

# Record Mirror

# FRANTIC FREDDIE

No. 156

Week ending March 7, 1964

Every Thursday 6d. Registered at the G.P.O. as a newspaper

## WIN A STARRY NIGHT AT EL'S PREMIERE



**H**ERE'S a sensational chance for a night of a lifetime for fifty RM readers. MGM films are laying on a STOP-PRESS premiere of the new Elvis Presley-Ann Margret film "Love in Las Vegas" at the Empire Theatre, Leicester Square, London, W.1. on Wednesday next, March 11th.

And it's going to be a pop-starry, long-remembered premiere—an evening with the stars. All the top pop names have been invited and, despite the short notice, Marty Wilde, Billy Fury, the Tornados and many, many more have already agreed to attend.

The Record Mirror have twenty-five double tickets available for readers—and here's a simple competition to decide who will be our guests.

All you have to do is name, in correct order, the LAST SIX Elvis Presley singles released here in Britain (including his brand new one out this week).

But remember this is a STOP PRESS invitation. Your replies must be received at the Record Mir-

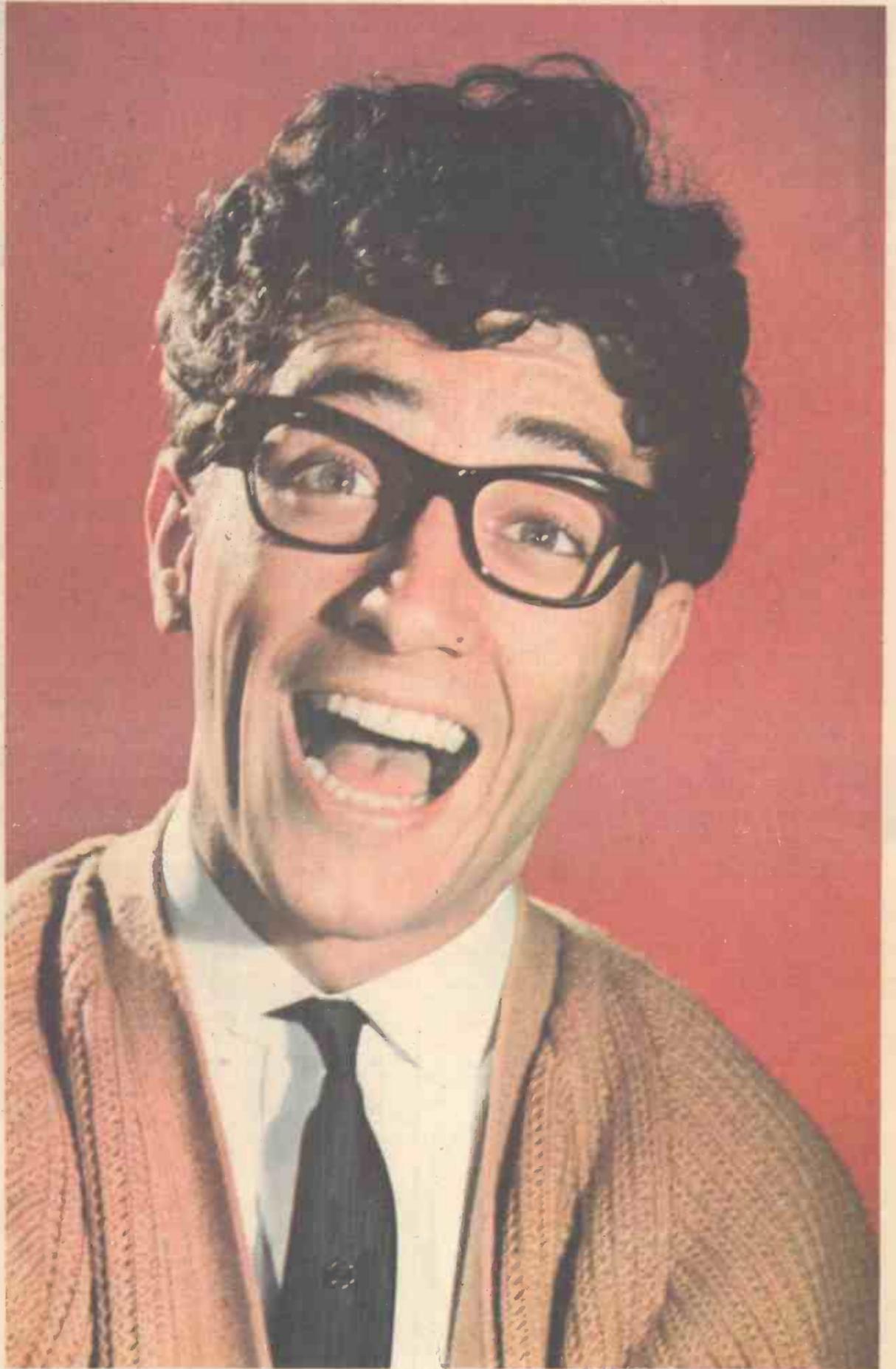
ror, 116 Shaftesbury Avenue, London W.1. (mark envelopes ELVIS), by Saturday morning, March 7.

The first twenty-five correct entries pulled out of the mailbag will get the invitations.

Simple? Right then—post your STOP PRESS entry right away.

Enjoy a night out with the stars... we know there will be many, many top star names on hand to add that extra sparkle to the evening. And you can enjoy a film with a top form Elvis who features ten new numbers including the latest Blue Beat and "The Dog".

Just one last word before entering, do make sure you are able to attend this starriest of starry nights—Wednesday next, March 11.



FREDDIE without his Dreamers. Currently shooting up the lists with "Over You".

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RELEASE  
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STATESIDE!**



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

# DROP THIS SNOBBERY

## R&B FANS

OF course white artistes can't sing R and B as well as coloured folk. So what! Surely it doesn't matter if whites do their best to play it, or if they call it R and B? The standard of the real R and B performers is not affected by white groups playing their numbers. If anything, it increases their popularity. It is merely snobbery on the R and B fans' part—they feel they are part of a cult or exclusive band. The Downliners Sect, when introducing "Money," peer disdainfully through their hair and say: "Of course, we don't play the murdered Bern Elliott version" and then play a version which is no nearer to the original than Elliott's. Incidentally, why is it that authentic Negro R and B artistes never have hair down to their shoulder blades? Leave the groups alone, and drop the snobbery. After all, it could be worse. You could have had Howling Wolf singing "You Were Made For Me," or Lightning Hopkins on "I'll Keep You Satisfied."—Michael Petty, 75 Parknour Avenue, Thorpe Bay, Essex.

LP WINNER

### PILTDOWNS

I WONDER how many people can cast their minds back to the days of surely the most driving, rock-riddled group of instrumentalists—the pounding, pulsating Piltdown Men. Their driving sax, krating guitars, and belting piano gave the beat scene of 1960 something to shout about. Now, except for an occasional disc, they have sunk into oblivion. Maybe the Ventures can take over from the Pilts?—C. Redmond, 23 Verbena Road, Northfield, Birmingham 31.



BERN ELLIOTT and BILLY J. KRAMER — it just doesn't matter about their kinds of R. & B. as long as the original Americans aren't affected says a reader.

### OWN BACK

OUT of the blue comes one record which is a copy of the British Beatle trend and the dee-jays are down on it like vultures, tearing it to shreds. I refer to Bobby Vee's "She's Sorry", which I think is his worst record, but why oh why must our dee-jays delight in slating one American record when ninety per cent of the British records are feeble re-hashes of the great American hits.—Terry Thomson, 57 Ferrier Avenue, Fairwater, Cardiff.

### BAD CRICKET

HAVE just heard Sonny Curtis's "A Beatle I Want To Be" and the only word I have for it is "trash". I just can't believe it is one of the Crickets. Please, Sonny, get back to the Crickets and let's have that old sound that once gave the group four single hits in one week.—Chris Reynolds, 17 Elm Park, Paignton, Devon.

### BING AND EL

NO more letters, PLEASE! My piece on "Can Elvis Catch Up With Bing" has brought shoals of letters, with cuttings particularly from a Presley magazine which states he is the world's top disc-seller with 80 million and Bing is runner-up 20 million behind. But my facts are right. By pegging Bing's sales down to 200,000,000, it would mean that allowing sales of ten million a year to Elvis, it would be about 1976 before he could near the old groaner. Only the years to come can tell whether "David can fell Goliath".—Leslie Gaylor, 114 Medina Avenue, Newport, Isle of Wight.

