UP SWING THE BACHELORS

THE BACHELORS are doing very well with the oldie "Diane", and there's a feature on the group on page 3.

"Advertisers announcement"

ANYONE WHO HAD A HEART

PARLOPHONE RECORDS
WHY ELVIS IS STILL THE KING

1966 marks the tenth anniversary of Elvis A. Presley’s first recording—"That’s All Right." Since then he has achieved phenomenal success in all kinds of music. In 1957, he topped the R & B charts (mainly Negro) in the States, the only phenomenal success in all kinds of music. In 1964, he marked the tenth anniversary of Elvis A. Presley’s first hit recording with "Hound Dog," selling five million copies. He has recorded spiritual hymns, Hawaiian songs, soul and almost everything outside of pop. He is King—a couple of million fans strong.

MONTY BABSON (PYE)

"'ES GIBT KEIN BIER AUF HAWAII'

Tornado

DAVID JACOBS

PATRIOTISM BEFORE QUALITY

TOUR IDEA

WHO is the article with the most Top Twenty hits and not selling records? It sounds like a contradiction in terms—"The Rolling Stones Memorial Tour." And I suggest that the idea of the Rolling Stones flitting from one concert to another could become a very happy thought. After all, the Rolling Stones long ago found out that "America, America" doesn't mean that all the people like them. They're American, damn it, and so am I. And among the artists who have expressed the desire to tour the States with things like "hooligan" and "hippies" and "freaks" and "strippers," the Rolling Stones stand out.

INJUSTICE

FABULOUS Phil Spector has done a lot of very good work and is greatest record producer, no doubt about it. But he's become the Rolling Stones, Brian Jones, John Lennon of Liverpool and thought it great. We're going to see the golden age of rock and roll. And I expect that, in ten years' time, the golden age of rock and roll will roll right out of London.

DIFFERENT

SAY the street of Hammersmith, London, W.2. It's a rather mixed street, with a lot of different people. Four years ago, there were never more than six people on the street. There were only a few shops, but now it's a success. No one knows where the street ends. It's got to be, you know. I'm one of those people who never knows where the street ends. But I'm glad I do.

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"'ES GIBT KEIN BIER AUF HAWAII'" (There's No Beer In Hawaii)

No. 2 in the GERMAN HIT PARADISE

TOP 20 JIG

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YOUR PAGE

Record Mirror

EVENLY THURSDAY

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Assistant to the Editor: NORMAN JOPLING
Features: PETER JONES

Circulation Manager: BOY BURDEN
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Meet the 'square' hit makers

THE INSIDE STORY OF THE BACHELORS CHART SUCCESS

by PETER JONES

We've knocked out by the way 'Diane' has come to pass. It's a funny sort of release, from a background point of view. To start with, we didn't really like it so much. Had doubts all along the line — and there's another one all ready for release at Decca which would please us far more.

MASCOT

"Now, of course, we regard old good 'Diane' as being a lucky sort of gal to have as a partner."

Said Dee: "Then we really did have a bit of trouble getting the number to sound right. I think it took four separate sessions before it really began to be up to the right lines. We didn't want it to be on a strong Country style, then we couldn't seem to get on with two other arrangements given us by different people."

"Eventually Johnny Keat- ing came up with the idea for the final cutting. Very slight-sounding string section and most of the other backing sound coming from bass guitar and drums. You'd hardly expect anything much to happen from this sort of chaos... but bingo! There it is!"

Now the promotional work slides into top gear to get the boys away in the States. They ran into trouble and were "Whispering" there because April Stevens and Nino Tempo did so well on it, despite coming second into the battle. But the radio networks have helped the Bachelors a lot.

ALBUM

Out this week-end is the 'Presenting the Bachelors' album. It is a fair amount of trumpeting about this one. And, says John Stokes: "We are hoping to get to the States in the near future for a look-see at the scene there."

"As you may know, we're really interested in folk music and there's a whole lot of that in the States which we want to study."

The boys are convinced that folk will be IN in a short time — though they agree that hosts of people have said this for a long, long time.

