A Heart 534
4. Viva Las Vegas 491
5. It's Over 456
6. Devil in Disguise 423
7. In Dreams 362
8. Walk On By 288
9. Needles and Pins 248
10. You're My World 240
11. I Want to Hold Your Hand 162
12. Glad All Over 142
13. Constantly 117
14. My Guy 83
15. 24 Hours From Tulsa 51

Everywhere they appear The Verdict is FAB! A great NEW sound, Dynamic Presentation WHO ARE THEY?—Sorry we can't tell you WHO because they are

THE GROUP WITH NO-NAME

WHAT WE CAN TELL YOU HOWEVER, IS THAT...

THEY are 5 Boys and 1 Girl
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 THEY have been together 9 months
 THEY have been to Germany
 THEY are booked to appear on Hughie Green's "Opportunity Knocks" TV Show
 THEY are awaiting their first disc release which is a trade secret
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 They were originally called "THE BEAT CLUB" but dropped this due to so many other groups with similar names, examples: BEAT SOCIETY, BEAT LTD., BEAT INCORPORATED, BEAT MERCHANTS, BEAT-LES, etc.

If you can suggest a name that, so far, has not been used by another group, and sounds appropriate, post your suggestion to the address below

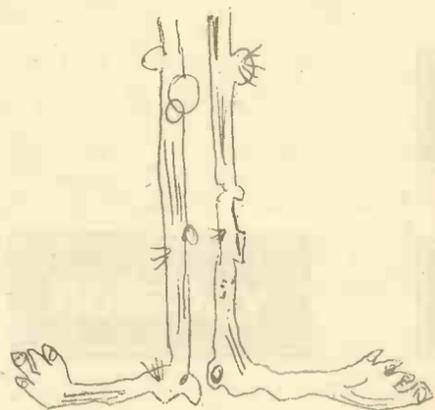
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GREETINGS TO AN UPSTANDING POP 'PAPER'

'I NEVER HAD THOSE SHOES!'

CONFESSES
CARL PERKINS

by
NORMAN JOPLING



CARL PERKINS (R.M. Pic. Martin Allan)

"No, I never owned a pair of blue suede shoes" confessed Carl Perkins. "I guess I was never keen enough to buy a pair."
But Carl Perkins, who sold nearly two million copies of "Blue Suede Shoes" eight years ago should worry. At the moment he's enjoying a spell of popularity in Britain that he's never known before, even during the "Suede Shoes" days. The reason must be that throughout the years Carl Perkins has built up a reputation as one of the originators and greats of rock. Which, of course, he is.

Now, during his first tour he is being acclaimed with shouts of "King of Rock!" wherever he appears. His renditions of "Blue Suede Shoes," "Matchbox," and the recent Tommy Tucker hit "Hi-Heel Sneakers" are bringing the house down. Carl Perkins is probably the living proof of the come-back of rock'n'roll. For he's admired by both Mods and Rockers alike—and his discs are selling like hot cakes.

SLICK BOY

Carl lives in Jackson, Tennessee, with his wife Valda and their four children. He started life as a country singer and first recorded for a label called Sun, based in Memphis. He made several records before his first big hit.

"I was playing with the boys at a High School dance. I was looking at the audience, and right at the front there was a slick boy dancing with his partner, a good looking girl. But he didn't care about her—all he was worrying about was that she didn't step on his new pair of blue suede shoes.

"I started thinking about this, and I couldn't get it out of my mind. When I went to bed that night I couldn't sleep for thinking about this boy. So I got up in the middle of the night and I wrote "Blue Suede Shoes."

"It was my biggest hit. In 1957 you could buy 16 versions of the song. Altogether it sold over four million copies, including Elvis's version, so they tell me.

But tragedy hit Carl while the disc was topping all three charts in the States. He was on his way to the Perry Como show with one of his brothers and his manager driving. There was a crash—and Carl was the only one to escape alive. But only just. He was in hospital for six months with a fractured skull and other multiple injuries. Carl lost his big break—that of being the first rock'n'roller to appear in a national T.V. show. Elvis appeared a couple of weeks after the crash, and the great ball was set rolling.

When Carl came out from hos-

★★★★★★★★★★★★

pital he did finally appear with Perry—but as Carl says by that time the novelty was lost.

After a while Carl left Sun records.

"There was something wrong with that company. After all a record label that's O.K. doesn't go around losing artistes like Presley, Roy Orbison, Jerry Lee Lewis, and Johnny Cash. They've got nobody now. And they had the biggest names in the country at one time.

"When I moved to Columbia they tried to make a ballad singer of me. But it didn't work and I drifted back to country music for a while. Then came this tour news of Britain. I didn't think I'd enjoy it. I'd heard of British people being very snooty and upper-crust. I didn't think anyone in Britain would want to talk to someone like me. But I was wrong. I've never had a better time. The people in Britain are great. In fact this tour has been the best of my life—even better than when "Blue Suede Shoes" was at the top of the charts.

"The other night I had a great thrill. Don Arden said to me that there were four friends who wanted to see me. They put me in a car and we drove round to a flat. When we arrived I went upstairs and there were the Beatles!

THRILLED

"I've never been so thrilled. We all went down to the recording studio, and there they recorded my song "Matchbox" for their new EP. It was Ringo who sang on it—he's a real clown.

"Although I've had misfortune, I've been very lucky. And I'd like to say that I'm a firm believer in God and I thank Him for all my good fortune."

That's Carl Perkins. An honest likeable bloke who just happens to be one of the greatest beat singers and musicians alive.

Just don't leave it another eight years before you come here again Carl.

Best wishes to
RECORD MIRROR
from
JOE MEEK
all my artistes
and staff

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THE HONEYCOMBS: Have I The Right; Please Don't Pretend Again (Pye 7N 15664). New group on the scene, with an upbeat version of the oldie. Good solid wax that may score if it gets the plugs.

THE PETE BEST FOUR: I'm Gonna Knock On Your Door; Why Did I Fall In Love With You (Decca F 11929). The old Eddie Hodges hit is given a good rock treatment by the ex-Beatle & co. Could score.

CHRIS RAYBURN: I've Cried My Last Tear Over You; You Forgot To Say When (Parlophone R 5144). Unusual beat ballad from Chris, a well performed disc that appeals to just about everybody.

SERENDIPITY SINGERS: Beans In My Ears; Sailin' Away (Phillips BF 1341). A catchy folk number with a good familiar tune. It's good, but may lose out here due to opposition.

BRENDA HOLLOWAY: Every Little Bit Hurts; Land Of A Thousand Boys (Stateside SS 307). Dramatic blues ballad from the Tamla stable. She sings well, and this could just creep in.

SINGLES IN BRIEF

TROY DANTE: This Little Girl; Lovin' Eyes (Fontana TF 477). With the Infernos, Troy gets his teeth into this catchy big beat number, which isn't the Dion tune of the same name. Good lyric.

ELKIE BROOKS: Something's Got A Hold On Me; Hello Stranger (Decca F 11928). Good up-beat version of the Etta James hit. Gospel flavoured and although it's good enough for the charts it may be a little too advanced.

THE HUSTLERS: Easy To Find; Sick Of Giving (Mercury MF 817). One of the better groups, and a gentle ballad with loads of appeal. Good performance and maybe a minor hit.

THE JYNX: How; Do What They Don't Say (Columbia DB 7304). Harmonica and a typical bluesy rock song with a lot of appeal, but maybe not hit material.

THE LEROYS: Chills; Lost Out On Love (HMV POP 1312). The old Tony Orlando song is given a good commercial treatment by the boys. It could click due to its familiarity and catchiness.

THE DUBLINERS: Wild Rover; Rocky Road To Dublin (Transatlantic TRA SP1). The Irish tune is given a spirited treatment, and it has more than just local appeal. In fact it could be a minor hit with enough plugs.

THE PREMIERS: Farmer John; Duffy's Blues (Warner Bros. WB 134). U.S. hit and an exciting version of the oldie. Danceable and better than the original Carl and Commanders.

JIMMY NICOL: Husky; Don't Come Back (Pye 7N 15666). An instrumental with a strong latin-blues influence, and due to his recent publicity this may do quite well.