### ENRAGED

NEVER have I been so enraged by an article as Raymond Dale's "Things We Hear". After saying that Cliff was terrific on the Palladium TV, he said: "Has he put on weight?" Is Dale blind, or unbalanced? Of all questions, this does not apply to Cliff.—Peter Speller, 22 Leazes Avenue, Chaldon, near Caterham, Surrey.

### CONFUSING

I SEE that the composers named on "Not Fade Away" by the Rolling Stones are Norman Petty and Buddy Holly. I have the album "The Chirping Crickets" and one of the songs featured is "Not Fade Away", named as being by Norman Petty and Charles Hardin. Most people know that Charles Hardin is Buddy Holly, but as other songs on the album are credited to Buddy, I cannot see what this confusing and useless method gains.—David Colemour, 12 Liverpool Road, Walmer, Deal, Kent.

## No Better Rhymes?

WE'VE been having a revival in the art of song-writing, led by McCartney-Lennon. But there is still a notable predominance of certain rhymes. The worst is "walk" and "talk"—nobody can find another suitable rhyme. The only alternatives seem to be "pork" and "stork", neither being very appropriate! Almost as bad is "true" and "blue". Paul and John improved things with an occasional "do", but how about "new", "few" or "through". Please, Mr. Postman, deliver this letter, and maybe those writers will do a little better.—Dave Inger, 7 Ribblesdale Road, Sherwood, Nottingham.

### DULL SUN

ELVIS PRESLEY and Jerry Lee Lewis both began their recording careers with the same small record label, Sun, in Mem-

phis. Presley moved on and has had about twenty albums released on both sides of the Atlantic. Jerry Lee stayed with Sun and the result was two albums only—and one of those contained previous hits. So far, his new label has been just as lax with his recordings. For goodness sake, let's have some new material—genuine rock, not including screeching females—to coincide with Jerry's visit this month.—Geoffrey Green, 37 Haigh Street, Pelton Lane, Halifax.

### POOR BEATLES

REGARDING that recent controversial programme on BBC TV to find our song for the Eurovision Song Contest: it was a gross outrage that Paul McCartney and John Lennon were omitted from the list of competing composers. Without detracting from Matt Monro's smooth showing, an-



other singer could have been assigned to do the Beatle song. After all, the Beatles have conquered many countries with their own material—isn't it logical to assume they could win this contest?—Alfred Riley, 110 Richmond Hill Street, Accrington, Lancs.

## CLASSIFIED ADVERTISEMENTS

### records for sale

RECORD BAZAAR, 50,000 45's from 1/- Also cheap L.P.'s. — Write for lists, 1142-6 Arkyle Street, Glasgow.

ALL THE HITS YOU MISSED. Send s.a.e. for lists. — 12 Winkley Street, London, E.2.

WITH THE BEATLES pre-recorded tape, Shadows Greatest Hits, Cliff's Hits, Frank Ifield's Born Free, etc. 37/- post paid—S.a.e. Lists. Aerco Records, Church Street, Woking, Surrey.

### pen friends

FOR PENFRIENDS anywhere in the world, any age, write for free details to ITCM, Grindley Hall, Chorlton, Manchester 21.

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PENFRIENDS at home and abroad, send S.a.e. for free details.—European Friendship Society, Burnley.

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22,000 MEMBERS (over 19) invites you to join. — Stamped addressed envelope; Laura Leigh, Pen-Club, 38 Crawford Street, London, W.1.

FRIENDSHIPS, Personal and Pen Marriages. — Write for details and photos. Edna Hanson, Denton, Manchester.

UNIVERSAL LONELY HEARTS AND FRIENDSHIP CLUB, 40 Parks Rd., Arlecdon, Frizington, Cumberland, Romance / Penfriends / Free Beauty competitions. Details s.a.e.

MARRIAGE IN MIND? Why not consult the experts? THE ASHLEY MARRIAGE BUREAU, 130 Corporation Street, Manchester 4. Offers a well-established confidential service. Introductions arranged throughout the country.

HAPPY MARRIAGE, for the right introduction for lifelong partnership write for details in strictest confidence to:—DuPre Advisory Service Ltd., Suite 8 Radnor House, 93/97 Regent Street, London, W.1. or Russell Chambers, 2 King Street, Nottingham.

LIST of 100 American teenagers wanting penpals. Send 10s., Christopher's Club, 103 Blacker Street, Burnley, Lancs.

LARGE LISTS of penpals in Britain and all over the world. All Ages. Only 3s. from: ITCM, Grindley Hall, Chorlton, Manchester 21.

CHARLIE CHESTER CLUB. Servicemen aged 18/22 wanted urgently as Penpals. Particulars: Josie Veen, 72, Clarence Avenue, Clapham Park, London, S.W.4.

### records wanted

RECORDS BOUGHT, 45s, EPs, LPs.—Fowler, 264 Vauxhall Bridge Road, S.W.1. (Callers only.)

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

### fan clubs

ROLLING STONES' FAN CLUB. S.a.e., Annabelle Smith, Radnor House, 93-97 Regent Street, London, W.1.

THE SWINGING BLUE JEANS' FAN CLUB. S.a.e. Jim Ireland, Mardl - Graz Club (NRM), Mount Pleasant, Liverpool, 3.

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.

CRYSTALS FAN CLUB, 46 Maddox Street, W.1. 5s. Photos, newsletters. ALL MEMBERS GUARANTEED MEET CRYSTALS AT F.C. PARTY BEFORE RETURN STATES.

TONY SHEVETON & THE SHEVELLES.—S.a.e. to Secretary, 47 Gerrard Street, W.1.

GEORGIE FAME FAN CLUB. Secretary, 47 Gerrard Street, W.1.

FANS! Send for "HOW TO RUN A FAN CLUB" 1s. 6d. and s.a.e.—(RM) Washburn, 20 Ramsey Street, Leeds 12.

BUDDY HOLLY—"We'll Always Remember" booklet, including photos, record list etc. 2s., including postage. Available only from:—B.H.A.S., 4 Hazel Way, Fetcham, Leatherhead, Surrey.

THE HUSTLEHOOD—The Hustlers Fan Club, 21 Great Elms Road, Bromley, Kent.

TROY DANTE and the Infernos Official Fan Club, Joyce Beaumont, "Zinnia," Five Oaks Lane, Chigwell, Essex.

LITTLE RICHARD — Official Fan Club — photos, news sheets. Send 7s. 6d. to:—Rowland Hill, 12 Millard House, Roehampton, S.W.15.

TONY DAINES fan club. Join Now! S.a.e. to 68, Beulah Hill, London, S.E.9.

OFFICIAL PARAMOUNTS FAN CLUB. S.a.e. The Shades Cellar Club, 161, Eastern Esplanade, Southend, Essex.

"DEZE" FAN CLUB. — S.A.E. "Jeffery" Entertainments, 26 Newstead Rise, Caterham, Surrey.

### announcements

LYRICS WANTED. All kinds, by Music Publishing House, 11 St. Albans Avenue, London, W.4.

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

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### fotos

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### songwriting

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

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

No. 38 In at Number 38 No. 38

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c/w WHY (with Tony Sheridan)

NEXT WEEK FULL RESULTS OF VELVETTES COMPETITION

# DAVE CLARK IN AMERICA

**'THIS IS WHAT WE EXPECTED—A QUIET ENGLISH GENT'**

AND now the Americans have met Dave Clark, too. Still bemused by their head-on collision with the Beatles, they've found yet another British artiste who they regard as being top star material. His "Glad All Over" is being given the full treatment by the radio stations.

This trip to the States is just for chatting-over possibilities later on this year. But the signs are that the so-shy, so-quiet Dave could provide an antidote to the extrovert way-outness of the Liverpudlian Four. Say the American critics: "This boy Dave is much more our idea of the Typical English star."

by **LANGLEY JOHNSON**

A toff, in fact! A gent! Fair enough. Because Dave told me just before leaving for the States that he'd had this star-struck, stage-struck attitude of mind since he was but a little lad. "I'd play cowboys and Indians in the streets of Tottenham," he said. "But I didn't think I was a real cowboy . . . I always used to believe I was a great big movie star playing a part."