The Bachelors have hit this sales peak in a hurry. It was only a year or so back that they were flat, stoney broke, living in a single room in London and just hoping that someone would cough up enough money to get them a packet of cornflakes. They'd actually kicked off in show business as a harmonica-playing team, again concentrating on folk-styled material.

RAT-RACE

Some months ago, the boys suggested they wouldn't really like a Number One hit, because they felt it would put them right in the world comedy. 'Eventually Johnny Keating came up with the idea for the final cutting. Very slight-sounding string section and most of the other backing sound coming from bass guitar and drums. You'd hardly expect anything much to happen from this sort of chaos... but bingo! There it is!'

Just one thing now clouds life for the Bachelors. The business of repeating over and over again that they really ARE Bachelors with so many other pop stars admitting, finally, to 'secret' wives. It's only natural that the rumours should start round a group who so blantly advertise their unmarried state.

"But we ARE single," says John. "I think that's the millionth time we've said so."

But they admit they strongly fancy "Diane."
Fantastic... sensational... even bigger than Charmaine

Diane

THE BACHELORS

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LONDON S.E.1
DUSTY SPRINGFIELD who looks like enjoying her second big solo hit in a row with "Staying Alive." Her first disc is still climbing in the States.

A singularly frank girl is Dusty.

"The sort of music I like is gospelly melodic, sung by coloured artists," she said.

"That's fine. But then people started saying I sounded as if I were coloured. I thought Cliff Richard said 'I'm a white Negress' again, that's fine. But the important word is 'WHITE,' not 'Negress.'"

"No matter what people think, I don't sound coloured. I'd like to, often I try to. But the most sensible thing said on this score was when I met Phil Spec- tor recently. We talked for a long time. He said he thought my record 'Only You' was doing well in the States because it had a good 'WHITE' sound.

"'He knows. He's heard the real thing. And he said there was always room for a good white sound in the States."

"To be honest, I'm still looking for the real me. I know what I like and what I want to do. But it takes time to settle in — to be yourself instead of trying to follow other styles and other artists. Sometimes I honestly feel I'm lost."

"I watched Dionne War-ick at the Olympia in Paris. She sang 'Anyone who has a heart' and it was marvellous. I couldn't stop the tears. It was the song, yes — I think it's a great song. But the performance, too. Nothing against Cilla Black, but I'd take Dionne Warwick's version all the time."

"Then I got to know Timi Yuro over here. She's one of my favourite singers. Timi's problem is that she feels you have to cry every number and this isn't very commercial here. But she's great because she's so De- VOLVED in her work. She'll spend her off-duty time listening to her own records.

"Does this make her sound self-centred? It isn't really. She is just involved. Every so often she'll follow a phrase and say 'What a gas!' She's really part of it all. It makes her difficult at times, but it's really her.

"I want to be an inter- national name. I don't think one big record in the States does all that much, though it's a start. But I want to concentrate, country by country, on places like France. To be honest, I don't think much of what is accepted as show business in this country. You know, 16 weeks in a summer season, then a pantomime or some- thing.

"That isn't for me. It sort of ties you down. Take Shirley Bassey. She's Interna- tional. She's ... well, she's THERE. I don't want to be another Shirley—who could be? But her position, her status, that's the ideal."

"Sometimes I find I'm mis- quoted—maybe it's my fault. But I never said I sang rhythm 'n' blues. I like it sure. People like Martha and the Vandellas — they must make it big in Britain soon. I'm just waiting right now. But you can't expect white people to like the coloured stars."

"It's funny what people expect from someone like me. There was a big call for singers towards the end of last year. I didn't win— I didn't expect to because I'd only been solo for a couple of months and the fans usually go for somebody with a big hit record. But people said: 'Why didn't you win it?'

"I saw that some people wrote to you because you'd made Kathy Kirby 'Girl Of The Year.' Quite right, too. Kathy had had a couple of hits. You need time.

