

# Record Mirror

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THE SEARCHERS

## Fame in Films?

STORY ON PAGE 12

## HERE'S BILLY 1964 STYLE

1964 starts, for Billy Fury, with a Dutch treat—right now he's in Amsterdam for TV and radio dates. That's an indication of things to come for William F. This is a key year for the lad who started out, in 1958, to be a rock star. By 1961 Billy had made it. By 1964 his problem is—how to stay at the top?

First, then, he widens his appeal abroad. Already he's reasonably well established—he's even got a fan club in Ceylon—but in the New Year he'll be going abroad more than ever. It's almost certain that he will tour South Africa and Australia is a possibility. In April (when, incidentally, he'll be 22—on the 17th) he's likely to be on the Continent.

Next month he starts work on a radio series to be broadcast via Luxembourg. Round about May he's scheduled to make a film.

In June he goes to Great Yarmouth for a 15-week season at the Royal Aquarium where a second Billy Fury talent will be "unveiled": Billy will dance as well as sing.

Towards the end of the year he'll appear in his own TV show (currently being negotiated with one of the I.T.V. companies). And he'll do a short one-nighter tour of Britain's key cities.

That, in sketchy outline, adds up to Billy Fury, 1964 style.



### ONE OF THE MERSEY MEN

During the past year the City of Liverpool was "discovered" as a place abounding in pop talent. It was as if no one had ever emerged from Merseyside to attain stardom. Well this week's cover star emerged from that self same city some years before the Beatles hit the scene and has remained a top pop star ever since.  
R.M. Picture by Dezo Hoffman.

# Frank Ifield

## SAY IT ISN'T SO



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

# SHIRLEY SHOULD BE THE GIRL OF THE YEAR

ON the strength of two hit singles, you include Kathy Kirby as "Girl of the Year." I disagree. Shirley Bassey's latest has taken her right into the Top Ten—and it's her ninth Top Twenty hit. Shirley has been defying the big beat now, in one form or another, since 1957, with straightforward ballads and no gimmicks. Unless sincerity and a beautiful voice are now counted as gimmicks.—Raymond Garnet, 32 Westbourne Road, Wallasey, Cheshire.

Peter Jones writes: "We were seeking the 'new' girl of the year . . . while also bearing in mind the achievements of the others. Kathy ended the year in a blaze of chart success. Shirley, of course, is an established star, hit or no hit."



A reader puts Shirley Bassey's case as the leading girl for 1963. Other readers have leapt in to defend their own favourites too.

## DUSTY TOO!

I'VE come to the conclusion that the Record Mirror is anti-Dusty Springfield. Popularity polls show her to be higher in actual popularity than Kathy Kirby, nominated "Girl of the Year" Not that I have anything against Kathy, except that her voice is not as good as Dusty's.—Peter Mower, 67 Channel Road, Fulham.

Peter Jones writes: In the three months that Dusty has operated as a solo singer, the Record Mirror has lavished praise and pictures on her. And I've said that I believe she will be TOP girl singer—on actual achievements as opposed to promise—long before 1964 is over.

## ROY'S TOPS

ONLY one outstanding achievement in the pop scene for 1963—that of Roy Orbison. He's handicapped now by being American, and though I don't forget the Beatles' feats he has surpassed them. Roy is still on the way up in popularity, fame and recognition . . . after five years. To me, 1963 is definitely "Big O" year.—Jim Baverstock, 12 Newton Road, Bitterne Park, Southampton.

## BILLY FURY

SURELY the Beatles should be put in their right places. Everything seems to revolve round them. Their names, even, are found on almost all articles bought today. What about Billy Fury, the original Liverpool star? He's singing better than ever—but is neglected because of Beatlemania—which means over-publicity for the Beatles.—Miss M. Pearce, 22 Ennors Road, Newquay, Cornwall.

## TOP POP

## TOP JAZZ

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## Can Elvis catch up with Bing?

A GENERAL opinion has been that providing Elvis Presley could really stand the test of time, he might be the one recording artiste to challenge Bing Crosby for the throne of king of the disc business. But we've seen reasons recently why so many of his fans are deserting him. So Elvis's chances are diminishing . . . as there is a record sales gap of more than 100,000,000 copies in Crosby's favour. And Bing has several recording years left!—Leslie Gaylor, 114 Medina Avenue, Newport, Isle of Wight. EP Winner.

## BEACH BOYS

SO the Beach Boys were Number Two in the U.S. artistes' chart ratings for 1963? Why, then, are so few of their records released in this country. We had "Surfin' U.S.A." which arrived about two months late . . . and their latest is high in the States but we've heard nothing of it. The group is original, versatile, and their use of harmonies is astonishing. Who is responsible for this apparent boycott here?—Robert Bourne, 34 Geraldine Road, Wandsworth, S.W.18.



Del Shannon.  
R.M. Picture by Martin Alan.

SO Del Shannon is, apart from Elvis, the only American singer to have had ten consecutive hits. What utter rubbish. The Everly Brothers have had TWENTY-THREE and all but six of these were Top Twenty entrants. Many made the top ten and top five—and five were Number One. Don and Phil have written many of their own hits and the biggest "Cathy's Clown" was self-penned. And their discs are all different, unlike some I could name.—Esther Chamberlaine, 45 Roosevelt Avenue, Leighton Buzzard, Bedfordshire.

## SMALL ADVERTISEMENTS

**CHARLIE CHESTER CLUB.** Girls 18/21 wanted urgently as penpals for servicemen.—Josie Veen, 72 Clarence Avenue, Clapham Park, London, S.W.4.

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**THE SWINGING BLUE JEANS' FAN CLUB.** S.A.E. Jim Ireland, Mardi-Gras Club (NRM), Mount Pleasant, Liverpool, 3.

## Record Mirror

EVERY THURSDAY

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## Who'll be here in 1965?

THE pop world really is a hard and heartbreaking one. Out of the British artistes in the Top 30 of 1962, Acker Bilk, Helen Shapiro, Eden Kane, Mike Sarne, Craig Douglas, Jimmy Justice, Lonnie Donegan and Danny Williams have failed to reach even the Top 50 this year. And there seems little hope of Frank Ifield, the Tornados, Kenny Ball, Karl Denver or Ronnie Carroll making it three years in a row by the end of 1964. And thirty per cent of the present top artistes will probably have disappeared from the ratings by 1965.—Peter Smith, 213 Halfway Street, Sidcup, Kent. EP Winner.



Eden Kane has had a quiet chart spell in 1963.

## SIMILARITY?

AFTER buying "Do The Popeye with the Markeys", I noticed a distinct likeness between their sound and that of Booker T. and the M.G.'s in organ and sax. Some of the tracks were written by Jones and Cropper. These names are also found on "Green Onions" and "Chinese Checkers" by Booker T. It's also noted that M.G.'s stands for Memphis Group. Could these two named groups actually be one and had two huge hits under different names? — N. Dimmer, 5 Hutchinson Court, Padnall Road, Chadwell Heath, Romford, Essex.

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THREE YEARS AGO THE SWINGING BLUE JEANS HELPED PIONEER THE MERSEY BEAT

# 'THEY CALLED US THUGS - NOW WE'RE THE HEROES!'

**THE** Swinging Blue Jeans are currently rushing up the charts with their "Hippy hippy shake." And it's time now to relate how they were one of the earliest of the Liverpool groups to rush all over Britain, purveying the Mersey Sound.

It was more than three years ago. Before the Beatles had strayed far from the Liverpool City limits. A pioneering sort of journey into territories where the fans were used to a much smoother sort of beat sound.

And it brought troubles. Says Blue Jeans' leader Ray Ennis: "Seems the fans hadn't heard much of Liverpool. It was supposed to be a tough sort of place and they obviously expected us to be loaded up with bicycle chains and knuckle-dusters."

"Honestly, we could feel the atmosphere. They didn't really respond to our music,

by **PETER JONES**

because it was wilder and more ferocious. And they were very dodgy about actually meeting us, because they thought we'd start a punch-up or something.

"It was wierd. Really wierd. But if we weren't quite the success we'd hoped in those early days, we reckon it was all worth it for the experience.

"Now, of course, it's plain ridiculous. If you're from Liverpool, you're a hero. Just shows how fast things can change in the music business.

"You'd be surprised at the number of southern groups we meet who go to the trouble of actually trying to talk with Liverpool accents. 'Course, we can tell the phoneys a mile off. But the

local folk are often coned into believing that the group has just hurried down from Beatle-land.

"And the fans ask us all about the Cavern and the other beat clubs in Liverpool. They know all about the characters on the scene back home.

"What's more, we haven't heard the words knuckle-dusters and bicycle chain in a long, long time!"

I rate the Swinging Blue Jeans for this pioneering spirit. They've been professional since September, 1961, when they wowed the packed crowds in the Star Club, Hamburg. They were there for months before returning to resident jobs in the Mardi-Gras and Downbeat Clubs in Liverpool.

They formed the group in an off-beat way. The Blue Jeans had entered a talent contest in Liverpool's Empire Theatre some five years back. They won. They also found a new member—guitarist Ralph Ellis. Said he: "We had a different group going and



The Swinging Blue Jeans swell the ranks of the Northern groups

actually won second place in the contest. But I figured they must be better than us, so I changed over."

He joined guitarist Ray Ennis, bassist Les Braid and drummer Norman Kuhlke. The personnel has never changed since.

Pioneering, did I say? They were the first Liverpool group to have its own series on Radio Luxembourg; first to get a big "spot" in B.B.C. T.V's "Z-Cars"; first to lend its name to a new fashion colour — "Swinging Blue";

first to be painted in oils by top artist Robert Percival.

Said Ray: "That fashion bit really started us off on something. A manufacturing firm liked our stage outfits so they asked to copy them and put them on sale to the public. Now we've got fans all over the country wearing the same design of clobber.

"It's involved us in taking part in fashion shows... as models! Trouble with standing there without our guitars or drum-sticks to hold is finding something to do with

our hands."

June, 1963, saw the Blue Jeans on disc — "Too late now" went into the charts soon after release. And "Hippy hippy shake" has already beaten that one for sales.

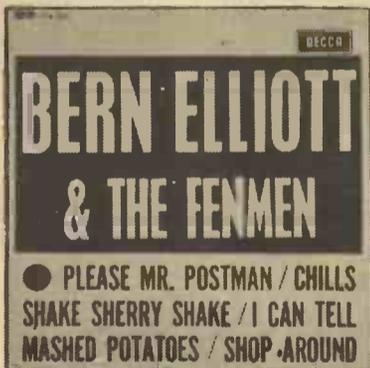
They're a talented four-some and likeable with it. Proud, too. Proud that they were pioneers from Liverpool in introducing the rough-edged Mersey Sound to the Deep South where the Shadows held sway.

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## TAKE A DATE WITH MIKE



Ex - Springfield Mike Hurst needs your help.

**MIKE HURST**, whose career in show business has already gone swingingly, SPRINGFIELDLY well, wants a little bit of help. And he's asking YOU to provide the assistance. It'll only take a moment... but it could lead to a fabulous night out in London, with all expenses paid.

Here's the point, Mike, since the Springfields have split up, has been going great guns as a solo performer. He's wanted to have a regular group backing him on his stage appearances, but he's also wanted to be quite sure before making up his mind.

Now he's got the group They WERE called The Blue Boys, and they've played around a lot of the top London clubs... notably The Scene, R and B centre. Says Mike: "What we want is a name for the group. It's got to be Mike Hurst and the well... So and So's. It's a great group, believe me. You ought to hear Ray Smith on lead guitar. This bloke can play almost anything. It is a three piece outfit... just

lead, bass guitar and drums. "Funny thing is that I met them some years ago, because two of the boys worked in instrument stores in Charing Cross Road, London. I was interested in guitars and used to plague the life out of them. I didn't think at that time that I'd ever be having a group of my own working with me.

"Now we're all fixed. The boys will work with me on records, on stage—anywhere. They look fine on stage, very neat. Slatey-grey, or slatey-blue suits, blue button-down shirts.

"What sort of name are we looking for? Well, we want something modern. But it should be reasonably

straightforward. Don't want anything too far out."

And in return for the suggestion, Mike is offering a night out in London. Maybe a meal and the theatre. Maybe a movie as well. It's up to YOU. Mike will be the host and he'll make the arrangements with the winner.

