

Record Mirror

No. 160

Week ending April 4, 1964

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**SPECIAL FOUR-PAGE
SUPPLEMENT INSIDE**

BEATLES FOR AUSTRALIA

IN Australia, even the kangaroos are hopping higher than ever before — in excitement at the visit of the Beatles. The foursome now leave earlier than expected and opening their tour there in Adelaide on June 12. Reports an Australian columnist: "There's never been so much interest in a visiting attraction . . ."

And the boys occupy the top six places in "Down Under" Top Ten. "I Saw Her Standing There," "Love Me Do," "Roll Over Beethoven," "All My Loving" EP, "She Loves You" and "I Want To Hold Your Hand." As is still happening in the States, local radio stations are presenting Beatle discs almost non-stop.

Final line-up of the touring package for Australia is not fixed, but it is confirmed that Sounds Incorporated, new signing by Brian Epstein, will make the trip.

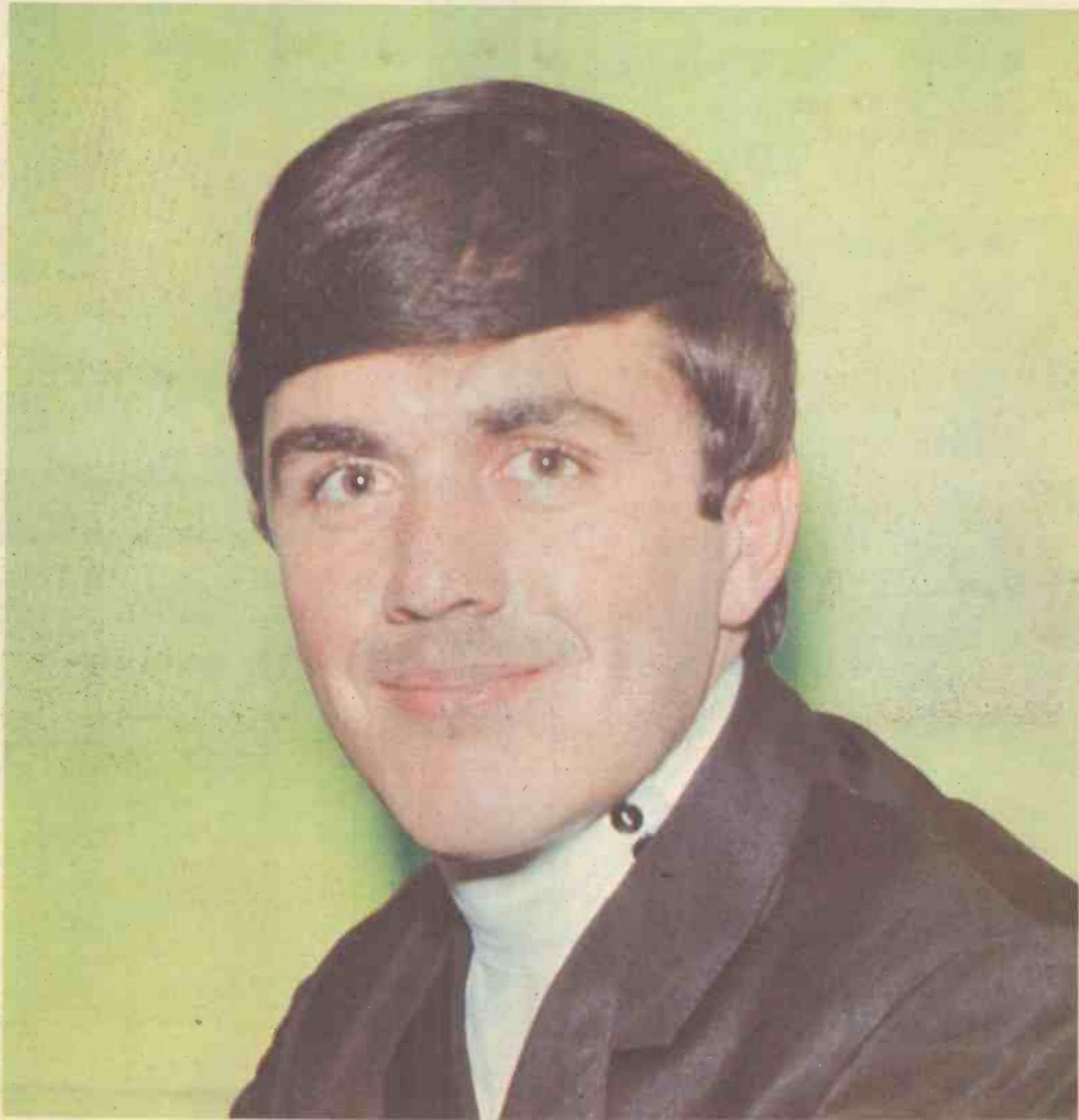
NEW LONG PLAYER

From all corners comes news of fresh sales records by the Beatles. In the States, "Meet the Beatles," the ALBUM, has sold nearly half-a-million more than the SINGLE "I Want To Hold Your Hand." A new album will be released in the next week or so. And "Can't Buy Me Love," the latest single, has sold 2,700,000 copies already.

On Monday this week, BBC TV's "Panorama" was given over to Brian Epstein and his "stable." The brilliant young show-business boss was interviewed and film clips of his artists and groups were included. Another slice of history was written.

Also confirmed is a big television date for the Beatles themselves — a big "spectacular" to be directed by Jack Good, the producer who handled the earliest of big-beat presentations from the days of "Six-Five Special." Rediffusion TV put out the show on May 6, a Wednesday, and Cilla Black, Sounds Incorporated, plus American star Jerry Lee Lewis, are fixed for the bill.

Filming on the Beatles' first major production has been going pretty well according to schedule. They have been at the Scala Theatre, in London, for the past few days, completing interior shots. A special "audience" of extras, some 1,800 of them, was enrolled to provide the best atmosphere.



● DAVE CLARK is shooting up the American charts with "Bits and Pieces."

Shirley BASSEY



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

DOES A CHART LULL SPELL FAILURE?

SURELY a lull in an artiste's chart successes does not spell complete and everlasting doom. If it does, many others apart from Elvis are suffering a similar fate.—Darin, Vee, Sedaka, Shannon, Anka, Duane, Everlys, Tony Bennett, Nat Cole, Ray Charles, Andy Williams, Conway, Donegan, Francis, Bassey,—Stephen Gilbert, Chester House, Midland Road, Wellingborough, Northants. LP Winner.

