

# Record Mirror

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# DAVE'N' DUSTY!

## AMERICA WANTS U.K. ARTISTES

**THE Rave Drain continues.**

British agents handling top teenage raves are constantly being phoned by American bookers who want to buy British—following the success of the Beatles.

Dave Clark, accompanied by organist Mike Smith, flies out this week-end as a result of an urgent transatlantic phone call from the Associated Booking Corporation. Dave will do TV, radio and press and promotional work in New York in connection with *Glad All Over* and his about-to-be released first LP.

Dave was offered an engagement at the Paramount, Broadway, from March 27 but had to turn it down because he will then be in the middle of a British variety tour (March 16 at Empire, Liverpool, for a week; March 23 week at Hippodrome, Birmingham; 34 one night stands from March 29 to May 6). Then the five tour Scandinavia; Holland, Germany and Belgium. But before starting their summer season in Blackpool the Dave Clark Five may go to America to appear on

the Ed Sullivan Show and for a Carnegie Hall concert.

Dusty Springfield returned this week-end from a 36 hours visit to America where she lined up a three-weeks tour of U.S.A. starting in April. She'll stay awhile in New York for four concert dates and a probable recording session with American musicians.

Bern Elliott and the Fenmen (whose *Money* will be released in U.S.A. during March) fly to New York on April 7 for four days of TV and promotions.

The Tornados (whose *Telstar* topped the American charts a year ago) will make their first American visit and tour with a big package show next October.

Heinz' *You Were There* is about to be released in America and if this catches on, he too will be making the trip across the water.



DAVE CLARK AND DUSTY SPRINGFIELD are both shooting up the charts with their respective discs, both of which are follow-ups to previous big hits. By the way, romance is denied from both parties!

**ember** HERE IT IS! Their Great Follow-Up to **YESTERDAY'S GONE**

# CHAD STUART & JEREMY CLYDE

## LIKE I LOVE YOU TODAY

ON EMBER S 186





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

# WHAT'S WRONG WITH THE TV POP SOUND

I READ that many pop artists are disappointed with the low sound level on their TV shows. I'm inclined to think that as long as the technicians get a good clear picture, they couldn't care less about the quality of the sound. But having seen the excellent performances of some of these stars on tour, it is annoying to see the way they work just as hard on TV but are foiled by low-powered mikes. As long as this butchery of their acts continues. I can understand why they prefer miming on television.—R. STEEN, 39 Mill Lane, Wallasey, Cheshire.



BUDDY HOLLY

## A BUDDY HOLLY RE-RELEASE

I'M SURE that if Buddy Holly's "Not fade away" was to be re-released in competition with the Rolling Stones' version, it would out-run the opposition for chart honours—and prove conclusively how the standard of pop music has so sadly declined over the past few years.—Brian Pitts, 36, Leys Gardens, Cockfosters, Herts.

## ORIGINALS

ISN'T it time the Rolling Stones recorded some original material. Their last two singles have been previously recorded—"Come on" by Chuck Berry and "I wanna be your man" by the Beatles. Their next, "Not fade away" has been done by Holly and the Crickets. Even on their current E.P., at least three tracks were previously issued—"Bye bye Johnny," by Berry; "Poison Ivy" and "Money." After all, they ARE a top R and B group and should find something original.—Patrick Turton, 27 Glalsdale Grove, Southcoates Lane, Hull, East Yorks.

## RIPPERS

MANCHESTER'S answers to Jack the Ripper have done it again. Doris Troy's soft bluesy "Just one look," with its subtle backing, was the best record of its kind for years. The Hollies' re-hash, is surely the worst from a British twang and thud group. What's the point of doing a "cover" if it is worse than the original. Other thump and scream groups fall, too, having given guitars—only treatments to numbers which featured many other instruments in the originals. Unfortunately, stupid and fickle people rush out in their thousands to buy these highly inferior covers.—Malcolm R. Pavey, 27, Shipley Road, Ifield, Crawley, Sussex.

## BE YOURSELF

I LIKE Cliff Richard but what happened to him on that Palladium T.V. show? He was a cross between Elvis, Billy Fury and the Beatles, via the yeah, yeah, Cliff is at his best on ballads, so come on Cliff be yourself. Incidentally, I'd say the biggest screams at the moment are for the Beatles, Presley and Cliff in Britain; and for Presley, the Beatles and Bobby Vinton in the States.—John Steirs, 11, Queen Street, Alverston, Lancashire.

## MONOPOLY

IS the South getting jealous of the North's monopoly on pop groups? Are they trying to build the Dave Clark Five into something they are not? I've just heard "Bits and Pieces" and as for this group topping the Beatles . . . well, just read the newspapers. Incidentally, you credit the Clark Five for the organ "boom," but surely the credit goes to the Tornados.—J. Walsh, 35, Morand Street, Everton, Liverpool 5.



CLIFF RICHARD — he suffered on a recent Palladium appearance.

## CATCH-PHASE

WHAT will the next favourite catch-phrase be in pop music? Now it must be "Come on"—by the Rolling Stones, with Tommy Roe also. And "Come on home" by the Springfields. It's also used in many other records. It has risen with Merseybeat so if this sound fades, if ever it does, what will the next phrase be?—Alan Fisher, 49, West Drive, Scale Hall, Lancaster.

## SIMILAR

I THOUGHT Dave Clark's "Glad all over" was great, but I think his latest is very similar to Doug Sheldon's "Your Ma said you cried in your sleep last night." Dave's a good artist, but I think he can do better than this.—Sebastien Harrison, 49, Kensal House, Ladbroke Grove, North Kensington, London, W.10.

## SMALL ADVERTISEMENTS

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CHUCK BERRY APPRECIATION SOCIETY, 23 Gloucester Avenue, London, N.W.1. 7s. 6d. membership. Monthly newsletters, photos, discography, etc.

THE GAMBLERS' FAN CLUB. S.a.e. Eileen Thompson, 24 Stanington Place, Newcastle-on-Tyne 6.

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### announcements

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# Cilla—They Call Her A Female Beatle

by **PETER JONES**

IT'S indefinable, this business of sorting out whether a performer has that real star quality. It's simply something you sense—and I was sure it was there the first time I met up with Cilla Black.

Why so sure? A variety of reasons. The way she talks, the assured manner, the DEFINITE opinions. The way she understands the pop business. Enthusiasm. The striking looks—that bee-hive of marmalade-coloured "hur".

The way she is entirely HERSELF—and hang all those who don't accept her for herself.

## OPPOSITION

She had only the one record when I first encountered her. "Love of the Loved"—a good debut disc, blessed by the golden touch of Beatles Lennon and McCartney as composers. Cilla showed, I thought, that she was about to put some of the pretty-pretty, English-rose singers to utter disgrace and rout.

Then "Anyone Who Had A Heart". Great song. But so is Dionne Warwick a fine singer. I had doubts. I don't like "cover" jobs much, anyway. And the "afficionado set" seemed dead set AGAINST Cilla's version.

But David Jacobs leapt off the fence to boost Cilla's interpretation. And that was it—the fastest-rising single by any girl anywhere in many years.

Says Cilla: "I love the Dionne Warwick version. But this song was too good for me to turn down. I didn't think it would be a big hit, because it's such a good number. But you have to take a chance if you really believe in a song . . ."

Even now, still visibly shaken at her success, Cilla displays a way-out personality. Says: "No I can't stick to a formula. I'd like to make follow-up discs of maybe out-and-out R and B, or blues, or calypso, or gospel. I'll have to start talking hard now to persuade them to let me . . ."

Talking is something which appeals to Cilla.

"After the first record, I met up with John and Paul Beatle. They said they were working on a new one for me. 'Too late', I said. 'Maybe next time—but my new one is an American song.' That shook 'em. They should have been faster off the mark . . ."

In fact, she is almost another Beatle in personality and style. She's a mate of most of the Liverpool top groups. She remembers being called up on stage at the Cavern, in the days when she was Swingin' Cilla White, and belting out "Summer time" with the Beatles.

"What key?" asked John. "Oh a Yale key", said Cilla.

Ringo Starr and Cilla frequently argue. Mostly about which one has the "thicker" Liverpool accent. Difference between them is slight, but Cilla already has the knack of taking off a dozen different accents.

Confidence is important to a star. Cilla has that . . . a-plenty. Remember her "Juke Box Jury" appearances? She lammed into the unfortunate Heinz and made millions sit up, for once, and really take notice.

Confidence shows, too, in the way she dresses. Some selections are outrageous. But being DIFFERENT is another part of the business of being a star.

## NO CONCEIT

Yes, confidence shows. But not conceit. Says Cilla: "I've a lot to learn. Sometimes it frightens me how much there is I don't know about

the singing-business. I watch some of the experienced artistes on stage and wonder if I could find enough nerve to ask how they do it . . ."

Does Cilla think she helps cement the theory that girls are in for a better time in the charts in future? "Sure, it's fab", she says. She rarely uses a sentence without "fab" included—because life IS "fab" for her now.

## BOOKINGS

"Dusty Springfield, Kathy Kirby, and those all-girl groups . . . great. It's all happening. We'll all have to get together and have a real hen party some time."

Cilla now has a full date-book right through to May 13 when she opens in the London Palladium revue, along with fellow Liverpoolian Frankie Vaughan—and this will run through to the pantomime season.

A Number One disc and a Palladium season inside a few months of striking out as a fully-professional singer.

It's . . . what's that word again . . . ah, yes—"FAB".



CILLA BLACK surprised everybody — most of all herself!

# THE BIG BASS MAN

by **LANGLEY JOHNSON**

THERE'S a bouncy new bass sound running through many of the recent British pop discs — and, armed with magnifying glass and bloodhound, I set out to track down the man responsible . . . background guitarist Eric Ford.

Now Eric is tied up on recording sessions most days from nine in the morning till ten at night. A tough but, he says, "exhilarating" life. He lumbers four guitars and an amplifier round three studios a day and also copes single-handed with parking problems.

## Four Guitars

I met him at 8.30 a.m. one Saturday. No five-day week for Eric. I asked "Why four guitars?"