Mike is a real character. A one-time drama student, he joined up with the Springfields when Tim Field left for a business career. He went to Nashville, Tennessee, with the group and has travelled round on all their trips.

He's got a Goony sense of humour and drops into wierd accents at the drop of a hat. His first solo disc "The banjo song" did well and is still selling strongly. He's started work as a compere-and-host of a radio programme. His dramatic training stands him in good stead when it comes to film offers.

In fact, Mike Hurst is one of the biggest sure-fire bets for the big-time during 1964.

So why not dream up a name for his backing group—and hear all the big news at first-hand.

And if you win, you'll possibly have another pleasure coming along. You may meet Mike's puppy bulldog, Spencer. He's a smasher!

Entries, on a post-card please, to "Mike Hurst," c/o Record Mirror, 116 Shaftesbury Avenue, London, W.1.

And don't get too "way-out" on those suggestions, please!

PETER JONES

**Jazzshows**



Thursday, January 2nd.  
**MIKE COTTON Band**  
 Friday, January 3rd.  
**MIKE DANIELS'**  
 Delta Jazzmen  
 with **DOREEN BEATTY**  
**JOHN CHILTON'S QUARTET**  
 Saturday, January 4th.  
**MONTY SUNSHINE'S**  
 Jazz Band  
 with **VAL WISEMAN**  
**DICKIE BISHOP'S FOLK GROUP**  
 Sunday, January 5th.  
**ALEX WELSH and his Band**  
 Monday, January 6th.  
**ALAN ELSDON'S Jazz Band**  
**MICK EMERY'S FOLK GROUP**  
**DOUGGIE RICHFORD'S TRIO**  
 Tuesday, January 7th.  
 7.30-12.30 a.m.  
**ARCHIE SEMPLE**  
 Benefit Session  
 with **BILK, BALL & WALSH** bands  
 & guests. Tickets 7/6.  
 Wednesday, January 8th.  
**BACK O'TOWN**  
**SYNCO PATERS**  
**DOUGGIE RICHFORD'S TRIO**  
 Thursday, January 9th.  
**MIKE COTTON Band**  
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**DAVE DAVANI**  
 AND THE "D" MEN
- ★ **FRIDAY 12 midnight-6 a.m.**  
**GEORGIE FAME**  
 AND THE BLUE FLAMES  
**TONY SHEVETON**  
 AND THE SHEVELLES
- ★ **SATURDAY (4th) 7-11.30**  
**TOMMY WHITTLE QT.**  
 PLUS ART ELLEFSON
- ★ **SATURDAY 12 midnight-6 a.m.**  
**GEORGIE FAME**  
 AND THE BLUE FLAMES  
**TOMMY WHITTLE QT.**  
 PLUS RONNIE SCOTT
- ★ **SUNDAY (5th) Afternoon 3-6 p.m.**  
**TONY SHEVETON**  
 AND THE SHEVELLES
- ★ **SUNDAY 7.15-11 p.m.**  
**TONY SHEVETON**  
 AND THE SHEVELLES
- ★ **MONDAY (6th) 8-1 a.m.**  
**DAVE DAVANI**  
 AND THE "D" MEN
- ★ **THURSDAY (9th) 8-1 a.m.**  
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**LITTLE STEVIE WANTS TO RETURN TO BRITAIN - BUT QUICK!**

# The ultra-violent youngster gets UK airings

**THEY** say Steveland Morris is a "genius". He's only THIRTEEN—won't be fourteen until May 13—but he's a genius. Only 4ft. 10in. tall, and only 7 stone 4lb. in weight... but a hugely-built lad when it comes to talent.

by **LANGLEY JOHNSON**

Disc fans know him as Little Stevie Wonder. And he returned to the States Monday this week after a flying, four-day visit to Britain for TV and radio dates.

Stevie, blind from birth, makes little of his handicap. Says: "You've got to make the best of things. Main worry for me now is studying Braille music. I never worried much before... but now I think it would help me in my career."

Stevie, ultra-violent singer, pianist, organist, drummer and harmonica, hit the Number One spot in the States, after his first two releases "I Call It Pretty Music" and "Contract of Love" has sold only reasonably well.

In Britain, "Fingertips" didn't do all that well. Two Tamla-Motown L.P.'s, "A Tribute To Uncle Ray" and "Little Stevie Wonder—12-year-old Genius," were also out on the Oriole label here. Now Tamla is distributed here by EMI—and "Workout, Stevie, Workout" is the first single under new arrangements.

British R and B fans rate him highly... specially groups like the Beatles. And just before flying in to Britain, Stevie had packed the Olympia, in Paris, for two weeks—which is the theatre soon to be visited by the Beatles.

His British dates were "Ready, Steady, Go" and "Thank Your Lucky Stars." Stevie talked about his early life. "I was born in a place called Saginaw, Michigan, third child in a family of six. But we didn't stay round those parts for long. We are in Detroit now and I have to go to school there—the Fitzgerald School.

"It means limiting the work I'm allowed to undertake, but I guess I get

along well enough on subjects like maths and typing.

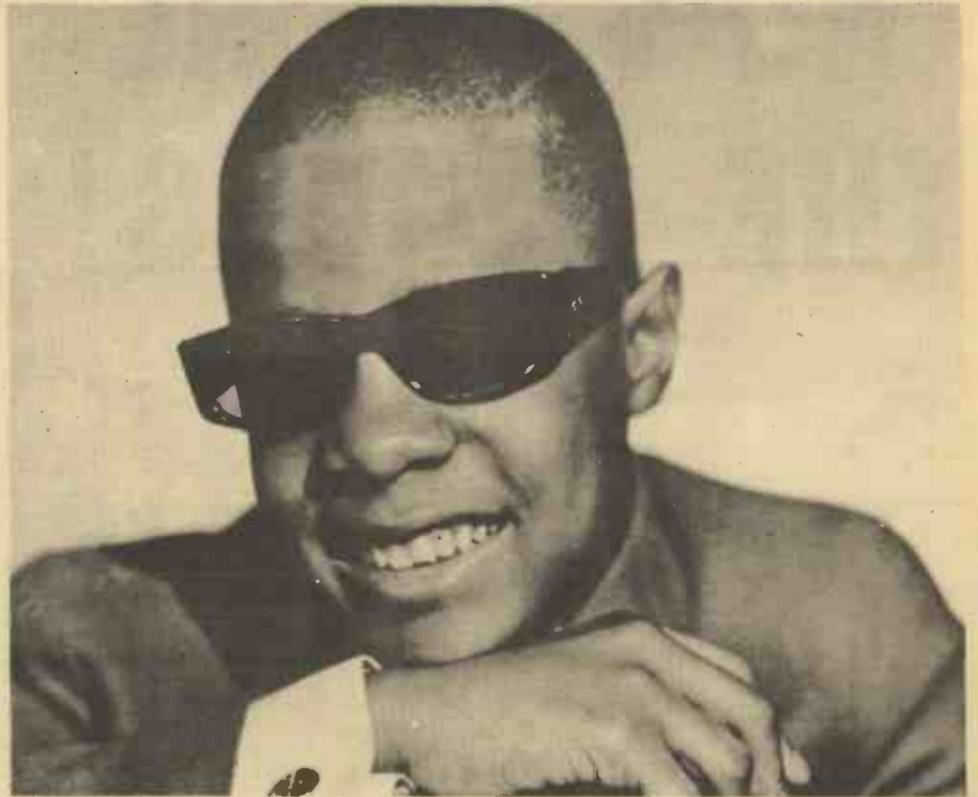
"I'd always got a lot of enjoyment out of singing. Reason I got such an early start on records was that Ronnie White heard me and introduced me to Mr. Berry Gordy Jr., of Tamla. Remember Ronnie White? He's a member of the Miracles group—they've had a lot of hits in the States.

"It's still all so new to me. I love to sense the way an audience responds to me. I seem to lose any sort of stiffness on stage once things get under way. That's why I like doing records in front of a 'live' audience... you get all that atmosphere coming through."

Meeting Little Stevie Wonder is quite an experience. You just can't believe that this frail little lad could have been responsible for those chart-topping discs—a Number One single and a Number One album.

And when you remember—you have to force yourself to remember—that he's never been able to see anything at all... well, it becomes incredible.

Little Stevie wants to return to Britain—but quick! Let's hope he can fit in some of those riotous concert dates next time. And let's hope the "wind of change," predicted by his Beatle-admirers, will mean that his sort of records will get wider appreciation here.



In London last weekend, for a flying visit, was Little Stevie Wonder. We pictured him during his "Ready, Steady, Go!" appearance.

**R.M. NEWS SNIPS**

After several years of hiding his swinging talent in dark Soho cellars, Georgie Fame is at last emerging onto the national scene. Georgie and the Blue Flames make their TV debut on Ready Steady Go this Friday. They'll perform two numbers from their first single to be released later this month on Columbia—Do The Dog and Shop Around.

These titles are part of Georgie's first LP, Rhythm And Blues At The Flamingo, to be released on February 7.

Following the increasing trend towards re-recording of oldies, Ray Charles offers the old Frankie Laine hit That Lucky Old Sun as his next single on HMV. It's due out on January 10, the same day as Helen Shapiro's version of the old Peggy Lee hit Fever (also Columbia).

Sudden movement is reported this week for Glenda Collins' HMV recording of If You Gotta Pick A Baby. And the record is to be used

as a lever to launch Glenda on the Continental market.

On January 6 the disc will be simultaneously released in Sweden and Germany. A WEEK LATER it will be issued in France as part of an EP which will also feature her first HMV release I Lost My Heart At The Fair Ground.

On Tuesday Glenda flew to Belgium to star in cabaret at a New Year's Eve gala in Brussels. She returned to Britain for guest appearances in the BBC's Beat Show tonight (Thursday).

**JUST RELEASED**

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 Wayne Gibson & Alberto & Ricardo  
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 F 11800 DECCA

**TONY MEEHAN** BRENDA LEE  
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 F 11801 DECCA Brunswick 05899

**JIMMY GILMER & THE FIREBALLS** OUT OF LIMITS  
 Daisy Petal Pickin' The Marketts  
 HLD 9827 LONDON WB 120

**MARILYN MONROE** DAVE BERRY  
 The Ian Campbell Folk Trio My baby left me  
 F 11802 DECCA DECCA F 11803



Here's a new Record Mirror picture of Bern Elliott who, with the Fenmen, still stays happily in the charts with "Money." He recently appeared on "Ready, Steady, Go" and has a full date-book.

**A GUID NEW YEAR  
 TO YIN AN' A'**

From  
**BILLY GRAINGER**  
 and  
**SCOTLAND'S BEAT GROUP**  
**DEAN FORD**  
 and the  
**GAYLORDS**



**HEINZ HAS TWO BEST SELLERS TO HIS CREDIT NOW,  
BUT REFUSES TO SIT BACK AND TAKE THINGS EASY**

# I won't rest until I hit the charts jackpot

**I**F you could actually SEE ambition instead of just sense it, there'd be clouds of it pouring out of Heinz. The blond-topped charmer with the frenzied stage routines has consolidated his "Just like Eddie" hit with his "Country boy" riser... but he feels it's only the start.

He says, all in a rush: "My ambition is to have a number one hit. And to top the bill in my own right. I'll wait—because we're trying to build up my career as a lasting thing instead of a short-term run. But I can't wait long."

"I seem to live in a dream world. A world where hardly anything else exists bar show business. I want to give the public a brand-new act for the coming tours... and I often wake up in the early hours and start making frenzied notes on any old scrap of paper."

**FRENZIED**

"I get a kick out of signing autographs and that sort of thing. It's part of the business, yes... but I actually ENJOY it! My family back home in Southampton are knocked out, of course,

but it's funny how things work out...

"I can remember when I used to buy all the pop music magazines and take them home with me. Sometimes, my parents would throw them out of the window because they thought I spent too much time mooching around thinking about music. "I used to work in a grocer's shop, you know. When I left to join up with the Tornados, my boss gave the job over to my brother."

by **PETER JONES**

He's still there. He's not bothered much about show business — or if he is, he never shows it.

"My motor-bike is a very fast job. I leave that at home now and my brother uses it. Just hope he doesn't do anything silly."

"My sister? Well, she's only 14, but it's odd. She doesn't seem to be knocked out about pop music. I don't think she even twitches an eyebrow for the Beatles. But she takes a keen interest in me. And I understand she can't do a thing wrong at school these days. She's the one who has to organise the autographs."