"It's like when I went to the London Palladium as a film extra in a Judy Garland film. I'd dabbled on drums, of course, at that time — our Five was building a good old name in a semi-professional capacity. But

though I was just part of an audience watching Judy up there on stage, in my mind's eye I was there myself, sitting behind a drum kit.

"When I finally did do the Palladium television show, I thought it was a dream come true.

"Now we're interested in building an international name for ourselves. This ambition looked like being nipped in the bud when the American trade papers kept on saying that we were the latest exponents of the Merseyside sound. This was the very thing that we were trying to avoid . . . because we're proud of the fact that we're Londoners, trying to establish our own brand of beat music.



"I guess that's why we insisted on making our own records. We knew our own potential and felt it would be easier for us to get the best possible disc than for somebody who hardly knew what we were capable of."

Dave, of course, has his "knockers." It's inevitable that somebody who (apparently) has come up so fast should be "attacked" by a section of the show-business scene. They do not take into account that he's learned his

trade of purveying the big beat through long months of drawing full-house crowds at Tottenham, North London, and then Basildon.

The Americans are having several days of getting to know Dave Clark. It can do

nothing but good for the 21-year-old chart-topper. Because he is one of the most unaffected young men in the business — honest, but also self-critical. Let's look for another huge British success in the States!

## For Today's Beat - HOHNER HARMONICAS

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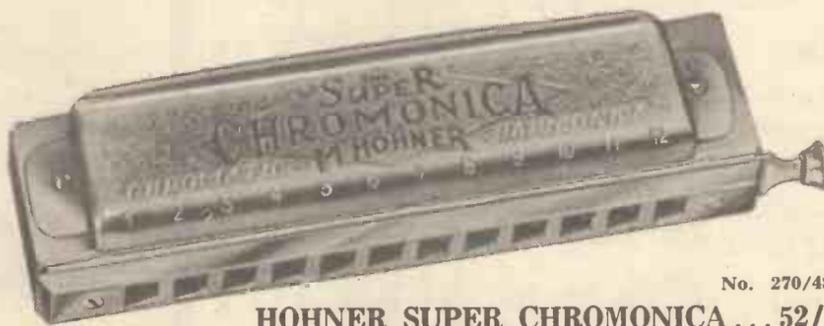
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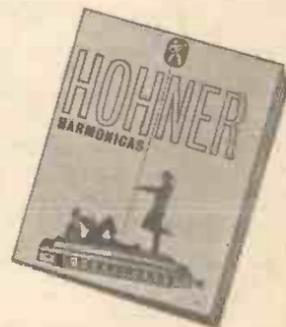
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 Soul Band  
 THE WES MINSTER FIVE

TUESDAY, March 10th  
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 JOHN LEE  
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**DAVE DAVANI & THE D-MEN**

★ FRIDAY (6th) 7.30-11.30  
**WES MINSTER FIVE**  
 12.5 a.m.  
**GEORGIE FAME & THE BLUE FLAMES**  
**CHRIS FARLOWE & THE THUNDERBIRDS**

★ SATURDAY (7th) 7.30-11.30 p.m.  
**JOHNNY BURCH**  
 OCTET and  
**DICK MORRISSEY**  
 QUARTET  
 12-6 a.m.  
**GEORGIE FAME & THE BLUE FLAMES**  
**DICK MORRISSEY**  
 QUARTET

★ SUNDAY (8th) Afternoon 3-6 p.m.  
**JOHN MAYALL'S**  
 BLUES BREAKERS  
 7-11 p.m.  
**CHRIS FARLOW & THE THUNDERBIRDS**

★ MONDAY (9th) 8-1 a.m.  
**JOHN MAYALL'S**  
 BLUES BREAKERS



# Marty hits out on Blue Beat

MARTY WILDE relaxed in his manager's office, accepted my offered cigarette and turned his attention to Blue Beat.

"Quite honestly I'm not very familiar with it. But what I have heard seems to be just an American form of music, which has been popular with the coloured people for many years.

"It may catch on but I don't think so. The fact that the Mods are buying Blue Beat records does not mean anything. They always want to be different and in their eyes it's the thing to dig to be with it!" exclaimed Marty, stubbing his cigarette.

When I was in South Africa three years ago, they were churning out the same sort of music, only slightly wilder. The white people are copying the coloured man's dances here and this may be a reason why Blue Beat is catching on in limited quarters.

laughed and said: "You're wondering what this has got to do with Blue Beat? Well, it shows that a certain minority of the public are looking for something different.

"If Blue Beat stays as it is now it could go on for a few years with a certain amount of success. But if one Blue Beat record gets into the charts it will be the beginning of the end for it. I tend to compare it with the calypso fad some years ago.

by **GEORGE ROONEY**

"To me personally the music will always have a limited appeal and even a chart success would not change that opinion.

"The white contingent that follow it, part of which are Mods, are what I call drifters — in that, if one of high chieftains of the Mod world stated that Stan Getz was the greatest thing since stewed rhubarb, they would change to Modern Jazz immediately!"

He added that these drifters would always follow a form of music if it is considered the hip thing to do.

Hard-hitting Marty went on to say he was not condemning the music, just giving his humble opinion and as he said, "What a crazy world we're living in." How very true!



MARTY WILDE has some forthright views on Blue Beat and the Mod Scene.

**INSPIRED**

"This was confirmed by Pat Kerr, of 'Ready Steady Go,' who told me that lots of the dances he was doing were inspired by the coloured dancers whom he saw in London clubs.

"Another reason for its popularity is because Rhythm and Blues has not had as big an impact as expected. R and B stalwarts such as myself, The Beatles, Manfred Mann, Rolling Stones and others must surely be disappointed that it is not really quenching the thirst of the record buyers."

**COMMERCIALISED**

At this stage the dapper looking Marty remarked that he did not think anyone in this country was playing real R and B. More of a commercialised version, and he felt sure most people would agree with this.

"To paint R and B on the side of one's van is the thing to do these days. But none of us could possibly have the feeling and understanding for the music that the coloured man has, simply because we haven't had the problem of the colour of our skin."

Marty lit another king-size filter tipped cigarette.

**HIT RECORD INSIDE**  
**GIVE-A-DISC** 3/6

**NEW! NEW! NEW!**  
**TWO HITS**  
 for 3/6d.

Plus pics of  
**The Beatles**  
**Rolling Stones**  
**Manfred Mann**  
**The Bachelors**  
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**TWO-SIDED CURRENT HIT RECORDING !!!!!**

**"STAY AWHILE" & "LET ME GO LOVER"**  
 Sung by **GRAZINA**

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<b>NEW! ELVIS</b> VIVA LAS VEGAS <small>(from his latest film Love In Las Vegas)</small>	RCA 1390	RCA VICTOR
<b>REALLY GONNA SHAKE</b>	F 11851	DECCA
<b>SANDRA BARRY &amp; THE BOYS</b>		
<b>BERN ELLIOTT &amp; THE FENMEN</b> NEW ORLEANS	F 11852	DECCA
<b>THE MOJOS</b> EVERYTHING'S AL'RIGHT	F 11853	DECCA
<b>REMEMBER THAT NIGHT</b> JOHNNY CARR & THE CADILLACS	F 11854	DECCA
<b>COME ON HOME</b> IAN McCULLOCH	F 11855	DECCA
<b>ONE FINE DAY</b> SHEL NAYLOR	F 11856	DECCA
<b>DUANE EDDY</b> THE SON OF REBEL ROUSER	RCA 1389	RCA VICTOR
<b>DALE &amp; GRACE</b> STOP AND THINK IT OVER	HL 9857	LONDON
<b>DEL SHANNON</b> THAT'S THE WAY LOVE IS	HLU 9858	LONDON
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<b>I RISE, I FALL</b> JAY	Q 72471	CORAL

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**Tell me when**

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# CHALLENGE TO CLIFF'S CROWN

## HEINZ ADMIRES CLIFF—BUT HE COULD

**CLIFF!** Look over your shoulder! It seems the tail-end of 1964 is to produce a serious challenger for your crown in the form of "Country Boy" Heinz. Why? Blond, six-foot Heinz is being groomed by a powerful threesome of Meek, Geoff Goddard and Keith Goodwin.

