

# Record Mirror

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ON PALLADIUM TV  
 ATURE P.6 and 7

## THE EXCITING NEWS OF THE ROLLING STONES!

YES it's the Rolling Stones, the London lads with the long hair and the pounding rhythm and blues music. Good news for their many fans inside and outside London is that their long-awaited E.P. titled "The Rolling Stones" is issued this week on the Decca label. Titles are "Bye Bye Johnny", "Money", "You Better Move On" and "Poison Ivy". The first mentioned is one of the most popular numbers in their act while the others are all R & B classics given the Rolling Stones treatment.

### ROUTE 66

More news is that an L.P. is currently being cut of the boys. Some of the titles on the L.P. are, provisionally, "Carol", the old Chuck Berry number, "Mona", a Bo Diddley number and another big 'live' favourite of the boys "Route 66".

Two of the boys, Mick Jagger & Keith Richards are having a close look at the U.S. charts at the moment. The reason? Well, Gene Pitney's newie "That Girl Belongs To Yesterday" was penned by them—and good news is that it enters the 'Cashbox Top 100' this week.

By way of a small tribute to the boys there's a number on the flip of new girl singer Cleo's "To Know Him Is To Love Him" called "There Are But Five Rolling Stones". It's a piano lead instrumental that was recorded on the first take—an unusual occurrence.



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

# IS THIS THE WAY TO BRING EL BACK?

HERE'S an idea to restore Elvis Presley to the top of the charts. The generation of record buyers who bought his early rock records have now grown into their early, or mid-twenties, so if RCA Victor re-issued "Blue Suede Shoes," "All Shook Up," "Hound

Dog" and "You're A Heartbreaker," he'd be once more King of the Charts. And Elvis really should think of an extensive one-nighter tour, with TV dates, in this country. — John Bamber, 136 Heanor Road, Smalley, Derbyshire.

L.P. WINNER



Connie Francis  
RM picture by D. Hoffmann.

## GOOD LUCK CONNIE

A SHAME that Connie Francis has had a poor year. All her discs are first-class and all hit-worthy. I wish her all luck this year, and tell her not to worry. The fans should wake up and include her among Brenda Lee, Shirley Bassey and "Girl Of The Year" Kathy Kirby. She deserves that much. — Albert P. Sadley, 52 Coatham High Street, Redcar, Yorkshire.

## CONGRATULATIONS

MAY I congratulate the Avons, Eileen and Ray, on their recent marriage? May they now turn out even more great compositions such as they did in 1963—such as "Dance on," "In summer," "Since we fell in love" and "Gee what a party." And it surely won't be long before we see them in the Top Twenty on their own account.—Brian E. Field, 13 Gardner Street, Brighton 1, Sussex.

## 'FLEXIBLE'

GEORGE HARRISON was surely misunderstood over that quote of "American record-buying public being with better taste than the British." He was undoubtedly referring to the greater variety of hits in America, where the record-buyers have a far wider range of taste. One has only to look at the two Top Fifty charts in Record Mirror. If an adjective has to be applied to the taste of Americans as opposed to English, it has to be that they're more "flexible," which means neither "better" nor "worse." — Lois L'Estrange, 54 Newcombe Road, Polygon, Southampton.

## REVIVALS

SO Frank Ifield has revived two more oldies. Since he first hit the jackpot with "I Remember You," all his discs have been revivals. I'm not an ardent fan of Frank, but I think it is about time he recorded an original song. He has the talent and voice to keep off the oldies.—D. Holdrup, 50 Hinton Way, Great Shelford, Cambridge.

## REDCAPS

NO ordinary group—that's the Redcaps from Birmingham. Their latest record "Talking about you" is great, but they do it even better on stage. To hear their real, raw versions of such as "I wanna be your man," "Cock-a-hoop," "Mashed potatoes" and others proves their talent.—J. Jennings, 273 St. Benedict's Road, Small Heath, Birmingham 10.

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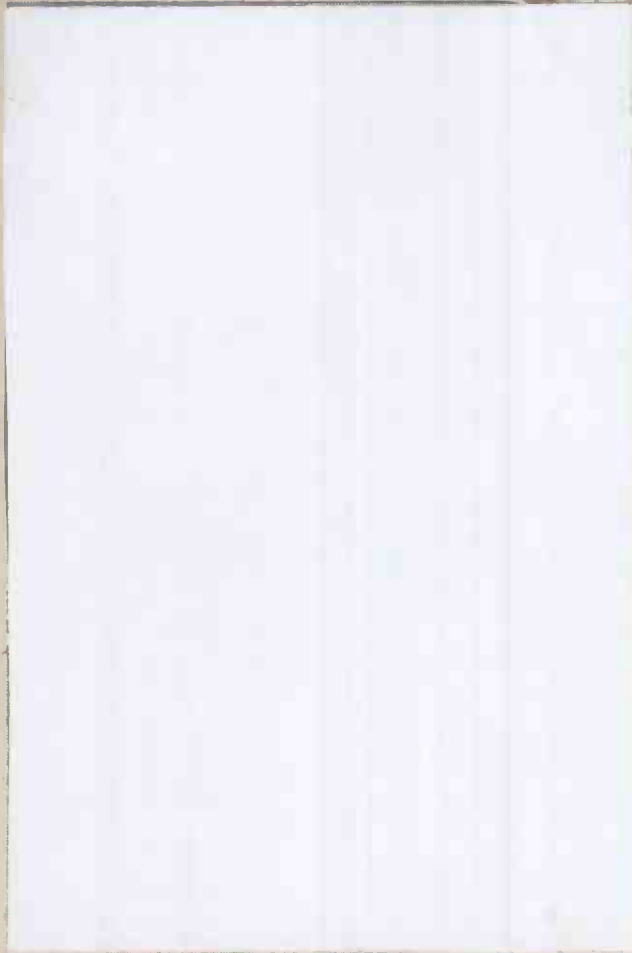
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"RIK'S TUNE"

JD 126

at your local record dealer now!

R. & B. MUSIC, 282b Stamford Hill, London, N.16



Elvis and Yvonne Craig in a scene from "It happened at the World's Fair".

## BUDDY HOLLY AND THE MERSEY BEAT

SURELY the Liverpool style is just a modification of the Buddy Holly style, only more raucous and with a heavier beat. Gerry's first two discs were very Holly-ish, as was Billy J. Kramer's "I'll be on my way." The Searchers' "Sweets for my sweet" and "Sugar and spice" seem to be influenced by "Peggy Sue." Least affected are the Beatles, but some Hollyisms come through on their songs. George Harrison's guitar playing is sometimes reminiscent of Buddy's. Johnny Kidd's instrumentation seems Holly influenced and the Big Three on "By The

Way" sound like the Crickets. — Bing H. Kinsey, 21 Knight Road, Sydenham, Durban, South Africa.

## GOOD YEAR

I'M sorry to say goodbye to 1963. It was a red-letter year for me. In September I saw the great Roy Orbison, whose "In dreams" was my top disc of the year. Later I saw my favourite artiste Duane Eddy. The exciting Beatles, the great "Welcome to my world" . . . —Michael J. Wood, 5 Corby Crescent, Enfield, Middlesex.

## Record Mirror

EVERY THURSDAY

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## Where is the R & B mail?

I CAN'T help roaring with laughter. First, the Beatles appear and claim they play R and B. Letters flood in, saying they do not—and that real R and B comes from Bo Diddley. Then Billy J. Kramer arrives and says he plays a different kind of R and B. The Beatles deny having said they played R and B in the first place. More letters, saying the Beatles do play it. People ask how there can be more than one kind, when the only kind is that played by Bo Diddley. And Bo himself arrives and says he does NOT play R and B. Then the letters seem to peter out. What happened? —P. G. Rump, 6 Lawrence Avenue, Moulton, Near Northwich, Cheshire. E.P. WINNER



Bo Diddley  
RM picture by Martin Alan.

## 'KING' MARIO

THERE'S room for argument about Leslie Gaylor's letter that Bing Crosby is "King of the Disc Business." He may be right . . . but only through his large disc sales. I am one of many who think the title "King" was earned most by Mario Lanza, certainly the most versatile singer of the century. He sang in many different languages, offering everything from operatic arias to pop ballads—including impersonation. So it's Crosby for his sales—Lanza for versatility. Which counts most?—Angus Fraser, Hillview, Dulmain Bridge, Galloway, Morayshire.

## TOO FUNNY?

FOR too long I and other Freddie admirers have tolerated the ridiculous antics of himself and the Dreamers. I'm sure he has forfeited his chance of reaching Number One by this overindulgence in fooling about as he has prejudiced his chances of putting off a section of the more sensible record-buyers who otherwise would have bought his discs on musical merit. —N. Farrington, 94 Farm Road, Weaverham, Northwich, Cheshire.

## SMALL ADVERTISEMENTS

DO YOU WANT TO BE A MANFRED? Details. — 49 Jellicoe Avenue, Gosport, Hants.

LITTLE RICHARD — Official Fan Club — photos, news-sheets—send 7/6d. to Rowland Hill, 12 Millard House, Southampton, S.W.15.

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CHARLIE CHESTER CLUB. Servicemen aged 18-22 wanted urgently as pen pals. —Particulars: Joaie Veen, 72 Clarence Avenue, Clapham Park, London S.W.4.

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"RECORDS BOUGHT" Singles 1/6 - 2/-, EP's 4/6, LP's 12/6 in good condition. — Details to 'Pop Parlour,' 4, Skinner Street, Gillingham, Kent.

BO DIDDLEY Appreciation Society, Newsletters/Photographs 7s. 6d. Membership, S.A.E. 4 Aylsham Road, North Walsham, Norfolk.

ASPIRING VOCALISTS required for Coaching/Leading to Management/Recordings —Chiswick 4895.

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

UNDER 21? Penpals anywhere, S.a.e. for free details. — Teenage Club, Falcon House, Burnley.

DARYL QUIST CLUB. S.a.e. — John Lax, Northlands, Atwick Road, Hornsea, Yorkshire.

ROLLING STONES FAN CLUB. S.A.E., Annabelle Smith, Radnor House, 93-97 Regent Street, London, W.1.

Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

The price for classified advertisements is 9d. per word pre-paid for all sections.



★ ★ ★ ★ ★ LET'S MEET THE 'HIPPIY HIPPIY SHAKE' BOYS INDIVIDUALLY! ★ ★ ★ ★ ★

by **Peter Jones**



Les Braid



Norman Kuhlke



Ray Ennis



Ralph Ellis

# PERSONAL CALL on the Swinging Blue Jeans

CAN they do it? Can the Swinging Blue Jeans ease "Hippy Hippy Shake" into the Number One position? It only needs a touch of the "swinging good lucks" to make it. But, in any case, this huge hit has put the four-some well and truly under the national spotlight.

But do YOU know the individual members—by name, inclination and ambition? Let's introduce them, separately, and let each one tell you all about himself. Starting with...