"I sneaked the family in to see 'Live it up' when I was at Bournemouth recently. That gave me a very funny feeling. I don't think my mum could believe it was actually me up there so much larger than life. Shook me, too. I'd never seen it on

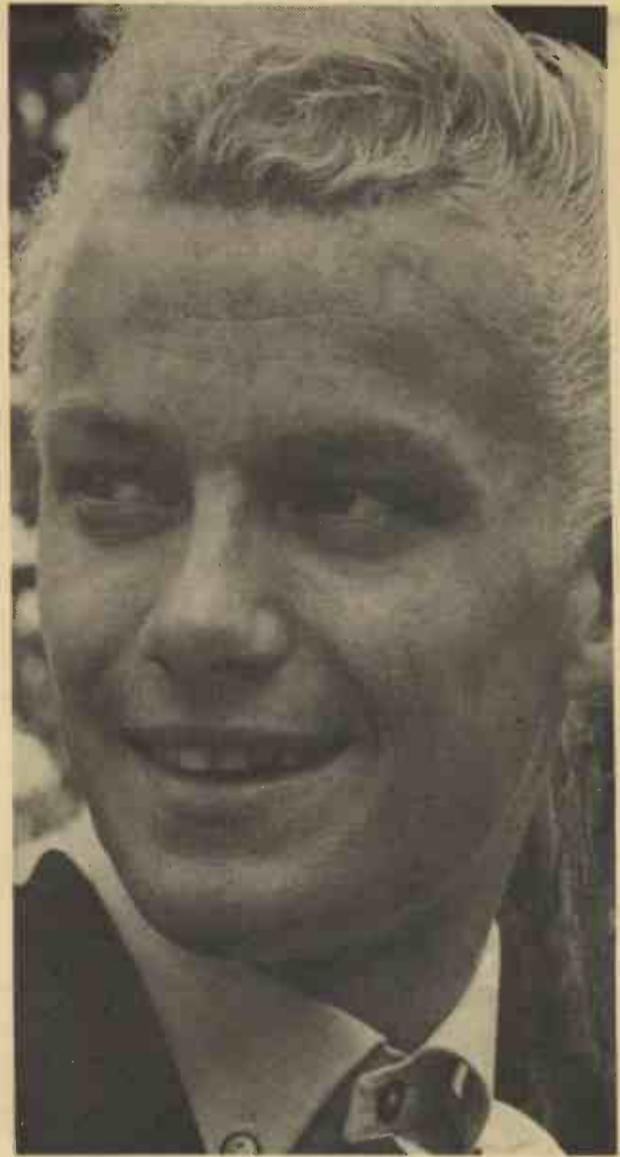
a wide screen before.

"I used to have a lot of hobbies. Like fishing, or messing around with my boat. But it all goes by the board now. I spend most of my time listening to records, looking for new ideas and working out plans. Or I'm in the studio going over numbers with Joe Meek, my manager."

**FAVOURITE**

"One day, I think, I'd like to tackle an acting role like that of John Steed in 'The Avengers.' That's my favourite programme. But that sort of thing would take years of practice for me. I think practice makes perfect, but that sort of programme is what I'm looking for."

"I just don't mind how hard I work. I look at stars like Cliff Richard and Tommy Steele... and I realise how hard they must have stuck at it to rise from pop singer to REAL entertainer. I don't have any real fears... just



Heinz is a perfectionist. He refuses to rest on his laurels, always seeking to improve.

that I want to improve all the time."

Heinz's career takes on quite an international flavour this year. He goes back soon to Sweden, Denmark, Germany. Then comes six weeks on the Larry Parne's Spring Tour — a full-blooded package which always does big business.

Then comes Norway and Finland. "We've had several

good offers for a summer season but it's a matter of deciding which one will be best. By then, of course, I'll know exactly what new things to introduce into the act."

Another cloud of ambition poured forth from Heinz.

"Slow, but sure—that's the way it's being planned," he said. "But not TOO slow, I hope."

That original twosome  
**Los Indios  
Tabajaras**



Their great hit single

## MARIA ELENA

RCA 1365 45 rpm

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Maran cariuia;

Vals criollo;

Pajaro campana;

and Stardust

RCX 7135 7" mono EP



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# I'm all for contrast says Bert Weedon

by **DAVID GRIFFITHS**

**I**N any out-and-out pop disc show during the last year, about 10 out of a dozen records would be full of twang and beat, says Bert Weedon—who admits to having done his share of twanging and beating.

But there's always a place for sweet, melodic music, even if it's only played as contrast to the rocking. So early last summer Bert suggested to A & R man Wally Ridley that a guitar disc of a smoothie such as "Over the rainbow" (which has been going down well in Bert's stage act) might be in order.

"I'm sure it won't go," said Wally. "Let's stick to the beat." Bert recorded Dark Eyes and Black Jacket and nothing happened.

Then, about three months ago, Bert was driving home

in the early hours after an engagement, and he heard, on Radio Luxembourg, Los Indios Tabajaras playing Maria Elena. "A lovely sound, just the sort of thing I had in mind," thought Bert. But like Wally Ridley, Bert decided it wouldn't catch on. Yet Maria E. is still riding high!

Now Bert has recorded "one of the best tunes ever written." It happened in Monterey (HIMV) at a dreamy tempo, using plenty of tremolo and with his guitar plugged straight into the recording machine — "because no matter how good an amplifier a guitarist has he's unlikely to do better than



Bert Weedon experiments with the gentle sound associated with "Maria Elena" the surprise hit.

EMI's £50,000-worth of hi-fi, so I recorded directly into it."

"Maybe the public, saturated with beat, will go for my Monterey, which — I feel — suits my 'Mister Guitar' image," Bert tells me. "I'm no longer a blue-eyed teenager that girls go wild about. It's my guitar playing that counts. I'm not saying that Monterey should be done by guys like Jet Harris and I'm not saying that I shall abandon the rock that has fed me so well in the last four years since I was the first British guitarist to get a record in the hit parade (Guitar Boogie Shuffle). But there may well be enough people around who like sweet music for a change to put Monterey in the charts."

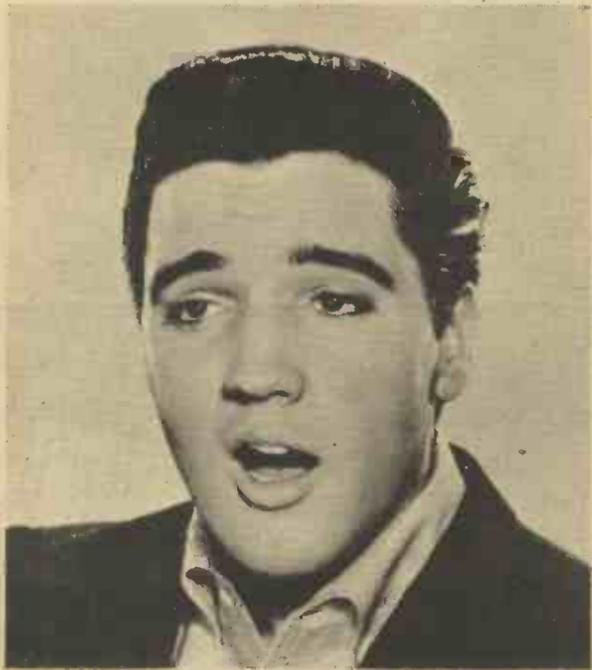
Bert is at present doing

his best to make competition even tougher for himself. Last year Chappell published his ambitiously titled tutor Play In A Day.

"Many of today's top groups, including The Shadows and, I understand, the Beatles, have learnt something from it," said Bert proudly. Now comes a sequel, Play Every Day (5s.) which deals with the complicated task of playing guitar really well. Bert's method is amazingly easy to follow and the new book is bound to turn some of the beginners from the first book into guitar experts.

"I hope it'll help the fairly advanced players," says Bert, adding: "I'll just have to rely on my longer time in the business to give me a head start!"

# THE MAN WHO WRITES



Elvis, among others, owes a lot to the songwriting talent of Mort Shuman and his partner Doc Pomus.

**IF ANYONE** bothers to look just under the titles of their records, they'll see a name or names in brackets. Those names are the songwriters. And the names Pomus-Shuman will crop up many more times than will most—and on hit discs.

I talked to Mort Shuman this week about his song-writing career and about the people for whom he writes the songs. Currently Mort is here on a business trip and leaves soon for home. Together with Doc Pomus he has penned countless hit songs including the latest Elvis Presley hit "Kiss me quick."

"As most people know it comes from El's LP "Pot luck," and as the first track it already has been given lots of plugs. When we wrote it we didn't intend it as a single, but Doc reckoned that it was certainly good enough. In fact it has already had considerable success in other countries—in Ireland Brendan Bowyer covered it and had a number one—but I don't think it's going to be issued in the States as a single."

Mort, as many readers will remember has been to Britain twice before and on several occasions appeared on "Oh boy!" There he sang

by **NORMAN JOPLING**

his disc "Turn me loose"/"I'm a man," both of which he and Doc had previously written for Fabian. Strangely enough it is his only disc release on the commercial market—although he makes demo's of all his songs for the artist who records them.

I asked Mort why Elvis hadn't been doing so well lately.

"I guess it's because he's been so busy with films. The

trouble is that he records so many songs for his films that his record company say 'let's just issue a film song' instead of recording deliberately for a single. If Elvis went into a studio and wanted to make a single instead of a number of film songs the result would be worth it."

Mort and Doc have written loads of Elvis's hits including "Mess of blues," "Surrender," "His latest flame"/"Little sister," "She's not you" etc. But the surprising thing is that Mort has never met Elvis!

## GUESSING

"No, I've never met the man. I'd sure like to, because when you meet an artiste you can get a better idea of the type of material that would suit him. Before, Doc and I have just guessed at what we think El would like. We've been very lucky—but the thing I dread is that if after meeting him we don't write him any more hits!"

Mort and Doc mostly write their songs with a particular artiste in mind—and it takes them between an hour and two days. Unlike many other song-writers, they both co-operate with both the lyrics and the tune (most other song-writers in pairs work with one writing lyrics and the other the tune). When they've written the song Mort and his group (guitar, bass, drums with Mort on piano and vocal) make a demo, with the song arranged as the writers think it should be etc. Strings are added if necessary.

Usually the artistes stick to the arrangement. One of the best arrangements that Mort has done was on "Can't get

# FOR THE STAI



The great Ray Charles made a hit of "No-one," which was composed on a church piano!

used to losing you" the big Andy Williams hit, Everything of the wonderful arrangement was conceived by the writers. Other times it doesn't work out like that. On "Sweets for my sweet"

## BUDDY'S LATEST MAY SOUND FAMILIAR TO YOU

# The vocal is a re-issue but the beat is brand new



The Fireballs are used by Norman Petty as the backing group when he works on tapes by the late Buddy Holly.



Buddy Holly.

**IF** any of you think that you've seen the record "What to do" by Buddy Holly in the charts before—you're dead right. It reached number twenty-eight three years ago when it was first released on Coral, and is taken from Buddy's best-selling album "The Buddy Holly Story Volume Two."

What's the reason then? Why have Coral re-issued it? Well, you've got to listen to the two versions to see why. The new one is far clearer and with a much better backing. But the vocal is the same! The reason is that for the first disc some U.S. Coral executives decided to dub some studio musicians on some unaccompanied tapes of Buddy they had in their possession. They did so, and they made up the number on Buddy's new album. Some of them were released as singles—"Peggy Sue got married" made our top twenty—and others like "Learning the game" and "What to do" were issued as singles.

Some years after, when Buddy's manager Norman Petty came into possession of the "Reminiscing" tracks he said that he would re-dub the backings on these discs. He considered them rather crude and not fit to be issued like they were. But nothing more was heard for another eighteen months in which Buddy scored huge

hits with his new Norman Petty/Fireball dubbed tracks like "Reminiscing," "Brown eyed handsome man," "Bo Diddley," and "Wishing."

Then just as everyone thought that all of Norman's stockpile of tracks had run out, Coral came out with the bombshell news that they were to issue "What to do." But they DIDN'T tell anyone whether or not it was the original version.

Luckily for Buddy's many fans it wasn't the same version—at least backing-wise. And the disc is shooting up the charts and looks like being another big hit for the late great popster. Now of course the question is—has Norman dubbed all the other tracks which were on "Volume Two"? And will Buddy's fans have to buy them all over again? Well the latter question doesn't apply really. For all of Buddy's fans will buy EVERYTHING that is issued by him—and the fact is that they are hearing familiar tracks, enhanced by

superior backings, which makes these songs more than just the mediocre Holly sides that they were before. For of course there are no bad Holly discs.