CHARLIE DRAKE: I'm Too Heavy For The Light Brigade; The Reluctant Tight-Rope Walker (Parlophone R 5143). Newie from Charlie doesn't raise too many laughs and is rather too similar to his previous discs.

B. B. KING: Rock Me Baby; I Can't Lose (Ember S 196). A shuffle beat item that's riding very high in the States. Good blue, but too off-beat for mass acceptance.

GUS BACKUS: Short On Love; Big Willie Broke Jail Tonight (Polydor 52 912). Top continental star, and a lively beat on this commercial sounding number.

MIKE BERRY: Who Will It Be; Talk (HMV POP 1314). A pleasing ballad from Mike and the Innocents. It's a commercial sound and has even chances of making the charts.

TERRY JUDGE AND THE BARRISTERS: Try To Forget; I Don't Care (Oriole CB 1938). There's a very dominant blue beat on this beat ballad, which is pretty good, but rather drowned by the backing.



CLIFF AND EL. —TWO 'A' SIDES

CLIFF RICHARD

A Matter of Moments; On the Beach (Columbia DB 7305).

BOTH 'A' sides on this newie from Cliff are taken from his new flick "Wonderful Life". "Moments" is a tender ballad with some good vocal support from the Shads, and a tender backing. Plaintive and very commercial. A definite hit side. "Beach" is a tuneful rock number with some great instrumental backing. The whole thing is bubbling over with atmosphere, and it's a good disc, even for Cliff, which is saying something.

TOP FIFTY TIP

BUDDY KNOX

Good Good Lovin'; All Time Loser (Liberty LIB 55694).

VET hitmaker Buddy Knox has consistently made good discs, but without any success. Now, his latest is so excellent that it can't fail to hit the charts with some good plugs. A solid subtle rock number that's rather similar to an old Presley hit titled "Too Much". An outsider with a good chance. Flip is another tuneful rocker with plenty of appeal, and loads of potential.

TOP FIFTY TIP

ELVIS PRESLEY

Kissin' Cousins; It Hurts Me (RCA-Victor 1404).

FROM the film of the same name, comes this rocker with perhaps a little more atmosphere than his last disc. It's a lively thump-a-beat number, that could have been better if the vocal backing was removed. Nevertheless it's a good side, and may move higher than many expect. Due perhaps to the "It Hurts Me" a slow haunting ballad with loads of appeal. El sings with plenty of poignant feeling, and this is as worthy of the 'A' tag as "Cousins".

TOP FIFTY TIP

MILLIE

Sweet William; Oh, Henry (Fontana TF 479).

"MY Boy Lollipop" Part Two? Same formula anyway, with the blue-beat backing and that shrill, vibrant little voice fair hammering away. Her popularity will see this well into the charts but we would really have liked to hear something more different. "Henry" gets the treatment on the flip. Same beat and Millie swings more than somewhat. Good value coupling.

TOP FIFTY TIP



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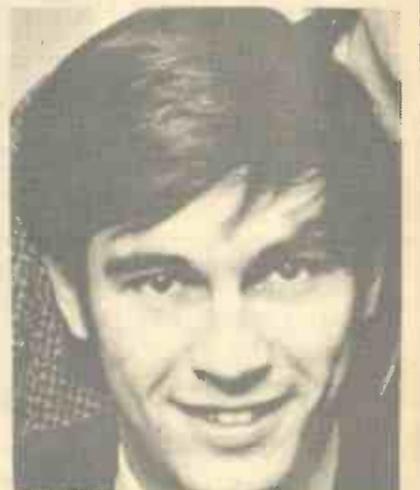
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SEARCHERS & DIONNE FOR TOUR

Granada Star Appearances



U.S. STAR HERE

Breezing in with a John D. Loudermilk number, New Yorker Gus Backus arrives in London today (Thursday) for his British TV debut on Ready, Steady, Go, tomorrow. Gus's record, "Short On Love," is backed with "Big Willie Broke Jail Tonight" on Polydor.

FIRST dates have been set for the Searchers' autumn tour. The group arrives back from America at 8.30 a.m. this morning (Thursday) and this evening will record the follow-up to "Don't Throw Your Love Away" at Pye's London studios.

The autumn tour will also star Dionne Warwick and original "Twist And Shout" recorders the Isley Brothers. The tour opens on October 17. So far it has been set to play Slough Adelphi on October 24 and Edmonton Granada (30). It will also play Granada theatres in November at Woolwich (1), Maidstone (2) and East Ham (13).

Searchers' agent Tito Burns is bringing a third American attraction, "Hi Heel Sneakers" hitmaker Tommy Tucker, here later in the autumn.



DUSTY FOR U.S. TOUR

DUSTY SPRINGFIELD is to fly to America at the end of August for her third visit to the States. And her third single in this country is being rush released by Phillips on June 26.

Dusty's trip to U.S.A. will commence on August 29. Her first dates include an Ed Sullivan show and concert at a New York theatre. Dusty will also top the bill at the annual "Murray The K Kaufmann" show—the first time a British artiste has topped the bill—and will play a week at New York's Palace Theatre, from September 4-13.

On September 15, she commences a week of one-night stands in major cities, and on September 23 and 24 will be recording Burt Bacharach numbers.

Dusty's new disc is "I Just Don't Know What To Do With Myself". It was written by Burt Bacharach especially for her, and recorded less than a fortnight ago. "B" side is "My Colouring Book".

Kenny Ball in Europe

Kenny Ball and his Jazzmen commence a 16-day tour of Rumania in Bucharest on September 1.

SINATRA HERE

Frank Sinatra will definitely be in Britain in September. The singer will be here for three or four days, for London concerts only. Venues are now being negotiated by the Harold Davison Agency.

Nelson Riddle is expected to come to Britain with Frank, to conduct a British orchestra, and the Oscar Peterson Trio may come too.

Heat Winner

WINNER of the first heat of the Heysham Head Rhythm group contest were the Mustangs. Leader of the group is R. Herman.

Polydor issue Beatles L.P.

EIGHT pre-Ringo tracks recorded in Polydor's Hamburg studios when Pete Best was the Beatles' drummer, around October, 1961, can be heard on a new L.P. rush released on Tuesday.

Titled "The Beatles' First" by "The Beatles and Guests," the album includes four numbers recorded by The Beat Men.

The sleeve notes are written by ex-Beatle Tony Sheridan, and all the Beatles numbers are believed to have been recorded at one session.

The titles are: "Cry For A Shadow," "Why," "My Bonnie," "The Saints," "Sweet Georgia Brown," "Ain't She Sweet," "If You Love Me Baby," and "Anybody's Child."

The L.P. "With The Beatles" has now sold 927,000 copies in Britain, but it will be some months before sales reach the magic million mark here. Sales appear to have reached saturation point and only a few thousand copies are now bought each month. Britain's other million selling album RCA's "South Pacific" sound-track took five years to reach six figure sales.

BEATLES DOWN UNDER

CABLED BY OUR AUSTRALIAN CORRESPONDANT

They had to resort to a decoy to get the Beatles to their hotel.

Two cars with red lights flashing and sirens blaring were sent inching through the crowd to distract fans' attention, while The Beatles were hustled through a rear entrance.

When the group appeared on the hotel balcony, pandemonium reached its peak. Finally, The Beatles shouted, "Thank you, everybody. Good-bye for now," and went off to their suites, guarded by police and private security men.

AS THE BEATLES slept after an all-night party, Beatle No. 5, drummer Jimmy Nicol, slipped out of the Melbourne Hotel early on Monday morning, to drive to the airport.

After "12 fabulous days with the world at my feet," as Jimmy put it, he left unheralded and unnoticed. He didn't even say "Good-bye" to the Beatles—"I don't think I should disturb them," he said.

The previous day, Jimmy had witnessed the most fantastic Beatle-welcome ever accorded the group.

Fifty people — many of them adults—were taken to hospital with injuries sustained in the frenzied welcome by a crowd estimated at a quarter of a million. Despite the presence of soldiers and sailors, the crush was "terrific," and altogether, more than a hundred people received first aid treatment.