"Both Kathy and I are after the same thing, I think. International accept- ance. We're not similar in singing style, of course. She has her following, I'm build- ing mine. But it's the bigger thing we want — the oppo- site of just being tied in one country.

"Getting back to that American scene, you get stars like Lesley Gore. A good white sound, again. It's not for me—but that's successful. People who rave about some of the R and B groups don't seem to realise that not all their records are good. You get an album of twelve songs ... well, maybe only four are any good."

"But people get to intense about music. I don't like that. Folk music I like, but I can't stand those bearded beatniks who hammer away at everything that they don't think is genuine. The same goes for R and B fans. There's no need to be so ser- ious about music. It's a mat- ter of taste, and of personal selection."

"I'm pleased with the way things have gone so far. I'm not so nervous on my own and I think I am finding my- self, slowly."

"But just then she had to "find" her drummer, to pick up the gown for last week-end's "Sunday Night At The London Palladium" show. Talking to fabulous Dusty is one of the more rewarding things of life, I figure.

DUSTY SPRINGFIELD looks like enjoying her second big solo hit in a row with "Staying Alive." Her first disc is still climbing in the States.

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as played by STEVIE WONDER

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TEN GOOD REASONS

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ACAPULCO

1922

Johnny B. Great

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THE Beatles have done it — and HOW they’ve done it! They’ve taken America by storm. Everyone is talking about them. Teenagers are wearing their wigs, sporting their sweatshirts and singing their songs.

One New York radio station does practically nothing but play their records. In fact, people are saying that Liverpool’s furry foursome have made more impact than Elvis Presley ever did.

Their reception at New York’s Kennedy International Airport last Friday was fantastic to say the least. One police officer who had served at the airport for over ten years told me: “I think the world has gone mad.”

HYSTERICS

And no wonder! For nearly 5,000 teenagers, most of whom had played hooky from school for the day, were there to welcome the group. Some were screaming. Others sang “Don’t say anything bad about the Beatles,” to the tune of “I want to hold your hand.” Banners and placards hailing the boys appeared everywhere.

As the huge jet air liner ground to a halt on the tarmac, pandemonium broke loose among the 1,300 youngsters who had climbed on to the third floor observation deck. They broke into chants of “We want the Beatles.”

Then, as the main group of the fans inside the building realized the plane had landed, they went hysterical and the police, who had turned out in force, had a full-time job controlling the crowds.

After a five-minute picture session on the ramp, the boys went to their first American engagement — a press conference. And I’m quite sure they’ve never experienced anything like that in their fantastic career.

The room was very small and packed from corner to corner with New York pressmen, photographers and TV cameramen — all very excited and eager to see what all the noise was about.

WITTY

Though looking, and no doubt feeling, very tired after their flight, the boys did very well and made a very good impression with their off-the-cuff remarks and witty comments. Asked about whether they wore wigs, Paul replied as usual: “I’ve got to I’m bald.” Someone else asked if they would give out with a song. John replied: “We only sing for money.”

LUSH

And the reporters loved these exchanges. Said one columnist: “Gee, these boys are a gas!”

Getting from the conference to the parked Cadillacs, which were to drive the four boys to the Park Plaza Hotel in New York was quite a problem. The fans determined to get hold of a Beatles and perhaps run off with him, broke through all the barriers in their efforts.

And the crowds were there again at the hotel. The screams were at their peak and there were several yells of “Get a divorce, please, John.” Once into their plush suites, the boys had time only for a quick breath before facing the cameramen again.

The evening was their first chance to see a bit of the City and they went down to Greenwich Village, the New York answer to London’s Chelsea. That is John, Paul and Ringo went — by this time poor George was in bed at the hotel, nursing a sore throat.

And before they started, they received a telegram from Elvis Presley and Colonel Tom Parker, wishing them a happy stay in the States and “all success” on the shows.

It’s fab, all right. The boys still don’t know what has hit them. Nor, for that matter, do millions of American fans.
A LOOK AT THE LATEST CRAZE TO TAKE THE RECORD INDUSTRY BY STORM

IT'S THE BLUE-BEAT CRAZE

The record industry has seen a new craze spread like wildfire: the blue beat. This music originated in Jamaica and has swept across the world. It is characterized by a driving rhythm, lively vocals, and a distinctive beat that is unlike any other trend in the industry.