He said: "Studio musical directors are constantly looking for new sounds and I was lucky coming up with a six-string bass developed by the Burns company. The six strings give a wider compass than the normal four-string instrument and the shorter neck gives me greater flexibility."

## Dubbing

On the Kathy Kirby "Secret Love" track, Eric used two guitars — acoustic electric for the band accompaniment session and dubbed six-string bass on a subsequent session.

Dubbing is quite a technique in itself — you have to listen to the original track through earphones and play in the new bass part.

"Kathy is one of my favourite artistes", said Eric. "I've known her since we worked together with Denny Boyce at the London Lyceum — she has bags of band experience and becomes 'one of the boys' in the studio. "And I believe Dusty

Springfield has a great feeling for rhythm 'n' blues. She's also very decisive, knows exactly what she wants."

Eric said the hectic business of so many sessions meant he forgot many of them . . . but he did like Eden Kane's work on "Boys Cry".

Apart from accompanying sessions, Eric is kept busy

with commercials on which he also used the new bass guitar sound. But he's reticent about his work in the background of some of the beat group records. "There are some sessions I just don't discuss", he said.

So if you hear some really busy guitar work coming through on your favourite group's recording, it's just possible that the anonymous Eric was in on the session . . . or that he dubbed in a bit of colour of his own, on his own, afterwards.

**THERE ARE BUT FIVE ROLLING STONES**  
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THE HEROES	THE MIKE LEANDER ORCHESTRA	F 11849	DECCA
ALWAYS IN MY HEART	LOS INDIOS TABAJARAS	RCA 1388	RCA VICTOR
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**THE THINGS WE HEAR**

by **RAYMOND DALE**

Gene Pitney plays piano on the 'B' side of the new Rolling Stones—Phil Spector plays marraccas on "Not fade away" despite the Stateside label's release of a Dei Shannon single his most recent recording is to be released on London in early March—title "That's the way love is"—Publisher Leslie Conn advising John Bloom on disc biz expect take over of one of Britain's oldest disc labels by U.S. giant C.B.S.

★★★

Andrew Oldham amends his statement to me that by December he'll be the UK's top A & R man—"Make it November" he said this week! Alex Harvey's Soul Band make their TV debut on the R & J and R & B show March 3rd. Marquee club to move to 90 Wardour Street in March—new premises are larger and promise much.

★★★

Sammy Davis arrives here March 9. Top girl singer race hotting up. Ray Charles will return to UK end April for film and tour. Millie Martin stars in BBC-2 production "Kiss Me Kate" on gala opening night April 20.

Philips make a bold bid to enter the Blue Beat race with a single by Millie—"Lollipop"—she's had many BB hits on her former label Island. Cilla Black didn't think "Anyone" was chart material.

★★★

Brian Epstein carries a press cuttings book titled "The Wonderful World of the Beatles".

Dave Clark attempting to do a Jim Clark—hope he doesn't name the car after his new single.

pop music's non-smokers include Dusty Springfield, Cliff Richard and Billy J. Kramer.

Decca recording executive Marcel Stellman says of Honor Blackman's singing voice—"A cross between Julie London and Marlene Dietrich."

Doesn't DJ Bill Crozier know that Rose Brennan had a hit with "Tall dark stranger"? expect exciting news of Jess Conrad's film and recording plans soon. Luxembourg's "Record Roulette"

show first new thinking in disc show for many moons. Chris Sandford given up acting for singing. Joe Brown reported to earn £1,000 a week when his new musical opens.

Lesley Gore taking acting lessons. Freddie Garrity has dog called Sapper. Rolling Stones made breakfast food TV commercial. TV chocolate plug made by Janice Nicholls.

Disappointing—Dave Clark's "Bus and Pieces". Pete Best's stage wear—Suede Cubans and shot-gold Italian suits. Ace recording engineer Glyn Johns also manages Decca group The Presidents. Vince Hills "If you know" penned by Nina Simone.

★★★

Last week's story of Peter and the Wolves a group from the Fenton-Well guitar factory prompted a telephone call from Ian Leigh manager of another Peter and the Wolves, this time from Edmonton. The latter group already have a disc contract with Decca and their first single due for release shortly. Peter No. 1 will presumably have to look for a new name. How about Ray and the Dalesmen?

On Saturday (22nd) BBC producer Derek Chinnery hosted big party. Peter Jay leaves for U.S. holiday on March 1.

Crystals filmed TV show with Alan Freeman at Wembley bowling alley which your columnist uses for exercise every Saturday. DJ Colin Hamilton leaving 208 to return to BBC's "Roundabout".

Frank Renault whose Lowrey Organ tour ended in London this week would appreciate any information about the late Ralph Kinder who taught him to play in Philadelphia in the 30's.

At Ethel Merman's London opening Lizabeth Welch, Peter Butterworth, Tommy Steele, Joyce and Lionel Blair, Alma Cogan, Vera Lynn, Norman Newell, Max Bygraves, Lionel Bart, John Gregson and many others. Miss Merman is superb.

★★★

Andrew Oldham recorded singles by British singers Steve Marriott and Doug Gibbons in States—watch for them, especially the Marriott titled "I cried" written by Tony Calder and Oldham.

Pete Seeger sensational on Palladium show—why not more of him on T.V.? new Luxembourg show starting March 15 titled "Sunday night at the Cavern" with top Cavern groups. Ray McFall, of Cavern, hoping to secure another visit by Rattles from Hamburg. five singles, those of, the Bachelors, Ken Dodd, Manfred Mann, Jim Reeves and the Kingsmen all helped into the charts by publishers Keith Prowse Music.

When Cliff and Shadows played the Palladium they used £10,000 worth of presentation Burns guitars, manufacturer Jim Burns was on hand to see all went well. Russ Conway helping to build his £20,000 house in Surrey.


Ronettes October return now definite. Bruce Welch composed Shadows next "Theme for young lovers". Paul McCartney,

Jane Asher romance now being openly reported. Doug Sheldon back from holiday in States. Cilla Black would like to visit States.

★★★

Former pop star Jackie Dennis airing his regrets. Gene Pitney superb on JBJ. Peggy Lee married bandleader Jack Del Rio. Carl Perkins of "Blue suede shoes" fame on Saturday Club May 5. Don Arden appears to have secured Chuck Berry for UK tour. big blues package being set for autumn tour.

Karl Denver for London's Astor Club from March 15. will Little Richard's "Long tall Sally" re-issue postpone Kink's breakthrough? Aussie singing sensation Dorothy Baker back to UK from March 4. copy of Andy Stewart's new LP sent to Duke of Argyll.



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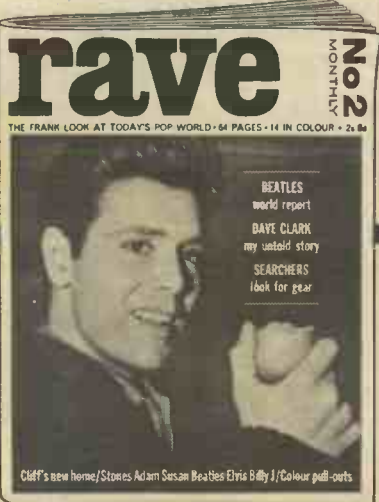
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**2/6**

MONTHLY FROM ALL NEWSAGENTS AND BOOKSTALLS

# rave

A BRAND NEW LOOK AT THE POP WORLD

**Peter Jones turns the spotlight on ...**

# THE FORGOTTEN KINGS OF BEAT

AS has possibly been observed before, it is all happening in Hamburg. There is more big beat per square yard on the Reeperbahn, with its nest of clubs, than in most other cities in Europe. And, of course, groups like the Beatles, Gerry and the Pacemakers and the Searchers cut their molars on experience gained from long hours in clubs like the Star and the Top Ten.

But despite those starry names, two other British products are the biggest talking-points in Germany. They are King-Size Taylor and Tony Sheridan. Both are released, disc-wise, here on the Polydor label, which means there's a danger that these two talents may not get the publicity they deserve.

Herewith a fair slab of black - and - white to put this matter right.

Tony Sheridan. I remember, was a talented guitarist, Norwich - born, skiffle - grounded, long before the Germans realised his abilities. But his break was too slow coming in Britain. He spread his wings. . . .

### BEATLES

To Germany, where he had the privilege of employing the then largely unknown Beatles as his backing group on "My Bonnie". Tony was "gub'nor" in Hamburg in those days. British groups lined up to watch him work and learn a few wrinkles about beat-purveying. Ironically, he didn't register here at all until Polydor released "Bonnie" and got it into the charts on the strength of the Beatles' backing sounds.

This disc, incidentally, has also sold over quarter of a million in the States. . . again because of the Beatles being on the label.

He next joined Vince Taylor's backing group, later meeting Brian Bennett and Licorice Locking and forming a trio which backed Cliff Richard, Vince Eager, Conway Twitty, Johnny Preston, Gene Vincent.

### STUPID

Producer Jack Good featured Tony on "Oh Boy", forerunner of the telly-beat shows. "There should have been others", says Tony. "But I went a bit haywire and turned up late, or forgot my guitar or something. I was stupid. And Jack Good was much more patient with me than he should have been."

Then a Mr. Koschmieder, of Hamburg, booked Tony with a rock group for the Kaiser Kellar Club in Germany — a club originally played by the Beatles. The first real rock outfit in Germany, this. He moved on to the Top Ten Club, then the Star, where he is still resident and has shared bills with Ray Charles, Brenda Lee, Little Richard, Duane Eddy, Everlys and so on. Observed Ray Charles: "I really dug this group. This boy Sheridan sings with a lot of soul. . ."

Now King - Size Taylor, once front - man (and what a front!) of the Dominoes but now leading the Shakers on the grounds that it is an easier name to sell. He's a Liverpoolian, who went to Liverpool College of Art. He also came up through

the skiffle days with a group, "The James Boys". They developed into Taylor and the Dominoes and did well in the Liverpool beat scene until nearly eighteen months ago when they went to Hamburg to the Star Club.

They flitted between Germany and Britain for a while, finding more and more groups growing up in Liverpool each time they returned. In March, 1963, they returned to the Star Club where they're still going strong, though occasionally able to return to liven the Liverpool scene.