Veteran policemen said it was the worst exhibition of mass hysteria they had ever seen.

And Australian reporters with experience of 39 years failed to recall scenes to touch those in Melbourne—even on the arrival of The Queen.

Beatle madness seems to have crippled Australian teenagers in a

way that Elvis Presley never dreamed of in his heyday, cables Robert Bennyhoff.

Most of the airport crowd of 5,000 had waited nearly five hours to welcome Ringo, as the other Beatles awaited their re-union with the drummer. The Beatles wore the bat-wing capes that they got in Amsterdam, to protect them from showers of jelly babies.

Dozens of teenagers were trampled underfoot outside The Beatles hotel in Bourke Street, Melbourne, and many women and girls fainted and were passed over the heads of the crowd to mounted policemen, who put them across their saddles and forced their horses through the crowd to ambulances.

Scores of girls had their sweaters torn off, and many lost their shoes.

Police officials said it was "a miracle" that no one was killed.

Diary Dates

THURSDAY

Dave Clark Five, Polly Perkins, Heinz, The Aristocrats, Jason Ford, Kenny Ball, Shirley and Johnny, "For Teenagers Only," ATV; The Tridents, Southsea; Buddy Britten and the Regents, Seaton, Devon; Manfred Mann, Richmond

FRIDAY

John Lee Hooker, Manor House, London; Swinging Blue Jeans, Boom Boom Room, Belfast and Adelphi, Dundalk; Millie, "Scene at 6.30," Granada TV; The Tridents, Maidstone; The Crickets, Troy Dante and the Infernos, The Animals, Daryl Quist and the King Bees, "Ready, Steady, Go!"; The Crickets, Wimbledon; Manfred Mann, Cambridge; The Zephyrs, Shoreditch Town Hall.

SATURDAY

John Lee Hooker, Windsor; Swinging Blue Jeans, Bray; The Tridents, Ealing; Dave Clark Five, Jim Reeves, Gene Vincent, Jimmy

Powell and the Five Dimensions, P. J. Proby, The Federals, Alma Cogan, The Beatmen, "Thank Your Lucky Stars," ABC TV; Manfred Mann, Catford; Applejacks, Aberystwyth.

SUNDAY

John Lee Hooker, Beat City; Swinging Blue Jeans, Limerick, Thurles; The Tridents, Kingston; Manfred Mann, Chatham.

MONDAY

Swinging Blue Jeans, Dublin; Ronnie Hilton, "Scene at 6.30," Granada TV; Manfred Mann; Wayne Fontana and the Mindbenders "Disc A Gogo," TWW.

TUESDAY

John Lee Hooker, Sheffield; Swinging Blue Jeans, Letterkenny; Joe Brown, "Scene at 6.30," Granada TV.

WEDNESDAY

John Lee Hooker, Manchester; Swinging Blue Jeans, Tuam; The Tridents, Ealing.

CRICKETS TOUR DATES

THE Crickets arrive in Britain today (Thursday) for their 23-day ballroom and concert tour. Tomorrow they appear on Rediffusion's "Ready Steady Go!" and at Wimbledon Palais.

On Saturday they appear on BBC-2's "Open House" followed by a London ballroom date. Other dates set are Birmingham Carlton (June 21), West Bromwich Adelphi (22), Cambridge Corn Exchange (23), Wisbech Corn Exchange (24), Southsea Savoy (25), Widnes Plaza (26), and they will double at two Birmingham ballrooms on June 27.

The Crickets continue at Leicester De Montfort (July 1), followed by Cleethorpes Cafe D'Ansant (2), Burslem Queen (3), and Maidstone Royal Star (4). Before going to Maidstone on July 4—Independence Day—they play a Royal Albert Hall concert with P. J. Proby, Adam Faith, the Applejacks, the Pickwicks and Troy Dante.

The group will play four Scottish dates from July 6 followed by Scarborough Spa (10), and Lowestoft Royal Hotel (11).

P&G in U.S.

Peter and Gordon left London on Monday bound for New York, and an American debut at the World's Fair today (Thursday), although other dates are only tentatively fixed.

Jean Powell, of the Noel Gay Agency, told the RM at press-time that the boys expected to spend four or five days in New York, and a few in Honolulu and Hawaii.

It is now likely that the duration of their tour, originally planned for three weeks, will be doubled.

Peter and Gordon are expected to return to Britain around July 25, for tours of Ireland and Sweden.

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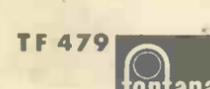
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MILLIE'S NEW SMASH HIT!



NEW POP-GOSPEL ALBUMS

DISC JURY



PAT BOONE

THE TOUCH OF YOUR LIPS: The Touch Of Your Lips; Warm All Over; Long Ago And Far Away; Just One More Chance; Here's To My Lady; I Concentrate In You; Close; My Romance; I Love You Much Too Much; In The Heat Of The Day; Alone Together; Mam'selle (London HAD 453).

A SET of tender ballads, with a lovely set of vocals from Pat Boone. Although Pat hasn't been in the charts for some time now, he hasn't lost any of his old magic. Standout tracks are "I Concentrate On You", "In The Heat Of The Day" and the title track. Good L.P. wax, and ideal for all ages.

★★★★

WANDA JACKSON

THE TWO SIDES: Whole Lot Of Shakin' Goin' On; Honey Don't; Yakety-Yak; Searchin'; Candy Man; Rip It Up; Making Believe; The Keeper Of The Key; Don't Let Me Cross Over; Cold Cold Heart; Don't Worry; Please Help Me I'm Falling (Capitol T 2030).

SIDE one is a number of well-known rock standards, all given the benefit of a strong backing and Wanda's voice, which is very well suited to this sort of stuff. She sings a little like Brenda Lee on the rockers but on the country ballad side she is entirely individual. Pop country with plenty of appeal. But side one doesn't match up to her earlier hits such as "Mean Mean Man" and "Party".

★★★

VARIOUS ARTISTES

MEMORIES ARE MADE OF HITS Moovin' 'N' Groovin'—Duane Eddy; Things—Bobby Darin; Oh Lonesome Me—Johnny Cash; Fly Me to the Moon—Joe Harnell; When My Little Girl Is Smiling—Drifters; Amor—Ben E. King; Down Yonder—Johnny & The Hurricanes; Let The Good Times Roll—Ray Charles; What'd I Say—Jerry Lee Lewis; Today's Teardrops—Roy Orbison; Baby Face—Little Richard; The Snake—Maximillian (London HA 8171).

SOMETHING for everybody here. Back down the big beat memory lane, and the greatest hit label of all time with a collection of old and not so old favourites. There's everything from the brash rock of "Baby Face" to the subtle country tinge with "Oh Lonesome Me" and "Things". They just can't go wrong with this series.

★★★★★

LITTLE RICHARD

COMING HOME: Just A Closer Walk With Thee; Coming Home; Search Me Lord; I Want Jesus To Walk With Me; Milky White Way; Need Him; Every Time I Feel The Spirit; Does Jesus Care; I'm Trampin'; God Is Real; Jesus Walked This Lonesome Valley; Precious Lord (Coral LVA 9220).

A SET of numbers recorded some time ago by Richard, when he was in semi-retirement, and undecided upon which career he was to pursue. These songs are a far cry from the hit material he has now, but they are an interesting set of well-recorded gospel numbers, with plenty of intensity and excitement about them. But whether Richard, one of the greatest showmen on the scene, recorded this album with his mind already on his chart comeback we shall never know.

★★★

THE MARKETTS

OUT OF LIMITS (Warner Brothers WM 8147) One of those U.S. albums pegged on to a hit single. The best track of course is "Out Of Limits", and the whole disc is full of off-beat punchy instrumentals. But it's not the British cup of tea.

★★

VARIOUS ARTISTES

APOLLO SATURDAY NIGHT: I Found A Love, Alabama Bound—The Falcons; Pain In My Heart, These Arms Of Mine—Otis Redding; Misty, Say Yeah—Doris Troy; Rockin' Chair, Walkin' The Dog—Rufus Thomas; T'Aint Nothin' To Me, Speedo's Back In Town—Coasters; Groovin', Don't Play That Song, Stand By Me—Ben E. King; What'd I Say—Finale (London HAK 8174).