The Fireballs, who have so wonderfully backed Buddy on the dubbed tracks lately—so well in fact that many people have thought they were the Crickets—have been enjoying an even bigger success at the top of the U.S. charts. The disc is "Sugar shack" and it reached number one in the States and made the top fifty here.

But unlike most of the Fireballs discs it's a vocal effort with guitarist Jimmy Gilmer, lead vocal. It's an off-beat affair about a kind of U.S. coffee bar that has no equivalent here. And the main sign that the Fireballs are on the disc is the heavy beat backing. It isn't the first disc they've made with a vocal—"Born to be with you" was issued several months ago and flopped. But this time the name on the label was Chimmy Gilmer, and the Fireballs were mentioned. Currently the boys are climbing the U.S. charts with their follow-up "Daisy petal pickin'."

Instrumentally, they have only had one big hit here—"Quite a party" which reached the top twenty some two-and-a-half years ago. But they've had other big hits in the States with "Vaquero,"

"Bulldog," "Foot-patter" and their million-seller "Torquay."

But back to Buddy. In the States a name that has always been linked with Buddy's—Bobby Vee—has issued an album called "I remember Buddy Holly." It contains twelve of Buddy's hits, including numbers like "That'll be the day," "Oh boy!," "Think it over" and "Early in the morning." And the L.P. is simply tearing up the U.S. LP charts after only one week on release.

Backing of "What to do" is an original called "Umm oh yeah." But unlike many others released lately it's not commercial. It's good, of course, but an uncommercial little beat ballad. And the mystery is that where the composers credit should be on the label it just says "unknown."

Buddy himself has two LP's in the U.S. charts—"The Buddy Holly story" volume one, and "Reminiscing." In Britain, he scores with every release and his last album "Reminiscing" went to the third place in the LP charts—also there is news that yet more tapes of Buddy's have been found in the States although it is doubtful whether some of them will be fit to be issued.

But I bet that if even the worst one is, Buddy's fans will buy it. Because they know his worst is equal to many others best.

A GREAT NEW EP BY THAT TERRIFIC GROUP

# THE BIG THREE

At The Cavern

DFE 8552 7" mono EP

# THE BIG THREE

AT THE CA

# HITS

# U.S. RS

for example the Drifters altered the arrangement.  
"We had a lot of luck with your version by the Searchers. They altered the Drifters one around a little. But again, it wasn't the arrangement that we planned."

Mort and Doc write many songs without anyone in mind. One day they were playing a piano in church when they composed "No one". Ray Charles recorded that with great success in the States.

Mort started songwriting in 1956-7 just for fun. He would play piano at parties and compose his own songs. After a while his friends said his songs were so good he should turn to it professionally. He wouldn't have any of it until he was introduced to Doc Pomus, some thirteen years older than himself. Then the unbeatable combination began and scores of hit records developed.

## GOLD DISCS

Only one thing bothers Mort though. Although artists and record companies get gold and silver discs the songwriters don't. That's why when he gets back to the States, Mort is to make some more commercial recordings.

He'd like a gold disc. . . . just one for himself after all the others he has got for other artists.



## THE GIRLS IN LEATHER WITH A LOAD OF MERSEY BEAT

The Breakaways — three girls with three pin-uppy shapes. But when it comes to recording, as on their Pye debut with "That boy of mine," they get ONE big, fat sound, with a lot of the Mersey beat excitement about it.

Tipped by many top dee-jays for stardom before the New Year is far under way, they're also leaders of pop fashion. Leather gear, way-out gear—their personalities shine through all the way.

Incidentally, Jean Ryder (the one in the middle) is married to hit songwriter Mike Hawker. The others are still looking . . . but not too hard!

# THE BEATLES' CHRISTMAS SHOW

PRIOR to the year 1963 the routine thing for any pop star at Christmas was to take part in one of the seasonal pantomimes. But this is the year of the Beatle and routine events are simply not associated with their career.



PAUL McCARTNEY

And so the "Beatles Christmas Show" was born, nurtured and finally presented before an enthusiastic first night audience at the Astoria, Finsbury Park, on Christmas Eve.

In casting the show I strongly applaud the choice of Rolf Harris as compere and specialist performer. His sheer professionalism is a joy to watch and his control of the restless Beatle fans a lesson in audience mastery.

Praise is due also for Rolf's topical lyrics, specially written for the occasion.

Supplying the accompaniment for the solo performers, as well as having their own spots were the polished and entertaining Barron Knights, featuring Duke D'Mond.

Two youngsters on Brian Epstein's books, though lacking in experience, proved promising entertainers. First on was young Tommy Quickly, a personable lad who will improve with each outing. He handled his spot

competently and was greeted most enthusiastically by the audience.

Brimful of confidence was Cilla Black. Again all she lacks is experience, and only time can bring this final ingredient. Cilla sings strongly and is a likeable personality on stage. She could hit the jackpot once the rock boom subsides to normal proportions.

The Fourmost, one of the four groups in the show, make the most of their spot by mixing in established rock standards, their own records and a dash of comedy. An entertaining team who fought a winning battle against equipment gremlins on the first night.

Billy J. Kramer and the Dakotas closed the first half of the show with the group getting its own spot prior to Billy's entrance. To my mind, they are one of the strongest groups to emerge

from the northern scene. Musically they set a high standard and commercially they are successful. The handsome Billy J. still gives the impression of nervousness at times but, if he is troubled by nerves, he should endeavour to minimise them for he has just about the biggest solo singer potential in Britain today. With the thorough training and grooming he will undoubtedly get from Brian Epstein he could be a success in every medium from records to films.

The "Beatles Christmas Show" is packed with tasty surprises for Beatles fans, but I won't spoil their enjoyment by listing these.

As one would expect, the fan reception all but drowned the quartet's offerings. But it was possible to see and hear enough to convince me once again that this unique team are more than a nine days wonder. They are loaded with personality and would have hit the top in any field they had tackled. Already the cynics are predicting a rapid fall from favour for the Beatles but I am convinced they are so terribly wrong.

Each performer in this show makes a valuable contribution to its success. It is a dream show for pop fans and as such should be taken on tour after the Christmas run.

JIMMY WATSON

DECCA

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Kathy Kirby sings 16 hits from Stars & Garters

LK 4575 12" mono LP

DECCA

★★★★★ IT SEEMS IMPOSSIBLE IN POP JOURNALISM, BUT... ★★★★★

# BEATLES?

## I've never met them confesses pop writer



David Griffiths.  
R.M. Picture by Martin Alan.

WHILE practically every journalist in our nation, from Godfrey Winn on down, is busy churning out articles on the lines of My Friends The Beatles, I want to get in with my special distinction: I've never met a Beatle, or even spoken to one on the telephone.

In case you think there is nothing remarkable about that, since millions of others haven't met a Beatle either, the point is that my living depends to a large extent on such encounters. In the course of my work I naturally meet most stars. But by a fortunate chance I have not yet come face to face with John or Paul or George or Ringo.

Fortunate? Yes, for unlike my friendly colleagues my critical judgement is unclouded by personal knowledge of these no doubt charming entertainers. I can be Objective, Impartial, Unbiased and all that sort of thing: valuable assets for a journalist.

### First-hand

Mind you, I've often come close to a meeting as I've been to some of the same places and met some of the same contacts. In particular, I've made a first-hand investigation of the Hamburg Beat Scene and it is clear to me (though probably not to anyone who hasn't visited that swinging German city) that Hamburg's influence is the chief factor in their success — apart, of course, from their talent.

Hamburg's atmosphere of intense rocking competition, of vitality and round-the-clock pleasure-seeking, is an ideal training ground for a top group. The long working hours demand that you work up an extensive repertoire and devise ways of stopping the audiences becoming bored. George Harrison has told on television how Peter Eckhorn, owner of the Top Ten Club, used to tell them that if they wanted to be successful they must "make show" — play enthusiastically and look as though they are enjoying themselves. The boys learned, and became one of the most popular groups ever to play in Hamburg. By the time they returned to England they were polished performers.

### Raving fans

Singing for hours on end also has an effect on voice quality. I met a number of singers in Hamburg (Dave Berry and Dave Samson among them) whose voices had just about given out as a result of the smokey club "air" and the need to shout yourself hoarse to be heard above the shaking volume of the amplified guitars (the raving German fans liked their music loud long before amplification reached the deafening mark over here).

When the Beatles became so popular in Britain that they were working non-stop I wondered if John Lennon's voice was going to pack up with overstrain: it always sounds as though laryngitis is lurking in the next number.

by DAVID GRIFFITHS

But if Lennon's larynx has stood up this well this long I reckon his slight touch of hoarseness must be an asset to the Beatles. It gives them a rhythm-and-bluesey sound (after all, Ray Charles has the same quality in his fabulously famous voice).

It's amazing how much serious attention has been paid to the Beatles as a Social Phenomenon by the more-or-less serious Press. This is quite an achievement because although these papers have carried reviews and stories about mass-appeal films and plays they have always ignored pop music. No record reviews, no concert reviews — nothing except an occasional lofty sneer at a current cult, or an item linking pop music with juvenile delinquency. There have been plenty of fascinating stars and trends before the Beatles but it took those four Liverpool lads to show the heavy Press that pops can be interesting, significant — and fun.

### Big story

Yet the critics, being new to the field, seem to have missed the big story, which is that the Beatles are the culmination of a long-developing trend in which British pop stars have been moving closer and closer to the roots of all modern pop music. The source is the American Negro.

Going back just a little way, Lonnie Donegan and the skiffle movement was built, in strong part, on the songs of old-time Negro singers such as Huddie Ledbetter (compare his version of Rock Island Line with Donegan's some time).

Cliff Richard, Billy Fury and others have based their styles on that of Elvis Presley — and Elvis, from Tennessee, started out by copying discs by obscure Negro artistes. (And among girls, Brenda Lee, Timi Yuro and Helen Shapiro are just three of those influenced by Negro singers.)

Now comes the Liverpool Sound emanating from the one-time centre of Britain's African slave trade, today a city with a large coloured population, a sea port with direct connections with Harlem. Small wonder that rhythm-and-blues got such a grip on scouse youngsters. And small wonder that the most successful of all the Liverpool groups is one that has a genuine love for the best American r and b performers, one that sings and



George, Ringo, Paul and John in their "Christmas Show" costume—see story Page 7. N.R.M. picture by Dezo Hoffman.

swings with the abandoned vigour of some of the best coloured groups across the Atlantic.

It has been said of the Beatles that they might face a tougher future than a single performer. The argument is that if and when the foursome splits up all the things associated with the name of the Beatles are lost. "The Beatles" can't become a film star, or a musical comedy actor.

True, but the Beatles are quite different from most of the single stars in one important respect: they are self-contained. They don't depend on clever session musicians to give them the right disc backings, they don't rely on some smart a and r man finding up-and-coming American hit for them to copy.

The Beatles are do-it-themselves artistes — their own accompanists, their own hit

writers. With such a concentration of abilities they've surely no need to worry about their futures. They are good, and improving musicians, and one or two of them may, in middle age, become London recording session musicians, providing backings for the 1984 crop of teenage idols.

Though I've never met the Beatles they were kind enough to send me a Christmas card thanking

me for "all my help" (actually, a couple of news stories!) in 1962. To my subsequent regret, I threw all my cards away. Just think how happy I could have made some Beatle-crazed girl with that present! So if John, Paul, George and Ringo happen to read this I hope they'll remember that Christmas is coming and that the Record Mirror is still at 116 Shaftesbury Avenue.

### BLUEGRASS STAR BILL CLIFTON, MID-WAY THROUGH A WORLD TOUR

## A record about the Beatles

BILL CLIFTON, top American exponent of Bluegrass and folk music, is in the middle of a world tour, taking in 27 countries, on which he hopes to further HIS kind of music.

But, of course, he has been into the Decca studios to make a single all about another kind of music. BEATLE MUSIC! Which is about as far away from Bluegrass as one man can get...