Origins

Although it sounds like a craze, the blue beat has its roots in the late 1950s and early 1960s. It started with a group of Jamaican musicians who were influenced by American R&B music. They began creating their own style of music, which became known as blue beat.

Gold Disc Come-Back

A track by Larry Johnson, a former blue beat artist, has returned to the charts. This comes after many years in the shadows, and it is a significant moment for the genre.

Rudi Hamilton

Hamilton is a key figure in the blue beat movement. He has been a driving force in bringing this music to the forefront of the industry. He is known for his energetic stage presence and his ability to engage the audience.

Brian Poole & The Tremeloes

This group has been a favorite of blue beat fans for many years. They have a hit with "Candyman," which highlights the genre's distinctive sound.

The Rolling Stones

The Stones have been a major influence on the blue beat movement. Their popularity has helped to spread the music far and wide, and they have contributed to its enduring appeal.

In Morocco

The blue beat craze has spread to Morocco, where it has been embraced by local musicians. This has led to a fusion of blue beat and Moroccan music, creating a unique sound.

The Things We Hear

By Raymond Dale

Billy J. Kramer without the Dakotas, Billy is currently doing fine in Sweden, and he'll be writing to EM readers next week. His new disc is reviewed on page 15 this week, and IT'S NOT A Lennon- McCartney competition!
A LOOK AT THE LATEST CRAZE TO TAKE THE RECORD INDUSTRY BY STORM

IT'S THE BLUE-BEAT CRAZE

The record industry suffers. At its present crescendo, and sounds. Blue beat record companies are throughly blue, the Blue beat scene is getting bigger by the minute. Blue beat, a style of music which has been gaining ground for the last few years, is now taking the world by storm. But what is Blue beat? And why has it become so popular?

Blue beat is a style of music that originated in the West Indies, particularly in Jamaica. It is characterized by a strong, rhythmic beat, often accompanied by a saxophone and a keyboard. The lyrics are usually sung in a relaxed, laid-back style, often with a sense of humor.

The origins of Blue beat can be traced back to the early 1960s, when a group of Jamaican musicians began to experiment with new styles of music. They were influenced by American rhythm and blues, but also by the traditional Ska and Rocksteady styles.

Blue beat gained popularity in the UK during the mid-1960s, when a group of British bands started to incorporate elements of the style into their music. The most famous of these were the Rolling Stones, who recorded several Blue beat-influenced songs, including "I Can't Wait" and "So You Want to Be a Man?"

There are several Blue beat record labels, most notably The Beat, which was founded by Joe Gibbs in 1963. Gibbs was the producer who recorded many of the early Blue beat hits, including "54-46 That's My Number" and "Money In My Pocket". Other well-known Blue beat labels include SB Records, Mr. Rocksteady, and Island Records.

Blue beat has continued to thrive in Jamaica, where it remains a popular style of music. In recent years, it has also gained popularity in other parts of the world, particularly in the UK and the USA.

Despite its popularity, Blue beat has always had a limited audience compared to other music styles. It has never achieved the same level of commercial success as R&B or Rock and Roll, but it has always had a strong following among its fans.

Blue beat is a style of music that is not just limited to Jamaica, but is also enjoyed by people all over the world. It is a style that has the power to bring people together, no matter where they are from.

The future of Blue beat is bright, and it is likely that it will continue to grow in popularity in the years to come. Whether you are a fan of Blue beat or not, it is a style of music that is worth discovering and exploring.
KENNY BALL is probably the only hit-making trad man left. His new disc is a vocal titled "Caterina"—yes it IS the Perry Como song of a short while back. This is Kenny's first vocal for some time, his last being "So do I" which in turn was his first since "Midnight in Moscow." The new one is a rollicking merry number that should take Kenny right back into the charts, after his chart miss with "Washington Square." I say chart miss because this disc has sold more than several of his hits — "Only over a long time" says Kenny glumly. "But they say trad is dead. Well, for me and many other big bands it's certainly not dead yet. At least we haven't felt the pinch, although no doubt if Rhythm and Blues pushes in, we will feel it.