Ray Ennis: "I sing and play guitar. I'm really the one to blame for founding the group! I was also responsible for composing our first chart entry — 'It's too late now.' Incidentally, did you know that this was recorded by Tina Robbins in the States and the French chart star Claud Francois also brought out a version?"

### NERVOUS

"When did I start on the music business? Oh, I can't really remember, but I was singing around and twanging on a guitar at a pretty early age. It was a hobby at that time, but one day some mates of mine forced me to go up

on stage and sing at a firm's dance. I was very nervous but the sound of applause kept me going. That's how I got the bug. I went straight off and formed my own group.

"Now I just love audiences. Especially being able to work my own idea of funny jokes on them!"

"I like the theatre, films,

fast cars — and support Everton Football Club. I also like girls, especially if they're well-dressed and sensible. Can't stand cold weather and just don't understand all the fuss about cricket. On the food side, I go for Liverpool delicacies like 'chip butties' and 'wet nellies'."

Ray is 9st. 7lb., 5ft. 8ins., blue-eyed and has dark

brown hair.

Now Les Braid: "I KEEP TELLING PEOPLE HOW I came down to earth at a very early age... my nurse dropped me on my head when I was nine days old! But it made no difference, despite what the other Blue Jeans say. I started in music at the age of twelve — and could cope reasonably well on piano, string-bass and guitar in a few years.

"You can blame me for that number 'Dizzy chimes', which was the signature tune of our Radio Luxembourg series. And you can blame my liking of ice cream and peanuts (mixed) for the fact that I'm the biggest of the Blue Jeans. I dig collecting old musical instruments, messing around with cars, all sorts of sport — and little brunettes. Don't like getting up in the morning. But I do like playing bass-guitar and singing with the group."

Les is blue-eyed, fair-haired, is 6ft. 2in. and weighs 13 stone.

Enter Norman Kuhlke: "I'm the drummer and sing as well. The delights of Liverpool

were delayed for me because I spent my childhood in Venezuela, South America, where dad was with an oil company. In Liverpool, I got my City and Guilds as a motor engineer, which means I'm lumbered if there is any mechanical trouble on tour.

### BLONDES

"First off, I played wash-board. Then I heard American drummer Cosy Cole and had a try and emulate him. I go for swimming, driving, drumming — and tall, slim, elegant blondes. Can't stand grumpy people — and I feed myself up, keeping up my strength, on steak and chips."

Norman is 10½ stone, 5ft. 10ins., has green eyes and fair hair.

And, last but not least, in comes Ralph Ellis.

"Earliest memories about the music business? Well, I was in the school choir at Walton Technical School and sang once at the Liverpool Philharmonic Hall. Does that count? Otherwise, I started on guitar at the age of 15 and found that I couldn't

hardly spare time to eat because I was so keen to get on and learn.

"Apart from actually playing, I love composing numbers. They let me do 'Now I must go' on the flip of 'Hippy hippy shake'. It's hard for me to imagine myself doing anything other than being a member of the Blue Jeans.

"But I am definitely an animal lover — and I do not mean only birds! I'm also an open-air fanatic. I'd spend every afternoon in the summer out sunbathing if I got the chance. I like girls, of course. Plain girls who know how to mix. Can't stand bad weather or rickety old cars. On the grub side, I go for 'jam butties', like lots of Liverpool lads."

Ralph is green-eyed, with dark brown hair. He is 5ft. 11in. tall and weighs 10 stone 7lb.

Individually, they're swingin' characters. Together, of course, even more so. And their mark on the scene has been indelibly written...

## BERN ELLIOTT & THE FENMEN

Money

F 11770 45 rpm

A great EP

Bern Elliott & The Fenmen



Shake Sherry shake; Please Mister Postman; Shop around; (Do the) mashed potatoes; Chills; I can tell



DFE 8551 7" mono EP

## THE BIG THREE AT THE CAVERN



What'd I say; Don't start running away; Zip-a-dee-doo-dah; Reelin' and rockin'

DFE 8552 7" mono EP

## HEINZ

Country Boy

F 11768 45 rpm

Another great EP

Live it up

DFE 8559 7" mono EP



The Decca Record Company Ltd  
Decca House  
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## LITTLE RICHARD T.V.

"YOU think I'm tired? —well, I'm not!" yelled Little Richard at the audience during Granada-TV's "The Little Richard Show" last Wednesday night.

Richard Penniman, dripping with perspiration, was shrieking and shouting his way through many of his big hits, ably supported, instrumentally, by Sounds Incorporated and, vocally, by the Shirelles. The atmosphere was electric.

Such hits as "Lucille," "Rip it up," "Tutti frutti," "Jenny Jenny," "Whole lotta shakin'," and "Hound dog" flowed in a constant stream of beat. The audience went wild and so must millions of viewers.

It is surprising and a little sad that seven years after his great hit parade triumphs, Little Richard should finally be widely accepted in Britain by a new generation.

Praise is due to Johnny Hamp and colleagues for their handling of the show.



The dynamic Little Richard in action



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Sunday, January 19th  
**TERRY LIGHTFOOT'S**  
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Monday, January 20th  
**ALAN ELSDON'S**  
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Mick Emery's Folk Group  
Douggle Richard's Trio

Tuesday, January 21st  
**MONTY SUNSHINE'S**  
Jazz Band

with Val Wiseman  
Dickie Bishop's Folk Group

Wednesday, January 22nd  
**BACK O' TOWN**  
SYNCOPIATORS  
Douggle Richard's Trio

\*\*\*\*\*  
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**JOHN MAYALLS**  
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★ **FRIDAY (17th) 12 mid.-5 a.m.**  
**TONY SHEVETON**  
AND SHEVELLES  
**ZOOT MONEY**  
BIG ROLL BAND

★ **SATURDAY 18th 7.30 - 11.30**  
**JOHNNY BURCH OCT.**  
HARRY SOUTH TRIO

★ **SATURDAY 18th**  
12 mid.-6.30 a.m.  
**GEORGIE FAME**  
AND BLUE FLAMES  
**DON RENDELL QUIN.**

★ **SUNDAY (19th) afternoon 3-6**  
**TONY SHEVETON**

★ **SUNDAY 7.15 - 11 p.m.**  
**ZOOT MONEY**

★ **MONDAY (20th) 8-1**  
**DAVE DAVANI**  
"D" MEN AND BERYL

★ **THURSDAY (23rd) 8-1**  
**GEORGIE FAME**  
AND BLUE FLAMES

Order your  
Record Mirror  
every week

**CYRIL'S DEATH LEAVES A  
BIG GAP  
IN R & B**

THE sudden death of R & B star, Cyril Davies, from leukaemia last week came as a terrible shock to all his fans and friends. In the short space of a year Cyril had established himself, and his band, the All-Stars as Britain's top rhythm and blues team. Together with Alexis Korner they had engineered the great rhythm and blues boom that now dominates the music scene so fully.



**DUSTY HITS  
US CHARTS  
-FLU TOO**

DUSTY SPRINGFIELD has hit the US charts this week. Her "I Only Want To Be With You" has entered the "Cashbox Top 100" at No. 94.

Dusty, starts work on her first LP, and an EP, towards the end of this month, interrupting her current ballroom and concert appearances.

But on Saturday night she flew back from Amsterdam suffering from severe influenza and nervous exhaustion. At present she is staying in bed and has been ordered to rest for at least a week. This means cancellations of dates in Liverpool (Thursday), Nelson (Friday), Lowestoft (Saturday) and Blackburn (Sunday).

She can be seen in ATV's "A Touch Of The Norman Vaughans" this Friday, the Rolf Harris Show next Wednesday, and heard on Easy Beat, February 2.

**JOHN LENNON  
PICTURE**

LAST week's picture of John Lennon was erroneously credited to cameraman Dezo Hoffman. It was, in fact supplied by ABC-TV and taken during a performance of "Thank Your Lucky Stars." ABC-TV also supplied the pictures of Billy Fury and Patsy Ann Noble from the same show.

Cyril has been playing and singing the blues for many years and three years ago he was greatly influenced by the American blues star Muddy Waters when he came to Britain. After this Cyril joined with Alexis Korner and in 1962 the band started playing rhythm and blues at the Marquee. Korner broke away from Cyril later, and last year the All-Stars enjoyed tremendous success everywhere they played, converting many trad and rock fans to rhythm and blues.

But although it's the commercial R and B craze that has been popularised by Cyril, he preferred the more earthy brand of blues. Always outspoken and frank, Cyril once told me what he thought of some of the more commercial R and B stars. The result was a shower of letters to the RM! But he added...

"I have hardly started comparatively speaking. Although I've been playing the blues for 12 years I feel that there is so much more for me to do to develop my style."

And the tragedy is that his life was cut short just as he was finding the road to musical self-fulfilment.

And no one will ever be able to forget those torrid overpowering evenings during the coldest winter of them all, down at the Marquee with everyone going mad to some of the greatest R and B music ever heard in Britain. N.J.

**Bern tours**

BERN ELLIOTT and the Fenmen, still making Money in the charts, have signed for their first tour. They hit the road with John Leyton and the Rolling Stones, opening in Birmingham on February 23. Other dates: Southend (24), Romford (25), York (26), Cardiff (28), Liverpool (March 1), Nottingham (2), Norwich (3), Bradford (4), Blackburn (5), Wolverhampton (6) and Morecambe (7).

**Jazzshows R&B**

NOW Jazzshows Jazz Club in London's Oxford Street, regarded for years as Europe's top traditional jazz showcase, is starting a rhythm and blues policy on two nights a week—Tuesdays and Thursdays.



The late Cyril Davies in action.

**TRIBUTE FROM  
ALEXIS KORNER**

"WHAT you gonna do when Death comes tip-pin' in your room,  
What you gonna do when Death comes tip-pin' in your room,  
I'm gonna hang my head,  
I'm gonna hang my head and cry."

SO, Cyril Davies, our finest blues harmonica player, is dead. His loss is quite irreplaceable in our growing R and B scene, a scene which needed the intense dedication of such a man.

Together we worked with many famous Blues men between 1955 and 1962. Muddy Waters, Big Bill Broonzy, Sonny Terry, Brownie McGhee, all were unstinting in their praise of Cyril as a harmonica player/singer/guitarist. They recognised his true quality long before the majority of local enthusiasts dared to admit that South Harrow could have produced a world class blues man.

Blues Incorporated got under way in March 1961 and, with our move to The Marquee in May of that year, things suddenly began to happen. Almost unbelievably, it seemed to us, we caught on with the crowd. But, I always knew that, sooner or later, Cyril would have to form his own band and play the music completely his way.

Occasionally, people ask me why I do not use a harmonica player any more. I have one answer. When you've worked with Cyril, you just cannot accept second best.

Cyril always wanted to be a real blues player. And, by God, he was.

The things we hear..

by RAYMOND DALE

FURTHERING my claim to the title "motoring correspondent of the pop world," may I report that Karl Denver has invested in a Chevrolet Impala... also buying a similar Chevrolet is Screaming Lord Sutch who, his agent Terry King tells me, is earning £800 a week. Sutch has also bought a £10,000 house.