NO RESPECT

I THINK many recording artistes are influenced by their favourite singers. For example, Bobby Darin left Atlantic soon after Ray Charles—his idol. Bobby cut an L.P. of Charles' songs. With ABC Paramount, Ray has made two albums of C and W songs with Capitol, Bobby has cut two C and W albums. Johnny Tillotson, a life-long admirer of Hank Williams, often sings "weepers" as did Hank. And Johnny's compositions "Out Of My Mind" and "It Keeps Right On A-Hurtin'" could easily have been written by Hank. Billy Fury is an Elvis fan, which shows through in his appearance and vocal styles. And I believe that the success of the Beatles is due, to an extent, to the fact that they are influenced by some of the greats like Chuck Jackson, the Isley Brothers and the Miracles.—Michael J. Carey, 87 Parkside Avenue, Romford, Essex.

INFLUENCE

PLEASE print this so that an agent or booker can read it. In that northern outpost York, there is a pulsating new group from Coventry, called the Beat Preachers. If a recording manager heard them, he'd sign them up right away. So say all of us here.—A. L. Mortimer, 14 Howe Hill Road, Acomb, York.

ROE-BEATLES

I AM writing to inform you that the Beatles have accepted an offer I made for them to become honorary members of the Tommy Roe Fan Club. Their representative Brian Sommerville wrote to say: "We all remember

that tour which the boys did with Tommy last year and it was great to meet him in Washington at the Coliseum performance."—Veronica Webb, Tommy Roe Fan Club, 2 Bridge Way, Whitton, Middlesex.

MORE THAN EL.

OK. So we all admit that Crosby's record sales are more than any other singer—as reader Leslie Gaylor never intends us to forget. But what about the controversy which says that Elvis is second with close on 80 million sales? Now we Frankie Laine fans usually live and let live, and avoid this verbal brawling, but let's have some justice. Total sales of Frankie's discs is very close to 100 million. So Elvis is almost 20 million behind. That many isn't sold easily, but I admit that Elvis leads with Gold Discs . . . Frank has only 13. But even allowing for El's youth, by the time he has sold another 20 million, Frank will probably have sold another 30 million.—George Williams, President, Frankie Laine Fan Club, 8 Monnery Road, London, N.19.

INFILTRATION

I WAS horrified to hear that British records are now to be played on the Luxembourg programme "America's Chart Jumpers." This formerly excellent programme will not include all the rubbish that can be heard on every other programme and several times a day. Surely one 15-minute show, exclusively for American records, out of a whole week's broadcasting is not too much to ask?—Miss Caroline Olsen, Panteg, Fforest, Aber-gavenny, Mon.



LONNIE DONEGAN & KENNY BALL

NOT GENUINE

I THINK British groups should perform American R and B numbers but I don't think they are entitled to bring them up to date. The Hollies have drastically changed "Just One Look," while Brian Poole does a revised "Candy Man," showing little respect for the writers or the original. If our singers can change songs like this, why can't they follow the example of the Beatles and write their own hits. You can't blame people for running down the British beat sound—it is not entirely genuine and lacks sincerity, depth and originality.—N. Drury, Flat 2, Hazeldene, West Street, Alfriston, Sussex.

HOW BIG DEE LIKES TOURING BRITAIN

THE phone rang. From somewhere in England came the voice of Big Dee Irwin. The touring coach had stopped for a while and Big Dee wanted to talk about the reception he's been getting over here.

RECEPTIVE

"I find the crowds are very, very nice—receptive and warm. They show their appreciation much more than American audiences. I've been enjoying myself so much that I'm coming back this summer. From June 3 to September 19. I'm going to do some more shows in Britain and maybe get a chance to look around. I've been kept too busy on this trip. But I have noticed that the people I meet on the street are courteous and I've been very surprised to find that the British have a great sense of humour. I don't know why but I didn't expect to find this and I certainly didn't imagine that my first trip out of the States would be so enjoyable. "Well, it's not quite my first trip. During my Air Force service I went to Hawaii, which is very Americanised, and to Greenland where I was stationed

at a remote outpost with 40 men, two dogs and a cat! I used to do quite a bit of singing there, entertaining the fellas on lonely nights."

Big Dee was a chief radio operator in the Air Force and his first job when he finished his service was still connected with flying; he became an air traffic controller at Idlewild, now renamed the John Kennedy Airport. "It was a very harrowing job. One error could cause a lot of trouble. But I paid pretty close attention, even though I was always day-dreaming about getting into show business."

ENTRENCHED

Now Big Dee is firmly entrenched in show business, thanks to "Swinging On A Star" and its follow-up "Heigh-Ho" — "recorded in London with Tony Hatch, one of the friends I've made on this trip. Another is Mitch Murray, the song writer. I have written him a melody and he's putting words to it."

Big Dee, who comes from Teaneck, New Jersey (also the home town of Cannonball Adderley who has recorded a number titled "Teaneck") says he has not been homesick on this trip "because



"I'm never homesick when I'm enjoying myself. But I've been astonished to find how good some of your local groups are at playing rhythm and blues. In some of the clubs I've visited it has seemed like I'm still back home."

FOOD

When he leaves England (temporarily) Mr. Irwin is heading for Sweden for five or six days of concerts. I told him about the beautiful Swedish girls. For a moment the line was quiet, then he said: "Oh my goodness! I'm very weak, too! But my biggest weakness is food. You know, I haven't found British restaurants so bad on tour. With simple things like steak, eggs and chips I've made out all right."

Suddenly, Big Dee's voice became excited: "Hey, I've got to go. I think the coach is moving off. See you in London, 'bye.'" Click. Brrrrrrr.

Record Mirror

EVERY THURSDAY

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LET'S HAVE 'NEW WAVE' U.S. R & B



OH, no—not another plea for dated re-issues! (Ritchie Valens feature, RM). The people who insist on going back five years for "good" music either ignored it, or were too young to care when these discs were first issued! We don't want "dated" material. We want the "new wave" American records Garnet Mimms, Barbara

Lewis, Martha and the Vandellas, Major Lance, Mary Wells, The Trashmen, Tams, Impressions, Freddie Scott, Jack Mitche, the Essex etc. The trumpets blow when a new British "mixed" LP is issued. Why not issue "mixed" LP's of single American hits.—David J. Skinner, 53 Armytage Road, Hounslow, Middlesex. E.P. Winner.