Says King - Size: "We're glad in one way that we cannot be classified as yet another Liverpool sound, because we developed our style away from the Liverpool scene."

### TRENDS

Again, it's odd that so many "visiting" British artistes should rave about King - Size and his giant-size talent, yet he stays virtually unknown in Britain.

These two stars have pioneered plenty in the beat scene. They've been responsible for the development of several of the top groups in Britain, simply through setting trends along the Reeperbahn — trends which have been eagerly followed.

In these two personalities, Polydor have potential Money - spinners. Personally, I'd like to see Tony and King - Size really get the publicity and acclaim they deserve here in their own country.

Just hope I've helped a bit with this story, that's all.

TONY SHERIDAN — hitting it big in the States with "My Bonnie."

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# SPOTLIGHT SINGLES

## DUSTY SPRINGFIELD

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# NORMA THE

**T**HE Crystals, the girls who made the British charts when other American artistes were hopelessly out of fashion just don't know why they are so successful in Britain. They can't say whether or not it's their vocals, Phil Spector's arrangements, or the songs they sing. Or a combination of all three.

Nevertheless they are probably the world's top female group at the moment in terms of sales. Only the Ronettes and the Shirelles sell anything like as many as the Crystals. And of course it was the success of the Crystals that paved the way for the similarly-styled Ronettes.

### TOUR

The girls themselves are engaged in an extensive tour with Joe Brown, Heinz, Manfred Mann etc. And enjoying every minute of it. And their new disc "I wonder" looks like a worthy follow up to their last few hits here.

The Crystals themselves started out as a five piece team with ideas of becoming a vocal group. They would meet and rehearse, until one day Phil Spector heard them in their New York studios and immediately took an interest in them and wanted to sign them up.

### IDEAS

"We thought that he was a bit young though," the girls told me. "He had such ideas and plans, and eventually we signed up with him. We cut our first disc called 'There's no other' back in May '61. It wasn't released until September of that year, but it made the U.S. Top Twenty."

"Then we cut 'Uptown,' and that was an even bigger hit. We thought we were set up when we found out our third disc was to be 'He hit me (and it felt like a kiss)'. We didn't like that one. After we had cut it we absolutely hated it. Still do. Phil was so particular about the arrangement and the sound that we had a terrible session.

THE CRYSTALS, that fabulous foursome who look like having their fourth hit in a row with the great "I wonder."  
(R.M. picture by Bill Williams)

## Boy's Cry

FONTANA/TF 438

## KIKI DEE

### Miracles

FONTANA/TF 443

## JOEY AND THE GENTLEMEN

### Like I Love You

FONTANA/TF 444

## ANDY WILLIAMS

### A Fool Never Learns

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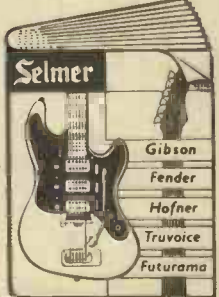
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# THE CRYSTALS' STORY

## Their Sound, Their Career And Their X-Certificate Disc

"What made it worse was that after a few weeks had gone by and the disc was issued it was selling well. But the kids at school started singing it, and their teachers heard them. They didn't like the title and lyrics so the Parent Teachers' Association got it banned."

"He hit me" reached No. 107 in Cash Box on August 18. It was issued on July 21, and on August 25 "He's a rebel" was issued after "He hit me" was banned. So the Crystals didn't have much luck with that one despite the glowing reviews that all the music mags gave it.

### NEW YORK

The first three Crystals discs were cut in New York, and only one of them "There's no other" was issued in Britain at the time. That was on the Parlophone label. "He's a rebel" and the subsequent releases up until "Little boy" were cut in California. "Little boy" and "I wonder" were cut in New York again.

### UNAFFECTED

The Crystals themselves are a bunch of unaffected girls who have been dashing around London sightseeing during their spare moments. There are four Crystals at the moment — La La Brooks, Dee Dee Kennibrew, Barbara Alston and the new girl, ex-dancer Frances Collins. The two ex-Crystals are Pat Wright, founder-member of the group who left because she wanted to continue her

studies. She thought of the group's name, but wasn't very interested in Show Business say the other girls.

### RAGE

"But we are though . . ." The other was dropped when four-girl groups became the rage. Another reason for her leaving was to get married. The favourite artistes of the girls are the Shirelles, Sam Cooke, the Impressions, Major Lance, Jerry Butler and Dionne Warwick.

"We like the Beatles, but we would have got to the top here with 'Then he kissed me' if it hadn't been for 'She loves you' . . . they said laughingly.

### FAVOURITE

Their favourite of their own numbers is "He's a rebel," and all the girls like their music to be called rhythm and blues rather than rock. They say they are a very happy group, unlike a lot of teams who have tasted tremendous success and they reckon that they want to develop a different style from the one they already have. They plan a maturer approach, in fact they greatly admire the McGuire Sisters for the way they have become evergreen entertainers.

Just for the record, none of the girls is married. "We'd like to be though," they say. But to do that the girls would have to give up their career with the fabulous Crystals.

What a choice . . . !



MITCH MURRAY with the original BIG THREE.

## Mitch Murray and some song-writing tips

By **PETER JONES**

"SONGS," says Mitch Murray, "are very personal animals. They appeal to spontaneous emotions and therefore there cannot be any strict rules for writing them." And Mr. Murray should know what he is talking about.

He has built a vast bank balance from his writing in the past year or so—and now he passes on some hints to beginners in a very readable and well-presented book.

### CATCHY

Mitch reveals that the words usually come first with him. He prefers to express his words with the music—and he normally tries to start with a catchy title. "The title is very important—it is vital to put it at the beginning and end of every verse."

He says songs should tell stories. And, as with most hits, they should be simple and original. "At no time should the meaning or continuity be sacrificed for the sake of a rhyme. There are always ways of 'fiddling'—as with the word 'better,' when you can always use two smaller words like 'set her' or 'let her.'"

"And DON'T," he says, "use hackneyed rhymes such as 'love and turtle dove' or 'arms and charms.' This shows poor, lazy thinking. It is unprofessional."

### CONTRAST

"The opening of your song should hit people squarely between the eyes: it should make them sit up and listen. When you've captured their imagination, go ahead and tell the story. The middle eight should be something of a contrast and the conclusion should be a complete conclusion and, if not a happy one, then at least a hopeful one. No song should end without the hope of a happy prospect. Only very rarely does a miserable song sell."

Mitch presumes: "You have, like me, no musical knowledge at all. It may surprise you to know that most of our top songwriters are in the same boat."

"But buy a tape recorder. A fine investment—never trust your memory or you may lose a hit song."

Once you have your song, you try to find fault with it. Check that the words are "singable", without unconscious tongue-twisters. If it's all right, then the next stage is the demonstration disc.

The demonstration disc is, basically, to be uncluttered with sound. It's a showcase for the song. Mitch points out that sending a manuscript to a publisher is useless because most of them feel a piece of paper tells them nothing at all. Use a good vocalist and a good local group.

Mitch writes: "Then you're off. Good luck, and don't give in too easily. The boys at the top are the ones with determination (and a little talent)."

### SAMPLE

Lots of facts are included in the book, including details of copyright, the Performing Rights Society, royalties—and a strong suggestion to buy the Record Mirror to keep up with trends. There is also the full manuscript of Freddie and the Dreamers' "You were made for me".

And some sample lyrics to which the budding writer is invited to add music; plus some music which requires lyrics.

Through it all, Mitch's good sense of humour shines through. A value for money publication.

"How to write a hit song", by Mitch Murray, published by B. Feldman and Co., Ltd., 64 Dean Street, London, W.1. Price five shillings.

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# ALL THE SMASH HIT E.P.'s...

**SHIRLEY BASSEY**

I (who have nothing); How can you tell; My special dream; You (Columbia SEG 8296).

**F**OLLOWING up Shirley's recent major hit comes this EP of the same title. As usual the lady is powerful and dramatic in delivery and is aided by good material. A must for her countless fans.

★★★★

**RAY CHARLES**

Busted; O' man time; No one; Without love (HMV 7EG 8841).

**T**HE Ray Charles hit with the entertaining lyric kicks off his latest EP offering. Naturally, it will click saleswise and could make the best sellers. Ray is in good voice on all tracks. Yes, a winner.

★★★★

**ADAM FAITH**

The first time; So long baby; We are in love; Made for me (Parlophone GEP 8893).

**S**OME really good stuff from Adam Faith on this one. Good to see him high in the charts again these days after a quietish spell. He is one of our outstanding pop artistes and has the appeal to last just as long as he wants to continue singing. A worthy addition for any collection.

★★★★

**THE CHIFFONS**

A love so fine; One fine day; Da doo ron ron; The loco-motion; It's my party (Stateside SE 1012).

**F**IVE tracks on this one from the Chiffons. In addition to their own best seller they include three hits taken to the top by other artistes. Should prove to

be one of their biggest sellers to date in Britain. Lend an ear, you'll like it.

★★★★

**TRINI LOPEZ**

Bostta; Sinner not a saint; Where can my baby be; Only in my dreams (Stateside SE 1013).

**S**OME older material from Trini Lopez. It's good but not as exciting as his "If I had a hammer," etc., of more recent vintage. Should appeal to the real enthusiasts for his work rather than those who buy the best sellers only.

★★★★

**LITTLE STEVIE WONDER**

I call it pretty music but the old people call it the blues; Workout Stevie Workout; Money talk (Stateside SE 1014).

**L**ITTLE Stevie Wonder performs his vocal and instrumental gymnastics on this latest release. I don't rate him the "genius" that some do but he certainly is an outstanding artiste as this EP shows. The "feel" he has for a song does credit to his tender years.

★★★★

**JAMES BROWN**

Prisoner of love; Choo-choo; These foolish things; Feel it (London RE 1410).

**N**OT really what I expected of James Brown. I had heard great tales of his album recorded live at the Apollo in Harlem, New York, where he sings out and out R & B. This, though good, is probably a little too smoothly polished for the fans who are awaiting his R&B material. First track each side is vocal while the others are instrumental.