Fantastic orders for new Dave Clark EP... Rolf Harris drew his own advertisement for his new single "I lost my mummy."

Billy Fury mobbed by 4,000 fans after TV show in Holland last week...

All praise to John Hamp and his team for some of the most exciting television ever in last week's Little Richard Show. Repeat, please, Granada!... More praise due to Geoff Baker of Kennedy Street Enterprises for his extremely witty and newsy newspaper type publicity sheet.

Witness in Tottenham court — "My dog is one of those with no tail — when he's happy he wags everything"—Glad all over?... Jack Good now in Hollywood wants Karl Denver for TV shows there during February and May... Jet Harris will make his come-back on the Robert Stigwood package tour starting February 8.

**SONG OF MEXICO  
TONY MEEHAN**

DECCA F11801



The Girl you want to know

**JAN BURNNETTE** Let Me Make You Smile Again CB 1905

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# NEW 'DRAG' HITS AMERICA

It's a follow-up to the recent Surf-beat pop craze

by LANGLEY JOHNSON

CALL somebody — or something — a "drag" in this country, and you are not being exactly friendly. Total disinterest is implied. Complete boredom is suggested. But "DRAG" in the States, is the word which stands for a fantastic new boom in pop music.

Remember the surfing craze, with all those blond-haired lads, which started chart movement here? Well, "drag" is really the way the surfers spend their winters, when the sea is too cold for way-out swimming performances.

The drag strips of the States are the race-courses where the hot-rod buggies are driven with apparently no regard for life or limb. It's daring, exciting, dangerous . . . and it's lent itself to a new music.

"Drag" music is not dissimilar to the surfboard sound which sprayed the

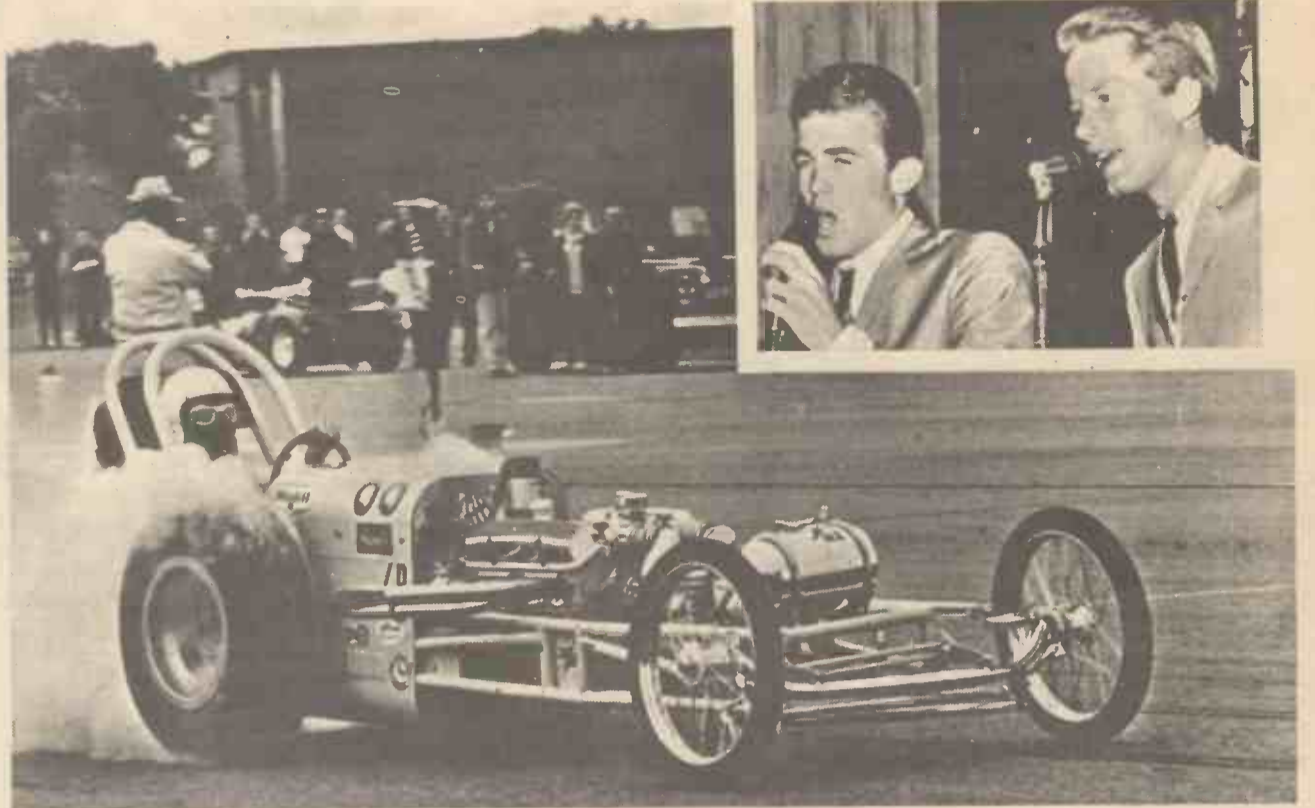
charts even here — where there is little surfing. It has a haunting guitar sound, plenty of space-age hip talk and a twelve-bar beat which fair pounds away. It had been used on records for quite a while — but "Surfbeat" was the name with which it became identified.

And "Drag" music features sounds of motor-cars, rather than sea-waves, to lend atmosphere. And there's a sense of urgency in the rhythm which suggests wailing hooters, burning rubber . . . and a sense of speed.

## Parachute

Drag-racing means finding a strip of concrete at least 440 yards long. Often, it's held on airfields. You have at least two cars (call them machines). The cars might be called "Mooneyes", or possibly "Slingshot". Something like that, anyway.

Over 440 yards, these machines can burn it up to around 150 miles per hour. You almost need a parachute for braking purposes. And without the 'chute, it takes



Dante Duce demonstrates the Drag-racing car, Revell "Mooneyes" on a British track. It is a 500 h.p. V8 slingshot dragster and he reached 167 m.p.h. over a 1/4-mile from a standing start. Inset picture shows "Drag" stars Jan and Dean.

twice the racing distance to come near to a halt. At one race, the winner, not having enough room to brake in, had to stall his car by driving it into the sea!

Musically, the "drag" craze was started by the Beach

Boys, with a number called "409". It was on the back of their "Surfin' Safari" hit. It didn't mean much. But "Shut down", their "Drag" follow-up was a big hit in the States — though it was originally the flip of "Surfin' U.S.A." So "Dragging" became a household word to all the beat-crazy fans in the States. And "Little Deuce Coupe", so far unreleased here, gave the Beach Boys their second "Drag" hit.

Then came Dick Dale, the man they said would be the new Elvis Presley. It hasn't come to that, of course. But he did useful business, notably on the West Coast of America, with "The Scavenger" and has followed up with a load of hit albums on "drag" material. Incidentally, he's the only man on record who plays a right-handed guitar left-handed (like Paul McCartney) . . .

except that he doesn't even reverse the strings!

And on to Jan and Dean, who have the biggest "Drag" disc with "Drag City," which IS released here. Flip is in the same idiom and is called "Schlock Rod, part one." Jan and Dean, too, made their name on the "surfin'" kick.

## Possible

Mostly, in fact, it is the surfin' stars who've turned over to "drag" for their winter successes. There are one or two others, like Dr. Wierdos and his Gassers, who started off their disc careers straightaway with the "drag" bits and pieces.

Can "drag" take on in Britain? Well, the scene is brighter, perhaps, than "surfin'," simply because drag racing is a possibility in every town and hamlet — while our shores don't pro-

duce the right sort of waves for "surfin'." The music stemming from the sport is strong enough, certainly — and it's throwing up a whole new list of interesting personalities.

It's noisy, it swings and it's great for dancing.

And there's a glossary of terms being built which should make sense of the more way-out American lyrics. For instance, a "slick" is a special tyre created for "drag" racing; a "dual chord" adds up to twin carburetors; "pressure plate" is the clutch; and a "fuel injector" is an "ultra-high efficiency fuel-pump."

Tack in a few helpings of romance and the "moon and June" bits — and you have the basis of a new musical craze which is very big business indeed in the States.

Britain too? Let's wait and see . . .

## Grace was just waiting

CURRENTLY climbing up our charts after quite a long sleep, is a former American number one hit "I'm leaving it up to you." The artistes on the disc are Dale and Grace and they've only been together some four months.

And they think themselves lucky that they've been together that long. Why? Because Grace Broussard, a pretty 19-year-old from Prairieville, some 15 miles from Baton Rouge, La., is one of a family of 12! And unfortunately she's one of the eldest, and for several years she hasn't had much time to devote to her singing career, what with helping Mum with the kids. In fact when she first broached her parents on the subject of a singing career, for she has always been interested in singing, they were rather dubious.

But they soon melted when her brother Van stepped in and confessed that he too liked singing and so very



Dale and Grace

soon the house was echoing with their vocal work.

Eventually Grace persuaded them that the household chores wouldn't suffer too much if she visited the nearby studios of Sam Montel, the local record man. While she was there and

waiting for Sam to arrive she met Dale Houston also aged 19 from Baton Rouge who had been singing for quite a while around the town. So they sat down at an old piano and began to duet to the old hit "I'm leaving it up to you."

In walked Sam Montel just as they were performing and he instantly knew that a hit was about to be born. So he recorded the pair and the result did in fact reach number one, much to the surprise of Grace's parents and her brother, but not Sam Montel. Their follow-up "Stop and think it over" has just been issued in the States.

An album titled, appropriately enough, "I'm leaving it up to you" has been issued that's doing pretty well in the States. It features such numbers as "Hey baby," "Let the good times roll," "We belong together" and "Bye bye love."

The pair have been very much in demand after their big hit, and have been touring for six weeks with Dick Clark. Many TV and radio dates are lined up, which can't be bad at all. And all because of a chance meeting.

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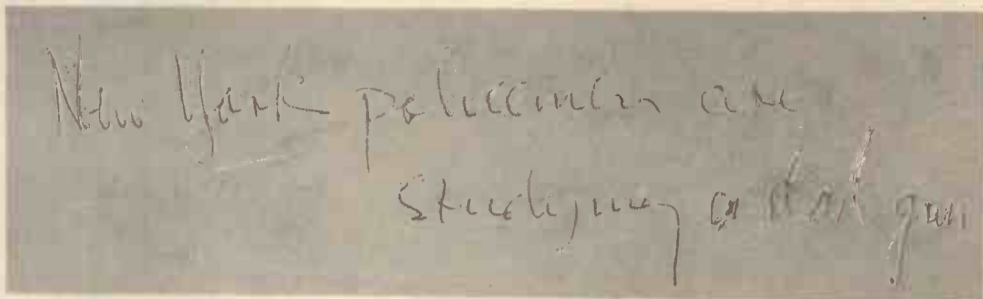


NUMBER TWO IN THE R.M. SPECIAL SERIES: THE BEATLES HANDWRITING ANALYSED

# PAUL-THE COURTEOUS



PAUL McCARTNEY—Quiet tastes and manners says a handwriting expert.  
R.M. Picture by Dezo Hoffman.