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MORE MERSEY SILVER DISCS

THE smile of success, worn comfortably by manager Brian Epstein, was the dominating aspect for sight-seers at a bumper party hosted by EMI records last week. For two of his groups, and one of his singers, were there to receive discs—and it didn't even include The Beatles.

SALES

Television and film cameras were there, too. George Martin, recording manager, introduced Gerry and The Pacemakers, Billy

by
PETER JONES

J. Kramer and The Dakotas and Cilla Black—and each got one Silver Disc, marking sales of over 250,000 in this country.

Sir Joseph Lockwood, Chairman of EMI, made the actual presentation and commented that the beat scene these days was something like the Liverpool Handicap... the "fur-

ther away from Liverpool an artiste lived, the more he was handicapped in the race to the top." The smile of success grew wider.

And after the presentations on stage, the stars mixed with

friends and guests... including dee-jays Sam Costa, Alan Freeman and Ray Orchard. Gerry went into a huddle to discuss a recording session laid on for that afternoon.

It was a closely-guarded secret, this party. But a gaggle of fans were waiting outside for autographs.

THRILLED

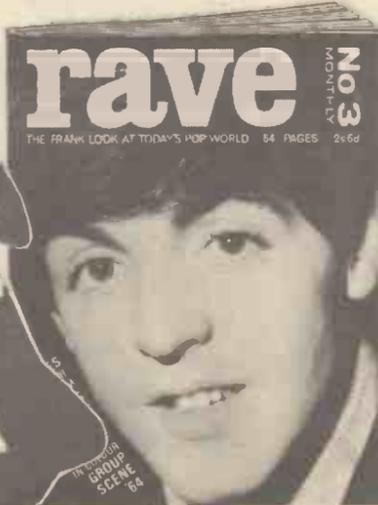
And Brian Epstein said: "I'm thrilled. I'm delighted at the awards... just as much as if the presentations had been made to me personally."

The smile of success grew even broader. Even when he had to rush away to answer a Trans-Atlantic telephone call.

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BRIAN EPSTEIN with EMI Chairman SIR JOSEPH LOCKWOOD who presented the discs to the groups and Cilla.



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THE BO DIDDLEY SOUND

by **ALAN STINTON**

THERE can be no doubt whatever that the Rolling Stones' latest would have raced up the charts solely on the strength of the group's abilities and ever-increasing popularity. The fact that they exercised the very ultimate in sound judgement when choosing the song — Buddy Holly's classic, "Not fade away" — served only to make the disc an even stronger contender for top honours. But as if it still wasn't potent enough, the Stones had one final brilliant touch to add, a factor which, as much as any other, has taken the disc to within an ace of the top. They replaced the Cricket's rather delicate backing on the original with their own pounding interpretation of one of the most exciting sounds in pop music — the Bo Diddley Beat.

INSPIRATION

It has taken the Diddley Beat nine years since its initial conception to happen this big over here, but this doesn't mean that the "tradesman's knock" rhythm remained dormant all that time. On the contrary, a close look at some past titles reveals that Bo's Beat has been the inspiration behind many great discs, and it could even be said that "Not fade away" was taken along one of the best-trodden paths in the pop music field.

The Americans, of course, recognised instantly the wonderful new sound created by



THE ROLLING STONES wearing their JOHN STEPHEN clothes.

Ellas McDaniel (as Bo Diddley is known to his bank manager) by making his first single, called "Bo-Diddley," a million-seller.

Take Duane Eddy's "Cannonball," for instance. One of Duane's best-ever sides and a mighty seller both here and in America, it was the disc which first introduced the sound to our charts. That was in January 1959, and it spent a month in our Top Twenty.

Also in 1959, there was a disc released which no self-respecting R and B fanatic would be without. Titled "Tall cool one" by a group called the Waiters, this haunting opus simply streaked up the U.S. charts. The great waxing was also blessed with a knockout flip called "Road

runner" which, although it bore no relation to Bo Diddley's own song of that name, was little more than a series of dramatic variations on THAT Beat.

Then there was "Hey little girl," the great dance number by Dee Clark which was covered here by Little Tony.

HAND-JIVE

Johnny Otis completely re-wrote the lyrics of "Bo Diddley" and called it "Willie and the hand jive." The result was not only a hit record, but a massive hand-jive craze which swept across America and even caught on here. The disc, however, didn't; and it was left to Cliff Richard to clean up

with it years later in April 1960.

Another very recent example, proving that the rhythm is as healthy today as ever it was, is "When the lovelight starts shining through his eyes" by the Supremes. Give a listen to this product of the ever-active Motown label and hear a full studio orchestra belting out the familiar phrase. Buddy made a recording of "Bo Diddley" accompanying himself on guitar, and this was released here with a Fireballs backing only last year. It went straight into the Top Ten and eventually climbed to number four, a feat which, with a Bo Diddley-styled number, has only just been surpassed by the Rolling Stones.

A Blue Beat Bombshell!

by **PETER JONES**

A DARK-SKINNED very feminine ball of fire named simply, Millie. A Jamaican-born bombshell who is an old trouper at the age of 16... and could easily prove the biggest wee bundle of talent to hit the pop-scene in ages.

And don't look for the usual child-star background story to the girl who has seen her new disc "My boy lollipop" handsomely into the charts as one of the Blue Beat spearheads.

For Millie's background includes... VODOO! Straight up, no kidding — and all that. Millie's uncle is a genuine witch doctor who dispenses potions and spells with the smooth aplomb of a practising Harley Street man. In fact, he upset Millie very much indeed before she left Jamaica for Britain.

How come?
Says Millie: "He put a voodoo spell on me. I don't think he really approved of Blue Beat or Scuff, as we call it. He suggested no good could possibly come of my trip.

"Anyway, I've been here for some time now and nothing bad has happened. So

there you go. Maybe I've beaten the spell."

The irrepressible Millie has been inundated with work — even before she hit the London scene. In Jamaica, her first record "We'll meet" went to number one position in the Jamaican charts. People understandably fell over one another to book her in cabaret, theatres and for personal appearances. But Millie's great big saucer-like brown eyes were fixed longingly on the pop scene in Britain... and then, possibly, America.