NO BOOM

"Is there an R and B boom? I don't think there is an R and B boom, but there must definitely be a boom in a form of music that people like to attach the tag 'Rhythm and Blues' to. Consequently all the beat and rock groups who can get a member to play the harmonica after a fashion are calling themselves R and B groups. "Please don't think I have anything against R and B. I haven't. But the point is, there wasn't anything happening to it as happened to trad. All the inferior and imitation groups are jumping on the bandwagon, and eventually the public will become sick of the watered down variety and want something new. In places that's already happening, and the comparison between the two forms of music and their boom is close but not too close. For instance R and B gets very close sometimes. That puts many people off. Again, jazz clubs were going ages before the so-called trad boom. And they'll keep going for years. The trad clubs which sprang up for the boom are now the ones that are switching over completely to R and B. And the trad-based groups that are switching to B and R well, many of them only jumped on the trad bandwagon. Others, like Manfred Mann and Mike Cotton were always very blues-influenced.

Mike made many discs which were more akin to R and B even in the days of the trad boom. I don't know what the fans is about.

DEMAND

Kenny himself is currently extremely busy — he's scheduled for many many tours and international appearances including the States. For he's greatly in demand there, and his disc company in the States, Kapp, asked Kenny to record "From Russia with love" as a top side. In Britain it's on the flip. Which is real value-for-money from the man who'll keep the trad flag flying for many years to come, trad boom, R and B boom, or no boom at all.
A MUSIC reporters life is not an easy one. But a big consolation is when instead of having to report on music and musicians which are not to my own personal taste he can write about someone whose music he really digs.

I had the good fortune of talking to Ben E. King, one of my favourite singers of all time. last week. Ben is in England now, and I'm very much hoping that he'll remain here for long tours in which he is mostly a supporting act. But for my money, and a lot of others he is THE attraction.

I thought BM's many readers who are also Ben E. King fans would have liked to know that he is one of my favourite singers instead of having to report on AMUSIC tours in which he is merely of talking to Ben E. King.

The respect of people, myself included, towards Ben is surprising that a negro artist like myself goes for this sort of music. But I do dig it. It is too of course. Chuck Berry is a gas. My kids rush out and buy R. & B. all the time, and I can't stop them. The flip of my disc here is from a Live LP. "At The Apollo:" I did with other Atco artists. That's more R. & B. than most of mine.

FAVOURITES

"My favourite artists come from the Berry Garden labels. I love Martha & The Vandellas, and Smokey & The Miracles. Record-wise, I haven't any further re-recording plans except to record some standards later on here in Britain. In my records I try to vary the styles as much as I can. I know that I can tell a story to the artist for a day if his songs are varied, and the styles different."

"I try to be like that myself. There've been a lot of remarks about me and the Drifters. Well the fact is that we are all still personal friends. And although a lot of people say that the present lead singer sounds like me I can assure them it's not deliberate. For when I heard them without me I thought he was trying to sound a bit like me. So I went along to the studio to find out. And he sang as naturally as can be! Their style has varied because they have a successful formula.

NEW GROUP

"I started with the Drifters in 1958. It was a completely new group then, because the old group had broken up when Clyde McPhatter went solo. We were previously the Five Crown, but when we signed with Atlantic records they changed our name to the Drifters. Our first disc was of course "There Goes My Baby" which I wrote. We did a bit of writing sometimes — well, not exactly writing. I sit down with this old guitar and I have that's mining all but three strings—no one else could possibly play it but I pick out tunes and when I have something I'll play it for someone who can write it."

"When I first heard someone wanted me in Britain I couldn't believe it. I thought it would be another big let-down for me at the last minute. But when I was on the plane I realized that"

You're mad! I said, you can't refuse that thing. I just didn't think it would sell. Instead that was the side that did the best business anywhere.