Handwriting interpreted by Bill Hogarth

PAUL McCARTNEY takes up his pen and writes. Writes anything that comes into his mind. And in doing so, he gives himself away—reveals character traits. At least, he does when the jottings are interpreted by handwriting expert Bill Hogarth, writes Peter Jones.

Paul is the second Beatle to come under the scrutiny of graphologist Bill — who has not met any of the Beatles. The facts which follow result entirely from a study of the handwriting. Bill himself writes:

"The slope of this Beatle's handwriting shows him to be a good creative writer." This is borne out by investigation — and he shares this ability with two others in the group (George and John).

"Obviously, he has a keen analytical mind. He thinks... sums up a situation. Clear reasoning powers show through this specimen of handwriting and I'd say he has keen judgment, too. The slope of the writing reveals several different things...

"For example, this Beatle is not inclined to be over-emotional. But equally, I'd say he can switch the emotion on when the occasion demands it — perhaps when he feels he is on rather safe ground.

"These traits show through

## BY BILL HOGARTH

in other aspects of his 'hand.' Notably in the relative size of the small letters — their formation and development compared to the longer letters.

"I'd say, too, that he is inclined to be rather docile. The sort of chap who'd prefer to avoid a fight or argument at all costs. If he is really roused... well, then anything could happen. The talent — considerable talent — comes through clearly. But is this one a trifle lazy? Yes, I'd say he is inclined to hold back unless others push him into getting on with the work.

"More shows from the thickness of the letters. I'd say he has quiet tastes and manners — courteous, generally, in his relationships with others. There doesn't seem to be any sign of him getting big-headed about his own achievements.

## Generous

"One thing is common" to all four Beatle specimens. That is on their width of letters and words. Each points to each one being a good mixer and a good entertainer — I mean in the sense of making a good host at a party just as much as their work on stage. They like sharing themselves with others, like meeting people and trying to understand the other's point of view.

"This particular Beatle — Paul, you say? — has a good length to his final letters. This sort of style suggests he has a generous and considerate nature. The sort of chap who'd share things, even to minor matters like always pushing the cigarettes around.

"As with John, last week, this one connects nearly all the letters in each word. The best way to summarise this is to say that he's certainly a shrewd nut. Once he's set his mind to do something — to achieve something — he will generally do it.

## Fame

"The suggestion of laziness is not upset by this. He may take time to rouse himself to want something specially big... but once the mind is made up, there's no holding him.

"A lot can be discovered from the size of capital letters. In this case, Paul reveals a rather healthy self-respect. I've said before that there is no sign of big-headedness and that stands. But he knows that what he is doing is pretty good and he, in turn, is pretty proud of it. This probably stems from the fact that he had to wait quite a while to find fame — but believed that fame would come eventually.

"Like John Beatle, Paul is clearly a nice sort of chap to know. Probably laziness is the only knockable aspect of his handwriting character. And that relates not to his actual work, which keeps him more than busy, but to things outside which he almost certainly prefers to put off."

Next week: Graphologist Bill looks at the handwriting of Beatle lead guitarist George Harrison. Don't miss out on it, will you?

## Ex-Searcher says 'I'm happier solo'



Johnny Sandon

ONCE upon a time, Johnny Sandon sang with the Searchers on all their Northern dates. Then he teamed up with the Remo Four and recorded two well-received discs, "Lies" and "Yes," on the Pye label. The big beat was his field... but all the time his "inner soul" was rebelling.

He wanted to get on the folksey, C and W kick. He wanted to sing songs that required a bigger treatment, songs that could be sold with sincerity — and he did NOT want to tear out his tonsils night after night.

## GRATEFUL

So Johnny now has broken away once again. Now he sings alone. He has a run of several weeks' work in the night clubs on the Northern circuit. And he's happy, singing big-voiced Country-styled

## BY LANGLEY JOHNSON

pieces.

"It's a relief," he told me. "I'm grateful for what went before, but I felt I had to express myself in this way. I'd been in repertory, first of all, you know — and that helps you learn to ACT out a song. Now it's just me... the responsibility for selling me rests with me alone.

## PROGRESS

"I much prefer this to bashing out R and B material. Nowadays I just travel with my own band parts... mostly for a trio of piano, bass and drums. I feel I'm making progress. I feel it's more ME."

Last week, Johnny was at the Blackpool Casino and the Bolton Casino. This week, he's at the Wishing Well, Swinton.

Then comes a week at the Domino, Manchester, doubling with the Princess. And afterwards, the Garrick Leigh and the Liverpool Cabaret Club.

It's all very matey regarding his relationship with the Remo Four. They are a first-rate bunch of musicians and continue to record separately for Pye Records.

## REVIVAL

And, on January 28, Johnny comes out with his first solo disc under his new song-selling style. He's chosen "Sixteen Tons," a dramatic reading of the old Tennessee Ernie Ford hit, with the Jim Reeves' ballad "The Blizzard" as the flip.

It's quite a drastic change of style. Whether he will be regarded as being more, or less, commercial now that he's dropped the big beat is anybody's guess — the C and W boom predicted so freely hasn't really caught on yet.

But one thing IS sure. Johnny Sandon is a great deal happier

NOT TOO LITTLE  
NOT TOO MUCH  
Chris Sandford

F 11778 45 rpm







● THE BEATLES scored another triumph with their second Palladium appearance. They went through several of their hits, and surprised the audience with their plaintive rendering of "That Boy." Also starring in the show was Alma Cogan (seen here with the boys).  
Record Mirror Pictures by Dezo Hoffmann.

**JOHNNY MEEHAN**  
King of Mexico F 11801 45 rpm

**THE BACHELORS**  
Diane F 11799 45 rpm



**COUNTRY AND WESTERN**

by **BRIAN CHALKER**

ON March 5th, 1963, a plane crash robbed the country music world of three great stars—Patsy Cline, Cowboy Copas and Hawkshaw Hawkins. They died in West Tennessee, after returning from an engagement in Kansas City.

A few days later, whilst on the way to the funeral of the other three stars, Jack Anglin, of the "Johnny and Jack" team was killed in a car smash, a short distance from Nashville.

All four had been firm favourites with English fans for many years. Patsy Cline

was perhaps better known on these shores for her recordings of "Heartaches" and "I fall to pieces."

**TEAM**

Cowboy Copas rose to fame with such songs as "Signed, sealed and delivered," "Filipino baby," "Sunny Tennessee," "Flat top pickin'," "Settin' flat on ready," "Alabam," "The rainbow and the rose," and "Tragic romance."

Jack Anglin and Johnny Wright, who made up the "Johnny and Jack" team,

were featured on the popular "Country Guitar" series with "Stop the world," "What do you know about heartaches," "That's the way the cookies crumble," "Lonely island pearl," and one single release entitled "Sailor man."

Hawkshaw Hawkins also appeared on the "Country guitar" E.P.'s with "Freedom," "She was there," and "Guilty of dreaming." Hawk's last release in this country was "Lonesome 7-7203," which rose to the number one position in the American country and western charts.

Perhaps the record companies will see fit to release more material by these great artistes in the near future, if only as a tribute to them.

THE DECCA RECORD COMPANY LTD

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DECCA HOUSE ALBERT EMBANKMENT LONDON SE1



ALL THE LATEST RECORDS REVIEWED ★ TWO TOP 20 TIPS

# Caravelles could click on this one

### TOP 20 TIP

#### THE CARAVELLES

Have you ever been lonely; Gonna get along without ya now (Decca F 11816).

Now familiar vocal styling from the girls. They missed out on their last but "Ever been lonely" is rather brighter and should gain a place in the thirty or so.

Delicate harmonics, with a bell-like quality most of the way... and the sort of song that sticks in the mind. Yes, we'll rate it a hit. Flip is the old Patience and Erudence number and shows how similar is the British duo's approach. Nicely, compactly, arranged.

★★★

#### ERNIE MARESCA

Rovin' Kind; Please Be Fair (London HLU 9834).

STRUM - ALONG performance, with fair fire in the delivery. It has a kind of Western approach, with the harmonic choral pieces, which seems a trifle dated to our ears. The song, however, catches and latches on fairly fast and it should garner reasonable sales. Not a distinctly predictable hit but pleasant enough. Flip is a ballad with reasonable beat and a goodly offering, taken all round. Arrangement is busy-busy and interesting.

★★★

#### BARBARA LEWIS

Snap your fingers; Puppy Love (London HLK 9832).

UPCOMING thrush Barbara is creeping in the U.S. charts with this. The finger-snapping rhythm, with delicately simple backing, comes through all the way—and Miss Lewis has the chance to phrase with feeling and style. It's a good side though not predictably right for the British charts. Backing builds, via piano, rather excitingly. Flip is much perkier and has Barbara singing more in the upper register. Effective.

★★★★

#### DEKE ARLON

I'm Just a Boy; Can't make up my mind (Columbia DB 7194).

TOGETHER with his group the Off-Beats, Deke gets to work on this fast-moving beater with plenty of noise and vitality. Could catch on we suppose but it may easily get lost. There's potential here though. Flip is a beaty ballad with a clever accompaniment.

★★★

#### PETER, PAUL AND MARY

Stewball; The cruel war (Warner Brothers WB 121).

EFFICIENT guitar opening for the popular trio's latest. Stewball was a race-horse, explains the lead voice. A horse which drank only wine. Good material, with entertaining lyrics, but maybe not strong enough to follow "Blowin' In The Wind" into the charts. Should delight their growing horde of fans, though. "The Cruel War" is slower still and charmingly performed.

★★★

#### OTIS REDDING

Pain In My Heart; Something Is Worrying Me (London HLK 9833).

COMING up fast in the States, this is a slow R and B performance with a starkly simple backing going on behind Otis's plaintive voice. He fair bites into the lyrics mid-way and gets in on the hollering. Beat is insistent but it's not likely to make much progress here. Flip is even more way out—but the fans will dig the Redding raving.

★★★

#### HAL BLAINE AND THE YOUNG COUGARS

Challenger II; Gear Stripper (RCA Victor 1379).

DRUMMER man Hal early in on the "drag" craze. Sounds of exhaust open the "Challenger" side and then drums and highly-amplified guitar take up the theme. Rather messy in a way, but it has its moments of excitement. Howling tenor sax adds to the din. Flip is on the same "drag" kick but is even woollier. Not really for the British market, we'd say.

★★



The talented and successful Caravelles could repeat the hit dose with their latest. RM picture by Martin Alan.

#### ROBB STORME

To Know Her Is To Love Her; Bu-Bop-A-Lu-Bop-A-Lie (Piccadilly 35160).

AREVIVAL of the five-years-old Teddy Bears hit. And this one sounds very different from the original production. It's a jerky fast-ish affair with an insistent backing, but it lacks the appeal of the fantastic original by a long way. Flip is a gimmicky solid piece of teen beat with Robb in better form than on side one. It has a strange sort of appeal although it may not be commercial.