Bill's "Beatle crazy," a talking blues "analysis" of Beatlemania, is selling very well indeed. And here comes Bill to talk about the background story:

"We arrived here — my wife and five children with me—back in September. We planned to stay in Britain until around July 1964, and so the problem came up about what sort of song to do on a single. My friend Pat Robinson figured maybe



BILL CLIFTON

something on Merseybeat. "Now I'd seen the Beatles on television. Visually, I thought they were great... you know, the haircuts and so on. A nice clean-cut look about them. Musically, though, they are similar to most of the rock'n'roll groups in the States... even if I think the Beatles create a little more excitement than the Americans.

"So we plumped for a specific song about these four boys. I didn't want to write it because I didn't then know enough about it, so we called in Geoff Stevens, of Southern Music. Well, he turned up with the lyrics. But they were kind of just a tribute to the Beatles. We didn't think it was interesting enough.

"He tried again. And again. I reckon it took about four re-writes. The important thing was to make sure not to be offensive in any way. Maybe I'm not an avid fan, but you can't hide truth — and those boys have had so much fine publicity in a very short time.

"That line about the DDT being used on the Beatles—well, that was just a spontaneous little bit. As someone pointed out on 'Easy Beat' — you can't really spray these Beatles. They are here to stay.

Bill's world trip is inter-

esting. "We want to get the whole thing done in just one year. The idea is to take Bluegrass music even to those countries where there are language problems. This sort of music is really unique but it's not widely understood. I should say that it isn't properly understood sometimes even back in the States!

"So far, in Britain, I've done radio and television dates. But later we're going for a concert tour, maybe including the Royal Festival Hall.

"In that case, I'll bring my group over from the States. We're hoping there won't be any Union problems as there were, say, with Jim Reeves. You see, in Bluegrass music each musician is also a comedian, or a singer, as well. Like being a complete variety artiste.

"So they can't really be replaced by anybody else. We use a group of five, all with non-amplified instruments. We include a five-string banjo, a violin and a mandolin — instruments not usually used in this country."

It's a specialist field of music. Bill Clifton, who's topped dozens of polls in this field in the States, hopes to widen its international acceptance.

Even to the extent of showing it off to the Japanese...

**Record Mirror**

**Pop Disc Jury**

# BRILLIANT BRENDA

## sings

### country style



Another hit for Brenda Lee. R.M. Picture by Dezo Hoffman.

**GREGORY PHILLIPS**  
Everybody Knows: Closer To Me (Pye 15593).

**T**ALENTED young actor-singer has strong guitar behind him on a slow opening, then the beat is taken up effectively. Odd little choral episodes come in as he sings rather in the Bobby Vee style. Bits of dual-tracking help, rather than hinder, here, and it's overall the sort of disc which sells above average. Flip is another excellent little song, well performed.

★★★★  
**MARY FORD**  
Doin'que: Where Can I Go (Stateside SS 248).

**F**IRSTWHILE partner of Les Paul has a go at a song that probably has already ended its run of success. Pity about the delay because this gives lots of fans their first chance really to understand the lyrics. Tune stands up well and Mary's voice is enhanced by the excellence of the guitar work behind her. Flip is a piano-led opus of charm, with Mary highly dual-tracked.

★★★★

**TOP 20 TIP**

**FRANK IFFIELD**  
Don't Blame Me; Say It Isn't So (Columbia DB 7184).

**D**DOUBLE 'A' side put out for Frank's latest — you pays your money and takes your choice. "Don't Blame Me," the oldie, has harmonica sounds early on and the touches of yodelling. Certainly much better all round than "Mule Train," which slumped so badly. Finely enunciated vocal work and a careful arrangement. Lots will go for the Irving Berlin flip, which again has the yodelling. More forceful and pacy. May not be a riotous hit but should certainly hit the Top Twenty.

★★★★



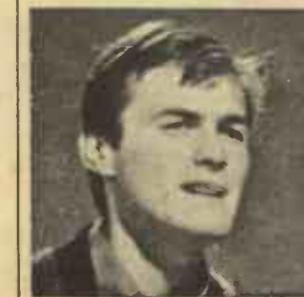
Frank Ifield. R.M. Picture by Dezo Hoffman.

**JOHNNY KEATING**  
Carlos' Theme; The Puppets (Pye Piccadilly 35158).

**T**HHEME from the "Sentimental Agent" telly-series and Johnny produces an interesting treatment. Good balance between the different sections, with brass and woodwind intermingled. A foot-tapper which should do well at parties. Familiarity of the theme could build sales handily. Flip captures the atmosphere of puppetry rather well and is again well arranged.

★★★★

**TOP 20 TIP**



Tony Meehan. A.B.C.-T.V. Picture.

**ALBERTO AND RICARDO**  
I'll Do It To You; Love's made A Fool Of You (RCA Victor 1376).

**T**WO lads from Gibraltar tackle a song with a lot of the Mersey feel about it. Good beat and entertaining harmonic work from the voices. May get rather lost in the rush of material of similar kind but it awesers well for the boy's future. Nearest comparison would be Gerry and the Pacemakers. Flip was a hit for the Crickets and the new duo do a goodly job on it. Just-right tempo.

★★★★

**GINNY ARNELL**  
Dumb Head; How Many Times Can One Heart Break (MGM 1217).

**A**MERICAN girl dual-tracked on a goodly little teen theme. And it's already a big hit in the States. A chanty wee number, delivered in tiny girle style and it's so insistent it sort of burns itself on the mind after just a couple of plays. May be a hit, but not a huge one. Ginny is in similar mood for the flip. Rather a tiny voice, perhaps, but loaded with appeal.

★★★★

**NELSON RIDDLE**  
My Special Dream; It's A Mad, Mad, Mad, Mad, World (Reprise 20230).

**D**ISTINCTIVE arrangement, for a big band, of a likeable theme. The "guy'nor" extracts all the value from the melody, using strings, guitar, touches of brass. It rides along well enough without being big hit material. Slightly delicate mid-way. Movie title theme for the flip stands up well without lyrics but, of course, it's already been well-covered.

★★★★

**BAJA MARIMBA BAND**  
Comin' In The Back Door; December's Child (London HL 9828).

**T**OUCH of the Caribbeans here with the West Indian-styled marimba outfit. A happy little repetitive theme which soon catches on. Nice delicate sounds—it's miles away from the usual big-beat releases. And it gets quite exciting in the middle eight. Might well get a lot of plays and so boost sales.

★★★★

**IAN CAMPBELL FOLK GROUP**  
Marilyn Monroe; The Bells Of Rhymney (Decca F 11802).

**F**OLKSEY treatment of a rather well-known theme. Taken very sincerely and with all the appropriate sounds in the background. It has an extremely pleasant sound to it and it's well worth while to really listen to the lyrics. Might be a surprise bixie. This Group vocal work leads in the flip, unaccompanied, and there's certain beauty in the harmonies. But it probably will be short on commercial appeal.

★★★★

**THE VERNONS GIRLS**  
We Love The Beatles; Hey Lover Boy (Decca F 11807).

**A**NOTHER song cashing in on the Beatles. It's an amusing well-performed effort with the threesome from Liverpool singing shrilly to a pounding Mersey beat. Perhaps a minor hit, but we can't imagine it being a top tenner.

★★★★

**TOP 20 TIP**

**BRENDA LEE**  
As Usual; Lonely, Lonely One (Brunswick 05899).

**S**HOOTING up the U.S. charts is this sentimental song with all the Brenda Lee vocal skill injected into it. If anything there's a slight country quality about the thing.

★★★★

and the whole is completely superb. Touching lyric, good tune, and a good chance for the top twenty. Organ on the flip, a bit of a reversal to the earlier Brenda Lee. It's an efficient beat ballad, but without the same appeal as side one.

★★★★

**TOP 20 TIP**



**THE RONETTES**  
Baby I Love You THE PHIL SPECTOR GROUP Mks Joan and Mr. Sam (London HLU 9826).

**T**HIS should make the charts on the strength of their "Be My Baby" hit. But the song is not quite as good, we think, neither is the arrangement. Heavy atmosphere that tends to overcome the Ronettes, who struggle gallantly to be heard above the backing. Commercial, we suppose, but they can do far better than this. So can Phil Spector who is recording manager who is featured on the flip, a jazzy type instrumental.

★★★★

**JIMMY GILMER AND THE FIREBALLS**  
Daisy Petal Pickin'; When My Tears Have Dried (London HLD 9827).

**H**EAVY beat on this follow up to their U.S. number one, "Sugar Shack." If anything it's a more commercial effort with the familiar whistle once again. There's a good vocal from Jimmy, and the boys set up a great backing sound. Good tune, and stands a good chance of being a hit here. Flip is a good beat ballad that's well-performed by all concerned.

★★★★

**THE MARKETTS**  
Out Of Limits; Bella Dalena (Warner Bros. 120).

**C**URRENTLY coming up like the proverbial bomb in the States is this heavy pounding instrumental from the Marketts, who scored with the first ever surfing hit, "Surfers' Stomp." It features an insistent, shrill guitar, plus some very good drum and organ work. Rock instrumental fans will go wild for this off beat item. But don't expect to see it in the charts. Flip is another heavy number, this time with handclapping and shades of their previous hits.

★★★★

**WAYNE GIBSON**  
Come On Let's Go; Pop The Whip (Decca F 11800).

**N**OT the Tommy Steele hit of some years back, this wild beater has plenty of good dance appeal. There's a Chuck Berry styled guitar in the background, and the accompaniment by the Dynamic Sounds is pretty good. An outside chance of success we think. More heavy guitar sounds on the flip, an instrumental with touches of Duane Eddy in parts. Wayne isn't on this side, but it's quite fair nevertheless.

★★★★

**TOP 20 TIP**

**DAVE BERRY**  
My Baby Left Me; Hoochie Coochie Man (Decca F 11803).

**D**AVE should have an even bigger hit than "Memphis Tennessee" with this very early Presley hit, penned by bluester Arthur "Big Boy" Crudup. It's a potent rocker with lots of blues flavour and plenty of good guitar work. The Muddy Waters number is given a jerky treatment by Dave and the Cruisers on the flip. Good stuff but maybe a little too bluesy to be commercial.

★★★★



Dean Stevens.

**DEAN STEVENS**  
Only 'Cause I'm Lonely; Love Me Like I Love You (Phillips BF 1300).

**A**VERY distinctive voice—it's been a long time since Dean's last release. This one, with dual-tracking passages, should improve his status without necessarily making the charts. It's a carefully-planned disc with a punchy sort of backing. Highly commended. Dean wrote the flip and it's a pacy sort of number with overtones of drama. Interesting falsetto bits and pieces.

★★★★

**THE BACHELORS**  
Diane; The Stars Will Remember (Decca F 11799).

**A**VERY old oldie from the Bachelors, with typical harmonising by the boys. It's very well-performed and produced but as to its hit potential we're in a quandary. Not so obviously commercial as their others. Maybe a top fifty hit, but we doubt whether this will make the twenty. From the film "It's All Over Town" comes the flip, a melodic affair with lads of appeal.

★★★★

**TONY DAINES**  
Chapel In The Moonlight; Echo Of Footsteps (Fontana TF 433).

**S**HUFFLE rhythm for Tony's husky, throaty version of the oldie—the melody being taken at a faster lick than usual. Full backing keeps the thing moving rather excitingly. Smart guitar work chatters away most of the time and this one could start Tony off on a useful career. Similar sort of arrangement for the flip, which is a shade slower. The effect of being "busy" is rather appealing.

★★★★

**2 GREAT NO. 1 HITS IN THE U.S.**



DALE & GRACE  
I'M LEAVING IT UP TO YOU

LONDON HL 9807



DEEP PURPLE  
Nino Tempo & April Stevens

LONDON ATLANTIC HLK 9782

EVERYBODY'S DOING  
THE NITTY GRITTY  
Shirley Ellis

LONDON HLR 9824

LP REVIEWS by JIMMY WATSON

# Here's Kathy Kirby — and an album



Ronnie Carroll. R.M. Picture by Dezo Hoffman.

**KATHY KIRBY**

**SIXTEEN HITS FROM STARS AND GARTERS:** Let me sing and I'm happy; I can't give you anything but love; Someone to watch over me; I'll get by; Acapulco 1922; Following in father's footsteps; Waiting for the Robert E. Lee; Bill; Happy days and lonely nights; Who's sorry now; Can't help lovin' dat man; If you were the only boy in the world; The man I love; Miss dynamite; On the sunny side of the street; Show me the way to go home. Decca LK 4575.