"Well, that's my favourite form of music. You could call this by my 'Spanish Harlem.' A lot of people, myself included, it surprising that a negro artist like myself goes for this sort of music. But I do dig it. It is too of course. Chuck Berry is a gas. My kids rush out and buy R. & B. all the time, and I can't stop them. The flip of my disc here is from a Live LP. "At The Apollo:" I did with other Atco artists. That's more R. & B. than most of mine.

RAY ENNIS

RAY ENNIS OF THE SWINGING BLUE JEANS TALKS ABOUT

WE'RE less of baby blues than members of the three fabulous weeks we've spent on the "Jubilee," said R. & B. singer Brian Don't of the show's own title is the swinging Northern and Southern soul singer. "The down beat crowd, girls as well as boys, has been much impressed. The way things are handled by the Northern and Southern soul singers, I think this shows.

"Women sure are out and about more these days, and it's good to see that. Men are now out shopping and eating at night, they're now out to enjoy themselves. This is good for the Northern and Southern soul singer."

"Our Happy memories, Kingston."

"Our Happy memories, Kingston."

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The Fairfield Hall, Croydon
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The Lorne Gibson Trio
Andrew Oldham Orchestra

There Are But Five Boring Stones
Is to Love Him

Sonny Boy Williamson
Ottile Patterson

Kansas City Baby; You Can't Hide
Slow;
Jimmy Reed

Chuck Berry,

Just Jimmy Reed:- Take a look at yourself;
Caress me at home;

Lee Morgan; Old Time Shimmy; You - You - You, Too, Caw-

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Chuck Berry,
CAREY KRESY

TIDY, MY AND THE DARTS

Sword Children: They Renounced Me In Yorkshire It.

JIM REEVES

One of ATYPICAL Sam Cooke type of RECORD MIRROR, Week - ending February 15, 1964

JIM REEVES

One of ATYPICAL Sam Cooke type of RECORD MIRROR, Week - ending February 15, 1964

Top Fifty Tips

SAM COOKE

One of ATYPICAL Sam Cooke type of RECORD MIRROR, Week - ending February 15, 1964

THE VIKINGS are island's Blous.

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BUTCH MOORE and the CAPITOL

BUTCH MOORE and the CAPITOL

THE KINKS give "Long tall Sally"
a Chuck Berry treatement and com-

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a Chuck Berry treatement and com-

THREE from the Top Fifty Tips

CHUCK BERRY

One of ATYPICAL Sam Cooke type of RECORD MIRROR, Week - ending February 15, 1964

THIRTEEN TOP FIFTY TIPS

RAY GIBBON

BOOZE On the Wages: What's I

RAY GIBBON

BOOZE On the Wages: What's I

KATIE KREBY

Tell Me: The Sweetest Sounds. Decca F 1155.

KATIE KREBY

Tell Me: The Sweetest Sounds. Decca F 1155.

THREE from the Top Fifty Tips

FREDDIE AND THE DREAMERS


FREDDIE AND THE DREAMERS


LOADS OF NEW SMASH HITS!

LOADED OF NEW SMASH HITS!

SINGLES IN BRIEF

ROY GIBBON

BOOZE On the Wages: What's I

ROY GIBBON

BOOZE On the Wages: What's I

KATIE KREBY

Tell Me: The Sweetest Sounds. Decca F 1155.

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THREE from the Top Fifty Tips

FREDDIE AND THE DREAMERS

LONDON RE-ISSUE GREAT HITS ON...P’s

MEMORIES ARE MADE OF HITS

VOLUME I: Born in a Little Inn;
Believe nothing—D.J. & B.B.;
With his finger, pole or pen—
B.B.; His house is on fire—
Robbie Robertson;
Love is the thing that makes life bearable—
John Lennon;
Weirdos from another planet—The Velvettes;
That’s the way I feel now—D.J. & B.B.;
Are you ready for a good time—Wow;
Happiness is a long, dark road—Robbie Robertson;
Mississippi—Stevie Wonder;
Men's talk—Duane Eddy;
Teenage lust—The Drive-In.