★★★

#### THE VELVETTES

He's The One I Want; That Little Boy Of Mine (Mercury MF 802).

THE British group of coloured lasses really set to town on this Crystals-inspired number. Latin-ish beat, pleasant type of tune and good vocal work from the girls. But there's something missing—we can't pinpoint it, but it seems not quite "with it". Try again girls. Flip is a faster, lighter affair, again not too commercial.

★★★

#### DEKE ARLON AND THE OFF-BEATS

I'm Just A Boy; Can't Make Up My Mind (Columbia DB 7194).

BEAT performance by yet another new group. Tune rides happily, with some grunting effects mid-way through various phrases. Useful backing and good powerful guitar work. It may get lost in the rush of similar recordings but it still pronounces considerable promise for this group. Trouble is it may not be off-beat enough... Fast tempo for the flip, with some more good ideas on blending of vocal and instrumental work.

★★★



Robb Storme A.B.C.-T.V. Picture.

#### ROSE BRENNAN

Lipstick Paint A Smile On Me; I'm A Lonely One Too (Phillips BF 1304).

GREAT title on this one, a slow-moving dramatic piece with a sad lyric and some excellent vocalising from Rose. It's one of those build-up sort of things with chorus and strings. More for the older audience, but appealing nevertheless. Susan Maukhan penned the flip. A jerky type of ballad with quite a bit of appeal again.

★★★

#### DILYS WATLING

Don't Say You Love Me; Now's The Time (Phillips BF 1305).

DRAMATIC strings, and a tough type lyric from Dilys who half shouts her way through this punchy number. There's quite a bit of excitement and although it doesn't seem to have chart chances, the originality of it might cause a surprise. Rather aggressive sort of think.

★★★

#### GERRY LEVENE and the AVENGERS

Doctor Feelgood; It's Driving Me Wild (Decca F 11815).

THE much-recorded number now given a Mike Smith-directed treatment by a new group. Organ sounds in the background and a fairly pounding beat all the way. Trouble is that it will be compared with the "original" by Dr. Feelgood and the Internes and it doesn't raise the same sort of excitement. May do reasonably well, in the way that a lot of other "covers" have done. Goodly vocal work. Flip thunders along amiably. Again, some interesting vocal work, but a jerky production.

★★★

#### THE RIP CHORDS

Hey Little Cobra; The Queen (CBS. AAG 181).

U.S. HIT group the Rip Chords get going on this 'Drag' number which features a very Beach-boys type sound. This is going great guns in the States and if the Drag craze catches on disc-wise here it could do well. But so far, Britons know little about drag-racing. Nice pleasant group think but we've got hundreds of similar things over here. Flip is a better number, commercially, and it's a Dion-type opus with a heavy pounding beat, good lyric and vocal work from all the boys.

★★★

#### LORNE GIBSON TRIO

Hang Up The Phone; I Think It's Best To Forget Me (Decca F 11814).

EXCELLENT, this. It had some early plugs on radio and must have created a useful demand. The trio work beautifully, with good harmonic work and a ride-along sound to everything. The lyrics demand, positively demand, a good listening and the whole thing is professionally presented. We're split, on the jury, as to whether it can make it big. Maybe it's too country-ish. Flip is straightforward C and W, again with a lot of "feel" invested in the lyrics.

★★★★

#### CONNIE FRANCIS

In The Summer Of His Years; My Buddy (MGM 1220).

THIS one was recorded in aid of the JD Tippet Benefit Fund—and, of course, is a tribute to the late President of the United States. Connie sings the British-born number (it was featured on "JWTWTW") with great style and sincerity, but it will not land her back in the charts. More a labour of love, we'd say. Nicely arranged, throughout. Flip is a harmonica-led sequence from the L.P. "Greatest American Waltzes" and it shows Connie's song-selling off to best advantage.

★★★★

#### BILLIE DAVIS

That Boy John; Say Nothin'—Don't Tell (Columbia DB 7195).

VERY commercial offering from the lass who's been off the scene because of a car accident. Bass voice in parts, then Billie does some gimmicky double-tracking on a fast-paced number which is stacked with interest. Song should take off pretty big and Billie sounds lively and entertaining. Watch this one closely. Flip is less cluttered up, only slightly less commercial—and stresses our view that this gal is one of the brightest in the business.

★★★★

#### CLODA ROGERS

Mister Heartache; Time (Decca F 11812).

PERT songstress has a nice little song here. Strings open the top side and then the song picks up momentum. Little answering phrases from strings and Cloda sings with confidence. Probably her best to date, but there's always hesitation about selecting a "bird" for the charts these days. Full-blooded middle section before she ends in top style. Side Two shows commendable maturity in Cloda's voice as she tackles a slowish ballad.

★★★★

## JUST RELEASED

MISTER HEARTACHE	CLODA ROGERS	DECCA
F 11812		
I'LL PROVE IT	KIM ROBERTS	DECCA
F 11813		
HANG UP THE PHONE	THE LORNE GIBSON TRIO	DECCA
F 11814		
DOCTOR FEELGOOD	GERRY LEVENE & THE AVENGERS	DECCA
F 11815		
THE CARAVELLES	HAVE YOU EVER BEEN LONELY	DECCA
F 11816		
TO KNOW HIM IS TO LOVE HIM	CLEO	DECCA
F 11817		
FOR YOUR SWEET LOVE	THE CASCADES	RCA VICTOR
RCA 1378		
CHALLENGER 11	HAL BLAINE	RCA VICTOR
RCA 1379		
PUPPY LOVE	BARBARA LEWIS	LONDON
HLK 9832		
PAIN IN MY HEART	OTIS REDDING	LONDON
HLK 9833		
ROVIN' KIND	ERNIE MARESCA	LONDON
HLU 9834		
RICK NELSON FOR YOU		BRUNSWICK
05900		
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**Record Mirror**

**Pop Disc Jury**

# BIG U.S. HIT FROM RICK STRONG POP SOUND

**TOP 20 TIP**

**RICK NELSON**

For You; That's All She Wrote (Brunswick 05900).

**T**HIS is very big in the States... this re-hash of the oldie. Busy little backing, with a big beat invested, and Rick singing along very nicely. Little bits of double-tracking which isn't too in-

involved and the sound is strong. It should be a very big hit for him, we'd say. Guitar passage midway which keeps the atmosphere going well. A hit! Flip is nothing like so satisfying but Rick duets handsomely and lightly with himself.

★★★

**CHRIS RAYBURN**

Same old places; Slow lovin' woman (Parlophone R 5098).

**L**ATIN-ISH backing on this build-and-build type disc which features Chris (a girl) singing very well. There's a distinct dramatic quality about it and the whole thing is commercial in an un-chart sort of way. Good. Flip is a jazzy type affair with loads of appeal again.

★★★

**THE GIRLFRIENDS**

Jimmy Boy; For My Sake (Colpix PX 712).

**T**HERE'S a dramatic Phil Spector type sound on this one, a powerful brash girlie group effort. Good dance beat, and although it hasn't got the appeal of some of this type of disc, no doubt a lot of people will like it. Good tune too. Flip is a quieter beat ballad with some plaintive sounds and good vocal work from the team.

★★★

**THE SHIRELLES**

Tonight You're Gonna Fall in Love With Me; 20th Century Rock'n Roll (Pye Int. 25233).

**T**HE fantastic Shirelles are coming up in the U.S. with this fast-moving effort with an insistent backing, and shades of their "Will you love me tomorrow" hit. Good lyric, and the performance is superb as usual. Maybe not too good a tune to click, but the whole thing builds and builds to a nice climax. Flip is a gimmicky sort of thing without the plaintive appeal of most Shirelles numbers.

★★★

**MARK WYNTER**

The Boy You're Kissin'; I Learned A Lot From You (Pye 15595).

**T**HIS is a gentle sounding beat ballad with the usual quiet appeal of Mark Wynter records. Rather an average song and treatment without anything special except for Mark's good vocal work. But there's a certain appeal that should bring this into the top fifty—although we can't see it making the top twenty. Flip is a rather old-fashioned sounding number, but again here's that solid Wynter appeal. More for the adult record buyer.

★★★

**WAYNE FONTANA**

Little Darlin'; Come Dance With Me (Fontana TF 436).

**T**HE reasonably successful gent whose group the Mindbenders support him well on this disc could well have a minor hit with this revival of the Diamonds great hit. It's an oh-so-gimmicky jerky teen flavoured bit with falsetto thrown in etc. Faithful to the original and well-performed. Flip is a gentle beat-ballad again well-performed. Rather like "Save the last dance for me", and a good flipside.

★★★

**TOMMY GARRETT**

Green eyes; Mexican hat dance (Liberty LIB 10137).

**T**HE "fifty guitars of Tommy Garrett" on this one, a latin-beat version of the oldie which features some unusual and well-recorded sounds. Of course it's aimed at the adult market and therefore sales must be very considerable. Flip is the familiar oldie and again has all the appeal of the top sde. Nothing unusual, but entertaining all the same.

★★★

**CLEO**

To know him is to love him; ANDREW OLDHAM ORCHESTRA: There are but five rolling stones (Decca F 11817).

**G**OOD American sound on this—from the young recording team of Andrew Oldham and Mike Leander. Cleo, new girl, sings out well on a rather Salvation Army-type sound of a disc. Slowish in treatment but wierdly, strangely, effective. This could take off in a very big way. Intriguing, to say the least. Flip is an instrumental, in the Phil Spector manner. Again, it's wildly off-beat. Interesting piano early on. Watch this, too.

★★★



Another big charts chance for Rick Nelson.

**THE CHIFFONS**

I have a boyfriend; I'm gonna dry my eyes (Stateside SS 254).

**O**NE of America's biggest girlie groups get their tonsils wrapped around this catchy, plaintive, number which features some extremely good vocal work. 'Bom-shoo-boms' all through, and it has more chance of being a hit than their last couple, we think. Good stuff. Heavy beat and wailing harmonica on the flip, another good number with loads of appeal.

★★★



This is Cleo.

**PHIL TATE**

Secret love; Maria Elena (Oriole CB 1900).

**I**N his usual strict tempo style, Phil takes two current hit tunes and ably converts them to the needs of the ballroom brigade. Top side "Secret Love" is a foxtrot, while the flip "Maria Elena" is a slow foxtrot. Both, of course, are well performed and we've no doubt that these versions will be played long after the hit records have been forgotten.

★★★

**THE TRASHMEN**

Surfin' bird; King of the surf (Stateside SS 255).

**C**URRENTLY shooting up the U.S. charts is this compulsive take-off of another U.S. group, the Rivingtons. Both "The bird's the word" and "Papa oom mau

mau" are played on, and the whole thing moves along at a breakneck speed with one lead voice chanting the lyrics. Perhaps a surprise hit, you never know. Flip is fast moving guitar backed number sung to the tune of Chuck Berry's "Johnny B. Goode." Better musically than side one.

★★★

**JAN BURNNETTE**

Let me make you smile again; No regrets (Oriole CB 1905).