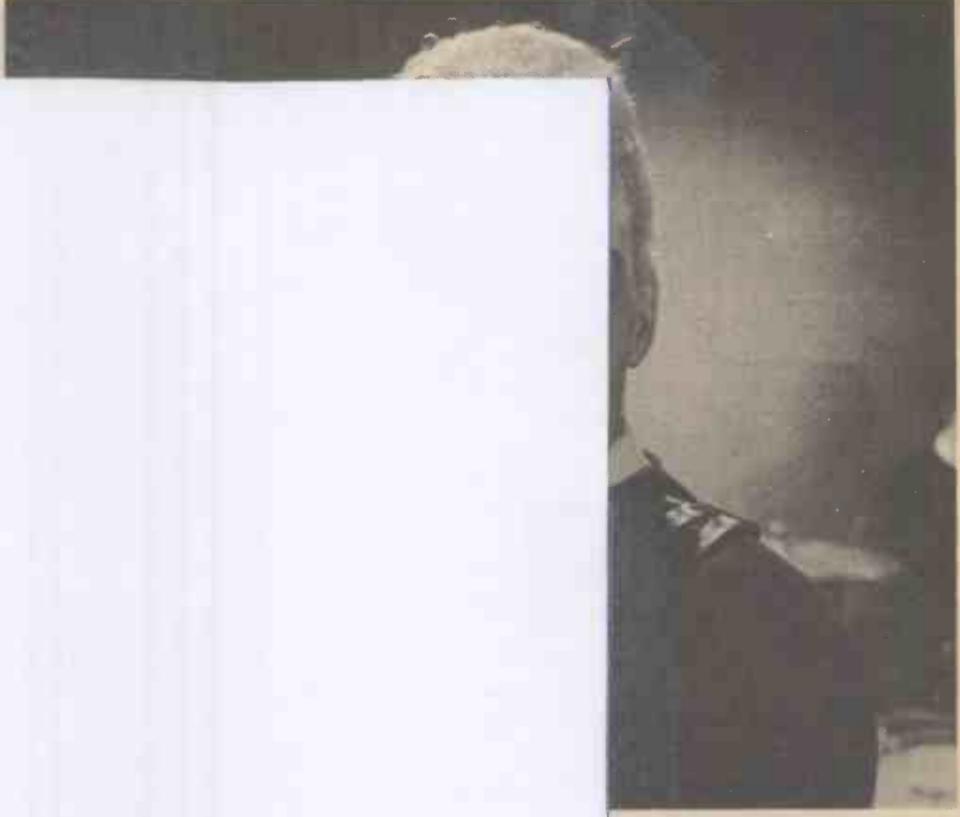
### CLOTHES

"I adore clothes," says Heinz. "Clothes are very important to an artiste, particularly if he is making an all-out bid like I am. My money goes on clothes... let's see, I've got 12 suits, 8 stage suits, 8 pairs of shoes — and at the moment I had 49 shirts and a dozen ties."

Frankly, this boy looks physically striking that he walked down Wardour Street in a sack — he'd stand out! Clothes and appearance generally are the basis of Heinz's act. It's even more important in pop music.

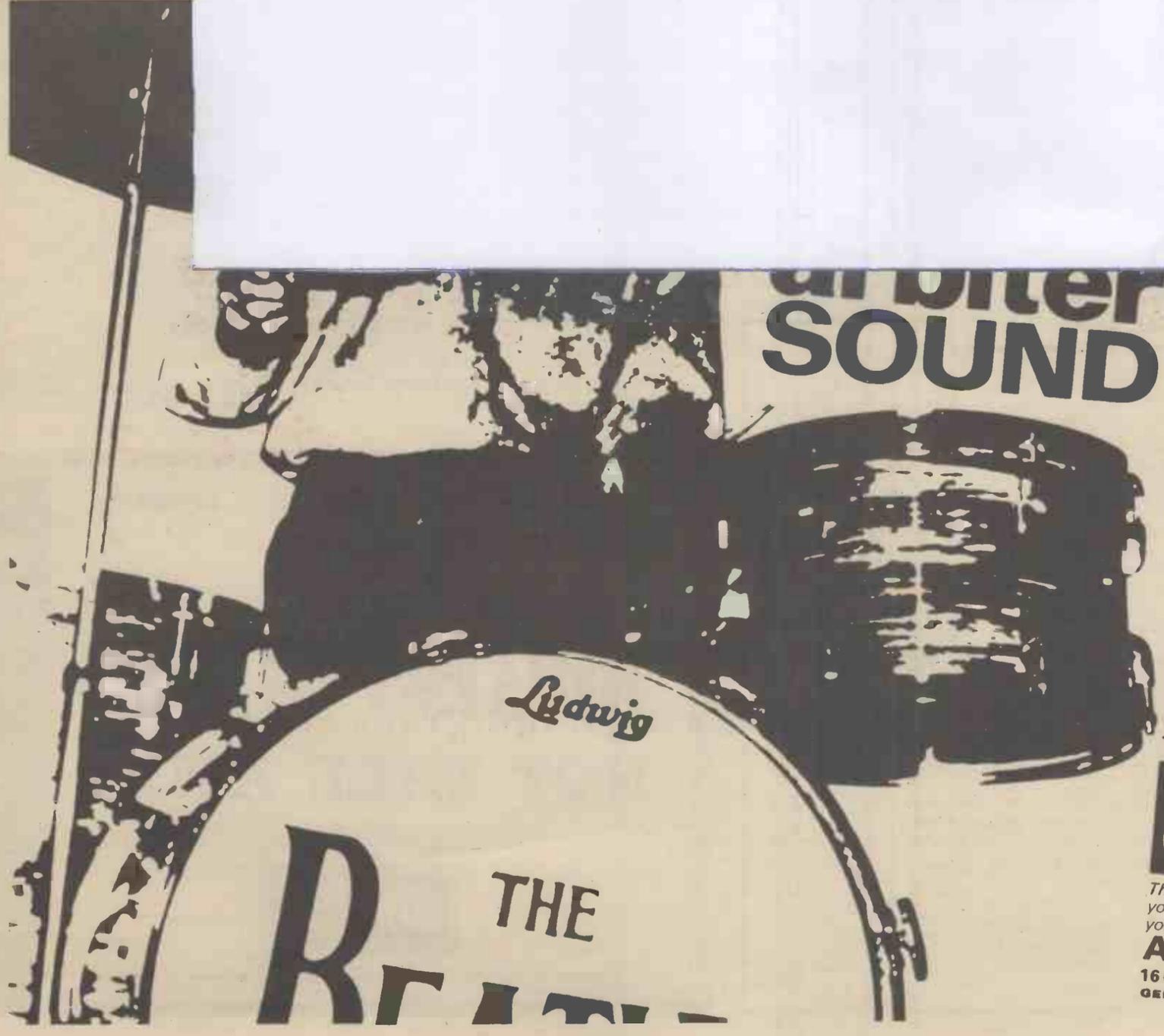
As a strong follow-up to "Country boy" Heinz recorded a Geoff Goddard composition titled, "You're there."

"It's a light, romantic ballad," says Heinz, "no drum beat, no drum bashing, slow and simple... it does it."



Cliff Richard in Crystals package.

an exception perhaps of the Shadows, and that's an asset these days isn't it?" It is doubtful whether Heinz's managers will lose much sleep over their boy's future. When it comes to all that makes a good pop star — like that well-known soup — Heinz has that certain glow!



## arbiter SOUND

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## A LOOK SUCCESS

**G**ENE Pitney fair galloped into the West End hostelry. "Must have some bread and cheese," he said. "I'm starving. Haven't had a moment to myself since I arrived in Britain..." But then he doesn't get a moment to himself ANYWHERE he travels in the world!

For the pencil-slim, dark-haired young amiable pop star is in the throes of building a truly international reputation. Which is something predicted for him two years ago through these columns.

### ROCK

He dropped off in Italy and purveyed a rock number in a ballad-dominated San Remo Song Festival. Result: Advance sales on the record of well over half-a-million.