VOLUME II: I said it—D.J. & B.B.;
Take a look at me—Robbie Robertson;
Hip to be square—Robbie Robertson;
You don’t know what love is—D.J. & B.B.;
It must be love—John Lennon;
That’s why we sing in the rain—D.J. & B.B.;
Love is a lonely thing—B.B.;
Love is a lonely thing—D.J. & B.B.;
Dance—John Lennon.

VOLUME III: Take a look at me—Robbie Robertson;
Who’s got the right—Love;
Love is a lonely thing—B.B.;
Love is a lonely thing—D.J. & B.B.;
I’ll never take you back again—B.B.

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Ray Charles, Bobby Darin,
and many others

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another batch of great pop stars
Duane Eddy, Del Shannon,
The Ramrods, and many others

MEMORIES ARE MADE OF HITS Vol. III

Ben E. King
Jerry Lee Lewis,
The Drifters
The String-a-longs,
and many others

HA 8129

MEMORIES ARE MADE OF HITS Vol. IV

John Coltrane
Memories are made of hits. By 'memories are made of hits' I meant to say that whenever you hear a certain record you always keep thinking of it. "What a great addition to my record collection this will make!" "I can only buy Lennox until it sells out. I can't wait for the next one. It's a must!"

BEATLEMANIA

I want to build your house. Build your Beatlemania. Give me to you. I think by you. I think I've seen it. You know I've seen it. You know I've seen it. You know I've seen it. I can't wait for the next one. It's a must!

JERRY LEE LEWIS

Jack Scott

MEMORIES ARE MADE OF HITS Vol. V

The Shakers

14 RECORD MIRROR, Week-ending February 15, 1964
**RECORD MIRROR, Week-ending February 15, 1964**

**BRITAIN'S TOP 50**

**COMPILED BY THE RECORD RETAILER**

R E B are now on a roll when they look at the chart this week. For this must be the fourth R and B break-through for the London label, Warner records, and with its original "All Night Long" reaching No. 5 last week and "Tell Me Baby" on its way up, there can be no doubt of its potential. Even "The Paris Presents" is making a good beginning from the new brand of U.S. R & B, the "Philadelphia" albums, "Me & My Shadow" and "Echoes". At the top half of the chart the Swans are still hold on, but there's strong competition. The Shadows look block. Starday now also rise, while it looks as though the Swans will be able to knock him out of the top spot. "Fever" and "Hound Dog" hold on. The Bee Gees show well in the middle. "Raindrops (Keep Fallin' Down)" will next week's chart bring new, yet obviously a very interesting and fast-growing chart with single of bubble gum undercurrents.

**BRITAIN'S TOP LP's**

1. *Meet The Beatles* - The Beatles (Parlophone)
2. *What's New Pussycat* - Matt Monro (Decca)
3. *For Once In My Life* - Jackie Wilson (Epic)
4. *The Dave Clark Five* - The Dave Clark Five (Parlophone)
5. *Someday Baby* - The Searchers (Pye)
6. *Where The Sidewalk Ends* - Perry Como (Columbia)
7. *What A Wonderful World* - Louis Armstrong (Columbia)
8. *Misty* - Johnny Mathis (Columbia)
9. *The Swans* - The Swans (Polydor)
10. *Good Vibrations* - The Beach Boys (Capitol)

**RECORD MIRROR**

**TOP TWENTY - 5 YEARS AGO**

1. *I Can't Help Myself (Sugar Pie, Honey Bunch)* - Four Tops (Motown)
2. *You Can't Sit Down* - The Four Seasons (Decca)
3. *Dancing In The Street* - The Rolling Stones (Decca)
4. *I Want To Hold Your Hand* - The Beatles (Parlophone)
5. *Baby Love* - The Temptations (Tamla Motown)
6. *Sittin' On The Dock Of The Bay* - Otis Redding (Stax)
7. *Can't Help Myself (Sugar Pie, Honey Bunch)* - Four Tops (Motown)
8. *Dancing In The Street* - The Rolling Stones (Decca)
9. *I Want To Hold Your Hand* - The Beatles (Parlophone)
10. *Baby Love* - The Temptations (Tamla Motown)