**F**AST-ISH moving beat ballad from Jan on this catchy number with an appealing, busy, backing. Her voice is pretty good, and the whole thing is very commercial. Could easily make the charts with enough exposure. Nice lyric. Flip is the English version of the moving Edith Piaf number, performed extremely well.

★★★

**TERRY JUDGE**

Hey look at her; The kind of girl you can't forget (Oriole CB 1896).

**A**BLY supported by the Barristers, Terry really gets to work on this ultra catchy and commercial ditty with a group vocal, and a very off-beat piano break. If this gets enough plugs it could be Oriole's biggest hit for a long time. A great tune and great treatment. Flip is the old Raindrops number with loads of appeal again and a good strong flip.

★★★

**MARTY WILDE**

When Day Is Done; I Can't Help The Way I Feel (Columbia DB 7198).

**P**IANO and guitar lead in for the excellent Marty. He takes the theme of the old Ambrose orchestra—remember Bert Ambrose now manages Kathy Kirby—and he dresses up in a most commercial way. Lyrics are strong, melody impeccable—and Marty sings with warmth and sincerity. Slower than most releases, but still with the right sort of beat. Marty is still one of the "guy'nors". Up-tempo gear for the star on the flip. It rocks along with powerhouse efficiency. A good "contrast" side.

★★★



Marty Wilde

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Whispering

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**THAT BOY JOHN**

The Raindrops HL 9825



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5	GYPSY WOMAN Cosmo	BB 175
6	LOVE ANOTHER LOVE The Schoolgirls	BB 168
7	ROUGH AND TOUGH The Stranger	BB 165
8	TELEPHONE Derrick Morgan	BB 196
9	DANIEL SAW THE STONE Laurel Aitken	BB 194
10	SODOM AND GOMORRAH Prince Buster	BB 197

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# The Blues and me

**GEORGIE FAME  
THE R&B STAR  
TALKS ABOUT  
HIS MUSIC  
STYLE**



The whole R & B world is talking about talented young Georgie Fame. The big breakthrough can't be too far away now.

AT last, London's rhythm and blues phenomenon, Georgie Fame, has made a record. What's so special about that you may well ask? Well, the fact is that Georgie has been fully professional for no less than four-and-a-half years, has a huge following, and has developed his own style of rhythm and blues during that time.

I talked to Georgie last week about himself and about the R and B boom in general. "Don't let anyone tell you there isn't a difference between rock'n'roll and rhythm and blues," he told me. "Although the beat's still there, there's a world of difference. And it's the BLUES that makes the difference. Makes the difference between a twangy echo-y sound, and a sound that means something. That has 'soul' if you like. Many of these young groups now-a-days say they play R and B—they don't. If they play rock they should say so, not cash in. After all there's good rock'n'roll too."

**ORGAN**

"I began several years ago playing Jerry Lee Lewis stuff—I was mad about Jerry Lee. There were various group changes, but the big change came when I decided to include an organ in the band instead of piano. And to dispense with guitar. "That was a big step. The difficult bit came when I had to play the guitar bits on organ! However we managed it and our sound evolved to what it is now. And it's still progressing. "People ask me to describe the type of music we play. Well, it's difficult to explain. But take the early rock. They were trying to put soul and excitement over. They did it by using loud

by **NORMAN JOPLING**

noises and brashness. Then came groups like the Beatles who were slightly subtler, but still striving for the same result. The Beatles were one step ahead. And we are one step ahead of the Beatles—we put the same thing over with a lot more subtlety and less noise and twang—no twang at all in fact! "Although my tastes veer towards jazz, there isn't much likelihood I'll stray off playing rhythm and blues—but, again I feel my sound could become more uncommercial for today's R and B fans."

**SOULFUL**

Anyone who hasn't seen Georgie perform live is missing a real treat. His bluesy, soulful, voice and great organ work make for great listening and dancing—in "The Flamingo," where Georgie can be found performing nearly every night, many U.S. coloured servicemen and West Indians come to see Georgie play—he is

**ORIGINAL**

"I'd like to make another as soon as possible. And I think that I'll have a go at composing an original blues vocal for myself, and record in a studio. Not that there's anything wrong with the L.P.—but I get worried about getting my sound over perfectly. As you know, they've taken two tracks from the L.P. for a single, but I didn't know they were going to do this. If you have the L.P. you'll find that 'Do the dog,' the topside, is five minutes long. On the single

**POPULAR**

it's been cut down to three minutes. The same applies to 'Shop around,' the old Miracles number on the flip. "I try to give a different interpretation of other people's numbers that I do on the L.P.—as we don't use guitar it comes naturally for many numbers. 'Do the dog' is a U.S. number originally recorded by Rufus Thomas—he's an old-ish blues singer there who is part of Booker T's group. It's one of my most popular numbers on stage—others that go down well are 'Last night' and 'Let the sunshine in.'"

And in my view the best!

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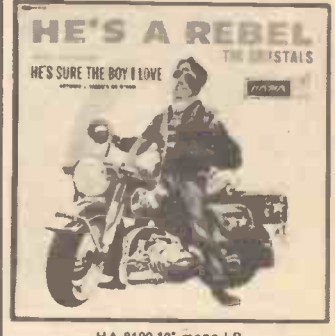
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# New LPs

**THE CRYSTALS**  
HE'S A REBEL



HA 8120 12" mono LP

This dynamic group of girls from Brooklyn gives a fantastic album packed with 12 great numbers including

He's a rebel; On Broadway; He's sure the boy I love

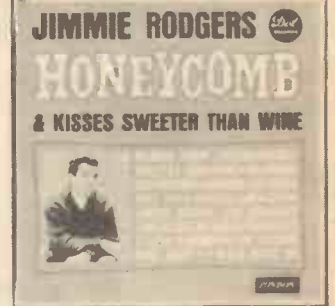
**ZIP-A-DEE-DOO-DAH**  
**BOB B. SOXX & THE BLUE JEANS**



HA 8121 12" mono LP

Zip-a-dee-doo-dah the Academy Award Winner is a song with everlasting appeal and together with 11 others makes this LP simply great

**HONEYCOMB**  
**JIMMY RODGERS**



© -SHD 8116 © HAD 8116  
12" stereo or mono LP

This album has something for everyone. There are 12 great songs including Walk right in; If I had a hammer; Wimoweh; Kisses sweeter than wine; The Banana boat song

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# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

## A LOOK AT THE U.S. CHARTS

**F**AST RISING U.S. hits include—"It's No Sin"—Duprees; "Penetration"—Pyramids; "I Only Want To Be With You"—Dusty Springfield; "Come On"—Tommy Roe; "Gonna Send You Back To Georgia"—Timmy Shaw; "Puppy Love"—Barbara Lewis; "Never Love A Robin"—Bobby Vee.

New U.S. releases include—"Bye Bye Barbara"—Johnny Mathis; "Going Going Gone"—Johnny Mathis; "What Are We Gonna Do In '64"—Al Casey; "Vaya Con Dios"—Drifters; "Strange Things Happening"—Little Junior Parker; "Why Why Won't You Believe Me"—Shep & The Limelites; "What A Party"—Freddie Cannon; and "Thanks A Lot"—Buddy Knox.

R. & B. top ten five years ago from "Billboard"—"Lonely Teardrops"—Jackie Wilson; "Stagger Lee"—Lloyd Price; "A Lover's Question"—Clyde McPhatter; "Smoke Gets In Your Eyes"—Platters; "Whole Lotta Lovin'"—Fats Domino; "Try Me"—James Brown; "Nobody But You"—Dee Clark; "Chimpunk Song"—David Seville; "Tom Dooley"—Kingston Trio; "One Night"—Elvis Presley.

Fans of Arthur Alexander will like "What Kind Of Fool (Do You Think I Am)" by the Tams released in England this week. It's climbing fast and may be as big as their "Untie Me" disc several months back.

- |   |  |
|---|--|
| 1 LOUIE LOUIE*<br>1 (9) Kingsmen (Ward)   | 26 YOU DON'T HAVE TO BE A BABY TO CRY*<br>19 (10) Caravelles (Smash)         |
| 2 THERE! I'VE SAID IT AGAIN*<br>2 (7) Bobby Vinton (Epic)                         | 27 CAN I GET A WITNESS*<br>26 (11) Marvin Gaye (Tamla)                       |
| 3 POPSICLES AND ICICLES*<br>3 (7) Murmaids (Chattahoochee)                        | 28 NEED TO BELONG<br>30 (5) Jerry Butler (Vee Jay)                           |
| 4 SURFIN' BIRD*<br>7 (5) Trashmen (Garrett)                                       | 29 DRIP DROP*<br>23 (9) Dion DiMucci (Columbia)                              |
| 5 FORGET HIM*<br>5 (8) Bobby Rydell (Cameo)                                       | 30 BABY I LOVE YOU*<br>40 (2) Ronettes (Phillys)                             |
| 6 DOMINIQUE*<br>4 (10) Singing Nun (Phillips)                                     | 31 BE TRUE TO YOUR SCHOOL<br>29 (11) Beach Boys (Capitol)                    |
| 7 THE NITTY GRITTY*<br>9 (8) Shirley Ellis (Congress)                             | 32 IN THE SUMMER OF HIS YEARS*<br>44 (2) Connie Francis (MGM)                |
| 8 HEY LITTLE COBRA*<br>13 (4) Rip Chords (Columbia)                               | 33 PRETTY PAPER<br>24 (5) Roy Orbison (Monument)                             |
| 9 SINCE I FELL FOR YOU*<br>6 (11) Lenny Welch (Cadence)                           | 34 FOR YOUR PRECIOUS LOVE*<br>41 (6) Garnet Mimms and the Enchanters (Unart) |
| 10 DRAG CITY*<br>12 (5) Jan & Dean (Liberty)                                      | 35 I'M LEAVING IT UP TO YOU*<br>31 (16) Dale & Grace (Montel)                |
| 11 AS USUAL*<br>11 (5) Brenda Lee (Decca)   | 36 TRA LA LA LA SUZY<br>38 (6) Dean & Jean (Rust)                            |
| 12 WHISPERING*<br>15 (4) Nino Tempo & April Stevens (Atco)                        | 37 KANSAS CITY*<br>35 (7) Trini Lopez (Reprise)                              |
| 13 MIDNIGHT MARY*<br>10 (8) Joey Powers (Amy)                                     | 38 LODDY LO*<br>36 (11) Chubby Checker (Parkway)                             |
| 14 SOMEWHERE*<br>16 (5) Tymes (Parkway)   | 39 TURN AROUND*<br>32 (7) Dick & Deedee (Warner Bros.)                       |
| 15 OUT OF LIMITS*<br>17 (4) Marketts (Warner Bros.)                               | 40 A FOOL NEVER LEARNS<br>- (1) Andy Williams (Columbia)                     |
| 16 FOR YOU*<br>21 (3) Rick Nelson (Decca)   | 41 GIRLS GROW UP FASTER THAN BOYS*<br>49 (2) Cookies (Dimension)             |
| 17 TALK BACK TREMBLING LIPS*<br>8 (9) Johnny Tillotson (MGM)                      | 42 I GOTTA DANCE TO KEEP FROM CRYING<br>47 (4) Miracles (Tamla)              |
| 18 YOU DON'T OWN ME*<br>28 (2) Lesley Gore (Mercury)                              | 43 I WANT TO HOLD YOUR HAND*<br>- (1) Beatles (Capitol)                      |
| 19 DAISY PETAL PICKIN'*<br>25 (3) Jimmy Gilmer & the Fireballs (Dot)              | 44 EVERYBODY*<br>33 (13) Tommy Roe (ABC)                                     |
| 20 WHEN THE LOVELIGHT STARTS SHINING THROUGH HIS EYES<br>22 (5) Supremes (Motown) | 45 THE BOY NEXT DOOR*<br>39 (7) Secrets (Phillips)                           |
| 21 ANYONE WHO HAD A HEART<br>27 (4) Dionne Warwick (Scepter)                      | 46 THE MARVELLOUS TOY<br>48 (2) Chad Mitchell Trio (Mercury)                 |
| 22 QUICKSAND*<br>14 (8) Martha & the Vandellas (Gordy)                            | 47 WHAT'S EASY FOR TWO*<br>- (1) Mary Wells (Motown)                         |
| 23 WIVES AND LOVERS*<br>13 (9) Jack Jones (Kapp)                                  | 48 WHAT KIND OF FOOL (DO YOU THINK I AM)*<br>- (1) Tams (ABC)                |
| 24 UM, UM, UM, UM, UM, UM,<br>34 (2) Major Lance (Okeh)                           | 49 WALKING THE DOG*<br>43 (13) Rufus Thomas (Stax)                           |
| 25 THAT LUCKY OLD SUN*<br>20 (5) Ray Charles (ABC)                                | 50 YOU'RE NO GOOD<br>- (1) Betty Everett (Vee Jay)                           |