In the States, the Musicor blazon their enthusiasm for his appeal by splashing news of his album successes—"Blue Gene," "Gene Pitney meets the fair young ladies of folkland," "Gene sings world-wide winners," "Gene Pitney—brand new," "Only love can break a heart," "The many sides of Gene Pitney."

In Britain, fans are reacting wildly. His "24 hours from Tulsa" was his biggest hit yet — and the Rolling Stones' penned "That girl belongs to yesterday" is rising fast.

Later this year, he tours Australia and New Zealand. And other continental countries are pencilled in his date-book.

Gene started in on the bread and cheese. "This is a great business to be in," he said. "You meet nice people, travel the world, get involved in some pretty swinging parties. But it's the international field which interests me. To tell the truth, I began to wonder if I'd ever register big in Britain... But it turned out

**GENE PITNEY.** At last the big U.S. hitmaker is beginning to break through to the British public after having scored heavily in the States for several years, his biggest hit being the million-selling "Only Love Can Break A Heart".

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# GENE

## K AT THE RECENT ES OF GENE PITNEY

by **PETER JONES**

as Roy Orbison—a star who writes much of his own material, has a distinctive vocal style and who is so well accepted here in Britain that he can come back as often as he likes. Gene's just a bit short of this status as yet, but the current tour—his first major package outfit is certainly doing the trick. Gene, attacked another hunk of cheese.

### FACE TO FACE

"I guess my idea is to take one country at a time and really work on it. You can only do that by getting out and meeting the fans face to face. You've got to become something more than just a name on a gramophone record."

With which he devoured the last morsel of cheese and fair galloped off to meet some other folk.

Like he was saying, he never gets a moment to himself these days. And his bank manager is delighted.



THE JOY STRINGS. Centre is Captain Joy Webb with fellow hit parader, Bobby Vee

# Invasion by the unexpected army

by **NORMAN JOPLING**

Captain Webb wrote both sides of the disc, and there are plans for a follow-up sometime in April. A lot of people haven't taken this disc seriously but there can be no doubt that the people who have made the disc are in earnest. Captain Webb admits she is 'terribly square' because she likes classical music but she tries to grasp the pop idiom by listening to the radio and watching TV pop shows. When she writes a song she finds a catch phrase which means something and then she sings it to herself over and over again until a tune

begins to emerge. "I don't make it sentimental. I can't stand the slow slushy religious songs. This type with a strong beat means much more to me." Obviously a lot of the copies of this disc are being sold through curiosity. People remember the old Regal-Zonophone label from the days of the 78 r.p.m. discs and wonder what the new disc is like. In fact the last 'pop' release from the label was in 1949 when Gene Autry had a disc issued. And of course no one can complain about not being able to understand the lyrics, for this is probably one of the few beat discs in which the words are purposely made clearer

## THE SOUNDSATIONS



THE DENNY MITCHELL SOUNDSATIONS tipped by Decca bosses as one of the hottest new groups for years made their disc debut with "I've Been Crying", a potential smash. Here they are getting in some open-air practice for a change!

EVERY now and then, something happens which astounds and astonishes everybody in the disc biz. The general public usually aren't so astonished but then the general public are the people who cause the astonishments in the first place.

This time it's the double surprise of the Salvation Army disc. Titled "It's an open secret," this paradoxically named effort is engaged in a climb up the charts on a label that hasn't seen the light of the best selling lists for many a long year.

Regal-Zonophone 501 is the number and label and for many years now this label has been used exclusively by the Salvation Army for release of their discs, through the EMI stable.

### MESSAGE

"Secret" itself is a thumpy beaty little affair that preaches the message in a way that hasn't been tried before—and in a way that comes off very successfully indeed as can be seen from the already considerable sales of this disc.

I talked to Captain Joy Webb, leader of the Joystrings who cut this memorable disc.

"Remember just before Xmas when the Salvation Army planned to carry its message to young people by means of guitar-vocal groups playing modern rhythm to religious songs?"

"Well we were the group chosen. We have three guitarists on the disc, and the men in the group take the vocal, with us supporting them. There's a driving beat and the lyrics are of course crystal clear.

"The main point of the disc isn't for dancing but to get the gospel message over. I should think that the young people will dance to it more than listen to it but at least the message is there, and many young people will hear it.

### CARRIED AWAY

"Didja know I turned up for one of their recent sessions? I got so carried away with it all that I sat in on piano for one of the takes. I also produced a few bottles of the hard stuff... and, well, it was quite a session!"

That Gene's career should suddenly go so well is no surprise to a lot of British producers. The radio and TV "guv'nors" have long expressed amazement at his professional approach to his work. And, of course, he culled a load of fan mail after his fine showing on a recent "Juke Box Jury."

People often talk about Gene in the same sentence



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# Rhet Stoller 'Knockout' competition



RHET STOLLER smiled, leaned forward and said "I was once on tour when I heard somebody say in the next dressing room that to succeed in this business you have to keep trying—so I did."

Which dressing room it was that Rhet overheard those words in he can't remember, there have been so many. Since he was 16 he has been touring the country backing names like Craig Douglas and Helen Shapiro. For Eden Kane and Jess Conrad he went further, for apart from backing them he wrote the arrangements for the rest of the groups.

### SKIFFLE

Now this self taught blond ("it all started with the skiffle craze") from Stamford Hill, London, is taking his second shot at the charts with his own composition, KNOCKOUT, on Peter Sterlings' Windsor label. Second shot it is for Rhet's last disc "Chariot" reached No. 16.

Since then he has been writing and arranging film scores. Why is he trying for the charts again? In his own words, "You know. I'm really a ham at heart, I stay

in the business because I love it and the people, and I hope that one day people will accept me for my kind of music."

### IMPRESSED

When Rhet played KNOCKOUT to Larry Maconi of Jennings Music, Charing Cross Road, he was so impressed that apart from supplying the guitars required to make the disc (there are many for Rhet plays all the instruments in KNOCKOUT) he donated the prizes in this RM competition to launch Rhet.

So here's your chance to win enough equipment to start your own group. All you have to do is listen to the disc and mark the instruments which you think make the Rhet Stoller sound, in the panel provided below. Cut it out, send it to the Record Mirror, not later than Tuesday, March 31.

In the meantime Rhet will be working on an L.P. and more singles so we are going to hear a lot more of him.



**FREE**  
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### HOW IT'S DONE



**W**  
**I**  
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For the right sound and quality Rhet Stoller will only use Vox equipment and Jennings guitars as pictured here. These are all obtainable at Jennings Music of Charing Cross Road, London, who donated the prizes for this RM competition.

Hear Rhet Stoller play Knockout on Peter Sterling's Windsor Label (WPS 130) then fill in the form below . . .

Win £500 worth of guitars and equipment as illustrated. Just mark the 6 instruments from the list below that you think make the Rhet Stoller Sound on KNOCKOUT and say in 20 words or less why you like Rhet's disc.

BASS GUITAR	12 STRING GUITAR
LEAD GUITAR	GLOCKENSPIEL
TRUMPET	MANDOLIN
ORGAN	RHYTHM GUITAR
SOUSAPHONE	STRING BASS
PIANO	JEW'S HARP

I like Rhet Stoller's disc because  
*it is nice and black*

### READ THESE RULES

Entry forms must be returned to Record Mirror, 116, Shaftesbury Avenue, London W.1., not later than Tuesday, March 31, 1964. Every entry form will be considered by the editor. Entry is barred to members, family and friends of Record Mirror, Windsor Records, Jennings Music Co., and all persons connected in any way with this competition. Rhet Stoller has not revealed the make up of this record to anybody. The Windsor Record Trademark from the Record Sleeve must accompany all entries. I agree to the rules and accept the Editor's decision as final.

Name .....  
(block letters)

Address .....

Signature.....



**Record Mirror**

**Pop Disc Jury**

● "New Orleans" was Gary U.S. Bonds first disc, issued some 3 years ago. Now it has been re-released in competition with the new Bern Elliott version.



**Top Fifty Tips**



U.S. BONDS



BERN ELLIOTT



ADAM FAITH



BIG DEE IRWIN

**U.S. BONDS, BERN ELLIOTT**

**BATTLE**

APRIL STEVENS & NINO TEMPO Stardust; 1-45 (London HLK 9859).