WHEN this long awaited album was issued in the States everybody expected it to bound up the L.P. charts. It didn't. When you take a listen you may hear why. The great bluesy line up of songs and artistes is fine, but there's a distinct lack of atmosphere about the disc. The backings—conducted by Kink Curtis—are very watery and although there's nothing lacking in the vocal this disc could have been so much better.

★★★

SANTO & JOHNNY

HAWAII (Stateside SL 10084).

A WELL performed and presented album of Hawaiian music with plenty of commercial sounds from the group that once topped the charts in the States with "Sleep Walk". Their guitar instrumentals are first class, and this album may be a surprise big seller.

★★★★

GUITARISTS MECCA

SLICK, modern, flood-lit at night showily packed with the latest in guitars, amplifiers, organs and drums—all in the foundations of a towering skyscraper in St. Giles High Street, next door to Tin Pan Alley, heart of the music business.

That's the newly-opened Burns' music centre, which will surely become a Mecca for those in the beat-group business.

A historical site, this. A hundred years ago, the famous Louis Panormo built his last guitar in this same street. Now guitar-maker Jim Burns takes over—and, incidentally, he has a fine collection of some of Panormo's old instruments.

Burns has built his success on the modern beat scene. Solid body instruments for successful electrical amplification. His big achievement: the new Hank B. Marvin model which produces the "singing strings" heard on the Shadows' TV and live shows.

Musicians think this sound is produced by a gimmick amp. Says Jim Burns: "Not at all. The new tone is produced entirely by the guitar and any good amplifier, say the Burns' Orbit!, gives the same results."

In fact, Hank came up with the idea—and rejected several prototypes during the year the "design boys" worked on the project. Says Jim Burns: "I've nothing but praise for the beat sound and I like to see the young ones express themselves in their own way."

He adds: "The current idiom is a young man's game but the older experienced people can make a real contribution if they're in tune with the demands made by the youngsters."

Now he is exporting his British-made instruments to twenty different show countries. He plans his new show-place as a Beat Mecca for overseas visitors and for the "home" business.

Looking after the shop is Jimmy Frost, a character who knows everybody in the business!

And even those not interested in the beat scene can't fail to be impressed with the splash of floodlit colour the premises create at night, right there in the heart of Soho. P.J.

JOHN LEE HOOKER

I WANT TO SHOUT THE BLUES: I'm Leaving; Love Is A Burning Thing; Birmingham Blues; I Want To Shout; Don't Look Back; I Want To Hug You; Poor Me; I Want To Ramble; Half A Stranger; My Grinding Mill; Bottle Up And Go; One Way Ticket (Stateside SL 10074).

CURRENTLY here on a tour, is John Lee, one of the highest regarded of the U.S. blues merchants. This album is a good example of his work, and consists of a selection of good earthy tracks, all self-penned. Listening to this man in album form often leads to melancholia owing to his strange atmospheric brand of sadness but this album falls just short of that trap. No doubt that the recruits from the trad boom will rush out to buy this, especially with the very commercial cover and with the sales from genuine Hooker fans this should sell very well indeed.

★★★★★

THE LETTERMEN

A LETTERMEN KIND OF LOVE: Be My Girl; Friendly Persuasion; Dearly Beloved; The Wonder Of You; Young Love; I'll Never Stop Loving You; Where Or When; Pretty Blue Eyes; Can't Help Falling In Love With You; Too Young; Till; Love Is A Many Splendoured Thing (Capitol T 2013).

THAT smooth vocal team the Lettermen have never really hit it as big here as in the States, but this album is certainly one of the best of this type ever issued. The songs are all familiar, and the Lettermen inject their hymnal, almost sugar-sweet quality into them. Very very listenable with beautiful vocal harmony—any track on this is of sufficiently high standard to be issued as a single. Stand-outs among this stand-out album are "Be My Girl", "Where Or When", and "Till".

★★★★★



JIM REEVES

WE THANK THEE: We Thank Thee; This World Is Not My Home; My Cathedral; Have Thine Own Way Lord; Oh Gentle Shepherd; Where We'll Never Grow Old; I'd Rather Have Jesus; Where Do I Go From Here; Take My Hand Precious Lord; The Night Watch; Fly Away; Across The Bridge (RCA RD 7637).

GOD BE WITH YOU: How Long Has It Been; A Beautiful Life; Teach Me How To Pray; In The Garden; The Flowers, The Sunset, The Trees; It Is No Secret; Parade Of Old San Antonio; Precious Memories; Supper Time; Whispering Hope; Evening Prayer; God Be With You 'Til We Meet Again (RCA RD 7636).

FIRST album from Jim is a purely country-gospel item, with Jim on top of his vocal form. The Jim Reeves we all know is there, and most certainly this album should be a good seller.

The second album is probably more interesting from a collectors point of view. It was recorded some six years back and has been available in the States before now, but not here. It's a collection of gentle dreamy numbers, with Jim in slightly different voice—very recognizable of course nevertheless. Again, a must for any Reeves fan.

★★★★

THE TRAGEDIES OF KARL DENVER

SURELY Karl Denver's run of bad luck as the "jinx man" of British pop music must now be over. The unlucky guy with the leather lungs is right now getting over the latest chapter in a book of accidents.

He slipped and fell in his caravan at Great Yarmouth, where he's preparing for a summer season. He hit his face on a cupboard, splintered his cheek bone... and has been painfully patched up by a surgeon.

Speed

Only good thing is that the accident isn't forcing him out of the show.

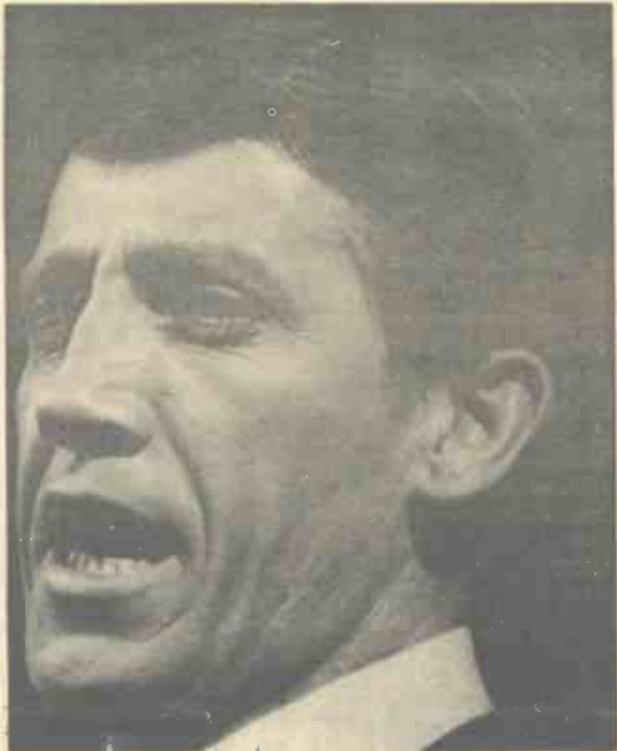
But think back to August 22, 1962. That was the day Karl almost died. Now he tells, for the first time, his story of that terrible car crash. At Great Yarmouth, too, that smash-up.

He says: "It was late at night. We'd had a meal. Peter Jays pianist, Lloyd Baker, was there, with his girl friend. They wanted a lift. I was driving a borrowed Lotus—I loaned my own American car to somebody."

"I was coming along the seafront, doing a reasonable speed. Nothing excessive. Suddenly the back tyre blew out and threw me against the kerb. The next thing I knew I was flying through the air, in the car, and hit a lamp-post at the other side of the dual carriage-way."

"I remember vaguely the ambulance men picking me up. I felt so tired and just wanted to sleep. My skull was fractured, though I didn't know at the time. My shoulder and jaw were broken. I had abrasions all over my body."

"About five in the morning, the boys in my trio, Kevin and Gerry, were told I was dead. I could have been. They visited me every day, along with Harry Secombe, Lonnie Donegan and others. Harry's sense of humour was too much: He sent me a big basket of fruit, though he knew my jaw was all wired up and I couldn't eat."