\* An Asterisk denotes record released in Britain.

# Record Mirror

## TOP TWENTY-5 YEARS AGO

- |  |  |
|--|--|
| 1 IT'S ONLY MAKE BELIEVE<br>(1) Conway Twitty                                  | 11 KISS ME HONEY<br>(12) Shirley Bassey                    |
| 2 HOOTS MON<br>(2) Lord Rockingham XI  | 12 YOU ALWAYS HURT THE ONE YOU LOVE<br>(18) Connie Francis |
| 3 TOM DOOLEY<br>(3) Lonnie Donegan   | 13 COME ON LET'S GO<br>(9) Tommy Steele                    |
| 4 TO KNOW HIM IS TO LOVE HIM<br>(11) Teddy Bears                               | 14 CANNONBALL<br>(14) Duane Eddy                           |
| 5 THE DAY THE RAINS CAME<br>(8) Jane Morgan                                    | 15 SMOKE GETS IN YOUR EYES<br>(-) Platters                 |
| 6 BABY FACE<br>(10) Little Richard   | 16 MY UKELELE<br>(19) Max Bygraves                         |
| 7 LOVE MAKES THE WORLD GO ROUND / MANDOLINS IN THE MOONLIGHT<br>(6) Perry Como | 17 IT'S ALL IN THE GAME<br>(13) Tommy Edwards              |
| 8 TOM DOOLEY<br>(4) Kingston Trio  | 18 CHANTILLY LACE<br>(-) Big Bopper                        |
| 9 TEA FOR TWO CHA CHA<br>(5) Tommy Dorsey Orchestra                            | 19 SOMEDAY<br>(16) Ricky Nelson                            |
| 10 HIGH CLASS BABY<br>(7) Cliff Richard  | 20 AS I LOVE YOU<br>(-) Shirley Bassey                     |

## BRITAIN'S TOP LP's

- |   |   |
|---|---|
| 1 WITH THE BEATLES<br>(1) The Beatles (Parlophone)                | 12 FUN IN ACAPULCO<br>(13) Elvis Presley (RCA-Victor)   |
| 2 PLEASE PLEASE ME<br>(2) The Beatles (Parlophone)                | 13 ON TOUR WITH THE GEORGE MITCHELL BLACK & WHITE MINSTRELS<br>(6) The George Mitchell Black & White Minstrels (Columbia) |
| 3 HOW DO YOU LIKE IT<br>(3) Gerry & The Pacemakers (Columbia)     | 14 TRINI LOPEZ AT P.J.'s<br>(17) Trini Lopez (Reprise)  |
| 4 FREDDIE & THE DREAMERS<br>(4) Freddie & The Dreamers (Columbia) | 15 THE BLUES (Vol. 1)<br>(-) Various Artistes (Pye Int)   |
| 5 WEST SIDE STORY<br>(5) Sound Track (CBS)                        | 16 SUGAR & SPICE<br>(18) The Searchers (Pye)  |
| 6 THE SHADOWS GREATEST HITS<br>(8) The Shadows (Columbia)         | 17 SIXTEEN HITS FROM "STARS & GARTERS"<br>(11) Kathy Kirby (Decca)  |
| 7 BORN FREE<br>(7) Frank Ifield (Columbia)                        | 18 STEPTOE & SON<br>(14) Wilfred Brambell & Harry H. Corbett (Pye)  |
| 8 KENNY BALL'S GOLDEN HITS<br>(9) Kenny Ball (Pye)                | 19 SINATRA'S SINATRA<br>(20) Frank Sinatra (Reprise)  |
| 9 SOUTH PACIFIC<br>(10) Sound Track (RCA)                         | 20 MORE CHUCK BERRY<br>(15) Chuck Berry (Pye)   |
| 10 IN DREAMS<br>(19) Roy Orbison (London)                         |   |
| 11 MEET THE SEARCHERS<br>(16) The Searchers (Pye)                 |   |

## BRITAIN'S TOP EP's

- |   |   |
|---|---|
| 1 TWIST & SHOUT<br>(1) The Beatles (Parlophone)               | 12 IN DREAMS<br>(16) Roy Orbison (London)   |
| 2 THE BEATLES HITS<br>(2) The Beatles (Parlophone)            | 13 FRANK IFIELD HITS<br>(12) Frank Ifield (Columbia)                              |
| 3 THE BEATLES No. 1<br>(3) The Beatles (Parlophone)           | 14 WAGES OF SIN<br>(14) Harry H. Corbett & Wilfred Brambell (Pye)                 |
| 4 LOVE SONG<br>(7) Cliff Richard (Columbia)                   | 15 BERN ELLIOT & THE FENMEN<br>(-) Bern Elliott & The Fenmen (Decca)              |
| 5 SWEETS FOR MY SWEET<br>(5) The Searchers (Pye)              | 16 BILLY J. KRAMER HITS<br>(11) Billy J. Kramer & The Dakotas (Parlophone)        |
| 6 PETER, PAUL & MARY<br>(4) Peter, Paul & Mary (Warner Bros.) | 17 THE ROLLING STONES<br>(-) The Rolling Stones (Decca)                           |
| 7 AT THE CAVERN<br>(9) Big Three (Decca)                      | 18 TRINI LOPEZ AT "P.J.'s"<br>(Vol. 1)<br>(13) Trini Lopez (Reprise)              |
| 8 HOW DO YOU DO IT<br>(6) Gerry & The Pacemakers (Columbia)   | 19 IF YOU GOTTA MAKE A FOOL OF SOMEBODY<br>(15) Freddie & The Dreamers (Columbia) |
| 9 LOS SHADOWS<br>(8) The Shadows (Columbia)                   | 20 CHUCK BERRY<br>(-) Chuck Berry (Pye)   |
| 10 THE DAVE CLARK FIVE<br>(-) The Dave Clark Five (Columbia)  |   |
| 11 AIN'T GONNA KISS YA<br>(10) The Searchers (Pye)            |   |

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

## CHART CHATTER

**A**ND finally the Beatles actually DO fall from the number one spot, and the power of Dave Clark even keeps off the Swinging Blue Jeans who made such a great leap last week. There are no other challengers to the top, but the Beatles have the consolation of seeing "She Loves You" still at No. 5 and their "I Want To Hold Your Hand" currently the fastest selling disc in the States.

Brenda Lee shoots up the charts despite many prophecies that she wouldn't. Billy Fury moves up a little, so do the Hollies. And apart from the numerous new entries the rest of the chart is pretty still. New on the scene we have Gerry closely followed by the Searchers with their respective discs. Other obvious hits are "Whispering," and "Song Of Mexico," while the Merseybeats make it with their excellent "I Think Of You." The Paramounts and the Four Pennies are two more new wave beat groups who sweep in.

Surprise is that Dave Berry drops out with his "My Baby Left Me," but balancing it up, Frank Ifield leaps up with "Don't Blame Me" while the glamorous Ronettes are doing well with "Baby I Love You." And the Dowlands move up surely enough with their "All My Lovin'."