★★★★

**FREDDIE AND THE DREAMERS**

Sally Ann; Camptown races; Lonely boy; Short shorts (Columbia SEG 8287).

**Z**ANY FREDDIE and his mates the Dreamers get their teeth into three numbers as featured in the film "What a crazy world." The fourth track is thrown in for good measure. "Sally Ann" and "Short shorts" were recently demonstrated by the lads on "Thank your lucky stars" and the disc is already selling a bomb. Amusing and most entertaining stuff.

★★★★

**THE SHADOWS**

Shindig; It's been a blue day; Sleepwalk; Theme from a filleted place (Columbia SEG 8286).

**F**OUR popular items from the Shadows library are destined to enter the charts as usual. The fans will be familiar with these treatments and will also be adding them to their collections just as soon as possible. It just can't miss.

★★★★

**GENE PITNEY**

24 hours from Tulsa; Town without pity; Mecca; Every breath I take (United Artists UEP 1001).

**A** COLLECTION of hits by U.S. star Gene Pitney which must hit the best sellers. Gene has never been very far away from our charts and in fact did extremely well with "Mecca" and "Town without pity" recently without hitting the jackpot. But "24 hours from Tulsa" made it in a big way. All three are included in this most attractive package.

★★★★

**MARCIE BLANE**

You gave my number to Billy; Told you so; Little Miss fool; Ragtime sound (London RE-U 1413).

**A** PLEASING quartet of songs from the young miss who visited us briefly last year. I won't set the pop world aflame immediately but it should snowball in sales once fans begin to play it to their friends. Cute in looks and with a cute voice is Miss Blane. I look forward to hearing more of her in the near future.

★★★★

**KEN DODD**

Still; Remember I love you; Come to me; Eight by ten (Columbia SEG 8297).

**T**OP comedian and top singer is Ken Dodd. When he is clowning it is difficult to imagine him as the melodious voiced singer who regularly hits the charts and when he reverses roles, the same feeling is apparent. But, happily, both sets of fans like both sides of his career. "Still" was recently a best seller for him and the EP will therefore attract big sales.

★★★★



THE BEATLES in Miami (R.M. picture, Dezo Hoffman).

**BEATLES**

All my loving; Ask me why; Money; P.S. I love you (Parlophone GEP 8891).

**W**HAT'S the use! Before a reviewer can get around to hearing any Beatles disc, let alone review it, it's at the top, or well up the charts. This one is no exception. It's good Beatles and that means very good.

★★★★★

**CLIFF RICHARD AND THE SHADOWS**

La mer; Boum; J'attendrai; C'est si bon (Columbia SEG 8290).

**C**LIFF continues to spread his international wings. This time he gives us a touch of French from that country. The Shadows play in "British" as usual. Another big seller for this powerful team. Cliff is in good voice and the Shads as polished as ever.

★★★★★

**GERRY AND THE PACEMAKERS**

You'll never walk alone; Jam-balaya; Chills; A shot of rhythm and blues (Columbia SEG 8295).

**F**OUR tracks from Gerry's recent and best-selling album should attract the customers with a lower budget who have been unable to splash out for the LP. A nice mixture, well performed, which must stay among the top EP's for a long, long time.

★★★★★

**DARLENE LOVE**

Wait 'til my Bobby gets home; Take it from me; The boy I'm gonna marry; Playing for keeps (London RE-U 1411).

**A**NOTHER of Phil Spector's outstanding artistes is Darlene Love. These four tracks show off her talent in fine style. If you dig the Ronettes, Crystals etc., then you will most certainly go for this one. The first track is particularly good.

★★★★★

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Top Fifty Tips



THE FOUR SEASONS



DEL SHANNON



THE SHADOWS

THE BEATLES WITH TONY SHERIDAN Cry For A Shadow; Why (Polydor 52 275).

THE first Beatles instrumental to be issued here is an old affair from Polydor. Nevertheless, the Harrison-Lennon composition is a good enough tune and performance, and sounds as though it was recorded while the Beatles were under the influence of Shadows. Must sell well. Flip is a Tony Sheridan vocal that's none too hot.

TOP FIFTY TIP

LINDA DOLL He Don't Want Your Love Anymore; Boney Moroney (Piccadilly 351667).

EXTREMELY catchy and commercial number from Linda who is making a minor comeback—although she's still only nineteen. Good number, vibrant vocal work and plenty of all-round appeal. Should make the charts, and could be a very big hit. Flip is a beaty version of the old Larry Williams hit. Well-performed and different.

TOP FIFTY TIP

THE FOUR SEASONS Dawn (Go Away); No Surfin' Today (Phillips BF 1317).

BEST from the boys for quite a while—it's also near the top in the States. A pretty falsetto-filled effort from the group on their new label which may bring them a well-deserved change of luck. Dawn by the way is a girl's name, whom the lads consider to be too good for them. Flip is a typical Four Seasons type number with lots of falsetto and bass. Slow again. And a death theme.

TOP FIFTY TIP

THE PARAMOUNTS Little Blitty Pretty One; A Certain Girl (Parlophone R 5107).

THE old gospel-orientated blues hit is given a frantic beat treatment from the Paramounts. They had a middle sized seller with "Poison Ivy" and they could do better with this exciting version of the oldie. Good stuff for the kids. Flip is an old Ernie K-Doe number in which their R & B feeling comes through strongly.

TOP FIFTY TIP

JOHNNY KIDD AND THE PIRATES Always And Ever; Dr. Feelgood (HMV POP 1269).

JOHNNY'S newie doesn't have the crashing beat of his last few, but after a few plays the insistent version of the oldie sounds like a hit of the first order. Well-presented and well performed and a lot different from what Johnny's fans may expect. Flip is a beaty version of the ever-popular R & B number.

TOP FIFTY TIP

DEL SHANNON Mary Jane; Stains On My Letter (Stateside SS 269).

LABEL change for consistent hit-maker Del who must make the charts with this plaintive typical effort which features loads of good backing and vocal work from all concerned. One of Del's best for a long time too. Flip is a jerky commercial styled number with clear vocal work.

TOP FIFTY TIP

CHAD STUART AND JEREMY CLYDE Like I Love You Today; Early In The Morning (Ember S 186).

THE popular twosome have another good number here on this different type of folksy beat ballad which should be an even bigger hit than their 'Yesterday's Gone'. Soft appealing vocal work, and a good chart chance. Flip is a good reading of the old folk number.

TOP FIFTY TIP

THE INDIANS Always In My Heart; Moonlight And Shadows (RCA-Victor 1388).

FORMERLY Los Indios Tabajaros, the highly successful team have a new single out which should do very well, although we don't think it will reach the success of "Marie Elena". Similarly styled, and again more for the adult record buyer. Flip is similar too, but great stuff.

TOP FIFTY TIP

BOBBY DARIN I Wonder Who's Kissing Her Now; As Long As I'm Singing (Capitol CL 15538).

BOBBY takes the oldie and could easily have his first big hit for some time with it. It's a

THE SHADOWS Theme For Young Lovers; This Hammer (Columbia DB 7231).

AFTER a relative failure with "Geronimo", the Shads turn back the clock in style with this easy on the ear treatment of a number from the film "Wonderful Life". It's a delicate sounding slower-than-usual number which should give them a pretty big hit once more. Flip is the boys own arrangement of the familiar tune. Vocal too.

TOP FIFTY TIP LESLEY DUNCAN

You Kissed Me Boy; Tell Me (Parlophone R 5016).

LESLIE hasn't been on the record scene too long but this one may well establish her. It's a slow-ish delicate beat ballad with a very catchy flavour and plenty of hit sounds about it. We liked it, and reckon it could easily be a surprise hit. Flip is another catchy well-performed ballad.

TOP FIFTY TIP

THE RIVIERAS California Sun; HB Goose Step (Pye Int. 25237).

COMING up fast in the States is this semi-vocal, semi-instrumental number from the bluesy beat group. It's an exciting "Let's Dance" type affair that must be a hit here with a few good plugs. R & B fans will go for this. Grows considerably on you. Flip is an organ instrumental a la Johnny and The Hurricanes.

TOP FIFTY TIP

SINGLES IN BRIEF

DONALD PEERS and the Alan Klein beat ballad. Should do well—he's very popular. Nice tune, etc. "I'm a dreamer"/"Come take my hand." Columbia DB 7226.

THE ACES: I Count The Tears; But Say It Isn't So. Commercial rendition of an old Drifters hit. Parlophone R5108.

STEPHANIE KANE gets to town on the dreamy "Think of me." She's good. Flip is "It's love." Oriole CB 1908.

DUTCH SWING COLLEGE BAND and a slow trad affair. Probably won't mean much here except with the mainstream men. "Old Amsterdam"/"Bel Ami." Phillips BF 1314.

TOMMY SCOTT and a gentle beat ballad. Penned by Johnny Worth this could be a steady seller. "Who will it be"/"If it's me that you want." Decca F 11839.

EDDIE HEYWOOD and a number for Paul Newman fans. The gentle theme could do well. "The prize"/"Li'l darlin'." Stateside SS 264.

JIMMY NICOL and Pye's first blue beat attempt. Not bad, but may get lost. "Humpty Dumpty"/"Night train." Pye 15623.

THE JOY STRINGS are the Salvation Army beat team. And they make a fine job of the catchy beaty number which grows on you. "It's an open secret"/"We're going to set the world a singing." Regal Zonophone RZ501.

THE VENTURES and a driving instrumental with plenty of beat. Dance fans will love it. "Penetration"/"Solar Race." Liberty LIB 10142.

JIM AND MONICA and a beaty version of the Little Richard oldie "Slippin' & Slidin'." Flip is the backing to the same tune. Stateside SS 266.

THE EAGLES change their style slightly for the up-beat "Andorra." Good atmosphere and very playable. Flip is "Moonstruck." Pye 15613.

THE SHAKERS and a revival of the Fats Domino rocker "Whole lotta lovin'." Flip is Diddley's "I can tell." Two beaty sides. Polydor 52 272.

MARK PETERS and a bright breezy bouncer called "Cindy's gonna cry." Flip is "Show her." Oriole CB 1909.