KARL DENVER

"The doctors said I wouldn't work for at least a year. But I signed out after ten days and was working inside two months. My right arm had to have special treatment—I could not move it. The pains in my head were terrible. Our first show was at Leicester and I collapsed afterwards. But as long as I was on my feet, I decided I could work."

Clouded

"It was like a dream. My wife came to see me. They said there was little hope—I could hear these things, but I couldn't believe it. "When I could get up, I said to myself if that's how you feel when you're going to die, well... it's not a bad feeling. I'd never be afraid of anything like that again."

But tragedy hit Karl not long afterwards. In February, last year, when his little son, Karl Jnr., was hit by a car—and died four days later. Karl's face clouded. He said: "When I see a crash it hurts me very much. Not for my own personal thinking about MY accident, but because I know what the person has to go through."

"My son's skull was fractured too... though worse than mine."

"He just didn't have the constitution to pull through. I often think... well, he's on my mind all the time... I think how he must have suffered."

And now this further trouble for the irrepressible Karl. He's one of the REAL characters in pop music. As I was saying, his run of sheer bad luck MUST now be over.

INEZ & CHARLIE FOXX...

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- Sue WI-301 **MOCKINGBIRD**
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Cavern Club, Liverpool
- July 3rd—Ready, Steady, Go
Manor House R. & B. Club
- July 4th—Flamingo Club, London
- July 5th—Oasis Club, Manchester
- July 6th—Morris Ballroom, Shrewsbury
- July 7th—Attic Club, Hounslow

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RM CLUB & CONCERT GUIDE

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RHYTHM and BLUES

THURSDAY, June 18th
GRAHAM BOND'S ORGANISATION
THE ROOSTERS

MONDAY, June 22nd
THE MIKE COTTON SOUND
BRIAN KNIGHT'S BLUES BY SIX

TUESDAY, June 23rd
JOHN LEE AND THE GROUND HOGS
THE ART WOOD COMBO

THURSDAY, June 25th
GRAHAM BOND'S ORGANISATION
THE ROOSTERS

Full details of the Club from the Secretary 100 Club, 22 Newman Street, W.1. (LAN 0184)

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Featuring
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Dancing 7.45 - 11.30
Members 4/- Guests 5/6

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comes raving back to Richmond A.A. on Sunday 21st to continue the best, most talked about rave-ups in England! — 19 months of R. & B. that started with the Rolling Stones, then Manfred Mann, The Animals! How's that for pickin' 'um!? Now, as everybody knows, the scenes are even crazier than ever, with those blueswailing, nod inducing, twitch-enticing, frenzyfying, hypnotyzing, birdmorizing, Yardyfying

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BLUE BEAT NIGHT
DUKE VIN SOUND SYSTEM
AND GUEST BAND

Friday (19th) 7.30-11.30 p.m.
TONY COLTON AND CRAWDADDIES

Friday All Night Session 12 midnight-5 a.m.
ZOOT MONEY'S BIG ROLL BAND
CHRIS FARLOW AND THUNDERBIRDS

Saturday (20th) 7.30-11.30 p.m.
TOMMY WHITTLE QUINTET
HARRY KLEIN QUARTET

Saturday All Night Session 12 midnight-6 a.m.
GEORGIE FAME and BLUE FLAMES
THE CHEYNES

Sunday Afternoon Session 3-6 p.m.
TONY COLTON AND CRAWDADDIES

Sunday Evening Session 7-11 p.m.
THE CHEYNES

Monday (22nd) 8-12 midnight
MONEY'S MONDAY
ZOOT MONEY'S BIG ROLL BAND

Wednesday (24th) 7.30-11.30 p.m.
"Great American Blues Singer"
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INEZ AND CHARLIE FOXX!!
with
LONG JOHN BALDRY'S
Hoochie Coochie Men
All appearing on "R.S.G." prior to Bluesville, Friday, July 3.

MARQUEE

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Friday, June 19th
THE YARDBIRDS
THE AUTHENTICS

Saturday, June 20th
JOE HARRIOTT/ RONNIE ROSS

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THE HENCHMEN

Saturday, June 20th
ROCK 'N' ROLL

Sunday, June 21st
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18 Westcliffe, Studio Club
19 Coventry, Mercers Arms
20 Hounslow, Attic Club Flamingo W.1 (All night)
21 Flamingo W.1
22 Northampton, Embassy

See also page 8



NORTHERN JAZZ FESTIVAL

Redcar Race Course
Three Days—June 26th, 27th, 28th

Friday:—RHYTHM & BLUES SPECTACULAR with Manfred Mann, Long John Baldry and the Hoochie Coochie Men, The Yardbirds, The Crawdaddys. Tickets 12/6d. 7 p.m. - 2 a.m.

Saturday:— THE JOHNNY DANKWORTH ORCH. with Cleo Laine, Joy Marshall and Bobby Breen, the Alan Elsdon Band, Terry Lightfoot, The Sandy Brown All-Stars with Al Fairweather. Tickets 12/6d. 10 a.m. - midnight.

Sunday:—MR. ACKER BILK and His Paramount Jazz Band, the Eric Delaney Orch., Humphrey Lyttleton, Tubby Hayes Quartet, and The Alex Welsh Band. Tickets 12/6 2 p.m. to midnight.

Compere for three days **George Melly**

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JOHN MAYALL'S BLUES BREAKERS plus another R & B band
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FRIDAY, JULY 3rd 7.30 - 11.30
Back by demand
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Admission 7/6 in advance. 10/- on night

FRIDAY, JULY 3rd 12 Midnight - 5 a.m.
"The only" All Night Session with
JOHN LEE HOOKER
JOHN MAYALL'S BLUES BREAKERS
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No advance tickets

SATURDAY, JULY 4th 7.30 - 11.30
America's great Sue recording stars
INEZ & CHARLIE FOXX
SPENCER DAVIES R & B BAND plus supporting group
Admission 7/6 in advance. 10/- on night

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BLUES! BLUES! BLUES! BLUES! BLUES!

JOHN LEE'S GROUND HOGS

CLUB 100 TUESDAY 23rd JUNE

The Pretty Things

SHANE & HIS GANG AND DR. BEECHING



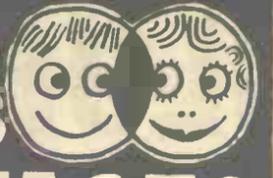
EXCUSE me a moment, I must just put in a little raving. About a group called Shane and the Shane Gang, who have a record out on the Pye label. "Whistle Stop" is the title, Johnny Worth wrote it specially for the boys... and it's got such a "train" sound that they've invited Dr. Beeching to a special launching party!

Why rave over this group — specially when there are so many groups? Simply this. They've not only got a fine beat and sound going for them—but they also have a go at putting on a really worthwhile stage presentation.

They employ gimmicks, sure. Like doing a bit on stage where singer Tony Shane cavorts about singing "I Go Ape", suitably attired. They also do take-offs of other groups, like Johnny Kidd and the Pirates—this bit is complete with ultra-violet lighting effects.

Tony said: "With this group, anything—literally anything!—can happen." He was not a-kidding.

PETER JONES'S NEW FACES



I went to meet them in the offices of their publicist, Keith Goodwin. Wandered up the stairs. And there were the boys, along with manager Bill O'Donovan, STUCK IN THE LIFT.

Let's meet the lift-bound lads individually. There's Tony Shane out front... tallish, amiable, extremely thoughtful when it comes to spouting show business. Pete Trout is on drums; Wally Dodson, rhythm guitar; Bill Store, on bass, and Dave Bradley is the lead guitarist.

The tie-up started when manager Bill was running a hotel at Pitsea. He'd heard Tony sing, given him engagements... and later on remembered him as being a distinctly promising performer.

Later, Tony met the group and the liaison was started. Says Tony: "Funny how many groups are

coming nowadays from the South-end area. There were the Paramounts, then the Monotones, now Force Four. And finally... us! It's becoming quite a beat-happy place.