AFTER two hits in a row there's not much chance the team will miss out with this up-to-date styling of the old standard. It's a great tune, and although the intro is a bit draggy we imagine it will repeat the success of their other efforts. Off-beat. Flip is a folksy type of thing without the appeal of side one.

TOP FIFTY TIP

GARY (U.S.) BONDS New Orleans; Quarter to three (Stateside SS 271).

An interesting release by EMI, obviously because of the Bern Elliott revival. All R & B fans will know this, but for those who don't this is a frantic gospelly piece of blues with one of the greatest beats ever laid down. A hit. Flip is Bond's biggest ever hit, an off-beat item that defies description.

TOP FIFTY TIP

BERN ELLIOTT New Orleans; Everybody needs a little love (Decca F 11852).

THE "Money" lad gets to town on this revival of the old U.S. Bonds rock-a-beater. Its a driving compelling disc with loads of appeal although the re-release of the original may harm sales. Not as good as the original of course but Bern is a popular lad. Flip is a thumpy beater with Bern on top of his excellent vocal form.

TOP FIFTY TIP

THE ROULETTES Bad time; Can you go (Parlophone R 5110).

FROM Adam Faith's backing group comes this excellent beat single penned by Chris Andrews who also writes Adam's material. It's an ultra-commercial teen-slanted beat ballad with loads of impact and a plaintive sort of tune. Definitely a hit. Flip is another beater but not as good as side one.

TOP FIFTY TIP

ADAM FAITH If he tells you; Talk to me (Parlophone R5109).

A rather gentler number from Adam who has matured enormously vocally lately. This one is a plaintive beat ballad with loads of appeal and definitely a good chance of making the top spots. There's a certain quality about this disc too that some of his others haven't had. Flip is a slow bluesy beater with lots of appeal again.

TOP FIFTY TIP

THE SWINGING BLUE JEANS Good golly Miss Molly; Shaking feeling (HMV POP 1273).

FROM the "Hippy Hippy Shake" combo comes another revival, this time of a Little Richard beat standard. It's a frantic all-out rocker with all stops pulled out and will be a little less big than their last hit. Flip was penned by the boys, and they get to town on the average affair.

TOP FIFTY TIP

BIG DEE IRWIN Heish-Ho; It's my birthday (Colpix PX 11040).

THE long-awaited follow-up to "Swinging on a star" is another Disney film number that Dee recorded here in Britain. There's a girle supporting him, and the catchy familiar treatment will appeal almost as much as his first disc we think. Flip is an interesting type of number but isn't as commercial as side one.

TOP FIFTY TIP

RHET STOLLER Knockout; Ricochet (Windsor WPS 130).

TOP guitarist Rhet has a rather out-of-the-rut approach here on this interesting beat number that's purely instrumental. It grows a lot on you and although there's no huge beat appeal this could do very well indeed. Flip is an average jog-along number with genuine gunfire.

TOP FIFTY TIP

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☆☆☆☆ **SINGLES IN BRIEF** ☆☆☆☆

THE GOODLETTSVILLE FIVE: Eef; Bailey's Gone Eefin. Theme from "Comedy Hour"—catchy and bright. London HLW 9854.

ROGER WILLIAMS: Look Again; Felicia. Good commercial piano effort from 'Irma La Douce.' Well performed for the adult record buyer. London HLR 9853.

THE CLEVELANDS: Big Town; Lonely Weary And Blue. A folk styled effort, written and arranged by Tom Springfield. Philips BF 1315.

BRUCE FORSYTH: Saturday Sunshine; Ask Anyone In Love. Smooth vocal number very well performed. His best yet. Piccadilly 35169.

ANNETTE: I Dream About Frankie; Muscle Beach Party Average type femme beat ballad—her tour may help it. HMV POP 1270.

BOB LUMAN and a C & W type affair in which he's bemoaning his lot. Entertaining. "The file"/"Bigger men than I have cried" Hickory 1238.

THE FOUR SIGHTS: And I Cry; But I Can Tell. Good vocal group effort with lots of appeal. Listenable and danceable. Columbia DB 7227.

VARIOUS ARTISTES: Hippy Hippy Shake; I'm The One; As Usual; Needles And Pins; All My Loving; 5-4-3-2-1. Good numbers, good treatments of them all. Cannon 1040.

TRINI LOPEZ. Jailor bring me water; You can't say goodbye (Reprise R 20260). Interesting disc and a revival of the Darin number. Not his best though by a long chalk.

JULIE GRANT. Every day I have to cry; Watch what you do with my baby (Pye 15615). Revival of U.S. hit—catchy and commercial and well performed. Could make it.

TIMMY SHAW. Gonna send you back to Georgia; I'm a lonely guy (Pye Int. 25239). Ray Charles type treatment on this up-beat bluesy U.S. hit.

RAY BENNETT. Take my hand; Kinda funny (Orlone CB 1913). Good backing, vocal and arrangement on this number—unusual but may not prove to be too commercial.

DUFFY POWER. Tired, broke and busted; Parchment farm (Parlophone R 5111). Duffy, a walling harmonica, an R & B type song mix well, but don't sound like a hit record.

THE GOLDEN CRUSADERS. I'm in love with you; Always on my mind (Columbia DB 7232). Good beat group number — nothing special but right in the trend.

THE OVERLANDERS. Yesterday's gone; Gone the rainbow (Pye 15619). Attempt at a revival of the recent Chad & Jeremy folk hit. This song is gone too lads.

DALE AND GRACE. Stop and think it over; Bad luck (London HL 9857). The U.S. hit duo and a jerky C. & W. styled effort that may get lost here.

DUANE EDDY. Son of rebel rouser; The story of three loves (RCA-Victor 1389). The worst for ages from the twangy guitar man. He needs to do much better.

BRAD NEWMAN. Please don't cry; Every hour of living (Piccadilly 35174). Catchy number, well performed and with good chart chances.

SANDRA BARRY AND THE BOYS. Really gonna shake; When we get married (Decca F 11851). Solid beat on this dance disc which moves along well. Good performance, but needs spins.

THE CRICKETS. Lonely avenue; Playboy (Liberty 10145). The old Marty Wilde song is given a gentler treatment by the Crickets.

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I'VE GOT A WOMAN Jimmy McGriff



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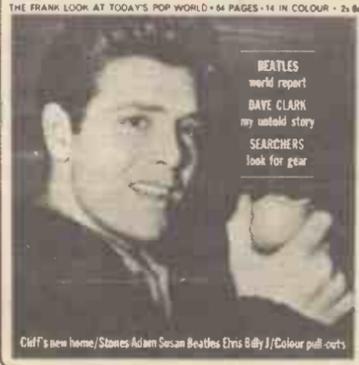
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A BRAND NEW LOOK AT THE POP WORLD

# GEORGIE FAME — EXCITING L. P.

RHYTHM AND BLUES AT THE FLAMINGO

GEORGIE FAME Night train; Let the good times roll; Do the dog; Eso beso; Work song; Parchment farm; Green onions; Humpty Dumpty; Shop around; Baby please don't go (Columbia XL599).

TOGETHER with the Blue Flames, Georgie certainly raises the roof of London's Flamingo Club with this cross-section of blues-styled numbers performed live. There's brash and subtle excitement, good blues singing, and brilliant instrumental work from the combo. Earthy and atmospheric performances, and the 'feel' of this disc makes up for what is lost in recording quality.

★ ★ ★

VARIOUS GROUPS

BRUM BEAT: She's a Mod-Senators; Gandy dancer—Crescendos; Silvery moon—Snakes; Sleep-walk—Sinners; Lady is a tramp—Frankie Williams and the High-cards; Cygnet twitch—Fortunes; St. Louis blues—Mark Stuart and the Cresters; In love—Grasshoppers; Runaway guitar—Two Corvettes; Over you—Sollitaires; The Shuck—Congressmen; I believe—Roy Everett and the Climbers; Hungarian Mod—Renegades; Pretend—Cal Denning and the Cimarrons. Dial DLP 1.

AN interesting album similar to Oriole's successful "Mersey Beat" LP's. Fourteen Birmingham groups display a diversity of talent. While there is nothing which really takes the ear strongly enough on first hearing to hint at top chart sales there is a basic underlay of potentiality which makes me want to hear more from many of the groups on show. It is a good move on the part of Dial Records to launch the company and should pay reasonable financial dividends. The programme is very much a mixture as one would expect, but it would make a good party disc. Give it a spin anyway, could be you'll enjoy it. The price is very encouraging for those with low budgets.