**BEATLES HITS**

1. *Can't Buy Me Love* - The Beatles (Parlophone)
2. *Please Please Me* - The Beatles (Parlophone)
3. *I Want To Hold Your Hand* - The Beatles (Parlophone)
4. *The Beatles* - The Beatles (Parlophone)
5. *I Want To Hold Your Hand* - The Beatles (Parlophone)
6. *Please Please Me* - The Beatles (Parlophone)
7. *Can't Buy Me Love* - The Beatles (Parlophone)
8. *I Want To Hold Your Hand* - The Beatles (Parlophone)
9. *The Beatles* - The Beatles (Parlophone)
10. *Please Please Me* - The Beatles (Parlophone)

**THE BEATLE WEEKS**

1. *I Only Want To Be With You* - Andy Williams (Columbia)
2. *You Belong With Me* - Andy Williams (Columbia)
3. *I Only Want To Be With You* - Andy Williams (Columbia)
4. *Where Did Our Love Go* - The Supremes (Motown)
5. *I Only Want To Be With You* - Andy Williams (Columbia)
6. *You Belong With Me* - Andy Williams (Columbia)
7. *I Only Want To Be With You* - Andy Williams (Columbia)
8. *Where Did Our Love Go* - The Supremes (Motown)
9. *I Only Want To Be With You* - Andy Williams (Columbia)
10. *You Belong With Me* - Andy Williams (Columbia)

**THE COMMANDMARCHES**

**TOMMY QUICKLY**

**PROVE IT**

**THE EAGLES ANDORRA**

**JEANNIE & THE BIG GUYS I WANT YOU**

**FRANCOISE HARDY**

**CATCH A FALLING STAR**

**THE MONOTONES**

**WHAT WOULD I DO**

**VINCE EAGER**

**I SHALL NOT BE MOVED**

**SONN CURTIS**

**A BEATLE I WANT TO BE**

**THE SWANS**

**THE BOY WITH THE BEATLE HAIR**

**C302**
OFTEN known to the other Searchers as Jake, even Black Jake (from "Captain Pugwash"), Anthony Paul Jackson is the most talkative, and the most verbally comical of the team topping the charts with "Needles and pins." He was born in Liverpool and bred in Liverpool. Except for a short evacuation period in Wales that is. Anyway, let Tony tell you the short and tumultuous story of his life, with and without the Searchers, for whom he plays bass guitar.

"Well, that's an exaggeration. I don't actually PLAY bass guitar. I don't play any instrument. I'd LIKE to play bass of course, and organ. I met the Searchers, or John and Mike at least when I was singing in the Cross Keys pub. I used to sing in the pub for the free beer. We teamed up and later met Chris. Those were the early times. It was good playing in a group—although I had played in a skiffle group before but that tailed off.

"We didn't use to get much money playing. But we didn't play only for the money. There were the birds, they used to flock around the groups. And the beer of course. But soon we began to get other engagements. And the other groups were springing up. There were the Quarrymen—we all know who they are today—and Gerry Marsden and the Marsbars. I got married four years ago but it seems the papers have only just found out about it.

"I was glad when we turned pro. Mike and John weren't keen at all, in fact we almost had to force them at gunpoint to leave their jobs. But I was glad. I hurt my arm and hand in an accident at work and I can't play guitar with it. I can use it normally but I have to play left-hand bass. I never want to go back to manual work. I'd sooner have no money and be a trump or something. When I get older I'd like to stay in Show Business in London. Or even write features for magazines.

"I don't want to go back to live in Liverpool. I can't stand it, it's much better down here. I'd also like to travel around the world, I think we all would. An ironic thing is that none of us have licences to drive a car, despite our travel bug. I like R & B, also I like Sammy Davis, Jr., and of course the Beatles."