GARY CRISS and a sweet and gentle ballad called "Sweet warm, and soft." Apt title, with a good melody. Flip is "Little Joe." Stateside SS 265.

TERRY LIGHTFOOT and a smooth traddie with lots of appeal—could be a minor hit with some luck. "Fujiyama"/"No Dolly No." Columbia DB 7219.

BOBBY BARE and a lovely country styled commercial bit. A hit in the U.S.A., worthy of one here but we don't think so. "Miller's cave"/"Jeannie's last kiss." RCA Victor 1387.

JOHNNY MATHIS and a delicate typical Mathis styled delivery. Not outstanding though. "Bye bye Barbara"/"A great night for crying." HMV POP 1267.

VINCE EAGER makes a swinging gospel version of the folksy number could do well. "We shall not be moved"/"It's only make believe." Piccadilly 35157.

SONNY CURTIS and an amusing effort from a member of the Crickets. Not really for buying though. "A Beatle I want to be"/"So used to loving you." Colpix PX 11024.

JOEY AND THE GENTLEMEN and a smooth vocal beater with some potential. Well-performed. "Like I love you"/"I'll never let you go." Fontana TF444.

TONY RIVERS AND THE CAST-AWAYS and a throbbing beater without much originality. But the boys have potential. "I love the way you walk"/"I love you." Columbia DB 7224.

ANDY CAVELL and a great R & B styled ditty. His best to date and a potential hit "Tell the truth"/"Shut up." Pye 15610.

CLINTON FORD and a trad styled New Orleans affair. Perky and bright and definitely a good seller. "Southtown USA"/"Honey baby." Columbia DB 7220.

THE SWANS and a cash-in with an average femme vocal without much appeal except for the title. "The boy with the beetle haircut"/"Please hurry home." Cameo-Parkway C 302.

FREDDY and an emotional ballad called "Son won't you come back." Not commercial in the least. Polydor 52 905.

RUFUS THOMAS turns up again with a R & B dog dance. Not his best. "Can your monkey do the dog"/"I want to get married." London HLK 9850.

AL MARTINO is always popular and the recent revival should sell this tender ballad. "I love you more and more every day"/"I'm living my heaven with you." Capitol CL 15337.

FRANCOISE HARDY and a R & B type backing to the Perry Como number. She's capable of a lot better this French songstress. "Catch a falling star"/"Only friends." Pye 15612.

EZZ RECO with various others on EMI's blue beat affair. Good stuff with more than a tinge of Calypso. "Little girl"/"The bluest beat." Columbia DB 7222.

SUE THOMPSON doesn't have much luck here, and we don't think this will alter things. Perky and gay. "Big Daddy"/"I'd like to know you better." Hickory 1240.

THE CAREFREES: We Love You Beatles; Hot Blooded Lover. The group get to town on the gimmick affair. Just another cash-in. Oriole CB 1916.

GENE VINCENT: Humpty Dumpty; A Love 'Em And Leave 'Em Kinda Guy. Good one from Gene Vincent with lots of appeal. Columbia DB 7218.

THE HUSTLERS: Be True To You; You Can't Sit Down. Good vocal group beater from the potential hitmakers. Mercury MF 807.

THE EXOTICS: Cross My Heart; Ooh-La-Lah. Good blue beat sound on this danceable effort from the team. Decca F 11850.

THE SAPPHIRES: Who Do You Love; Oh So Soon. Pretty sad vocal group effort from the U.S. femme hitmakers. Stateside SS 267.

JESS CONRAD: Tempted; Pussy Cat. Powerful affair from Jess—he may do well with this tuneful number. Columbia DB 7223.

VARIOUS ARTISTES: Anyone Who Had A Heart; 5-4-3-2-1; Over You; Bits and Pieces; Little Children; I'm The Lonely One. Good renderings, all of them. Top Six 2.

PETER AND GORDON: A World Without Love; If I Were You. A Lennon-McCartney ballad composition that could do well. Not too strong in beat value. Columbia DB7225.

CONNIE FRANCIS: Blue Winter; Souvenirs. She performs the song well, but it doesn't sound too commercial. MGM 1224.

BURR BAILEY: Chahawki; You Made Me Cry. Burr, with Joe Meek gets a good sound on this Redskin type number. Gimmicky. Decca F 11846.

BOBBY GOLDSBORO: See The Funny Little Clown; Hello Loser. A corny well-performed build-up ballad. Could do OK. United Artistes UP 1046.

TONY STARR: I'll Take A Rocket; The Next Train. Beaty number, good vocal but nothing outstanding about it. Decca F 11847.

ERROL DIXON: Rocks In My Pillow; Give Me More Time. A solid earthy effort that deserves attention. Oriole CB 1914.

VICKY BAKER: No More Foolish Stories; Darling Say The Word. Good vocal but not a commercial song. Big beat ballad. London HLU 9856.

TOMMY TUCKER: Hi-Heel Sneakers; I Don't Want Cha. R and B number, subtle stuff that will appeal to specialists. Pye Int. 25238.

BILL BLACK'S COMBO: Comin' On; Soft Winds. Typical stuff from the sax led team. Beaty and danceable. London HLU 9855.

MARILYN POWELL: All My Loving; After The Party. A good number that's a bit over-played. She sings well. Fontana TF 448.

THE HEARTS: Dear Abby; Part Two. Average vocal group with shrill femme sound, and belting appeal. Stateside SS 268.

BARRY AND THE TAMERLANES: Roberta; Butterfly. Pretty beat ballad which may get lost here. Good vocal harmony. Warner WB 124.

THE MAJORS: Ooh Wee Baby; I'll Be There. High-pitched falsetto from the U.S. hitmakers. Not their best. Liberty 66009.

BUDDY BRITEN AND THE REGENTS: Zip-A-Dee-Doo-Dah; I Guess I'm In The Way. Good group, good sound. Beaty effort could do very well. Oriole CB 1911.

DENNY MITCHELL AND THE SOUNDATIONS: I've Been Crying; For You Love. Good vocal beater with much potential. Likely hit. Decca F 11848.

RAMONA KING: It's In His Kiss; It Couldn't Happen To A Nicer Guy. Pleasant big beat ballad from the thrush. Could go well. Warner Brothers WB 125.

PEPPI: So Used To Loving You; Don't Trust My Friend. Fast beat number from Peppi, the ace twister. Danceable. Fontana TF 446.

Advertisement for Michael Martin of Uxbridge clothing, featuring a man in a suit and text describing various clothing items like 'Black Corduroy Popover' and 'Black Watch Mod Hipster Jeans'.

Advertisement for Sue records featuring 'A GREAT BLUE-BEAT INSTRUMENTAL' and 'THE ORIGINAL GENUINE BLUE-BEAT version of "KING OF KINGS" by Jimmy Cliff'.



# Bobby— 'That Beatles Disc'

IN pour the letters: Most of them say how DARE Bobby Vee imitate the Beatles! So let's set the record straight: Bobby is not sorry about his latest Liberty single *She's Sorry* which is based on the Beatles' sound.

Why on earth should he be?

Consider this: Where did the Beatles get the vocabulary of their songs from (all those "yeahs" and "babies" and "twists")? Where did they get the inspiration for their rhythm-and-blues and ballad melodies and chord sequences from? Where did they get their drum kits and electrified guitars from?

The answer, of course, is America. Without the influence of American pop music the Beatles would simply be four haircuts and four unusual jackets.

Now an American—Bobby Vee—has used the distinctive Beatles sound (which is similar to many American group sounds of eight years ago when Bobby was 12 and most of today's Beatles fans were far too young to know what was happening on the U.S. beat scene) and loads of British fans are crying, in effect, "Stop Thief!"

To which the answer is Nonsense! THIS is the country that is notorious for having local performers cash in on established American hits by "covering" them (i.e. copying them and syphoning off the sales). Bobby Vee has had it done to him (Marty Wilde did a version of *Rubber Ball*) and at the moment there is a

by DAVID GRIFFITHS

particularly choice example at the top of the charts: Cilla Black's *Anyone Who Had A Heart* is pulling in all the money over here while the version she copied, by Dionne Warwick, languishes at the bottom of the table.

Bobby has covered no record. *She's Sorry* is similar in style to the Beatles' *She Loves You* but it is not a copy, not an attempt to take sales away from another record.

This is Bobby's view: "I have the feeling that this is the sound that will be around for quite a while and if that is what people want to hear I am happy to give it to them.

"I love the Beatles. A year and a half ago I did a concert in Birkenhead and heard the Merseyside sound for the first time. I believe they were playing nearby but I didn't hear them in person. I did buy their record of *Love Me Do*, though. I took it back to my record company, Liberty, and suggested they release it. They didn't want to know!



BOBBY VEE talks about "She's Sorry."

"Well, in the last few months the pop scene in the States was getting so dull. Something was needed to liven it up and the Beatles provided the answer. I think a lot more singers will be using a Beatles-type sound. I'd hate to be, say the fourth guy to do it. I think I got in at the right time. A month ago, I recorded a whole album, *Sounds From England*. It's a tribute to the great Liverpool sound and I made the album because I have a great admiration for the Beatles and the other British groups. You know, it's easy to get

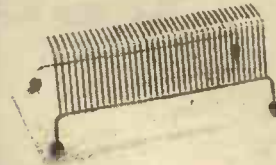
in a rut, and I was. This Beatles sound has helped me get out of the rut, and I'm grateful."

And having said that, there didn't seem much else to say about *She's Sorry* (on which Bobby does a bit of double-tracking and has a couple of guys to help him get the group sound) so we turned the conversation to Bobby's latest LP; *I Remember Buddy Holly*. How well does Bobby remember Buddy?

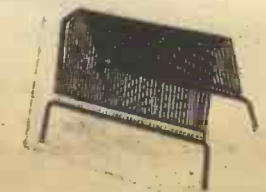
"I never met him and never saw him in person but I did see him once on television."

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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 "My Heart Belongs To Only You"—Bobby Vinton; "The Way You Do The Things You Do"—The Temptations; "What The Nitty Gritty Is"—Shirley Ellis; "Needles And Pins"—The Searchers; "Shoop Shoop Song"—Betty Everett; "Hoochie Coochie Man"—Dion; "Nadine"—Chuck Berry.