**O**UR "Girl of the year," Kathy Kirby, makes her LP debut in the grand manner. No less than sixteen tracks making good value for money. Recording manager Peter Sullivan has captured all sides of this outstanding singer and the result should be snapped up by her fans. In fact, I wouldn't be at all surprised if this one hit the best selling charts rapidly.

Kathy appeals to all age groups and there's something for everyone on the LP.

★★★★★

**MALCOLM MUGGERIDGE**

**THE SERIOUSNESS OF HUMOUR:** Chairmen's addresses; Seriousness of humour; The BBC; Politics; The London "Times"; Birth control; Women's journals; Sex is funny; Epilogue. (Parlophone PMC 1211).

**I** AM surprised that Mr. Muggeridge did not appear earlier among the humorous LP releases. The tidal wave of disc comedians has now subsided, leaving only the most brilliant of the originals with regular releases. Mr. Muggeridge proves a very witty speaker on this set, recorded during a trip to Australia. The album should find a place in all true humour collections.

★★★

**FRANK BARBER**

**POP GOES TRAD:** Will you love me tomorrow; Calendar girl; Walkin' back to happiness; Only the lonely; Take good care of my baby; Things; Here comes summer; Save the last dance for me; Bobby's girl; You don't know; Let's turkey trot; Twistin' the night away. (Oriole Realm RM 136).

★★★★

**GOLDEN HITS**

**VOLUME 3:** Tower of strength (Frankie Vaughan); Sailor (Anne Shelton); Roses are red (Ronnie Carroll); Mistakes (Kaye Sisters); Jezebel (Marty Wilde); Tall dark stranger (Rose Brennan); Kiss me, honey, honey, kiss me (Shirley Bassey); Sucu sucu (Polka Dots); Ooh! 'e didn't (Jan and Kelly); Bobby's girl (Susan Maughan); Hey Paula (Paul and Paula); Island of dreams (Springsfield). (Philips BL 7581).

**A**NOTHER parade of top pops from the Philips label presenting their star roster of artistes and hits. These albums always sell strongly despite the mixture of content and this one should certainly be no exception. All the performances are good and the customers should be more than pleased with this purchase.

★★★★

## Swinging Shakers



Kingsize Taylor and friends, alias the Shakers.

**THE SHAKERS**

Twist and shout; Hippy, hippy, shake; Money; Hello Josephine; Memphis Tennessee; Whole lot of lovin'; Domino twist; I can tell; Mashed potatoes and hot pastrami; Ruby Ann; Long tall Sally; Dr. Feelgood; Sweet little sixteen; Country music; Dizzy miss Lizzy; Green onions. 237 112, Polydor.

**M**Y sample was recorded in Stereo but the album is also available for monaural players, catalogue number 46 612. I'm told the Shakers are fronted

by Kingsize Taylor but the LP is completely lacking in sleeve notes. If it is Kingsize, he's mighty good. In fact this could be a best seller. The music is highly exciting and the programme packed with top favourite beat numbers. The recording could be improved upon but it's more than good enough for average consumption. If you want a real wildie for that party, you need look no further than this set. It's a wild and swinging winner.

★★★★

**GEORGE ARLT**

**THE SOUND OF STRINGS:** Da capo; You are the only dream; C'est si bon; Two guitars by the sea; The music plays quite softly; Venus waltz; Le premier rendez-vous; La mer; You make the world beautiful; The roundabout keeps on turning; La vie en rose; Why oh why? (Oriole Realm RM 143).

**AL CAIOLA**

**EVERYTHING HAPPENS TO ME:** Deep in a dream; You are too beautiful; I've got a crush on you; Thunderbird; Love letters; There will never be another you; I've got it bad; Everything happens to me. (Oriole Realm RM 159).

★★★★

**O**RIOLE are rapidly building up their low-priced catalogue and this latest addition should prove a worthwhile seller for them. All the magic sounds one associates with lush string orchestras are here. All the moods abound, romantic, gay, sentimental etc. A good buy for string fans.

★★★★

**A** BRIGHT and breezy disc which would have hit the top, I expect, at the height of the trad boom. Now, however, one must treat it as a pop album with a slight difference. It still shows up in good light and should sell fairly well once the fans get to hear it. It will take plenty of plugging to get really off the ground, though. I recommend you lend an ear anyway.

★★★

**VARIOUS ARTISTES**

**INTRODUCING THE SWEET CHARIOT:** When I get home; Wake me, shake me; No condemnation; Travellin' shoes (the Golden Chords); Up above my head; Everytime I feel the spirit; It's all right; Rise, shine (the Nathaniel Lewis Singers); The Ten Commandments; I'm looking for a home (the Sweet Chariot Singers). CBS BPG 62167.

**N**IGHT clubs with gospel music as the continuous cabaret are springing up in America. This album was recorded live at one of the original venues. It's gospel music all right... but with a strong commercial tinge. This makes it lose quite a bit of appeal for me, but it should appeal to quite a few less demanding listeners. It's lively enough and the performers sound very, very enthusiastic in their work. The full description given on the sleeve is "pop gospel, with soul"... you can draw your own conclusions.

★★★

**ERROLL GARNER**

**ONE WORLD CONCERT:** The way you look tonight; Happiness is a thing called Joe; Sweet and lovely; Mack the knife; Lover come back to me; Misty; Movin' blues; Dancing Tambourine; Thanks for the memory. Philips BL 7580.

**T**HE undoubted genius of the jazz keyboard is in top form on this latest album. It is another live recording, taped at the Seattle World's Fair. All the usual excitement is generated as he caresses the keys. The late Art Tatum and Erroll Garner are the pianists who give me most pleasure. If you are still unfamiliar with the latter's work I strongly recommend you hear this set. It is unbelievable, but true nevertheless, that Mr. Garner is a self taught musician. His playing sounds like he had nothing but the best schooling.

★★★★

**NEW CHRISTY MINSTRELS**

This land is your land; Deep blue sea; Don't cry Suzanne; The cotton-pickers' song; That big rock candy mountain; Oh! Shenando; Whistle; Railroad Bill; California; I know where I'm going; Springfield fair; In the pines; Wellinbrook well; Nine hundred miles. CBS BPG 62175.

**T**HE latest group to become a "craze" in the US folk field are no less than ten strong. This must make the wage packets considerably smaller at the end of the week, but, judging from this album, they should continue to draw the crowds for a long, long time yet. Then each cut of the cake should be that much bigger. A lot of tried and trusted folk items on display which makes the programme all the more commercial.

★★★

**MICHAEL FLANDERS AND DONALD SWAN**

**AT THE DROP OF ANOTHER HAT:** The gas-man cometh; Sounding brass; Los Olvidados; In the desert; Ill wind; First and second law; All gall; Horoscope; Friendly duet; Bedstead men; By air; Slow train; A song of patriotic prejudice; Hippo encore. Parlophone PMC 1216.

**T**HE brilliant team who have soared to success in the West End and on Broadway, repeat



Bumper bundle LP for Kathy Kirby's fans. R.M. Picture by Bill Williams.

the dose in hilarious form in their current show. Whether you have seen the show or not the record will still raise healthy guffaws at each playing. There are some gems of wit to be found within, which will delight you for many a year.

Yes, brilliant it is, and this sample assures me that the show will be running for years.

★★★★

**PADDY ROBERTS**

**SONGS FOR GAY DOGS:** Three old ladies; Down in Drury Lane; Don't use the w.c.; Gentlemen must please refrain; Ten in a bed; Foggy foggy dew; Lady Jane; How the money rolls in; The woodpecker's hole; Turn over; Virgin sturgeon; Elsie Elsie; Sweet Fanny Adams; Sammy Hall; The whore of Dunblane; The cow kicked Nelly; The little piggy; That's all for now. (Decca LK 4560).

**I**n his sleeve note singer-composer Paddy Roberts claims that this is a "vulgar record". The fact is true to a degree, but for obvious reasons, these famous ditties have been toned down to an extent where it would be perfectly safe to play the album to a maiden aunt. There are the occasional bits of spice which would have to be skipped... but astute may not even notice them. Ex-rugby players, servicemen etc. may be disappointed at this treatment of their old favourites.

★★★

**THE BOYS FROM SYRACUSE**

**ORIGINAL LONDON CAST:** Overture; I had twins; Dear old Syracuse; What can you do with a man; Falling in love with love; The shortest day of the year; This can't be love; Ladies of the evenings; He and she; You have cast your shadow on the sea; Come with me; Sing for your supper; Oh Diogenes; Finale. (Decca LK 4564).

**A** REVIVAL of the successful Rodgers and Hart musical which opened in London last November. The stars are Bob Monkhouse, Maggie Fitzgibbon and Denis Quilley. It says a great deal for the art of the composers that this show recording sounds as fresh as today although it was originally written and produced on Broadway in 1938. A point to note, too, is that several of the songs remain in the standard catalogues today. An enjoyable performance on this album.

**NEXT WEEK**

## 'IT'S ALL OVER TOWN'

R.M. FILM PREVIEW

## EP's

by Ken Graham

**EDDIE COCHRAN**

Something else; Teenage heaven; Boll weevil song; I remember. (Liberty LEP 2122). Cherished memories; Nervous breakdown; Weekend; Pretty girl. (Liberty LEP 2123). Three steps to Heaven; Cut across Shorty; Jeannie, Jeannie, Jeannie; Pocketful of hearts. (Liberty 2124).

**T**HREE EP's from that outstanding rock artiste Eddie Cochran. On the evidence of these, and other recent releases, it must be accepted that, had he lived, he would have been one of the world's top stars today. Great stuff this, indeed.

★★★★

**LENA HORNE**

I got rhythm; I concentrate on you; I let a song go out of my heart; I only have eyes for you. (RCA-Victor RCX 7121). I've found a new baby; I ain't got nobody; I get the blues when it rains; I surrender dear. (RCA-Victor RCX 7130).

**T**HIS is Lena Horne as we like to hear her sing. Swinging arrangements, top class songs and a superb artiste. Probably not for general consumption, but for those who dig it will be an all-time favourite.

★★★★★

**THE BIG THREE**

At the Cavern; What'd I say; Don't start running away; Zipp-a-dee-doodah; Reelin' and rockin'. (Decca DFE 8552).

**I**T'S already in the charts and selling strongly. Therefore it doesn't really need much encouragement from me. I'm surprised that no other company has made the effort to record 'live' at the home of Mersey Beat. Incidentally, Cavern dee-jay Bob Wooler introduces the set. It's a fast-moving collection, just right for beat fans.

★★★★★

## MORE SINGLES

**MARTHA & THE VANDELLAS**

Quicksand; Darling, I Hum Our Song (Stateside SS 250).

**A**FTER a near-miss with "Heat Wave" the U.S. team come up with a similarly styled number with a great thumpin' beat and Martha shouting out the lyrics with plenty of punch. The R & B styled affair could easily do well here, especially with the very danceable beat—of course all the fans will go for this. Flip is a Mary Wells styled slow beater with lots of appeal, and some organ added.

★★★★

**BARRON KNIGHTS**

I'm Coming Home Baby; Peanut Butter (Columbia DB 7188).

**T**HE recent hit for Mel Torme is given a thumpy bluesy treatment by the efficient London group, with the strangely monickered Duke D'Mond singing a good lead, and there's a good harmonica break. We don't think this'll be a hit only one year after the original, but it should knock up good sales. The flip is an old R & B standard that's given a brash treatment by the group.

★★★★

**NEIL SEDAKA**

Bad Girl; Wait 'Til You See My Baby (RCA Victor 1368).

**T**HE Golden Touch has temporarily deserted Neil. Here he does a rather complicated job vocally on a mid-tempo song which is jerky in presentation. Touches of high-pitched work, dual-tracking. But doesn't seem to be strong enough to make the charts in a big way. Flip is a likeable sort of song, with plenty of slow-motion punching from the choral group behind the singer.

★★★★

**JIMMY JUSTICE, THE KESTRELS, THE EAGLES**

Walk right in; Scarlett O'Hara; The folk singer; Rhythm of the rain; Up on the roof; Have nagila; Tell her; Please, please me; Stranger on the shore; Sherry; Desafinado; Dance on; Can't get used to losing you; Speedy Gonzales (Pye Golden Guinea GGL 0232).

**A**NOTHER money spinner from the Pye stable. A bundle of big hits in versions by Jimmy Justice, the Kestrels and the Eagles. It just can't miss at this price.