Tony paused for a moment. Then he said: "Funny thing is that nobody has hung a tag on us yet. We're not listed as rock, or R and B, or anything else. And quite honestly that's the way we want it. We want to be a SHOW group. We want to entertain, not just a tiny section of the public but everybody. That's what we're working for, rehearsing for."

And that is precisely why I am indulging in a little on the raving side. I'm not necessarily saying Shane and the Shane Gang's first record will be a gigantic hit. But I AM saying they'll make the grade in a big way. And SOON.

A great new LP from THE BACHELORS



I believe; Charmaine; You'll never walk alone; Diane; Whispering; Moonlight and roses; I'll be with you in apple blossom time; If; With these hands; Ramona; Put your arms around me honey; Maybe; Melody of love; The little white cloud that cried; I'll see you in my dreams; Jailor bring me water

LK 4614 12" mono LP



D. JONES AND CO.

ON their uppers. Stoney broke. Not only no money... but lousy equipment, too. Which for a beat group is worse than an empty wallet. Life, one might think, couldn't look worse for 17-year-old Davie Jones and the King Bees.

But Davie, like all the Joneses, knew WHO to keep up with in order to make progress. So he wrote to millionaire John Bloom and said, in effect: "Here's a chance for you to back one of the most talented up-and-coming groups in the country. Just a few hundred pounds and all will be well with us..."

I hate to spoil the fairy-story, but Davie DIDN'T get the money.

Now just a word or two about the high-buzzing King-Bees. There's Robert Allen on drums. Digs Jerry Lee Lewis, used to be a projec-



tionist, photographic salesman, warehouseman and labourer. Rhythm guitar and harmonica is handled by George Underwood, whose dad is a grocer. He is studying at Ravensbourne College of Art.

Dave Howard, 22, married, plays bass. He makes picture frames

for an antique dealer. Roger Bluck is on lead guitar. He learned cello when he was eleven, still plays this "square" instrument — and rate Dvorak's "Cello Concerto" as his favourite record. He has designed record sleeves and now works as a representative for a typewriter company.

THE THINGS WE HEAR

IF Searchers and Cilla Black reach No. 1 with next singles they join Frank Ifield, Beatles and Gerry and the Pacemakers as hat-trick chart toppers. Will Robert Stigwood put Mary Wells on Rolling Stones' September tour? ... despite previous versions by Ray Charles, Jerry Lee Lewis, Bobby Darin and Roy Orbison "What'd I Say" a major U.S. hit for Elvis Presley... Billie Davis cupid note: when Carol Ann Harris's divorce decree becomes absolute Jet Harris will be free to marry again. Roy Orbison and Chuck Berry make strongest American bid to top RM charts since "Devil In Disguise"

★★★★

Ronettes' next "Do I Love You" sad deaths of Ruth Cook wife of Billboard publisher Hal Cook and Daily Mail's ace Hollywood reporter Jonah Ruddy... Brian Hyland's next revives Everly Brothers' "Devoted to You" Bobby Vinton auditioning for David Susskind's "Kelly" and other Broadway musicals... Roy Orbison wrote Bob Luman's "Lonely Room" Kingsmen's next: "Little Latin Lupe Lu"

Is Marvin Gaye Mary Wells' guy? ... Carole King and Gerry Goffin wrote Cookies' "The Old Crowd" last week Lesley Gore graduated from Englewood, New Jersey school... Dionne Warwick's sister Dee Dee reported to have once waxed Clint Ballard Jr's "You're No Good" (Swinging Blue Jeans' hit) Buzz Cason deputises for Jerry Naylor when Crickets arrive today... Billy Boyle plays T.C. in "Maggie May"

Now Licorice Locking has formed the All Sorts group, is he a Bass-ett guitarist? Record Mirror world's largest selling colour music paper dislike if Frank Sinatra didn't have signed with Reprise would harpist Kathleen Watkins is bride of B.B.C.-2 "Open House" host Gay Byrne death of Meade Lux Lewis "Honky Tonk Train Blues" composer in Minneapolis car crash

★★★★

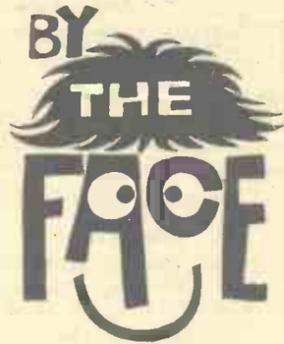
Fred Astaire signed Ruth Price for his Ava label... Jerry Lee Lewis scores in Sweden with "Bonnie B" ... Millie part composer of her next "Oh Henry" ... Beatles' "Sweet Georgia Brown" on Atco their sixth U.S. label... Brian Epstein's biggest problem—getting Tommy Quickly into the charts... hits by Little Richard, Larry Williams and Carl Perkins revived on new Beatles' EP though no relation of

British singing boxer, U.S. country artist Billy Walker has hit published by Champion... Buddy Holly L.P. revives Slim Whitman hit "Gone" ... congratulations to jazz writer Nat Hentoff and wife Margot on fourth arrival... once an E.M.I. press officer, Bess Coleman now heads Brian Epstein's New York press office

★★★★

President Randy Wood wants Dot (issued here on London) to have its own label... will Del Shannon get as much help from "Handy Man" as Jimmy Jones did in 1960? ... Dennison's "Walking The Dog" past Frank Ifield's "Oak Tree" ... Gordon Waller sees plenty of Lord Killearn's daughter Roxana Lampion... how about a twin set from the Ortons and the Chiffons

Rolling Stones gathered some mud in America... Billy Thorpe and Aztecs revival of Coasters' "Poison Ivy" tops Australian chart... from "Golden Boy" musical Sammy Davis waxes "There's A Party Going On" for the time being at least Timi Yuro free to leave Liberty... Bill Haley negotiating with U.S. Decca (Brunswick here) again... "Open The Door Richard" revived by blues singer Pigmeat Markham... Phil Spector regrets not



issuing Crystals' version of Dixie Cups' "Chapel Of Love"

Will buyers put hands in their pockets for Serendipity Singers' or Lonnie Donegan's "Beans In My Ears"? ... Brenda Lee will wax Bobby Vinton's recent U.S. hit "Blue Velvet" with new lyrics... Hank Locklin may visit England next month... Ty Hardin disc bow soon... Lonnie Donegan once waxed "Oh Rock My Soul" Peter, Paul and Mary's next... Johnny Tillotson's "I Rise I Fall" dedicated to Flinng! Bunt!

Bobby Shafto's "She's My Girl" surprise U.S. hit... Ronnie Hilton's "Rain" fell out of charts quicker than Howlin' Wolf's "Lightnin'" ... former Rolling Stones publicist Peter Meaden recorded High Numbers' "Zoot Suit"

A HIT TO SHOUT ABOUT
Lulu
and the Lovers
Shout
F11884



THE BIG THREE
If you ever change your mind
F11927

THE MOJOS
WHY NOT TONIGHT
F11918

A LOOK AT THE U.S. CHARTS

FAST RISING U.S. hits include—"Rag Doll"—Four Seasons; "Steal Away"—Jimmy Hughes; "Wishin' & Hopin'"—Dusty Springfield; "Share Your Love"—Bobby Bland; "Peg O' My Heart"—Robert Maxwell; "Girls"—Major Lance; "How Glad I Am"—Nancy Wilson; "A Little Toy Balloon"—Danny Williams. New U.S. releases include—"Do I Love You"—Ronettes; "Ballad Of Ira Hayes"—Johnny Cash; "Little Latin Lupe Lu"—Kingsmen; "Love Is All We Need"—Vic Dana; "Soulful Dress"—Sugar Pie DeSanto; "Hey There Beautiful"—Paul Peterson; "For Better Or Worse"—Wilson Pickett; "Testify" Parts 1 & 2—Isley Bros.; "Pledging My Love"—Brian Hyland; "I Cry Alone"—Maxine Brown; "Go Away"—LaVerne Baker; "The Old Crowd"—Cookies.