New U.S. releases include "Our Everlasting Love"—Ruby And The Romantics; "Run Run Run"—Supremes; "Jailer Bring Me Water"—Trini Lopez; "Lazy Lady"—Fats Domino; "Curfew Lover"—Essex; "Hand It Over"—Chuck Jackson; "Searchin"—Ace Cannon; "Where Does Love Go"—Freddie Scott; "Journey To The Stars"—Ventures; "I Lied"—Jimmy Holiday; "Fair Weather Lover"—Solitaires; "I Wanna Be Your Man"—Rolling Stones; "When I See My Baby Smile"—Bobby Day; and "Beatle Crazy"—Bill Clifton. "The Man In You"—Miracles; "Yes Sir That's My Baby"—Ruth Brown.

First for a long while from the Coasters titled "Taint Nothin' To Me." It's a blues comedy number 'live' from their Appollo Saturday Night L.P. with other Atco artists. Tipped by trade papers, "Anyone Who Had A Heart," L.P. from Dionne Warwick, "Live at the Royal" from James Brown two R & B L.P.'s out this week. Nina Simone signed for Philips. From the fabulous Major Lance comes his first L.P. titled "Um Um Um Um Um Um Um." It features his previous hits plus the Impressions number "It's All Right". But as he sounds exactly the same as the Impressions, why cut this number? N.J.

- 1 I WANT TO HOLD YOUR HAND\* 1 (7) The Beatles (Capitol)
- 2 SHE LOVES YOU\* 2 (5) The Beatles (Swan)
- 3 DAWN (GO AWAY) 4 (4) Four Seasons (Phillips)
- 4 JAVA\* 5 (6) Al Hirt (RCA Victor)
- 5 YOU DON'T OWN ME\* 3 (8) Leslie Gore (Mercury)
- 6 CALIFORNIA SUN 10 (4) The Rivelras (Riviera)
- 7 NAVY BLUE 14 (4) Diane Renay (20th Century Fox)
- 8 STOP AND THINK IT OVER 12 (4) Dale & Grace (Montel)
- 9 UM, UM, UM, UM, UM, UM,\* 6 (8) Major Lance (Okkeh)
- 10 PLEASE PLEASE ME\* 24 (3) Beatles (Vee-Jay)
- 11 GOOD NEWS\* 20 (3) Sam Cooke (RCA-Victor)
- 12 SEE THE FUNNY LITTLE CLOWN 17 (4) Bobby Goldsboro (Unart)
- 13 I LOVE YOU MORE AND MORE EVERY DAY 22 (3) Al Martino (Capitol)
- 14 WHAT KIND OF FOOL (DO YOU THINK I AM)\* 11 (7) Tams (ABC)
- 15 I ONLY WANT TO BE WITH YOU\* 19 (5) Dusty Springfield (Phillips)
- 16 OUT OF LIMITS\* 8 (10) Marketts (Warner Bros.)
- 17 FUN, FUN, FUN 39 (2) Beach Boys (Capitol)
- 18 HEY LITTLE COBRA\* 7 (9) Rip Chords (Columbia)
- 19 TALKING ABOUT MY BABY\* 13 (6) Impressions (ABC)
- 20 HIGH HEEL SNEAKERS 36 (2) Tommy Tucker (Checker)
- 21 FOR YOU\* 9 (9) Rick Nelson (Decca)
- 22 PENETRATION\* 35 (3) Pyramids (Best)
- 23 THE SHELTER OF YOUR ARMS 26 (4) Sammy Davis Jr. (Reprise)
- 24 KISSIN' COUSINS - (1) Elvis Presley (RCA-Victor)
- 25 WHO DO YOU LOVE 28 (4) Sapphires (Swan)
- 26 HOOKA TOOKA\* 16 (6) Chubby Checker (Parkway)
- 27 ANYONE WHO HAD A HEART\* 18 (10) Dionne Warwick (Scepter)
- 28 ABIGAIL BEECHER\* 32 (3) Freddy Cannon (Warner Brothers)
- 29 I WISH YOU LOVE\* 34 (3) Gloria Lynne (Everest)
- 30 A FOOL NEVER LEARNS 15 (7) Andy Williams (Columbia)
- 31 OH BABY DON'T YOU WEEP 31 (4) James Brown (King)
- 32 A LETTER FROM SHERRY\* 29 (5) Dale Ward (Dot)
- 33 GLAD ALL OVER 43 (2) Dave Clark Five (Epic)
- 34 LIVE WIRE 44 (2) Martha and the Vandellas (Gordy)
- 35 HELLO DOLLY - (1) Louis Armstrong (Kapp)
- 36 THERE I'VE SAID IT AGAIN\* 21 (13) Bobbie Vinton (Epic)
- 37 BLUE WINTER 47 (2) Connie Francis (MGM)
- 38 LOUIE LOUIE\* 32 (15) Kingsmen (Wand)
- 39 MY BONNIE 49 (2) Beatles with Tony Sheridan (MGM)
- 40 IT'S ALL IN THE GAME\* 25 (6) Cliff Richard (Epic)
- 41 BIRD DANCE BEAT - (1) Trashmen (Garrett)
- 42 CAN YOUR MONKEY DO THE DOG 45 (2) Rufus Thomas (Stax)
- 43 SOUTHTOWN U.S.A.\* 33 (5) Dixiebelles (Sound-Stage)
- 44 VAYA CON DIOS 46 (2) Drifters (Atlantic)
- 45 GOING GOING GONE\* 30 (5) Brook Benton (Mercury)
- 46 STARDUST - (1) April Stevens and Nino Tempo (Atco)
- 47 COME ON\* 27 (5) Tommy Roe (ABC)
- 48 WHAT'S EASY FOR TWO 50 (2) Mary Wells (Motown)
- 49 MY TRUE CARRIE LOVE - (1) Nat Cole (Capitol)
- 50 RIP VAN WINKLE - (1) Devotions (Roulette)

\* An asterisk denotes record released in Britain.

## Record Mirror

### TOP 20 FIVE YEARS AGO

- 1 SMOKE GETS IN YOUR EYES (5) Platters
- 2 AS I LOVE YOU (2) Shirley Bassey
- 3 I GOT STUNG/ONE NIGHT (1) Elvis Presley
- 4 DOES YOUR CHEWING GUM LOSE ITS FLAVOUR (3) Lonnie Donegan
- 5 TO KNOW HIM IS TO LOVE HIM (4) Teddy Bears
- 6 PUB WITH NO BEER (9) Slim Dusty
- 7 PETITE FLEUR (16) Chris Barber
- 8 KISS ME HONEY (6) Shirley Bassey
- 9 LITTLE DRUMMER BOY (14) Beverly Sisters
- 10 PROBLEMS (8) Everly Brothers
- 11 MY HAPPINESS (11) Connie Francis
- 12 ALL OF A SUDDEN MY HEART SINGS (10) Paul Anka
- 13 BABY FACE (7) Little Richard
- 14 STAGGER LEE (18) Lloyd Price
- 15 SIDE SADDLE (-) Russ Conway
- 16 WEE TOM (12) Lord Rockingham XI
- 17 GIGI (19) Billy Eckstine
- 18 TOMBOY (-) Perry Como
- 19 WAIT FOR ME (-) Malcolm Vaughan
- 20 I'LL BE WITH YOU IN APPLE BLOSSOM TIME (16) Rosemary June

### BRITAIN'S TOP LP's

- 1 WITH THE BEATLES (1) The Beatles (Parlophone)
- 2 PLEASE PLEASE ME (2) The Beatles (Parlophone)
- 3 WEST SIDE STORY (4) Sound Track (CBS)
- 4 HOW DO YOU LIKE IT (3) Gerry & The Pacemakers (Columbia)
- 5 THE SHADOWS GREATEST HITS (8) The Shadows (Columbia)
- 6 MEET THE SEARCHERS (6) The Searchers (Pye)
- 7 BORN FREE (5) Frank Ifield (Columbia)
- 8 IN DREAMS (9) Roy Orbison (London)
- 9 STAY WITH THE HOLLIES (13) The Hollies (Parlophone)
- 10 FREDDIE & THE DREAMERS (7) Freddie & The Dreamers (Columbia)
- 11 KENNY BALL'S GOLDEN HITS (15) Kenny Ball (Pye)
- 12 AT THE DROP OF ANOTHER HAT (17) Michael Flanders & Donald Swan (Parlophone)
- 13 SOUTH PACIFIC (11) Sound Track (RCA)
- 14 FUN IN ACAPULCO (10) Elvis Presley (RCA-Victor)
- 15 TRINI LOPEZ AT P.J.'s (14) Trini Lopez (Reprise)
- 16 SUGAR AND SPICE (-) Searchers (Pye)
- 17 BO DIDDLEY'S BEACH PARTY (18) Bo Diddley (Pye)
- 18 FOLK FESTIVAL OF THE BLUES (19) Various Artistes (Pye)
- 19 ON TOUR WITH THE GEORGE MITCHELL BLACK & WHITE MINSTRELS (16) The George Mitchell Black & White Minstrels (HMV)
- 20 BEATLEMANIA (-) Unnamed Artistes (Top Six)

### BRITAIN'S TOP EP's

- 1 ALL MY LOVING (2) The Beatles (Parlophone)
- 2 THE ROLLING STONES (1) The Rolling Stones (Decca)
- 3 TWIST & SHOUT (4) The Beatles (Parlophone)
- 4 THE DAVE CLARK FIVE (3) The Dave Clark Five (Columbia)
- 5 THE BEATLES HITS (5) The Beatles (Parlophone)
- 6 PETER, PAUL & MARY (8) Peter, Paul and Mary (Warner Bros.)
- 7 THE BEATLES No. 1 (6) The Beatles (Parlophone)
- 8 YOU'LL NEVER WALK ALONE (11) Gerry & The Pacemakers (Columbia)
- 9 SWEETS FOR MY SWEET (9) The Searchers (Pye)
- 10 AT THE CAVERN (7) Big Three (Decca)
- 11 TOP SIX (15) Various Artistes (Top Six)
- 12 CHUCK AND BO Vol. 3 (14) Chuck Berry & Bo Diddley (Pye)
- 13 THE BEST OF CHUCK BERRY (10) Chuck Berry (Pye)
- 14 IN DREAMS (16) Roy Orbison (London)
- 15 24 HOURS FROM TULSA (-) Gene Pitney (United Artists)
- 16 HUNGRY FOR LOVE (-) The Searchers (Pye)
- 17 FOURMOST SOUND (-) The Fourmost (Parlophone)
- 18 LIVE IT UP (12) Heinz (Decca)
- 19 HOW DO YOU DO IT (13) Gerry & The Pacemakers (Columbia)
- 20 SONG FOR EUROPE (-) Matt Monro (Parlophone)

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

## CHART CHATTER

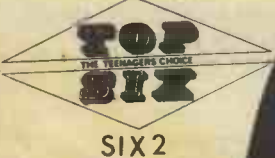
**P**LENTY of fast movement this week. Cilla takes over the number one spot after only a week's stay by the Bachelors, while Brian Poole, Dave Clark, Dusty Springfield and Eden Kane all shoot up the lists. The Rolling Stones crash in with their fine rendering of "Not Fade Away," closely followed by several other big names like Billy J. Kramer, the Hollies and Heinz.