Voodoo, or not, success met her on arrival in Britain. In the shape of Fontana artistes' man Jack Baverstock. He contacted her manager, Chris Blackwell, and soon she was released on Fontana. And Millie, anxious to learn, enrolled at the Italia Conti Stage School to study dancing and diction.

Then, eventually, came "My boy lollipop." As this disc rises, Millie gives out with a mixture of professional talent and sheer enthusiasm and high spirits.

"I've so much to do and it's ma-a-a-rvellous," she yelled exuberantly from afar. "I think Britain is really the greatest! And the fans are swinging!"

So, I should add, is Millie. Her greatest ambition? "Ooooh," she breathed. "A house in the country for the



MILLIE who is rapidly climbing the charts with "My boy lollipop."

whole of my family. Except, of course, my uncle, the witch doctor!"

Soon, she'll be strong enough to put a spell on him!

CHUCK BERRY TELLS GUY STEVENS ABOUT

'HOW I WRITE MY SONGS'

4-PAGE SPECIAL



CHUCK BERRY during a recording session for Chess Records, Chicago. This picture was taken by Guy Stevens while he was in the States two weeks ago.

MY first meeting with Chuck Berry proved to be as exciting and interesting as I had expected. I met him in the offices of Chess Records in Chicago, the company which first recorded this dynamic guitar-playing singer from St. Louis back in 1955, and which has recorded him prolifically since. Chuck greeted me warmly, introduced me to the executives of Chess Records and took me on a tour of their offices and studios, all located in the same building on South Michigan Avenue.

DEFINITE

We soon returned to the main office, where I started to question Chuck on his life and recordings. He started out by confirming that he would most definitely be touring England during May, and told me how much he was looking forward to the trip, especially as it would give him a chance to see the English way of life. He seemed very pleased with his immense popularity in this country.

"I first started playing guitar whilst in High School" he told me, "when I was featured vocalist with the Tom Stevens band. My first professional engagement with

my own band, consisting of Ebby Hardy, Jasper Thomas and Johnny Johnson, was at Huff Gardens, East St. Louis in 1952. I wrote several songs around this time, but the material we played was mostly by Joe Turner and Nat Cole." I asked Chuck if it was true that he had been directed to Chess records by Muddy Waters when he had met him at Smitty's Corner, and to my surprise he denied all knowledge of this. "I came up to Chicago in 1955 to get myself a recording contract, and Chess signed me almost immediately. At my first session I cut four numbers, 'Wee wee hours,' 'Maybelene,' 'Thirty days' and 'Together,' so I guess I got three hits out of my first recording." I questioned Chuck about his song-writing methods. "I concentrate on the lyrics usually," he replied after considerable thought, "and then I work out the song on my guitar when I have the lyrics on paper. Then I tape it to get

an idea of the overall sound, after which I record it. Most of my songs come from either personal experience or other people's experiences or from ideas I get from watching people. I would say that I aim specifically to entertain and make people happy with my music, which is why I try to put as much humour into my lyrics as possible."

ROCK'N'ROLL

I asked Chuck if he would describe himself as a rhythm and blues artiste, telling him of the major controversy over here at the moment about what is authentic rhythm and blues. "No," he said firmly, "I would like to think of myself as an artiste who can sell to any type of market. In America I am considered a rock'n'roll artiste, as are most of the artistes that you would call rhythm and blues. Our idea of R and B over here is groups like the Moonglows,

the Flamingos, the Dells etc., whilst singers such as Muddy Waters or Howlin' Wolf are considered to be folk blues artistes."

The following evening, at my instigation, Chuck and I visited a small club in the West Side of Chicago called the "Pride and Joy," to hear blues singer Little Walter and his band. Chuck listened intently for some time, whilst Walter ran through some of his most popular recordings and other blues standards such as "Just a little bit," "Boom boom" and "Honey, where you going." Before long, however, it was evident that the smallish

crowd had heard of Chuck's presence, and following a long tribute from Little Walter, Chuck borrowed a guitar and climbed on the tiny bandstand to huge applause. I felt that many of the audience could not actually believe that it was Chuck Berry about to play for them, but the opening bars of "Guitar Boogie" soon erased any of their doubts. Excitement mounted in the small hall as Chuck ran through tasteful renditions of "Let it rock," "Johnny B. Goode" and "Honky tonk," and at his own request backing Little Walter on the moving "Mean old world."

Chuck's dynamic performance on a tiny stage and with inefficient sound equipment certainly confirmed my feelings that he is going to cause nothing short of a sensation when he visits these shores in May.

Later the same week, at the invitation of Phil Chess, I was fortunate enough to be present at a Chuck Berry recording session which lasted in all three hours, and produced two new songs, "Promised land" and "Brenda Lee," both fast numbers with large doses of Chuck's now famous guitar solos.

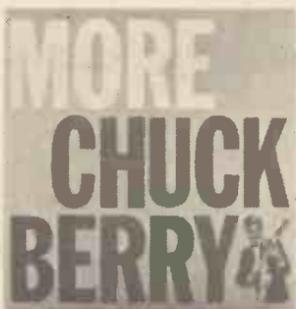
AUTHENTIC R&B RECORDINGS



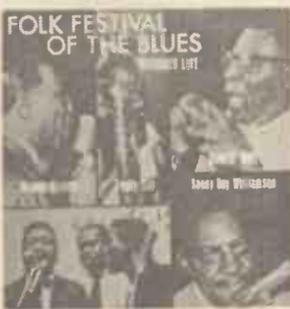
LP'S



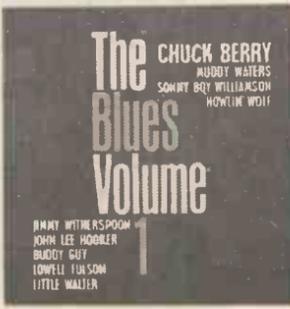
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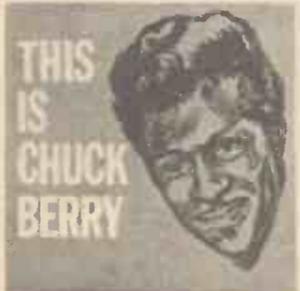
SONNY BOY
WILLIAMSON
DOWN AND OUT BLUES