Despite bad reviews, James Brown "Showtime" L.P. is 24 in chart. U.S. top twenty five years ago from "Billboard"—Battle Of New Orleans—Johnny Horton; Personality—Lloyd Price; Dream Lover—Bobby Darin; Quiet Village—Martin Denny; Kansas City—Wibert Harrison; Teenager In Love—Dion & Belmonts; Tallahassie Lassie—Freddie Cannon; Lonely Boy—Paul Anka; Kookie Kookie Lend Me Your Comb—Ed Byrne & Connie Stevens; Only You—Frank Pourcel. N.J.

A HOST OF TOP POP STARS!

- Duane Eddy
- Bobby Darin
- Johnny Cash
- Joe Harnell
- & His Orchestra
- The Drifters
- Ben E. King
- Johnny & The Hurricanes
- Ray Charles
- Jerry Lee Lewis
- Maximilian
- Roy Orbison
- Little Richard

HA 8171 12" mono LP



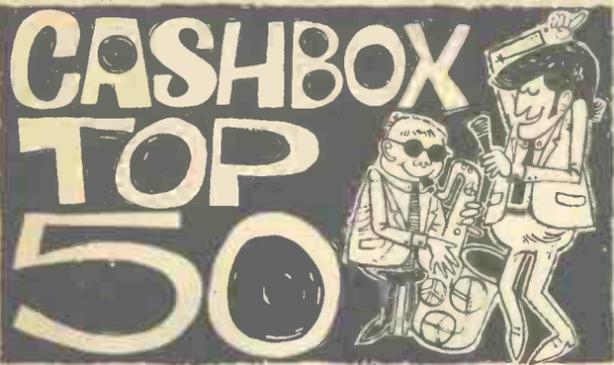
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Decca House
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45 rpm



The Decca Record Company Ltd
Decca House Albert Embankment
London SE1

RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- | | |
|---|--|
| 1 CHAPEL OF LOVE*
1 (7) Dixie Cups (Red Bird) | 27 ONCE UPON A TIME
29 (6) Marvin Gaye & Mary Wells (Motown) |
| 2 WORLD WITHOUT LOVE*
2 (6) Peter & Gordon (Capitol) | 28 ROCK ME BABY*
33 (4) B. B. King (Kent) |
| 3 I GET AROUND*
9 (4) Beach Boys (Capitol) | 29 BAD TO ME*
45 (2) Billy J. Kramer & Dakotas (Imperial) |
| 4 LOVE ME WITH ALL YOUR HEART*
4 (8) Ray Charles Singers (Command) | 30 WHAT'S THE MATTER WITH YOU BABY
31 (4) Marvin Gaye & Mary Wells (Motown) |
| 5 PEOPLE
11 (6) Barbra Streisand (Columbia) | 31 DON'T THROW YOUR LOVE AWAY*
37 (2) Searchers (Kapp) |
| 6 LOVE ME DO*
3 (10) The Beatles (Vee Jay) | 32 BEANS IN MY EARS*
41 (2) Serendipity Singers (Philips) |
| 7 MY BOY LOLLIPOP*
18 (4) Millie Small (Smash) | 33 DON'T WORRY BABY*
43 (3) Beach Boys (Capitol) |
| 8 MEMPHIS*
26 (2) Johnny Rivers (Imperial) | 34 BE ANYTHING (BUT BE MINE)*
23 (6) Connie Francis (MGM) |
| 9 DON'T LET THE SUN CATCH YOU CRYING*
16 (3) Gerry & Pacemakers (Laurie) | 35 IT'S OVER*
25 (9) Roy Orbison (Monument) |
| 10 WALK ON BY*
6 (7) Dionne Warwick (Scepter) | 36 GIRL FROM IPANEMA
- (1) Getz & Gilbert (Verve) |
| 11 MY GUY*
5 (13) Mary Wells (Motown) | 37 I DON'T WANT TO BE HURT ANY MORE*
27 (8) Nat Cole (Capitol) |
| 12 TELL ME WHY*
14 (4) Bobby Vinton (Epic) | 38 ALONE WITH YOU
49 (2) Brenda Lee (Decca) |
| 13 WHAT'D I SAY*
13 (5) Elvis Presley (RCA-Victor) | 39 GOOD TIMES
- (1) Sam Cooke RCA Victor) |
| 14 LITTLE CHILDREN*
12 (7) Billy J. Kramer & Dakotas (Imperial) | 40 WISH SOMEONE WOULD CARE*
35 (11) Irma Thomas (Imperial) |
| 15 HELLO DOLLY*
7 (17) Louis Armstrong (Kapp) | 41 CAN'T YOU SEE THAT SHE'S MINE*
- (1) Dave Clark Five (Epic) |
| 16 NO PARTICULAR PLACE TO GO*
32 (2) Chuck Berry (Chess) | 42 YESTERDAY'S GONE*
- (1) Chad & Jeremy (World Artists) |
| 17 DIANE*
10 (8) Bachelors (London) | 43 I'LL BE IN TROUBLE
50 (2) Temptations (Gordy) |
| 18 EVERY LITTLE BIT HURTS*
20 (6) Brenda Holloway (Tamla) | 44 TOO LATE TO TURN BACK NOW*
38 (3) Brook Benton (Mercury) |
| 19 TEARS AND ROSES*
21 (4) Al Martino (Capitol) | 45 TRY IT BABY
- (1) Marvin Gaye (Tamla) |
| 20 TODAY
22 (6) New Christy Minstrels (Columbia) | 46 KEEP ON PUSHING
- (1) Impressions (ABC) |
| 21 DO YOU LOVE ME*
8 (7) Dave Clark Five (Epic) | 47 MILORD
- (1) Bobby Darin (ATCO) |
| 22 ROMEO & JULIET*
17 (9) Reflections (Golden World) | 48 TENNESSEE WALTZ
- (1) Sam Cooke (RCA Victor) |
| 23 P.S. I LOVE YOU*
15 (7) Beatles (To/He) | 49 REMEMBER ME
- (1) Rita Pavone (RCA Victor) |
| 24 COTTON CANDY*
19 (9) Al Hirt (RCA) | 50 SHANGRI-LA*
34 (12) Robert Maxwell/Vic Dana (Decca/Dolton) |

* An asterisk denotes record released in Britain.

TOP 20-FIVE YEARS AGO

- | | |
|---|--|
| 1 ROULETTE
(2) Russ Conway | 11 PERSONALITY
(17) Lloyd Price |
| 2 A FOOL SUCH AS I / I NEED YOUR LOVE TONIGHT
(1) Elvis Presley | 12 SIDE SADDLE
(12) Russ Conway |
| 3 DREAM LOVER
(5) Bobby Darin | 13 POOR JENNY/TAKE A MESSAGE TO MARY
(11) Everly Brothers |
| 4 TEENAGER IN LOVE
(9) Marty Wilde | 14 TEENAGER IN LOVE
(16) Craig Douglas |
| 5 I'VE WAITED SO LONG
(6) Anthony Newley | 15 NEVER MIND/MEAN STREAK
(14) Cliff Richard |
| 6 IT'S LATE/THERE'LL NEVER BE ANYONE ELSE BUT YOU
(3) Ricky Nelson | 16 MAY YOU ALWAYS
(20) Joan Regan |
| 7 IT DOESN'T MATTER ANY MORE
(4) Buddy Holly | 17 I GO APE
(10) Nell Sedaka |
| 8 GUITAR BOOGIE SHUFFLE
(7) Bert Weedon | 18 PERSONALITY
(-) Anthony Newley |
| 9 THREE STARS
(8) Ruby Wright | 19 GOODBYE JIMMY GOODBYE
(-) Ruby Murray |
| 10 PETER GUNN/YEP
(-) Duane Eddy | 20 DONNA
(15) Marty Wilde |