Biggest surprise of the week must be "It's an open secret" by the Joy Strings making the charts. This Salvation Army beat disc has had a lot of publicity, and could mean an even bigger hit for Joy herself, and the once big-hit record company Regal Zonophone which now deals exclusively with Salvation Army discs.

Andy Williams and Maureen Evans are two of the classier singers to make the charts, while Mary May makes it with the third version of the lovely "Anyone who had a heart." Freddie and the Dreamers look like having their fourth big hit in a row with "Over you," but a lot of people feel it's not as good as some of their discs.

- 1 ANYONE WHO HAD A HEART 2 (4) Cilla Black (Parlophone)
- 2 DIANE 1 (6) The Bachelors (Decca)
- 3 NEEDLES AND PINS 3 (7) The Searchers (Pye)
- 4 BITS AND PIECES 19 (2) Dave Clark Five (Columbia)
- 5 I THINK OF YOU 9 (7) The Merseybeats (Fontana)
- 6 I'M THE ONE 4 (7) Gerry & The Pacemakers (Columbia)
- 7 5-4-3-2-1 5 (6) Manfred Mann (HMV)
- 8 CANDY MAN 11 (5) Brian Poole & The Tremeloes (Decca)
- 9 AS USUAL 7 (8) Brenda Lee (Brunswick)
- 10 I'M THE LONELY ONE 8 (4) Cliff Richard & The Shadows (Columbia)
- 11 BABY I LOVE YOU 13 (8) The Ronettes (London)
- 12 HIPPI HIPPI SHAKE 6 (12) The Swinging Blue Jeans (HMV)
- 13 BOYS CRY 18 (5) Eden Kane (Fontana)
- 14 GLAD ALL OVER 10 (15) The Dave Clark Five (Columbia)
- 15 DON'T BLAME ME 12 (8) Frank Ifield (Columbia)
- 16 FOR YOU 14 (5) Rick Nelson (Brunswick)
- 17 I WANT TO HOLD YOUR HAND 15 (13) The Beatles (Parlophone)
- 18 STAY AWHILE 30 (2) Dusty Springfield (Phillips)
- 19 24 HOURS FROM TULSA 16 (13) Gene Pitney (United Artists)
- 20 OVER YOU 44 (2) Freddie and The Dreamers (Columbia)
- 21 BORNE ON THE WIND 33 (2) Roy Orbison (London)
- 22 EIGHT BY TEN 22 (4) Kenn Dodd (Columbia)
- 23 I'M IN LOVE 20 (10) The Fourmost (Parlophone)
- 24 LET ME GO LOVER 36 (2) Kathy Kirby (Decca)
- 25 I ONLY WANT TO BE WITH YOU 17 (15) Dusty Springfield (Phillips)
- 26 I LOVE YOU BECAUSE 45 (2) Jim Reeves (RCA-Victor)
- 27 NADINE 27 (3) Chuck Berry (Pye)
- 28 SHE LOVES YOU 23 (27) The Beatles (Parlophone)
- 29 NOT FADE AWAY - (1) Rolling Stones (Decca)
- 30 LOUIE LOUIE 29 (5) Kingsmen (Pye)
- 31 STAY 21 (15) The Hollies (Parlophone)
- 32 DO YOU REALLY LOVE ME TOO? 28 (9) Billy Fury (Decca)
- 33 WHISPERING 25 (7) April Stevens & Nino Tempo (London)
- 34 LITTLE CHILDREN - (1) Billy J. Kramer and The Dakotas (Parlophone)
- 35 WE ARE IN LOVE 24 (12) Adam Faith (Parlophone)
- 36 I WANNA BE YOUR MAN 31 (15) The Rolling Stones (Decca)
- 37 SWINGING ON A STAR 26 (15) Big Dee Irwin (Colpix)
- 38 MY SPECIAL DREAM 32 (6) Shirley Bassey (Columbia)
- 39 JUST ONE LOOK - (1) Hollies (Parlophone)
- 40 YOU WERE THERE - (1) Heinz (Decca)
- 41 IF I RULED THE WORLD 34 (18) Harry Secombe (Phillips)
- 42 DOMINIQUE 38 (13) The Singing Nun (Phillips)
- 43 MY BABY LEFT ME 37 (7) Dave Berry (Decca)
- 44 POISON IVY 42 (7) The Paramounts (Parlophone)
- 45 I LOVE HOW YOU LOVE ME - (1) Maureen Evans (Orlone)
- 46 IT'S AN OPEN SECRET - (1) Joy Strings (Regal-Zonophone)
- 47 ANYONE WHO HAD A HEART 47 (3) Dionne Warwick (Pye)
- 48 A FOOL NEVER LEARNS - (1) Andy Williams (C.B.S.)
- 49 ANYONE WHO HAD A HEART - (1) Mary May (Fontana)
- 50 SECRET LOVE 41 (17) Kathy Kirby (Decca)

# YOUR MARCH



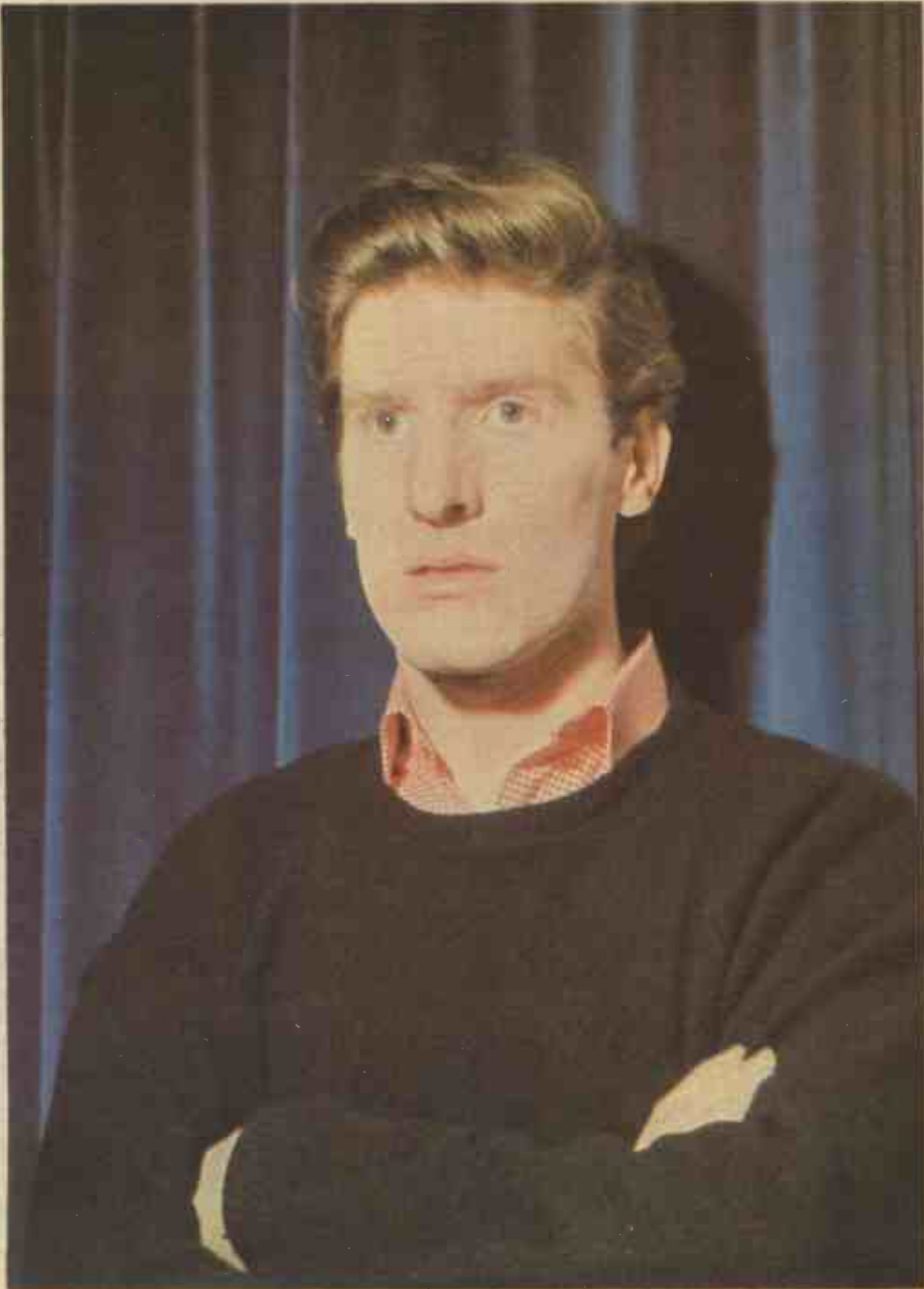
# top six

# BITS AND PIECES ANYONE WHO HAD A HEART OVER YOU 5-4-3-2-1 LITTLE CHILDREN I'M THE LONELY ONE

# 6 CHART HITS ONLY 6/8d



# The Searchers



CHRIS CURTIS of the Searchers.