★ ★ ★



GEORGIE FAME

FOUR FRESHMEN

GOT THAT FEELIN'! Baby won't you please come home; Hold me; When the feeling hits you; Ja-da; Looking over my shoulder; Just a sittin' and a rockin'; Mississippi mud; Summertime; Walk right in; I gotta right to sing the blues; Do you really love me; Basin street blues. Capitol T.1950.

THE oh so polished Four Freshmen with yet another fine album of top class material. Again it won't sell to the masses but there are more than enough Freshmen fans around to keep them producing the goods at regular intervals. As always the musicianly approach and general swing are there in abundance.

★ ★ ★

MICHAEL HOLLIDAY

THE BEST: Yellow rose of Texas; Nothing to do; Old Cape Cod; Palace of love; I'll always be in love with you; Ten thousand miles; Hot diggity; Stairway of love; Starry eyed; My heart is an open book; Dream talk; The gal with the yaller shoes; In love; The story of my life. Columbia 33SX 1586.

MIKE'S tragic death last October robbed the recording world of an outstanding talent and a nice guy. Thanks to his

recordings we can always remember this Crosby-like voice which brought so much pleasure to so many people. The album presents a rundown on his recording career right from his first record and minor hit, "Yellow rose of Texas." A fine souvenir album which will be treasured by many fans including myself.

★ ★ ★

DION DIMUCI

DONNA THE PRIMA DONNA: Can't we be sweethearts; Sweet, sweet baby; This little girl of mine; Film flam; Troubled mind; This little girl; Oh happy days; You're mine; Donna; I can't believe (that you don't love me anymore); Be careful of stones that you throw.

CBS BPG 62203.

EIGHTEEN months to two years ago I would have tipped this one for the top, but today it only stands an outside chance. Dion is not at fault, in fact this contains some top quality material even by his standards, but the fact is that this just isn't what the fans want nowadays. Dion's following in this country is still pretty strong so perhaps that outside chance will come off after all.

★ ★ ★

IT'S DANCE TIME

VARIOUS STARS: Crossfire—Orlons; Cha-cha-cha—Bobby Rydell; Twist it up—Chubby Checker; So much in love—Tymes; Hully gully baby—Dovells; Ride—Dee Dee Sharp; Stop monkeyin' around—Dovells; Popeye waddle—Don Covay; Bossa nova—Chubby Checker; Mashed potato time—Dee Dee Sharp; South street—Orlons; Baby, do the frog—Dardanelles. Pye Golden Guinea GGL 0249.

A pop dance mixture which should attract its fair share of customers. There's a load of pop names, including "dance king" Chubby Checker, Bobby Rydell, Dee Dee Sharp and the Orlons. A great party disc which will set the ball rolling and get the guests dancing. Good for listening too.

★ ★ ★

# THE THINGS WE HEAR

by RAYMOND DALE

George Beatle took delivery of a grey E type Jaguar as a 21st birthday present. Chuck Berry has a guitar shaped swimming pool at his Chicago home "Berry Park". Freddie Garrity supplied Beatle noises for Bobby Vee's "She's Sorry" on Easy Beat. Dora Bryan square on Juke Box Jury.

★ ★ ★

Brenda Lee opens three week British tour on September 19. Will Jane Asher wax "All I Want for Easter is a Beatle"? Chuck Berry to get record fee for British tour. Rolling Stones knocked out by RM four page feature last week. Ringo beware London girl Tina Ambrose is new drummer with Ravens beat group.

★ ★ ★

Tom Springfield composition "Big Town" could launch Cleveland as Springfield's successor. Harry Dawson and Leslie Grade were told "not interested" in their bids for Brenda Lee. Harold Davison moving further into beat field with signing of Condors. Sam Cooke brought into ring at World heavyweight championship event by new champ Cassius Clay a long time fan of the singer.

★ ★ ★

Long John Baldry for radio show with Rolling Stones and Manfreds in near future. Joy Beverly infatigable—a recruit for the Young England 11? Anthony Byraves, son of Max, hurt in 17th Birthday crash. Bernard Braden's pluk for Cassius Clay's

CBS LP "I'm the Greatest" could prompt release of the album here.

Swinging Blue Jeans for Berry-Perkins tour, also the Animals an up-and-coming R & B group from Newcastle. Rockin' Berries include take offs of Cliff Richard, Adam Faith and Norman Wisdom in their stage act.

★ ★ ★

The Federals will make an appearance in "Discs-A-Gogo" on March 9.

Gene Vincent for European tour starting Paris this Sunday why the fuss over Bobby Vee being inspired by the Beatles — our artists have copied Americans for years. Mick Jagger took over from Dave Clark 5 at Tottenham—could repeat his success with their own "Mockingbird Hill" which recording company executive left a bag of coal in the Festival Hall cloakroom while he attended a concert—cool music?

★ ★ ★

Duke Ellington recorded second show for BBC 2—one of the two will be used to launch a Tuesday jazz series. Watching David Jacobs at recording for EMI's "Record Roulette" show I realised why he's where he is—he's brilliant. New Marquee Club in Wardour Street will hold three times as many as the old premises—Sonny Boy Williamson, Yardbirds and Long John Baldry open the new club on March 13th.

Alan Freeman far from funny on "Lucky Stars." Together with more than thirty recording stars, Freeman will attend the one day ex-

hibition being held in conjunction with this year's Record Retailer's Association conference at the New Ambassadors Hotel on April 5th. Invitations can be obtained from your local record shop (free) or from the G.R.R.A., 1 Peckham Park Road, London S.E.15.

Russ Conway decided to have swimming pool at new Surrey home. John Rostill of Shadows was once a deck chair attendant. Rock singer Ruth Brown making U.S. comeback with "Yes Sir, That's My baby" new single by Patsy Cline tipped for top in U.S. Canadian disc chief Hal Ross says Kathy Kirby is "A beautiful girl who looks as good as Jayne Mansfield".

★ ★ ★

Wouldn't Danny Williams' "White on White" have been a better Eurovision Song Contest entry than Matt Monro's "I Love the Little Things"? Dusty Springfield not pleased at national press publicity for her friendship with Eden Kane—they've got the wrong man anyway!

Dominic Behan's "Liverpool Lou" for issue in States—on JBJ he demanded a re-trial! Eddie Cochran disc long overdue — how about "Milk Cow Blues"? Peter, Paul and Mary appear to have blown away in the wind. Gene Pitney must be making new fans with every excellent appearance here.

Paul Anka has sold over one million Italian language discs.

★ ★ ★

A new R & B label with a famous name is shortly to make its debut. EMI hoping for great things from Alma Cogan's next "Tennessee Waltz".

Hollies 'Stay' in bed ten hours per day. Capitol Records using other label's pressing machines to keep up with Beatles demand in States. Billy Fury more popular than his discs. Connie Francis another non-smoker. Beatles return to States in August. Will Carl Perkins visit prompt re-issue of "Blue Suede Shoes"?

Hayley Mills to New York to promote Chalk Garden film. Millicent Martin cousin of RM's Bob Bedford. American sales of "Meet the Beatles" nearing 2 1/2 million on Saturday Club. Dusty Springfield teamed with Big Dee Irwin for "Swinging on a Star". Kathy Kirby looked more than fab on Lucky Stars. Marilyn Powel could put "All My Loving" into Top 10.

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Rocky road;  
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Freight train;  
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and seven others



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For you



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The nearness of you;  
You're free to go;  
Down home;  
and eight others



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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 — "Suspicion" — Terry Stafford; "Think" — Brenda Lee; "Twist and Shout" — The Beatles; "Understand Your Man" — Johnny Cash; "Hippy Hippy Shake" — Swinging Blue Jeans; "New Girl In School" — Jan & Dean; "Tell It On The Mountain" — Peter Paul & Mary; "Ain't Nothin' You Can Do" — Bobby Bland; "Money" — Kingsmen; "Dead Man's Curve" — Jan & Dean; "It Hurts Me" — Elvis Presley; "Hand It Over" — Chuck Jackson.