NPL 28036

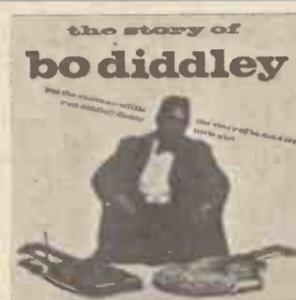
CHUCK'S LATEST
SINGLE

Nadine (Is It You?)/O Rangutang.
7N 25236

EP'S



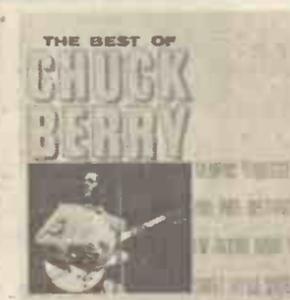
THIS IS CHUCK BERRY
Bye Bye Johnny/Rock and Roll Music : Childhood Sweetheart/Broken Arrow.
NEP 44013



THE STORY OF BO DIDDLEY
The Story Of Bo Diddley/Little Girl : Put The Shoes On Willie/Run Diddley Daddy.
NEP 44019



CHUCK AND BO VOL. III
Too Pooped To Pop/It Don't Take But A Few Minutes : Deed and Deed I Do/Diana.
NEP 44017



THE BEST OF CHUCK BERRY
Memphis Tennessee/Roll Over Beethoven : I'm Talking About You/Sweet Little Sixteen.
NEP 44018

ON STAGE WITH THE R&B LEGENDS



SOLOMON—KING OF ROCK'N'SOUL!

RECENTLY, Atlantic recording star Solomon Burke was crowned "King of Rock and Soul" by the well-known Baltimore disc jockey Rockin' Robin of radio station WEBB. The event took place while Solomon Burke was appearing at The Royale Theatre

in Baltimore. The police officer standing behind Mr. Burke is a permanent member of the Burke entourage, and protects the singer from overly enthusiastic fans. At the moment, he is holding a gold cup which Rockin' Robin presented to Solomon Burke moments later.

ONE of the highlights of my recent American trip was a package show I saw at the famous Regal Theatre in Chicago. On the bill were names that have now become a legend to R & B fans in this country; Freddy King, Dionne Warwick, Dee Clark, Solomon Burke and the fabulous Miracles. An interesting aspect of a show of this kind in America is that a film is shown at the end of the first house, thus making it possible for one to sit anywhere one likes, as all the seats are at one price. Naturally, I wanted to be as near to the performers as possible, and I found a seat in the second row from the front without any difficulty.

The Tymes opened the show, a very smooth and competent act, running through the oldie "Secret love" and two of their hit records, "Somewhere" and "Wonderful wonderful." Nevertheless they got a very cool reception from the audience, which I felt was due to the lack of rhythm in their songs. This was soon remedied, however, on the arrival of the rotund Freddy King, who opened with "San-ho-say," a rocking instrumental which literally shook the theatre. He continued with the famous "Have you ever loved a woman," a gusty-blues song, accompanying himself with poetical guitar-playing. Halfway through the song he leapt high in the air, swung the guitar round on his hip, and literally pounded notes from it at the audience. Following this number he continued to set the audience alight with his ever-popular "Hideaway," another intricate guitar instrumental, at the same time amusing them with his stage movements. His next song turned

her in the States. These two brought long applause from the audience, before Dionne brought her act to a close with the beautiful "Anyone who had a heart," which also met with the audience's approval.

he brought his own guitarist and drummer on stage. He opened with an up-tempo number, and then slowed the pace down to sing his old hit "Raindrops," before winding up with a wild version of Tommy Tucker's current U.S. hit "Hi-Heel sneakers." Although he sang competently, his act lacked any fire or soul. This problem, however, was soon solved by the arrival of "Smokie" Robinson and his "Shop Around" gang of fame, the Miracles. They opened with the beaty "Gotta dance to keep from crying" and the word "soul" immediately seemed well-fitted to their performance. They continued with the slower "I've been good to you," with "Smokie" almost on his knees and really feeling the lyrics.

SCREAMS

Solomon Burke's entry brought loud screams from the female section at the front of the theatre, no doubt due to the skin-tight gold suit which surrounded his bulky figure, and he proceeded to hold everyone in the palm of his hand with a dynamic version of "Cry to me," a song which gave him ample chance to use his "preaching" style of singing. He followed this with his big 1963 hit "You're good for me," which he built to a climax by walking down the steps at the side of the theatre to the delight of the girls. Following this he stood in the centre of the stage and literally "preached" for five minutes in Cassius Clay style on his prowess as a lover, telling the boys in the audience that he could at any time come down into the audience and take their girl away from them, and by the mass screaming it seemed quite possible to me that he could.

The next artiste, Dee Clark, proved to be a little disappointing, despite the fact

4-PAGE SPECIAL

out to be another favourite of mine, the moving blues "You've got to love her with a feeling." At the end of this song Freddy tried to leave the stage, but through the pressure of noise came back twice to do encores, adding spicy lyrics to several of his songs. At last compere King Coleman was able to bring on the next act, Dionne Warwick, who proved to be as stunningly attractive as her pictures. To my surprise, she managed to create virtually the same sound as she gets on her records, something we're just not used to in this country. Her first song was the intensely emotional ballad "Don't make me over," followed by "This empty place," both major hits for

They speeded the tempo up once again for an exhilarating "Happy landing," before launching into what is without doubt the climax of their act, the emotional "You really got a hold me." Half-way through, at "Smokie's" instigation, the whole audience joined in the singing of this great song, with the remainder of the Miracles leading the chorus. This went on for at least ten minutes, before the Miracles wound up their act with the breathtaking "Mickey's monkey," which combined "It's alright" and "Talking about my baby."

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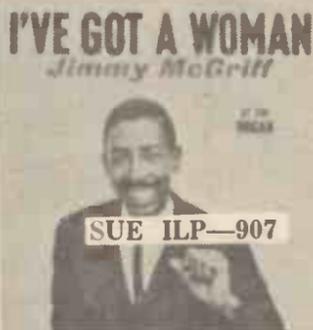
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Derek Martin |
| WI-304 Jaybirds
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Karl Denver—C&W Music Will Happen Here Soon

WHEN you listen to Karl Denver's latest release, "My world of blue" it's easy to imagine the voice to belong to some smooth, handsome heart-throb like Billy J. Kramer. The reality, to say the least, is a shock! This big-voiced, overwhelmingly talented star is slightly built, tough, with a face which seems hewn out of the Glasgow stone and rubble where he played as a child.