BRITAIN'S TOP LP's

- | | |
|--|--|
| 1 THE ROLLING STONES
(1) The Rolling Stones (Decca) | 11 A GIRL CALLED DUSTY
(10) Dusty Springfield (Philips) |
| 2 DANCE WITH THE SHADOWS
(2) The Shadows (Columbia) | 12 PLEASE PLEASE ME
(1) The Beatles (Parlophone) |
| 3 WITH THE BEATLES
(3) The Beatles (Parlophone) | 13 ELVIS' GOLDEN RECORDS VOL. 3
(9) Elvis Presley (RCA) |
| 4 IT'S THE SEARCHERS
(5) The Searchers (Pye) | 14 DIONNE WARWICK
(20) Dionne Warwick (Pye) |
| 5 WEST SIDE STORY
(4) Sound Track (CBS) | 15 JAZZ SEBASTIAN BACH
(13) Les Swingle Singers (Philips) |
| 6 STAY WITH THE HOLLIES
(6) The Hollies (Parlophone) | 16 IN THE WIND
(16) Peter, Paul & Mary (Warner Bros) |
| 7 BUDDY HOLLY SHOWCASE
(14) Buddy Holly (Coral) | 17 THE MERSEYBEATS
(-) Merseybeats (Fontana) |
| 8 SESSION WITH THE DAVE CLARK FIVE
(7) Dave Clark Five (Columbia) | 18 PETER AND GORDON
(-) Peter and Gordon (Columbia) |
| 9 THE LATEST AND THE GREATEST
(8) Chuck Berry (Pye) | 19 BLUE GENE
(17) Gene Pitney (United Artists) |
| 10 IN DREAMS
(12) Roy Orbison (London) | 20 DOWN AND-OUT BLUES
(-) Sonny Boy Williamson (Pye) |

BRITAIN'S TOP EP's

- | | |
|--|--|
| 1 THE ROLLING STONES
(1) The Rolling Stones (Decca) | 11 FOR YOU VOL. 1
(12) Elvis Presley (RCA) |
| 2 ON STAGE
(3) Merseybeats (Fontana) | 12 THE BACHELORS VOL. 2
(-) The Bachelors (Decca) |
| 3 LOVE IN LAS VEGAS
(4) Elvis Presley (RCA) | 13 SHAKE WITH THE SWINGIN' BLUE JEANS
(-) The Swingin' Blue Jeans (HMV) |
| 4 ALL MY LOVING
(2) The Beatles (Parlophone) | 14 HUNGRY FOR LOVE
(11) The Searchers (Pye) |
| 5 BEST OF CHUCK BERRY
(7) Chuck Berry (Pye) | 15 THOSE BRILLIANT SHADOWS
(-) The Shadows (Columbia) |
| 6 THE HOLLIES
(10) The Hollies (Parlophone) | 16 I THINK OF YOU
(16) Merseybeats (Fontana) |
| 7 ANYONE WHO HAD A HEART
(6) Cilla Black (Parlophone) | 17 BEATLE HITS
(17) Beatles (Parlophone) |
| 8 TWIST & SHOUT
(9) The Beatles (Parlophone) | 18 FOR YOU VOL. 2
(-) Elvis Presley (RCA Victor) |
| 9 THE BACHELORS
(5) The Bachelors (Decca) | 19 I ONLY WANT TO BE WITH YOU
(14) Dusty Springfield (Philips) |
| 10 PETER, PAUL & MARY
(8) Peter, Paul & Mary (Warner Bros.) | 20 THE DAVE CLARK FIVE
(13) The Dave Clark Five (Columbia) |



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|---|--|
| 1 YOU'RE MY WORLD
1 (7) Cilla Black (Parlophone) | 26 HELLO DOLLY
28 (3) Frankie Vaughan (Philips) |
| 2 IT'S OVER
2 (8) Roy Orbison (London) | 27 YOU'RE THE ONE
22 (7) Kathy Kirby (Decca) |
| 3 SOMEONE, SOMEONE
4 (7) Brian Poole (Decca) | 28 I BELIEVE
24 (14) The Bachelors (Decca) |
| 4 HERE I GO AGAIN
8 (5) The Hollies (Parlophone) | 29 AIN'T SHE SWEET
45 (2) Beatles (Polydor) |
| 5 MY GUY
9 (5) Mary Wells (Stateside) | 30 HELLO DOLLY
33 (2) Kenny Ball (Pye) |
| 6 NO PARTICULAR PLACE TO GO
3 (7) Chuck Berry (Pye) | 31 DIMPLES
41 (2) John Lee Hooker (Stateside) |
| 7 SHOUT
10 (6) Lulu & The Luvvers (Decca) | 32 LIKE DREAMERS DO
46 (2) Applejacks (Decca) |
| 8 THE RISE AND FALL OF FLINGEL BUNT
7 (7) The Shadows (Columbia) | 33 I LOVE BEING IN LOVE WITH YOU
38 (4) Adam Faith (Parlophone) |
| 9 CONSTANTLY
6 (8) Cliff Richard (Columbia) | 34 NEAR YOU
42 (3) Migil Five (Pye) |
| 10 HELLO DOLLY
18 (3) Louis Armstrong (London) | 35 WHY NOT TONIGHT
50 (2) Mojos (Decca) |
| 11 CAN'T YOU SEE THAT SHE'S MINE
11 (4) Dave Clark Five (Columbia) | 36 DON'T THROW YOUR LOVE AWAY
26 (10) Searchers (Pye) |
| 12 RAMONA
19 (3) The Bachelors (Decca) | 37 I WON'T FORGET YOU
- (1) Jim Reeves RCA Victor |
| 13 JULIET
5 (12) Four Pennies (Philips) | 38 CAN'T BUY ME LOVE
30 (13) The Beatles (Parlophone) |
| 14 NOBODY I KNOW
23 (3) Peter and Gordon (Columbia) | 39 IF I LOVED YOU
34 (10) Richard Anthony (Columbia) |
| 15 I LOVE YOU BECAUSE
12 (18) Jim Reeves (RCA-Victor) | 40 CHAPEL OF LOVE
- (1) Dixie Cups (Pye) |
| 16 YOU'RE NO GOOD
25 (3) Swinging Blue Jeans (HMV) | 41 SUSPICION
35 (7) Terry Stafford (London) |
| 17 WALK ON BY
13 (10) Dionne Warwick (Pye Int.) | 42 DON'T TURN AROUND
27 (10) Merseybeats (Fontana) |
| 18 NON HO L'ETA PER AMARTI
17 (9) Gigliola Cinquetti (Decca) | 43 LOVE ME WITH ALL YOUR HEART
47 (3) Karl Denver (Decca) |
| 19 A LITTLE LOVIN'
14 (9) The Fourmost (Parlophone) | 44 WALKING THE DOG
40 (7) The Dennisons (Decca) |
| 20 I LOVE YOU BABY
16 (6) Freddie and The Dreamers (Columbia) | 45 SMOKESTACK LIGHTNIN'
48 (3) Howlin' Wolf (Pye) |
| 21 MY BOY LOLLIPOP
15 (15) Millie (Fontana) | 46 ROSALYN
- (1) Pretty Things (Fontana) |
| 22 HOLD ME
31 (4) P. J. Proby (Decca) | 47 MOVE OVER DARLING
36 (15) Doris Day (CBS) |
| 23 I WILL
20 (8) Billy Fury (Decca) | 48 STOP, LOOK, AND LISTEN
43 (4) Wayne Fontana & The Mindbenders (Fontana) |
| 24 DON'T LET THE RAIN COME DOWN
21 (7) Ronnie Hilton (HMV) | 49 DON'T LET THE SUN CATCH YOU CRYING
32 (10) Gerry and The Pacemakers (Columbia) |
| 25 BAMALAMA BAMALOO
29 (3) Little Richard (London) | 50 YOU'VE GOT LOVE
49 (6) Buddy Holly & The Crickets |

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GLAMOROUS

Wearing a glamorous, white, clinging dress she gave a vital, energy-packed performance which ranged from gentle ballads to the pounding beat of her hit disc successes. Included, of course, was a "Stars And Garters" medley which had the opening nighters applauding wildly. The high spot of her act was Kathy's own tribute to the Beatles which included an Ella-type "Can't Buy Me Love."

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He got clapping going with "Waltzing Matilda," and the inevitable "I Remember

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"You" drew prolonged applause.

The Raindrops impressed with their singing and impressions and their girl singer, Jackie Lee, made a first rate job of a couple of Millie and Cilla solos.

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'We use the MELODICA in many of the pops
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