★★★★

# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

## A LOOK AT THE U.S. CHARTS

**F**AST rising U.S. hits include — "You don't own me"—Leslie Gore; "In the summer of his years"—Connie Francis; "The Little Boy"—Tony Bennett; "Um, um, um, um, um, um"—Major Lance; "It's all in the game"—Cliff Richard; "What kind of fool (do you think I am)"—The Tams; "I can't stop talking about you"—Steve & Eydie; "The greasy spoon"—Hank Marr; "We belong together"—Jimmy Velvet; "Harlem shuffle"—Bob & Earl & "Tonight you're gonna fall in love with me"—Shirley Bassey.

New U.S. releases include—"His kiss"—Betty Harris; "Mama was a cotton picker"—Jimmy Rodgers; "The broken hip"—Olympics; "Amazons & coyotes"—The Dreamlovers; "Promises"—Ray Peterson; "Baby what you want me to do"—"What'd I say"—Etta James; "A fool never learns"—Andy Williams; "Stay with me"—Frank Sinatra; "My hometown"—Steve Lawrence; "Snow man"—Diane Ray; "Ask me"—Inez Fox; "I can't wait until I see me baby"—Baby Washington; and "St. Louis blues"—Jimmy Reed.

Top ten for 1958 according to "Cashbox"—"Volare"—Domenico Modugno; "It's all in the game"—Tommy Edwards; "Patricia"—Perez Prado; "All I have to do is dream"—Everly's; "Devoted to you"—"Bird dog"—Everly's; "Little star"—Elegants; "Witch doctor"—David Seville; "Twilight time"—Platters; "Tequila"—Champs; "At the hop"—Danny and The Juniors.

In at 148—"Pen and paper" by Jerry Lee Lewis, could this be his worst record? Others coming up include "I've got to change"—James Brown; "Slippin' and slidin'"—Jim and Monica; "Last day in the mines"—Dave Dudley; and "Pink dominoes"—Crescents. One of the fastest rising L.P.'s—"That was the week that was" on Decca.

- |  |   |
|--|---|
| 1 <b>THERE! I'VE SAID IT AGAIN*</b><br>3 (5) Bobby Vinton (Epic)             | 25 <b>WHEN THE LOVELIGHT STARTS SHINING IN HIS EYES</b><br>27 (3) The Supremes (Motown) |
| 2 <b>DOMINIQUE*</b><br>1 (8) The Singing Nun (Phillips)                      | 26 <b>OUT OF LIMITS*</b><br>36 (2) The Marketts (Warner Bros.)                          |
| 3 <b>LOUIE LOUIE*</b><br>2 (7) The Kingsmen (Wand)                           | 27 <b>EVERYBODY*</b><br>14 (11) Tommy Roe (ABC)   |
| 4 <b>SINCE I FELL FOR YOU*</b><br>4 (9) Lenny Welch (Cadence)                | 28 <b>KANSAS CITY*</b><br>26 (5) Trini Lopez (Reprise)                                  |
| 5 <b>POPSICLES AND ICICLES</b><br>7 (5) The Murmaids (Chattahoochee)         | 29 <b>HAVE YOU HEARD*</b><br>20 (7) The Duprees (Coed)                                  |
| 6 <b>FORGET HIM*</b><br>9 (6) Bobby Rydell (Cameo)                           | 30 <b>HEY LITTLE COBRA</b><br>41 (2) Rip Chords (Columbia)                              |
| 7 <b>TALK BACK TREMBLING LIPS*</b><br>8 (7) Johnny Tillotson (Mercury)       | 31 <b>NEED TO BELONG</b><br>29 (3) Jerry Butler (Vee Jay)                               |
| 8 <b>YOU DON'T HAVE TO BE A BABY TO CRY*</b><br>6 (8) The Caravelles (Smash) | 32 <b>SHE'S A FOOL*</b><br>24 (14) Lesley Gore (Mercury)                                |
| 9 <b>DRIP DROP*</b><br>5 (7) Dion (Columbia)                                 | 33 <b>LODDY LO*</b><br>31 (9) Chubby Checker (Parkway)                                  |
| 10 <b>MIDNIGHT MARY*</b><br>13 (6) Joey Powers (Amy)                         | 34 <b>DAISY PETAL PICKIN'*</b><br>- (1) Jimmy Gilmer & The Fireballs (Dot)              |
| 11 <b>THE NITTY GRITTY*</b><br>16 (6) Shirley Ellis (Congress)               | 35 <b>THE BOY NEXT DOOR*</b><br>28 (5) The Secrets (Phillips)                           |
| 12 <b>WIVES AND LOVERS*</b><br>12 (7) Jack Jones (Kapp)                      | 36 <b>WONDERFUL SUMMER*</b><br>32 (8) Robin Ward (Dot)                                  |
| 13 <b>SURFIN' BIRD</b><br>19 (3) The Trashmen (Garrett)                      | 37 <b>WALKING THE DOG*</b><br>33 (11) Rufus Thomas (Stax)                               |
| 14 <b>AS USUAL*</b><br>17 (3) Brenda Lee (Decca)                             | 38 <b>STEWBALL</b><br>44 (3) Peter, Paul & Mary (Warner Bros.)                          |
| 15 <b>QUICKSAND*</b><br>15 (6) Martha & The Vandellas (Gordy)                | 39 <b>LITTLE RED ROOSTER*</b><br>35 (9) Sam Cooke (RCA)                                 |
| 16 <b>PRETTY PAPER</b><br>21 (3) Roy Orbison (Monument)                      | 40 <b>ANYONE WHO HAD A HEART</b><br>50 (2) Dionne Warwick (Scepter)                     |
| 17 <b>DRAG CITY</b><br>22 (3) Jan & Dean (Liberty)                           | 41 <b>FOR YOU</b><br>- (1) Rick Nelson (Decca)  |
| 18 <b>BE TRUE TO YOUR SCHOOL</b><br>11 (9) The Beach Boys (Capitol)          | 42 <b>IT'S ALL RIGHT*</b><br>34 (13) The Impressions (ABC)                              |
| 19 <b>I'M LEAVING IT UP TO YOU*</b><br>10 (14) Dale & Grace (Montel)         | 43 <b>BON DOO WAH</b><br>- (1) The Orions (Cameo)                                       |
| 20 <b>SOMEWHERE</b><br>23 (3) Tymes (Parkway)                                | 44 <b>TRA LA LA LA SUZY</b><br>45 (4) Dean & Jean (Rust)                                |
| 21 <b>THAT LUCKY OLD SUN</b><br>25 (3) Ray Charles (ABC)                     | 45 <b>IN MY ROOM</b><br>46 (7) The Beach Boys (Capitol)                                 |
| 22 <b>TURN AROUND*</b><br>39 (5) Dick & DeeDee (Warner Bros.)                | 46 <b>FOR YOUR PRECIOUS LOVE*</b><br>42 (4) Garnett Mimms & The Enchanters (Unart)      |
| 23 <b>WHISPERING</b><br>38 (2) April Stevens & Nino Tempo (Atco)             | 47 <b>I HAVE A BOYFRIEND</b><br>37 (5) Chiffons (Laurie)                                |
| 24 <b>CAN I GET A WITNESS*</b><br>18 (9) Marvin Gaye (Tamla)                 | 48 <b>I GOTTA DANCE TO KEEP FROM CRYING</b><br>49 (2) The Miracles (Tamla)              |
|  | 49 <b>BAD GIRL*</b><br>- (1) Nel Sedaka (RCA)   |
|  | 50 <b>BABY I LOVE YOU*</b><br>- (1) The Ronettes (Phillips)                             |

# Record Mirror

## TOP TWENTY-5 YEARS AGO

- |   |  |
|---|--|
| 1 <b>IT'S ONLY MAKE BELIEVE</b><br>(1) Conway Twitty                                  | 11 <b>COME ON LET'S GO</b><br>(11) Tommy Steele    |
| 2 <b>HOOTS MON</b><br>(2) Lord Rockingham XI  | 12 <b>MORE THAN EVER</b><br>(14) Malcolm Vaughan   |
| 3 <b>TOM DOOLEY</b><br>(3) Lonnie Donegan   | 13 <b>SOMEDAY</b><br>(13) Rick Nelson              |
| 4 <b>TOM DOOLEY</b><br>(4) Kingston Trio  | 14 <b>MARY'S BOY CHILD</b><br>(10) Harry Belafonte |
| 5 <b>LOVE MAKES THE WORLD GO ROUND / MANDOLINS IN THE MOONLIGHT</b><br>(9) Perry Como | 15 <b>A CERTAIN SMILE</b><br>(15) Johnny Mathis    |
| 6 <b>TEA FOR TWO CHA CHA</b><br>(6) Tommy Dorsey Orchestra                            | 16 <b>COME PRIMA</b><br>(-) Marino Marini          |
| 7 <b>IT'S ALL IN THE GAME</b><br>(8) Tommy Edwards                                    | 17 <b>CANNONBALL</b><br>(-) Duane Eddy             |
| 8 <b>HIGH CLASS BABY</b><br>(5) Cliff Richard   | 18 <b>SKIFFLE PARTY</b><br>(-) Lonnie Donegan      |
| 9 <b>THE DAY THE RAINS CAME</b><br>(7) Jane Morgan                                    | 19 <b>SON OF MARY</b><br>(-) Harry Belafonte       |
| 10 <b>MORE PARTY POPS</b><br>(16) Russ Conway   | 20 <b>KISS ME HONEY</b><br>(-) Shirley Bassey      |

## BRITAIN'S TOP LP'S

- |   |  |
|---|--|
| 1 <b>WITH THE BEATLES</b><br>(1) The Beatles (Parlophone)   | 11 <b>LISTEN</b><br>(16) Billy J. Kramer & The Dakotas (Parlophone)  |
| 2 <b>PLEASE PLEASE ME</b><br>(2) The Beatles (Parlophone)   | 12 <b>TRINI LOPEZ AT P.J.'s</b><br>(12) Trini Lopez (Reprise)  |
| 3 <b>HOW DO YOU LIKE IT</b><br>(5) Gerry & The Pacemakers (Columbia)  | 13 <b>SUGAR &amp; SPICE</b><br>(11) The Searchers (Pye)  |
| 4 <b>WEST SIDE STORY</b><br>(3) Sound Track (CBS)   | 14 <b>KENNY BALL'S GOLDEN HITS</b><br>(10) Kenny Ball (Pye)  |
| 5 <b>BORN FREE</b><br>(4) Frank Ifield (Columbia)   | 15 <b>THE BLACK &amp; WHITE MINSTREL SHOW</b><br>(13) The George Mitchell Black & White Minstrels (Columbia) |
| 6 <b>FREDDIE &amp; THE DREAMERS</b><br>(6) Freddie & The Dreamers (Columbia)  | 16 <b>IN DREAMS</b><br>(14) Roy Orbison (London)   |
| 7 <b>ON TOUR WITH THE GEORGE MITCHELL BLACK &amp; WHITE MINSTRELS</b><br>(7) The George Mitchell Black & White Minstrels (Columbia) | 17 <b>SIXTEEN HITS FROM "STARS &amp; GARTERS"</b><br>(-) Kathy Kirby (Decca)                                 |
| 8 <b>THE SHADOWS GREATEST HITS</b><br>(9) The Shadows (Columbia)  | 18 <b>PETER, PAUL &amp; MARY</b><br>(-) Peter, Paul & Mary (Warner Bros.)                                    |
| 9 <b>MORE CHUCK BERRY</b><br>(-) Chuck Berry (Pye)  | 19 <b>MY FAIR LADY</b><br>(-) Original Broadway Cast (C.B.S.)  |
| 10 <b>SOUTH PACIFIC</b><br>(18) Sound Track (RCA)   | 20 <b>THE BLUES, Vol. 1</b><br>(-) Various Artists (Pye)   |