- |   |   |
|---|---|
| 1 GLAD ALL OVER<br>2 (9) The Dave Clark Five (Columbia)                 | 25 IF I RULED THE WORLD<br>21 (12) Harry Secombe (Phillips)                               |
| 2 I WANT TO HOLD YOUR HAND<br>1 (7) The Beatles (Parlophone)            | 26 NEEDLES AND PINS<br>- (1) The Searchers (Pye)  |
| 3 HIPPIY HIPPIY SHAKE<br>3 (6) The Swinging Blue Jeans (HMV)            | 27 BABY I LOVE YOU<br>40 (2) The Ronettes (London)  |
| 4 I ONLY WANT TO BE WITH YOU<br>4 (9) Dusty Springfield (Phillips)      | 28 HUNGRY FOR LOVE<br>24 (7) Johnny Kidd (HMV)  |
| 5 SHE LOVES YOU<br>5 (21) The Beatles (Parlophone)                      | 29 WHAT TO DO<br>27 (5) Buddy Holly (Coral)   |
| 6 24 HOURS FROM TULSA<br>6 (7) Gene Pitney (United Artists)             | 30 STEPTOE & SON AT BUCKINGHAM PALACE<br>25 (8) Harry H. Corbett & Wilfred Brambell (Pye) |
| 7 SWINGING ON A STAR<br>8 (9) Big Dee Irwin (Colpix)                    | 31 I'LL KEEP YOU SATISFIED<br>22 (11) Billy J. Kramer & The Dakotas (Parlophone)          |
| 8 STAY<br>11 (9) The Hollies (Parlophone)                               | 32 COUNTRY BOY<br>26 (7) Heinz (Decca)  |
| 9 YOU WERE MADE FOR ME<br>7 (11) Freddie & The Dreamers (Columbia)      | 33 I'M IN LOVE<br>31 (4) The Fourmost (Parlophone)  |
| 10 DOMINIQUE<br>10 (7) The Singing Nun (Phillips)                       | 34 THERE! I'VE SAID IT AGAIN<br>37 (5) Bobby Vinton (Columbia)                            |
| 11 MARIA ELENA<br>13 (12) Los Indios Tabajaros (RCA-Victor)             | 35 WHISPERING<br>- (1) April Stevens & Nino Tempo (London)                                |
| 12 SECRET LOVE<br>9 (11) Kathy Kirby (Decca)                            | 36 FROM RUSSIA WITH LOVE<br>36 (10) Matt Monro (Parlophone)                               |
| 13 WE ARE IN LOVE<br>16 (6) Adam Faith (Parlophone)                     | 37 I (WHO HAVE NOTHING)<br>28 (17) Shirley Bassey (Columbia)                              |
| 14 I WANNA BE YOUR MAN<br>12 (9) The Rolling Stones (Decca)             | 38 BLUE BAYOU/MEAN WOMAN BLUES<br>32 (18) Roy Orbison (London)                            |
| 15 KISS ME QUICK<br>15 (5) Elvis Presley (RCA-Victor)                   | 39 ALL MY LOVIN'<br>43 (2) Dowlands (Orlone)  |
| 16 AS USUAL<br>29 (2) Brenda Lee (Brunswick)                            | 40 BLOWIN' IN THE WIND<br>39 (15) Peter, Paul & Mary (Warner Bros.)                       |
| 17 DO YOU REALLY LOVE ME TOO?<br>20 (3) Billy Fury (Decca)              | 41 I THINK OF YOU<br>- (1) The Merseybeats (Fontana)                                      |
| 18 NOT TOO LITTLE NOT TOO MUCH<br>19 (6) Chris Sandford (Decca)         | 42 POISON IVY<br>- (1) The Paramounts (Parlophone)  |
| 19 DON'T BLAME ME<br>38 (2) Frank Ifield (Columbia)                     | 43 RUN RUDOLPH RUN<br>45 (5) Chuck Berry (Pye)  |
| 20 YOU'LL NEVER WALK ALONE<br>17 (15) Gerry & The Pacemakers (Columbia) | 44 SONG OF MEXICO<br>- (1) Tony Meehan (Decca)  |
| 21 DON'T TALK TO HIM<br>14 (13) Cliff Richard (Columbia)                | 45 IT'S ALMOST TOMORROW<br>30 (10) Mark Wynter (Pye)                                      |
| 22 GERONIMO<br>18 (7) The Shadows (Columbia)                            | 46 SUGAR & SPICE<br>35 (13) The Searchers (Pye)   |
| 23 I'M THE ONE<br>- (1) Gerry & The Pacemakers (Columbia)               | 47 DO YOU WANT ME TOO<br>- (1) Four Pennies (Phillips)                                    |
| 24 MONEY<br>23 (9) Bern Elliott & The Fenmen (Decca)                    | 48 DEEP PURPLE<br>33 (11) April Stevens & Nino Tempo (London)                             |
|   | 49 I'M LEAVING IT UP TO YOU<br>42 (2) Dale & Grace (London)                               |
|   | 50 I CAN DANCE<br>34 (8) Brian Poole & The Tremeloes (Decca)                              |

# THE SHIRELLES

## TONIGHT YOU'RE GONNA FALL IN LOVE WITH ME

7N 25233



# THE TYMES

## SOMEWHERE

P 891

# THE ERIC WINSTONE ORCHESTRA

THEME FROM

# Dr. WHO

7N 15603

# ROBB STORME

## TO KNOW HER IS TO LOVE HER

7N 35160

# ME AND THEM

## I THINK I'M GONNA KILL MYSELF

7N 15596

# THE SUNDOWNERS

## COME ON IN

7N 35162

# THE GIRL FRIENDS

## JIMMY BOY

PX 712

# MICHAEL GOODMAN

## DID YOU

7N 35159



# STAR PORTRAIT—FRANK IFFIELD



Number two in our request series of star portraits. Don't forget if you have a favourite star or star group you would like to see in colour, just drop us a line (marking the letter or card "Star Portrait") and the star with the most letters will be featured that week. This picture of Frank Ifield was taken in Spain by top Record Mirror photographer Dezo Hoffmann.

## NEWS SNIPS

**T**HE Searchers — coming up fast with *Needles And Pins* (Pye) — make a guest appearance on the Arthur Haynes TV show on Saturday, followed by *Ready Steady Go* next Friday.

The end of January and the first week of February will keep the Searchers occupied on their third film (not yet titled) in which they play themselves and take part in the plot.

They are lined up for a series of ballroom dates including Redhill, January 18. Tunbridge Wells (21). Sheffield (23), Nelson (25), Wolverhampton (February 7), Taunton (12), Reading (13), Hereford (14) and Coventry (15).

Then the Searchers go on tour, starting at Slough on February 29, with *Dusty Springfield*, *Big Dee Irwin* and *Bobby Vee*.

★

**T**WO American artistes associated with the Philips recording group are coming to Britain during the coming weeks.

They are *Mark Murphy*, here on January 27 for a

two-weeks engagement at the *Ronnie Scott Club*, plus radio and TV dates, and folk singer *Pete Seeger* who will appear at a February 29 concert at the *Royal Festival Hall*, London. Pete will also be seen on *Sunday Night At The London Palladium*.

*Mark Murphy's Riverside LP*, *Rah*, will be re-issued in February. It was released a few months ago but withdrawn because of copyright difficulties with a couple of numbers. These have now been replaced.

★

**T**HE Caravelles are currently in America (they open a 35 day tour in Toronto, Canada, this Friday) where they will be touring the Middle West.

*Mercury Records* in Chicago are planning to re-release the girls' second American disc, their own composition, *Don't Blow Your Cool*.

Here in Britain the third Caravelles disc, *Have You Ever Been Lonely*, comes from Decca this weekend although the girls are now signed to Philips.

ADVERTISEMENT

# GEORGIE FAME DEBUT SINGLE AND L.P. A DEFINITE SMASH HIT



GEORGIE FAME AND THE BLUE FLAMES PICTURED AT LAST FRIDAY'S AR-TV "READY STEADY GO!", IN WHICH GEORGIE SANG HIS NEW COLUMBIA OUTING, "DO THE DOG."

**G**EORGIE FAME'S recording debut titled "Rhythm And Blues At The Flamingo" is to be released on the Columbia label on February 7, and a single taken from this album called "Do The Dog" coupled with "Shop Around" will be released on January 10. This set of decks is without doubt the most exciting release to hit the market for months and interest in these discs is great, for there are countless people who have been waiting a long time for a Georgie Fame release.

For those who are not in the picture, Georgie Fame is the king of the r-and-b scene in London. Everywhere he plays, it is to packed, excited houses. It was just over a year ago when he came under Rik Gunnell's management—Rik is the shrewd man behind the Flamingo sessions, and in just over a year Georgie has built up a fantastic following around the clubs in London, with a reputation as the wildest, most exciting and most authentic r-and-b sound this side of the puddle. I spoke to Rik Gunnell last week about Georgie's potential as a record seller. He told me: "We have had a lot of trouble over the last few months recording Georgie's debut on disc. It is not as though it was difficult to put him on disc because demand for Georgie is fantastic and the club is constantly being inundated with queries about his first record. The trouble has been presenting Georgie in the right way. We have tried many things at great expense, in fact altogether I have had ten records made by Georgie. Then we hit the nail on the head when Ian Samwell came to see me." Ian Samwell is the top songwriter who penned many of Cliff Richard's early hits and whose recent successes include Kenny Lynch's "You Can Never Stop Me Loving You." Here Ian takes up the story.

"I was round at Georgie's flat one day listening to some of the demo records he had made, and to me the whole trouble seemed to be that no one as yet had managed to record Georgie in the way he performs—live and exciting. I have been a fan of Georgie's for a long time and quite honestly would record him for the gas of it. So we hit upon the idea of recording Georgie live in his own home surroundings, the Flamingo, which seemed to me as fitting as listening to politicians making speeches in the House of Commons. The trouble with Georgie's records up to date was that no one had found a way to convey on to groove all the facets of his talents, and this is what we tried to do with this live recording. The trouble, I think, was to try not to disturb his activities while performing. I feel we have succeeded—I'm just a

fan, and I wanted the public to hear what we and others have been hearing every night at the Flamingo."

The LP commences with an instrumental track as a way of introducing all the guys of his backing group, The Blue Flames, a powerhouse bunch with immense potential. It is the hepped-up version of "Night Train" which all Fame addicts will instantly recognise. This sets the ball rolling for "Let The Good Times Roll."

With the screams and cheers of adulation put down by his fans, Georgie then leaps into "DO THE DOG" previously a Stateside hit which Georgie has had the opportunity of releasing first as a single this week.

The excitement generated on this track excels anything I have yet heard recorded by a British artiste. This is Fame at his best. Also note here a great solo by that tremendous guitarist, Big Jim Sullivan.

After the rave sound of "DO THE DOG," Georgie cools it a little with a sizeable hit of Paul Anka's some months back, "Eso Besso." The closing track on this side is the Nat Adlerley classic with words by Oscar Brown Jr., "Work Song." During the session, I am told,

the audience joined with Georgie in wailing this tremendous tune and that engineer Glyn Jones had some difficulty in cutting the sound of vociferous fans chanting the chorus. He did a great job, though. Georgie comes through soulful!

Tracks on the other side of this FAME-bulous LP include another two Mose Allison specialities "Parchment Farm" and "Baby Please Don't Go," the latter title being a little ambiguous for this LP, since I am sure that it will GO right to the TOP.

A West Indian blues number is also spot-lighted on the record, called "Humpty Dumpty." This is another MUST for all FAME fans. Considering the "mods" attitude towards "blues" these days, the choice of this number personifies Georgie's wide-awake approach towards his fans.

Some wildly cool organ from Georgie on this side, too. The almost classically organ feature "Green Onions" is laid down in typical Fame style; a style, in fact, which might pay off with another big single hit if released.

Another stateside hit, this time of the Miracles, which shows the influence of the American greats on Georgie, is also included on this side, the title being "Shop Around," which, incidentally, is the "B" side of Georgie's single release.

What can one say after hearing this greatest of all British LPs? A MUST FOR ALL R-AND-B FANS, naturally. But a must for all those who also swing.

Last week, Georgie Fame appeared on "Ready Steady Go!" and literally brought the house down. This, I know, is but a hint of greater things to come.

### SINGLE REVIEW

**GEORGIE FAME AND THE BLUE FLAMES DO THE DOG** (Columbia).

This is a track taken from the LP "Georgie Fame At The Flamingo." All in all, a definite chart potential due to Georgie's fantastic following, a great treatment of the number, and a great production job by Ian Samwell. Should be a big, big hit. Flip is a revival of Miracles' classic "Shop Around."

### LP REVIEWS

**GEORGIE FAME LIVE AT THE FLAMINGO**

**GEORGIE FAME AND THE BLUE FLAMES** (Columbia).

A long-awaited LP from the King of the London r-and-b scene. Without doubt, a great seller. This LP is a fantastic in-person recording, and should put Fame on the national stakes. Stand-out tracks for me, "Eso Besso," "Work Song" and "Do The Dog."

## GEORGIE FAME AND THE BLUE FLAMES

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