New U.S. releases include—"The Man In You"—Miracles; "To Each His Own"—The Tymes; "Book Of Love"—Raindrops; "Stella By Starlight"—Richard Chamberlain; "Come To Me"—Otis Redding; "Please Little Angel"—Doris Troy; "I'll Be A Fool For You"—Lloyd Price; "Don't Blame Me"—Frank Ifield; "A Letter To The Beatles"—Four Preps; "Congratulations"—Rick Nelson (Imperial); "How Do You Do It"—Gerry & The Pacemakers; "I Think Of You"—Merseybeats; "Right Now"—Sammy Turner (Motown); "Your Cheatin' Heart"—Fats Domino (Imperial); "The Last Race"—Jack Nitzsche.

Coming up — "Lonnie On The Move"—Lonnie Mack; "T'Ain't Nothin' To Me"—Coasters; "Think Nothing About It"—Gene Chandler; "Why Do Fools Fall In Love"—Beach Boys. New children's L.P. "How To Tell The Time." Twelve British Artists in the 100 this week—and looks like more with the amount of British releases. N.J.

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

\* An asterisk denotes record released in Britain.

# Record Mirror

## TOP 20-FIVE YEARS AGO

- 1 SMOKE GETS IN YOUR EYES (1) Platters
- 2 AS I LOVE YOU (2) Shirley Bassey
- 3 DOES YOUR CHEWING GUM LOSE ITS FLAVOUR (4) Lonnie Donegan
- 4 I GOT STUNG/ONE NIGHT (3) Elvis Presley
- 5 PUB WITH NO BEER (6) Slim Dusty
- 6 SIDE SADDLE (15) Russ Conway
- 7 MY HAPPINESS (11) Connie Francis
- 8 PETITE FLEUR (7) Chris Barber
- 9 LITTLE DRUMMER BOY (8) Beverley Sisters
- 10 TO KNOW HIM IS TO LOVE HIM (5) Teddy Bears
- 11 KISS ME HONEY (8) Shirley Bassey
- 12 STAGGER LEE (14) Lloyd Price
- 13 PROBLEMS (10) Everly Brothers
- 14 IT DOESN'T MATTER ANY MORE (-) Buddy Holly
- 15 ALL OF A SUDDEN MY HEART SINGS (12) Paul Anka
- 16 BABY FACE (13) Little Richard
- 17 TOMBOY (18) Perry Como
- 18 GIGI (17) Billy Eckstine
- 19 MANHATTAN SPIRITUAL (-) Reg Owen
- 20 C'MON EVERYBODY (-) Eddie Cochran

## 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 (3) Sound Track (CBS)
- 4 HOW DO YOU LIKE IT (4) Gerry & The Pacemakers (Columbia)
- 5 MEET THE SEARCHERS (6) The Searchers (Pye)
- 6 FREDDIE & THE DREAMERS (10) Freddie & The Dreamers (Columbia)
- 7 STAY WITH THE HOLLIES (9) The Hollies (Parlophone)
- 8 THE SHADOWS GREATEST HITS (5) The Shadows (Columbia)
- 9 BORN FREE (7) Frank Ifield (Columbia)
- 10 IN DREAMS (8) Roy Orbison (London)
- 11 SUGAR AND SPICE (16) Searchers (Pye)
- 12 SOUTH PACIFIC (13) Sound Track (RCA)
- 13 BO DIDDLEY'S BEACH PARTY (17) Bo Diddley (Pye)
- 14 FUN IN ACAPULCO (14) Elvis Presley (RCA-Victor)
- 15 SINATRA'S SINATRA (-) Frank Sinatra (Reprise)
- 16 TRINI LOPEZ AT P.J.'s (15) Trini Lopez (Reprise)
- 17 AT THE DROP OF ANOTHER HAT (12) Michael Flanders & Donald Swan (Parlophone)
- 18 ON TOUR WITH THE GEORGE MITCHELL BLACK & WHITE MINSTRELS (9) The George Mitchell Black & White Minstrels (HMV)
- 19 FOLK FESTIVAL OF THE BLUES (18) Various Artists (Pye)
- 20 LISTEN TO BILLY J. KRAMER (-) Billy J. Kramer & The Dakotas (Parlophone)

## BRITAIN'S TOP EP's

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

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

## CHART CHATTER

**N**O change at the top this week, but Dave Clark is growing stronger, and both Billy J. Kramer and The Rolling Stones look like being major contestants. That is if the Beatles newie hasn't been issued by then...

Other fast risers are Roy Orbison, the Hollies, Heinz, Maureen Evans and The Joy Strings. Newies this week include some expected entries like "That Girl Belongs to Yesterday", "Theme For Young Lovers", and "My World of Blue", while two unexpected entries in the shapes of "Tell Me When" from the Applejacks and "King of Kings" from Columbia's Ezz Reco and his lads and lasses. The Crystals don't seem to be making much headway despite a fabulous disc and their stable-mates the Ronettes go down a few places. Both the original Dionne Warwick version, and Mary May's version of "Anyone Who Had A Heart" fall out while so does Harry Secombe after over four months. "She Loves You" seems to be definitely on the wane, and others to fall out are Adam Faith, The Stones and the Paramounts. E.P. wise the strange incident of no new hits this week occurs.

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

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PIE	<b>THE OVERLANDERS</b> YESTERDAY'S GONE 7N 15619	<b>BOB LEAPER</b> AND THE PROPHETS COME AND JOIN US 7N 15616	
Hickory			

BYE BYE GARB. - Jim

# WHEN BIG TROUBLE HIT THE MERSEYBEATS

TALK about trouble! Don't even mention the word to the Merseybeats — not if you want to stay friendly with the Liverpudlians who struck the charts first with "It's love that really counts" and followed up with the smash "I think of you." For trouble is what the Merseybeats have had plenty of.

## MARRIAGE

Let's run the chapter of incidents in note form. Starting with the current hit—and the news that bassist Billy Kinsley decided, out of the blue, to leave the group. He said: "Can't stand the pace. Or the screaming and shouting. It's pointless playing music if people won't listen. Anyway, I'm getting

married and want to go into a hairdressing business with my fiancée, Pat Allman."

One short, the Merseybeats auditioned over 50 bassists. No joy. Musically, the applicants were fine . . . but they also needed to blend, vocally, with leader Tony Crane. Aaron Williams, on rhythm, and John Banks on drums, complete the group.

Bob Garner took over on bass for one week. Not quite right. The boys decided to go for Johnny Gustafson, formerly with the Big Three—but he was playing in Germany. Umpteen phone calls. Again, no joy.

Bob plays his last night with the group at Liverpool. They decide to work as a trio. Then road manager Dave Blakeley reports that Aaron's £150, uninsured,

rhythm guitar has been "nicked" from the van. And drummer John Banks feels ill . . . and is told to rest, completely, for at least four days.

Bang go the next few days' work. Then there were TWO.

Aaron and Tony decide to fly to Germany to track down Johnny Gustafson. Arrive in Dusseldorf. He's not there. Go on to Osnabruck. Not there either. Then Frankfurt. To the Arcadia Club. He IS there. He'd like to join the group . . . but he's contracted in Germany for another month.

## SHIVERING

Joyless, once again. The two Merseybeats return to Britain, to meet up with John and start work again. Due to join Freddie and the Dreamers and Dusty Springfield as "guest artistes." They drive the van through snow and the Pennines. Van stops. They spend four hours sitting and shivering round a fire lit by some lorry drivers. Miss the engagement.

The next evening, the trio work once again.

A breakthrough, then. Johnny Gustafson calls through to say he can start in a couple of weeks — he flew in from Germany, Monday this week. Relief all round.

Now the boys hope that their run of problems is over. They have two E.P.'s out on March 11 (featuring Billy Kinsley on bass). One is "I think of you," after the current hit. The other shows off their beat-style, as opposed to their usual ballads — it's "Merseybeats On Stage," and features "Long tall sally," "I'm gonna sit right down and cry," "Shame" and "You can't judge a book by looking at it's cover" . . . four of their most-requested beat numbers.

Says Tony Crane: "Let's hope now that we're in for a run of good luck. We're glad to have Johnny Gustafson with us. But if anything else does go wrong . . . well, we'll just be the youngest GREY-HAIRED group in the business."

PETER JONES



## THE CRYSTALS

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