LAST but by no means least of the Searchers is Chris Curtis, last one to join the group but acknowledged by the others as their spokesman and leader. He moved to Liverpool with his parents at the tender age of four and has lived there ever since. He has been interested in music from a rather early age. In fact the first instrument he played was the violin.

"But I don't talk about that. Nevertheless I grew pretty competent at it. In fact I've still got the old instrument lying around somewhere."

"My musical tastes came out very early in life too. For instance I used to like Josh White from a very tender age. From then I liked nothing but blues. My tastes haven't changed — there aren't many other forms of music that I can stand. I don't like British records usually, only American ones. My current favourite disc is Dionne Warwick's "Anyone who had a heart." I don't really agree with the others on musical things all the time. But that doesn't include work with the group of course. We all pick out the songs we would most like to record, and naturally our first album "Meet The Searchers" had the best material on it although the second was better recorded.

## THIS WEEK CHRIS CURTIS

Personally Chris likes blondes, London and Liverpool, and like the others has the travel bug. Again he hasn't a driving licence. He doesn't like any form of sport — he just isn't interested in it, despite the others who actively support their favourite team, Everton. He's probably the most unusual character in the Searchers—in fact anyone would be surprised to find him in a beat group at all. But he has concentrated everything on the group, and now the Searchers and their music is his life.

He is one of the four reasons why the Searchers look like holding their top place in the scene for many years to come. The other three reasons of course are John McNally, Tony Jackson and Mike Pender.

### WRITING

"Although we have only recorded "Sugar and spice" as an original — it was written by Tony Hatch — I must admit that I'd like to have a shot at writing some numbers for the group myself. But I don't really know much about the commercial side of recording work. For instance I thought that Pye had made a big mistake in issuing the "Sweets for my sweet" EP. But it shot up into the EP charts even though the single hadn't been a hit. The single itself was picked by Pye out of the 12 tracks we privately recorded after we turned fully professional last April. They were right, "Needles" was a gamble as far as everyone was concerned. But at least it means that we'll be free to change our styles around a little now."



It has been brought to our attention that we did not give credit where credit was due last week in our Eden Kane story. It appears that Tommy Scott (above) was also very much involved in writing "Boys Cry." We regret that our information sources let us down.

## THE METEORS



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**4** PAGE SPECIAL

# The Fabulous Stones



● THE ROLLING STONES against the setting of London's Tower Bridge. The boys are currently doing well with their version of "Not Fade Away," the old Buddy Holly and the Crickets number given a Bo Diddley type beat from the boys.

## SPECIAL FOUR-PAGE SUPPLEMENT ON THE ROLLING STONES



**DEAR STONES**

*Happy to have you  
with us on our concerts*

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**4** PAGE SPECIAL

# A LOOK AT THE WILD ONES



BILL WYMAN



MICK JAGGER



KEITH RICHARDS

**H**OW did it all start?—this controversial career of the Rolling Stones? Well, starting point was in the Station Hotel at Richmond, Surrey. In the late months of 1962 and spilling into 1963, a reputation was being built.

Six frantic youngsters, casual in dress and playing the best R and B heard in Britain, pulled in crowds on their weekly sessions—until it ended with hundreds being turned away each night. They also appeared weekly at Ealing and various other hot-beds of pioneering R and B interest.

But there was no sign of a record for the group in those days—and the group itself was unknown outside the R and B clan.

And here we sound a trumpet on behalf of the Record Mirror. Giorgio Gomelsky, a film producer and promoter of the Station Hotel meetings, told this magazine that he was filming a session of the Rolling Stones . . . and wondered if anyone was interested.

They were. Two Record Mirror writers hot-footed it to Richmond on Giorgio's recommendation. And were knocked out by what they heard and saw.

Note that there were then but SIX Rolling Stones. Piano and Maracas' player, Ian Stewart, dropped out to become the team's road manager, though he still often appears with them in clubs and played on "Stoned," the bluesy instrumental which was the flip of "I wanna be your man."

A glowing feature appeared in the Record Mirror, praising the boys' abilities to the skies. Next day, writer Norman Jopling was besieged by phone calls from all the major record companies, asking if the boys were available for waxing.

The answer was "Yes"—and the bidding for one of Britain's hottest teams was to start. Decca won and have had no cause for regrets. With "Come on," "I wanna be your man" and now "Not fade away" all huge-selling hits, the Stones have increased their popularity with each week.

And perhaps the biggest triumph of all—their EP, "The Rolling Stones," topping the Beatles in the extended-play charts.

But the Beatles are admirers of the Stones. John and Paul visited the boys at Richmond and were greatly impressed—so much so that later they suggested the Stones should record "I wanna be your man." They also paved the way for the Stones to appear at Liverpool's Mecca of Beat, the Cavern Club.

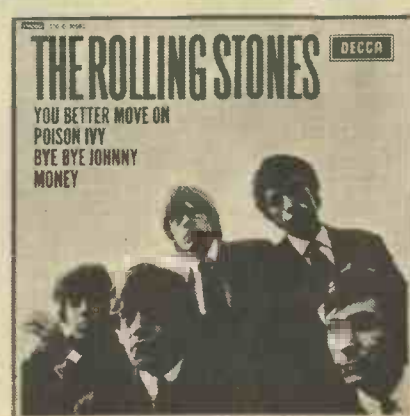
The boys have also been praised by THEIR idol, American R and B artiste Bo Diddley, with whom they appeared when he toured here with the Everly Brothers—one of the most successful tours to date.

Independent disc producer Andrew Loog Oldham has handled many of their releases so far and will be producing their new LP which will be ready soon.



and don't forget their swingin' EP

DFE 8560 7" mono EP



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BRIAN JONES

NEW FROM  
**THE ROLLING STONES**  
NOT FADE AWAY

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A big, fab follow-up to I wanna be your man

F 11764





THE ROLLING STONES at London's dockside, one of their favourite haunts.



CHARLIE WATTS

*Thank You*

*Eric Easton & Andrew Loog Oldham*



**4** PAGE SPECIAL

ON THE MOST ATMOSPHERIC BEAT GROUP TO HIT THE BRITISH SCENE

# FOCUS ON THE BOYS



BILL WYMAN



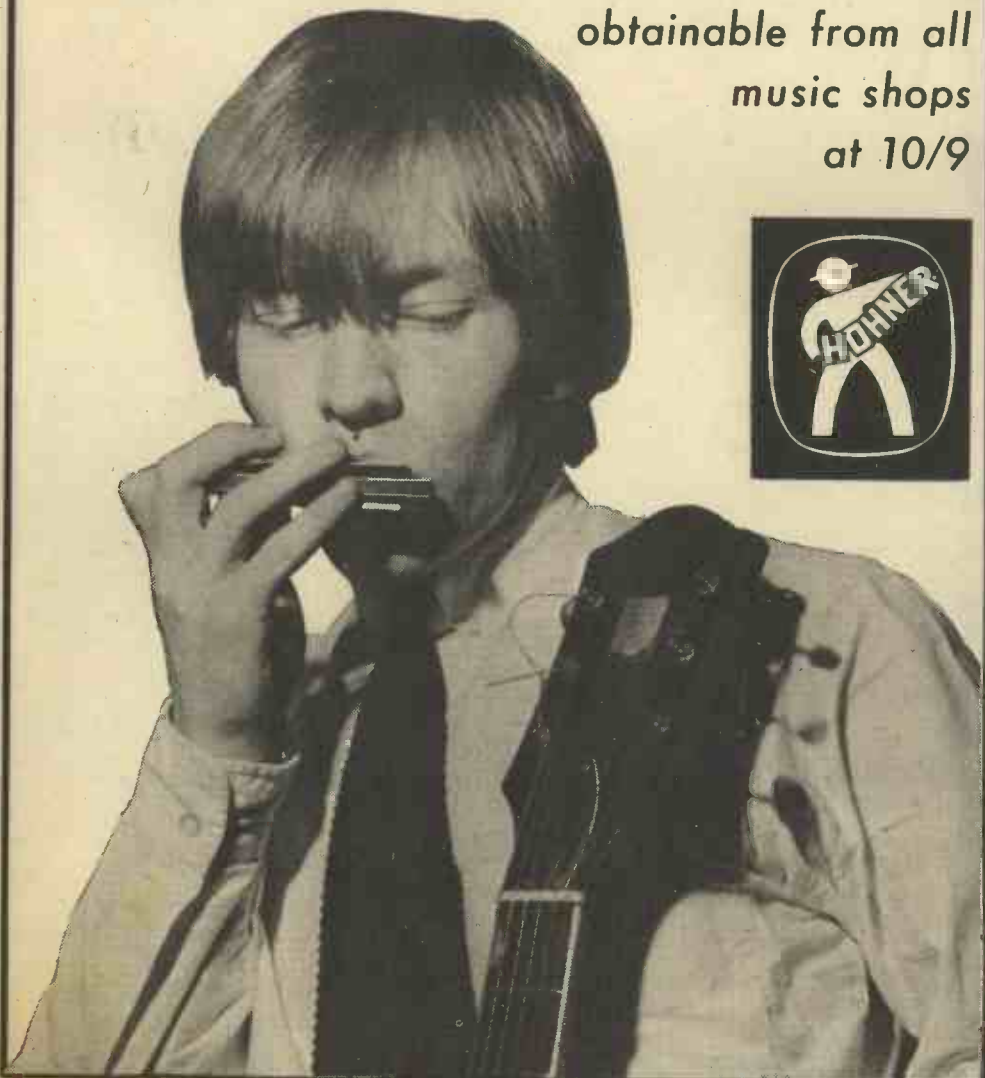
BRIAN JONES



MICK JAGGER and KEITH RICHARDS. These two are the writing half of the team. Their most successful composition to date has been Gene Pitney's "That Girl Belongs To Yesterday," which recently made the U.S. top 50.

## BRIAN JONES of the ROLLING STONES

*prefers to play a Hohner harmonica. He uses an Echo Super Vamper model 1820 obtainable from all music shops at 10/9*



*Wishing the*  
**ROLLING STONES**  
*the best of success with*  
*their new record*  
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