SCOPE

Karl began his show business career featuring mainly Country and Western numbers. But like Clinton Ford, Big Pete Deuchar, Johnny Duncan he found that British audiences didn't dig real country music and in order to survive, had to broaden his scope to include pop ballads, and Country numbers with a commercial sound.

Says Karl: "Although there is a general despondency among Country enthusiasts regarding the scene over here, I am convinced that C and W music will happen in Britain soon. It's bound to come! What people don't

by
MARION LEVINSON

seem to realise is that many of the numbers in the charts are distinctly Country numbers."

True. Gene Pitney's "Tulsa" is a case in point.

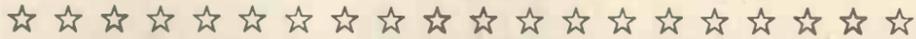
"Decca chose 'Still' for me to record, and also 'My world of blue.' This record is doing very well and I feel that Decca know best when it comes to choosing material."

There was a lull in the conversation as DJ Jimmy Young wandered up to speak to Karl.

WILD

Swinging towards me with a quickness that was startling, Denver said, or rather hissed: "On tour, we still play the 'wild gear!'"

Wild gear? "Yeah, you know, 'Zimba' and stuff like that. And we can't finish the act with-



out doing 'Wimoweh.' "You know," he stated thoughtfully, "I don't really

mind if the boys, Kevin and Gerry, and I never make the charts again. We feel that it's our job to entertain and we get far more satisfaction from seeing people enjoy

● **KARL DENVER** — He switched the yodel style after a series of hits like "Marcheta," "Mexicali Rose," "Never Goodbye," "Wimoweh," etc. But the chances are that his many fans haven't heard the last of his unusual style of yodelling.

themselves. "When we appeared at the Garrick Club, Manchester the other week we broke all attendance records and," he stated disarmingly proudly, "we were presented with a silver tankard each. There's some lovely birds in Manchester..." he added inconsequentially.

Again, in contrast to his physical appearance, Denver has a highly-developed, if way out, sense of humour, a humour which holds nothing of malice, but a rare insight into human nature and a knowledge of his own place in the frantic world of today's show business scene.

It would be a pity if the Mersey Beat pushed aside artistes of this calibre.

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Move Over
Darling

CBS/AAG 183

CASSIUS CLAY

Stand by Me

CBS/AAG 190

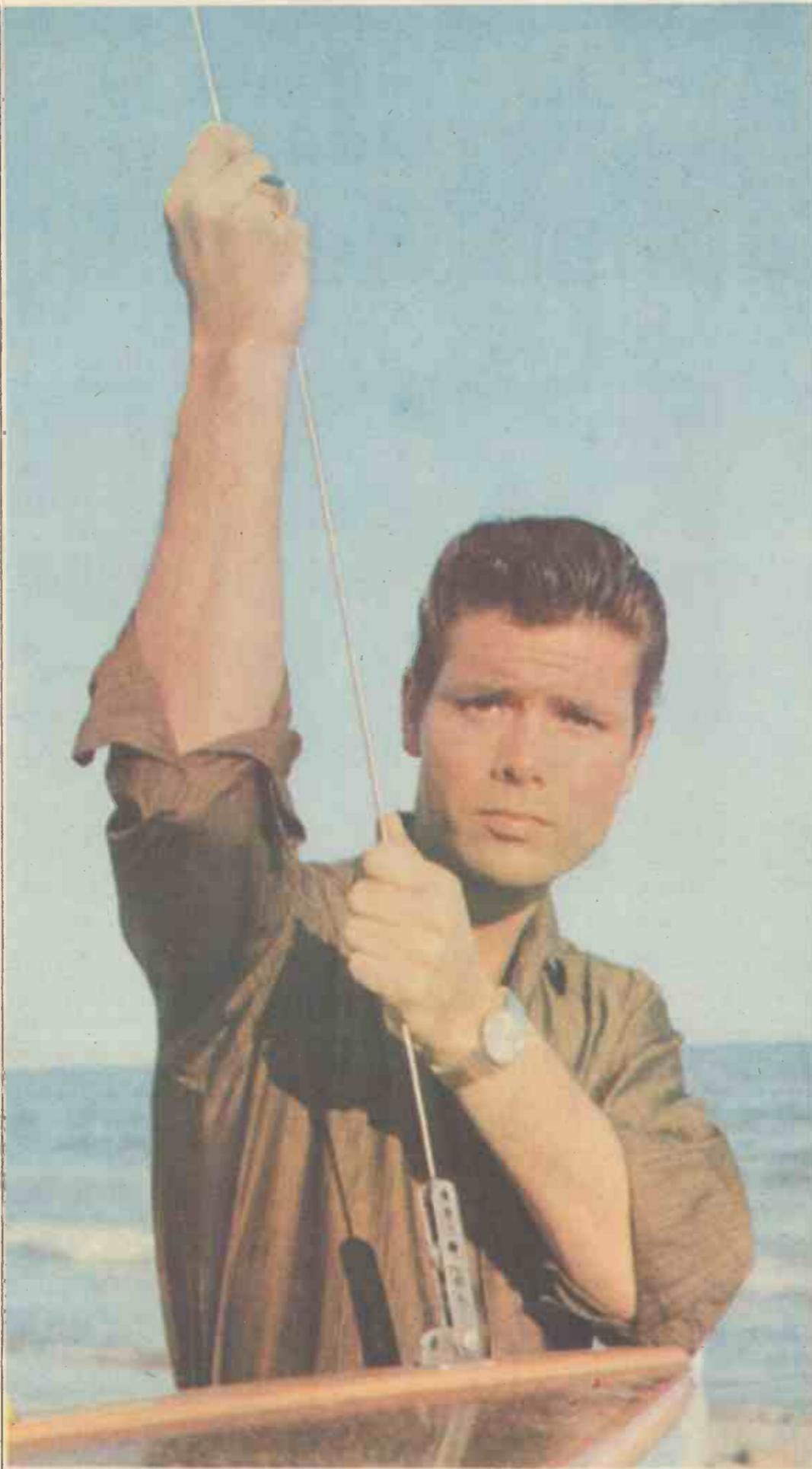
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**'BLUE BEAT—A DANCE C
WORKING IN GREAT BR
NEW FILM IS HIS BEST**

ALWAYS charming, always straightforward in his replies to Press questions, Cliff was chosen by the Record Mirror to be the opening interviewee of an occasional series in which stars give spontaneous replies to a variety of subjects suggested by David Griffiths.