## BRITAIN'S TOP EP'S

- |  |  |
|--|--|
| 1 <b>TWIST &amp; SHOUT</b><br>(1) The Beatles (Parlophone)               | 11 <b>TRINI LOPEZ AT "P.J.'s"</b><br>(Vol. 1)<br>(11) Trini Lopez (Reprise)                          |
| 2 <b>THE BEATLES HITS</b><br>(2) The Beatles (Parlophone)                | 12 <b>SHINDIG</b><br>(9) The Shadows (Columbia)  |
| 3 <b>THE BEATLES No. 1</b><br>(3) The Beatles (Parlophone)               | 13 <b>WAGES OF SIN</b><br>(12) Harry H. Corbett & Wilfred Brambell (Pye)                             |
| 4 <b>PETER, PAUL &amp; MARY</b><br>(8) Peter, Paul & Mary (Warner Bros.) | 14 <b>FACTS OF LIFE</b><br>(18) Steptoe & Son (Pye)  |
| 5 <b>SWEETS FOR MY SWEET</b><br>(14) The Searchers (Pye)                 | 15 <b>CHUCK BERRY</b><br>(19) Chuck Berry (Pye)  |
| 6 <b>LOVE SONG</b><br>(4) Cliff Richard (Columbia)                       | 16 <b>IN DREAMS</b><br>(6) Roy Orbison (London)  |
| 7 <b>HOW DO YOU DO IT</b><br>(15) Gerry & The Pacemakers (Columbia)      | 17 <b>AT THE CAVERN</b><br>(-) Big Three (Decca)   |
| 8 <b>LOS SHADOWS</b><br>(5) The Shadows (Columbia)                       | 18 <b>BLACK &amp; WHITE MINSTRELS (No. 1)</b><br>(-) George Mitchell Black & White Minstrels (HMV)   |
| 9 <b>AIN'T GONNA KISS YA</b><br>(7) The Searchers (Pye)                  | 19 <b>GERRY &amp; PACEMAKERS</b><br>(-) Gerry & Pacemakers (Columbia)                                |
| 10 <b>FRANK IFIELD HITS</b><br>(20) Frank Ifield (Columbia)              | 20 <b>CHUCK &amp; BO</b><br>(10) Chuck Berry & Bo Diddley (Pye)                                      |
|  | 21 <b>I'LL KEEP YOU SATISFIED</b><br>13 (9) Billy J. Kramer & The Dakotas (Parlophone)               |
|  | 22 <b>IF I RULED THE WORLD</b><br>21 (10) Harry Secombe (Phillips)                                   |
|  | 23 <b>BLUE BAYOU/MEAN WOMAN BLUES</b><br>26 (16) Roy Orbison (London)                                |
|  | 24 <b>ALL I WANT FOR CHRISTMAS IS A BEATLE</b><br>20 (8) Dora Bryan (Fontana)                        |
|  | 25 <b>I (WHO HAVE NOTHING)</b><br>25 (15) Shirley Bassey (Columbia)                                  |
|  | 26 <b>STEPTOE &amp; SON AT BUCKINGHAM PALACE</b><br>32 (6) Harry H. Corbett & Wilfred Brambell (Pye) |
|  | 27 <b>COUNTRY BOY</b><br>28 (5) Heinz (Decca)  |
|  | 28 <b>WHAT TO DO</b><br>29 (3) Buddy Holly (Coral)   |
|  | 29 <b>FROM RUSSIA WITH LOVE</b><br>36 (8) Matt Monro (Parlophone)                                    |
|  | 30 <b>IT'S ALMOST TOMORROW</b><br>22 (8) Mark Wynter (Pye)   |
|  | 31 <b>HUNGRY FOR LOVE</b><br>24 (5) Johnny Kidd (HMV)  |
|  | 32 <b>I'M IN LOVE</b><br>44 (2) The Fourmost (Parlophone)  |
|  | 33 <b>I CAN DANCE</b><br>34 (6) Brian Poole & The Tremeloes (Decca)                                  |
|  | 34 <b>DEEP PURPLE</b><br>33 (9) April Stevens & Nino Tempo (London)                                  |
|  | 35 <b>BLOWIN' IN THE WIND</b><br>31 (13) Peter, Paul & Mary (Warner Bros.)                           |
|  | 36 <b>RUN RUDOLPH RUN</b><br>41 (3) Chuck Berry (Pye)  |
|  | 37 <b>DO YOU REALLY LOVE ME TOO?</b><br>- (1) Billy Fury (Decca)                                     |
|  | 38 <b>SUGAR &amp; SPICE</b><br>30 (11) The Searchers (Pye)   |
|  | 39 <b>YESTERDAY'S GONE</b><br>37 (6) Chad Stuart & Jeremy Clyde (Ember)                              |
|  | 40 <b>WALKING ALONE</b><br>42 (4) Richard Anthony (Columbia)   |
|  | 41 <b>BE MY BABY</b><br>38 (12) The Ronettes (London)  |
|  | 42 <b>KANSAS CITY</b><br>35 (3) Trini Lopez (Reprise)  |
|  | 43 <b>IF I HAD A HAMMER</b><br>46 (18) Trini Lopez (Reprise)   |
|  | 44 <b>LET IT ROCK/MEMPHIS TENNESSEE</b><br>43 (13) Chuck Berry (Pye)                                 |
|  | 45 <b>BUSTED</b><br>40 (10) Ray Charles (HMV)  |
|  | 46 <b>THERE! I'VE SAID IT AGAIN</b><br>45 (3) Bobby Vinton (Columbia)                                |
|  | 47 <b>MISS YOU</b><br>47 (13) Jimmy Young (Parlophone)   |
|  | 48 <b>HELLO LITTLE GIRL</b><br>48 (17) The Fourmost (Parlophone)                                     |
|  | 49 <b>SUGAR SHACK</b><br>49 (7) Jimmy Gilmer & The Fireballs (London)                                |
|  | 50 <b>EVERYBODY</b><br>50 (14) Tommy Roe (HMV)   |

# A STACK OF HITS

**IT'S ALMOST TOMORROW**

by  
**MARK WYNTER**  
Pye 7N 15577

**WE WANT THE BEATLES**  
by  
**THE VERNON GIRLS**  
Decca

**THE NITTY GRITTY**  
by  
**SHIRLEY ELLIS**  
London

**SWEET IMPOSSIBLE YOU**  
by  
**BRENDA LEE**  
Brunswick 05896

**KANSAS CITY**  
by  
**TRINI LOPEZ**  
REPRISE R20236

**DUMB HEAD**  
by  
**JIMMY ARNELL**  
MGM  
and the  
**SHARADES**  
Decca

THEY ARE FIRMLY ESTABLISHED IN THE BEST SELLER LISTS . . .

# Now it's films for the SEARCHERS

THOSE Searchers are searching. Searching for a third hit in succession with their riot-raising version of Jackie de Shannon's "Needles and Pins," out January 7, and searching for film fame in the months ahead.

But on the movie side, they're playing it distinctly cool.

Says Chris Curtis, drummer and spokesman: "We're in 'Saturday Night Out', the Heather Sears' movie. That'll be out late this month and we make a guest appearance, singing a couple of numbers. Then, later on, there's 'The System', where we're just heard over the credits.

"Slow progress? That's the way we want it. We're gradually getting the 'feel' of filming. We're not petrified when we see the cameras move in on us. The technique of film work doesn't catch us on the hop . . ."

## Acting chance

Which is as well because I have news of a near-certain film production for the boys which will really test their acting abilities.

It's a major script and a major production. Agent Tito Burns has seen the story-line and is reported very keen. Roughly, it opens with the Searchers already in the throes of stardom and goes on from there. They become more and more involved in the plot and there's a stack of dialogue for each of them.

And there are at least three numbers written in for them.

This is the sort of thing that could put the finishing touches to the Searchers' rush to the top. It could establish them more as individuals rather than a group. For Chris, bassist Tony Jackson, lead guitarist Mike Pender and rhythm guitarist John McNally are not yet easily identifiable as individual characters—though characters they certainly are.

## No hurry

Said Chris: "You get a lot of offers when you get hit records. But it's stupid to rush in and take anything and everything. That's why we're glad to hang on and get just the right sort of film to suit us."

On disc, the Searchers have become as consistent as any group . . . bar the Beatles, of course. "Sweets For My Sweet" went to Number One. "Sugar 'N Spice" missed top spot only because of the pressure from Gerry's "You'll Never Walk Alone" and the Beatles' "She Loves You".

But the LP's "Meet The Searchers" and "Sugar 'N Spice" both did extremely

by PETER JONES

well—as did the EP "Ain't Gonna Kiss Ya".

Says Chris: "The important thing now is to build our name outside Britain. There are some near-certain tours to the Continent on the way and that should help. But we'd like to see our name in the Top Twenties of more countries."

At the end of February, the Searchers are off on a big national tour, along with Big Dee Irwin, Bobby Vee and Dusty Springfield. That's for four weeks—and the boys are looking forward to seeing the American R and B star in action. "Our sort of music", they say.

## Lush living

And the other development on the Searchers' swinging scene is their take-over of a plush London flat. The rent is high . . . but, as they say, "We wanted to live in the manner to which we were NOT accustomed." There are endless disputes about which household chores should be undertaken by each Searcher—and it usually ends up with sundry girl-friends calling round to straighten out the place.

Chores like laundry, cooking, cleaning are shared equally—though not among the Searchers.

"Life's a ball", said Chris. "But if we get going as actors, we'll have to think about acquiring a little extra dignity."

He was kidding. But then the Searchers usually ARE!



The sensational Searchers seem destined for even greater fame in 1964. With several hits to their credit they now look to films to take them further in their career. R.M. Picture by Dezo Hoffman.

## THE GREAT UNKNOWNNS

# This stubborn man called Marvin Gaye

EVERY so often a record is issued that connoisseurs know will become a standard in its own field. It may be a jazz record, a pop record or a country and western record.

by WESLEY LAINE

Such a record was issued some weeks ago called "Can I get a witness" and it's Rhythm and Blues. The artiste is one Marvin Gaye, a very consistent U.S. hitmaker but it is this record which has really brought him to the attention of the growing number of British R and B fans.

Marvin was born in Washington some 22 years ago and, like many Negro vocalists, started singing in a church. It was his father's church and Marvin was a soloist from the age of THREE. His career in the choir continued unabated until his early teens, when he decided he would like to sing for a living.

So he hawked around various night clubs and finally became quite an attraction in Washington DC, where he gained a reputa-

tion as a smoother type of blues singer. It was this reputation that won him his contract with Chess records of Chicago who signed him up as a member of their Moonglows vocal group.

The Moonglows were one of the first R and B groups on the U.S. scene and were formed in 1950 and continued in one form or another for many years, enjoying hits before the big rock craze swept the States.

After 1957, they joined up with one Harvey, and as Harvey and the Moonglows continued for another few years, "Ten commandments of love" being their biggest hit—it made the U.S. top ten in fact.

Other records like "Anyway you wanna" fol-



MARVIN GAYE

lowed, but later Harvey began to record with Etta James and discs like "My heart cries for you" brought a temporary stop to the Harvey and the Moonglows partnership. Later the Moonglows moved to the Vee Jay label together with their old Chess label mates the Flam-ingoos who had a big hit "I

only have eyes for you" on Vee Jay.

After a few LP's, etc., Marvin decided he wanted to break with the group, and he went to the Tamla-Motown label where he was immediately signed to a contract. After some time his first disc came out, "Stubborn kind of fellow," and it leapt into the U.S. charts.

He followed it with hits like "Hitch hike," "Pride and joy" and of course "Can I get a witness."

Most of these have been issued here through either Oriole or Stateside but so far no LP's are available. In the States however he has waxed three albums—"Stubborn kind of fellow," "Soulful moods" and "Marvin Gaye on stage," another of the fantastic "On stage" series from Tamla-Motown that are such big hits in the States.

He has appeared in many of the biggest theatres in the country, including the Apollo and starred in the Dick Clark show, and was a part of the fabulously successful "Motortown Special Review" which toured the east and south to standing room only. Also on the package were his label-mates Mary Wells, the Miracles, the Marvellettes, the Supremes and Martha and the Vandellas.

It was Marvin who led to the success of Martha, as she and the girls backed Marvin on his first few discs. Marvin was so impressed he suggested they should be given a solo contract, and the girls have since scored with such hits as "Come on and get these memories," "Heat wave" and "Quick-sand."

That's about all the gen on Marvin Gaye, that stubborn kind of fellow, as he's called in the States. Let's just hope he continues to bring out discs like "Can I get a witness" and not live up to his nickname!



A starry gathering of disc-jockeys—gathered to sing festive songs, in concert, at the Light Programme's "Pop Inn." Under the bowlers (from left to right): Keith Fordyce, Don Moss, Jimmy Young, Steve Race, David Gell, Peter Murray, Alan Dell, Sam Costa, Alan Freeman, Joe Henderson. N.R.M. picture by Martin Alan.