WORKING IN AMERICA: It's exciting, but not the same feeling you get working here where you know where you are. I've no immediate plans to go back but Ed Sullivan has a couple of my spots in the can which I've no doubt he'll soon be using.

ED SULLIVAN: A very charming man, quite a surprise to meet because he's not a performer at all, just a compere who has become very famous through his great show.

by **DAVID GRIFFITHS**

STRIP CLUBS: Never go to them!

DOUBLE - BREASTED SUITS: Personally I don't like wearing them but they look all right on some people.

BEATLE HAIRCUTS: All right if they are not too long.

CUBAN HEEL SHOES: Like them very much.

STRIP CARTOONS: They're all right. Peanuts is my favourite.

THAT WAS THE WEEK THAT WAS: I liked Millicent Martin but wasn't mad about the show.

TEENAGE MORALS: It's impossible to generalise. It's worth remembering that each person is an individual.

LOVE IN LAS VEGAS: Elvis' best of his last four films. Good music too.

RACING CARS: Nowhere to race them. I like sports cars. I've got a Corvette Sting Ray which raises a few eyebrows and a Cadillac saloon which is not quite so conspicuous!

● **CLIFF RICHARD** enjoys a dose of summer sunshine — just what we all are needing.

(Dezo Hoffman pic.)



CLIFF RICHARD with "Wonderful L"

JAMAICA: I'd love to there. I love going anywhere there is heat.

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LUXEMBOURG CHANGES

BIG changes are on the way for spring listening on Radio Luxembourg: Peter Aldersley's This Is Their Life returns on April 5 with a show featuring Gerry Marsden.

Also on April 5 Acker Bilk starts a series for the National Dairy Council (!) entitled The Bilk Round.

Running twice weekly, and starting April 6 and 10 there will be a Battle Of The Giants, with discs of top stars and groups introduced by Doug Stanley. Listeners will be invited to write in with their choices of the top popsters and the two stars with the most votes will have a play-off in the 13th week of the series.

Announcer Paul Hollingdale has left Luxembourg and is replaced by a 20-year-old Australian, John Moran.

JUST RELEASED

BYE BYE JOHNNY	The Rattles	F 11873	DECCA
STUPIDITY	King Size Taylor & The Dominos	F 11874	DECCA
DON'T MAKE ME OVER	Louise Cordet	F 11875	DECCA
DAVE BERRY	Baby it's you	F 11876	DECCA
I LIED	Jimmy Holiday	HLY 9368	LOAN
BOUND TO HAPPEN	Bob Osburn	HLD 9869	LOAN
SHE LOVES ME	Jack Jones	HLR 9870	LOAN
SUSPICION	Terry Stafford	HLU 9871	LOAN
CHARADE	Mantovani & His Orchestra	F 11877	DECCA
BRENDA LEE	Think	05903	BRUNNEN
THEY'RE JEALOUS OF ME	Connie Stevens	WB 128	WAPPA

**RAZE REALLY: I PREFER
TAIN TO THE U.S: EL'S
FOR A LONG TIME...'**

When Jackie Threw In The Towel . . .

THE labourers on the building site toiled. Cement was mixed. Bricks were carried. Planks were transported. And a portable radio blared out "Housewife's Choice." One labourer grinned when he heard announced: "For Mrs. So-and-So we play Jackie Lynton's 'Teddy Bear's Picnic'."

For he WAS Jackie Lynton! e of persuading his work-mates wn record! . . . simple, if you bear in mind industry.

by
**PETER
JONES**

Is Jackie too "way out" in his choice of disc material? I wondered. "Could be," admitted Jackie. "But you have to sing the way you want to. It's a matter of personal conscience. Ray Horricks is my recording manager — and, honestly! he's a real gem. He has the greatest ideas. And I know he gets very disappointed when the discs don't seem to show through in the charts."

Jackie has never lowered his own standards. He's sung in the way he knows best. And it's impossible so many big-name performers should be wrong in rating him so highly.

All he needs, I suspect, is the really big break. Give him the opportunity and he'll be more than professional enough to grasp it with both hands.

And I hope I never hear again that those hands are employed in mixing cement on some wind-blown building site near London. 'Nuff said?



JACKIE LYNTON—He nearly hit the charts with his fantastic blues version of "All of me" about a year and half ago.



CHOCOLATE ICE CREAM: Love it but can't eat it because of my diet.

BALL POINT PENS: Can't do without them.

VICTORIAN FURNITURE: It's fine — in a Victorian home. Might go all right in my Tudor-style house, too.

KATHY KIRBY: I think she should be the next Marilyn Monro.

BLUE BEAT: I've heard the sound for years. Nothing new about it. More of a dance than a musical style, I'd say.

OYSTERS: Can't stand them.

DISC JOCKEYS: Yeah, they are doing a grand job. So long as they play lots of pop music, which is what people tune in for, I like them — even if they don't play my discs!

GAMBLING: I don't bet. I would sooner give my money away to a worthy cause than lose it gambling.

MARRIAGE: Never something to be rushed into. There's too much divorce around these days.

ie don't rush out and buy it, you're in trouble. I've had difficulties over things before. Now my manager is Terry Young, who used to make records himself, and he's really getting things going for me."

I hope so. Because a Jackie Lynton (Pye Piccadilly) release invariably stands out in a week's releases. His treatment of "Teddy bear's picnic" and "All of me," particularly — they were imaginative and stylish. What's more, he is highly rated by most of the group members I talk to. They rate his stage act high up in the "perfection" list of things to see and hear.

Says Jackie: "Truth is that I'm a fan of Elvis Presley. He's the one who started it all off. Without his influence, we wouldn't have a pop scene as it is today. Whatever happens to me, I'm sure of one thing. I'll eventually save enough money to go to the States and just hang around and wait until I can catch a glimpse of him. That's how highly I rate him."



h a glamorous co-star of e' fame ALIZA GUR.

go **COMMERCIAL TELE-** VISION: I like it, except for the commercials.

**PETER
PAUL
& MARY**
Tell it on the
mountain

WB 127

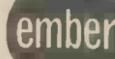


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**RAY
SINGER**



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TELL ME NOW



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The Trashmen—What's In A Name?

A RECORDING called "The Trashman's Blues" which caught the ears and eyes of three electric guitarists and a drummer. So they called themselves The Trashmen, a name calculated to give the headline-writers a real ball.

But their first disc, "Surfin' Bird", shows they were far from "trash-purveyors". In fact, British fans warmed to the group with the way-out sound. Now "Bird Dance Beat" is selling well here—and the boys are new enough to this country to warrant a placing in this new column.

Line-up features Dal Winslow, Bob Reed, Tony Andreason on guitars and Steve Wahrer on drums. Dal is responsible for the Goonish, gibberish sort of vocals.

Selling-point is the group name, of course. Usually, dee-jays introduce them with expressions like "Get a load of this!". And "Family Favourite" dee-jay Bill Crozier said: "Well, milkman give us milk, trashmen..."

And their first album, "Surfin' Bird"; currently

whipping up the charts in the States, featured the boys sitting in a garbage wagon!

Now, in the States, the boys' catch-phrase "The bird's the word" has caught on from coast to coast. Teenagers don't content themselves with just "Hi" to each other... it's gotta be "The bird's the word". And one school in the Mid-West even adopted the slogan as its motto.

ENCORE

The group recorded here via E.M.I. has operated in the American colleges for

more than eighteen months.

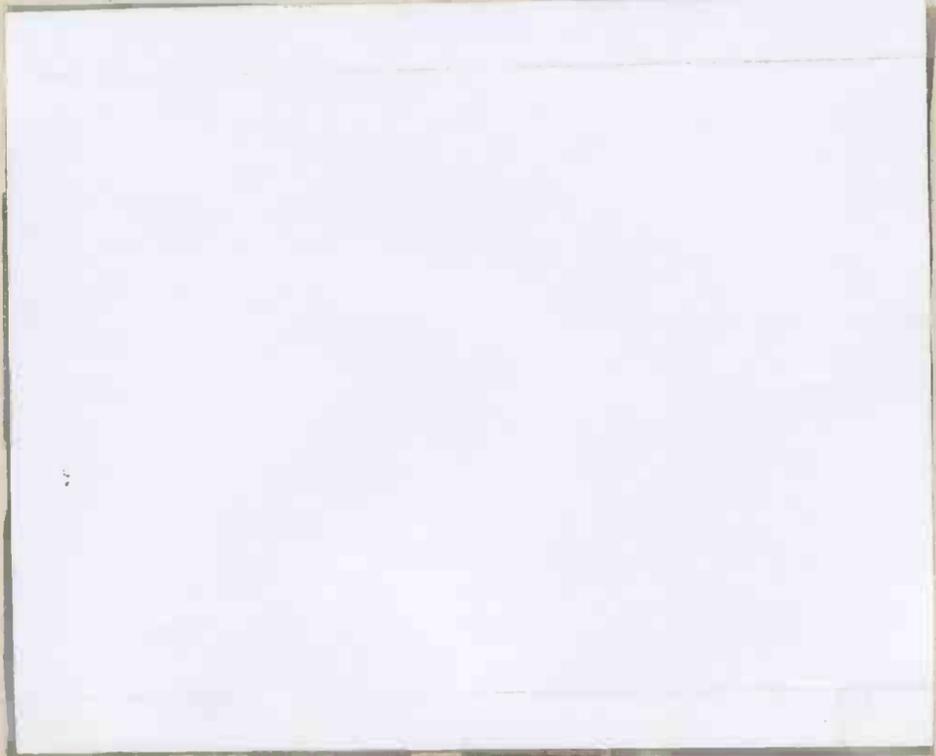
"Surfin' Bird" was born at one of their hundreds of engagements. The boys played at a crammed, jammed ball-room when they decided for something new. Their own concept of a teenage dance rage, "The Bird". The crowd listened, but only for a moment. Then they were dancing and rocking as never before... and the Trashmen encored the number three times!

Disc-jockey Bill Diehl combined the surfin' sound with the "bird" lyrics and dubbed it "Surfin' Bird". He certainly started something. And it's something that could easily be repeated in Britain.

TRASH?

Dal, who looks very much like Duane Eddy, is 21, as are Bob and Steve. Tony Andreason is 20. Steve was the man responsible for the composing of "Surfin' Bird". Trashmen? Trash? Not on the proverbial Nellie...

PETER JONES'S
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THE BRITISH ELVIS...

**WITH HIS DEBUT DISC,
A VERSION OF EL'S HIT
"A FOOL SUCH AS I"**



DAVE KAYE,

NOW when a new singer takes an old Elvis Presley song and somehow manages to sound very much like El himself... well, it's worth closer investigation. Which is where Dave Kaye, Welsh-born and now resident in Ripley, Derbyshire, comes in.

INTRIGUING

For his "A Fool Such As I" on Decca has baffled the critics, to the extent that he has been dubbed as "sounding more like Elvis than Elvis sounds like Elvis". Add to this the fact that he is managed by Albert Hand, publisher and "guv'nor" of Elvis's fan-club, and you really have an intriguing set-up.

I talked to Dave. He said: "I've got to admit that I'm knocked out by Elvis. But this isn't an attempt to copy him. It's true that I just can't help sounding somewhat similar. I suppose there is bound to be a certain amount of controversy over the record, but I'm hoping that the fans will listen to it as a debut disc by ME."

ATTACKED

Dave works with a group, the Dykons. About six months ago, he was appearing at a 21st. birthday party in Heanor, Derbyshire, and Albert Hand expressed his enthusiasm at the way Dave attacked some Presley numbers.

Says Dave: "That was the start. Now we're doing very nicely on the tour dates and local affairs. I used to do a bit of lorry driving and so on, but now it's full-time show business. My off-stage interests involve anything to do with mechanical things... and I also used to like motor-cycling."

Line-up of the Dykons features John Middleton, on rhythm guitar; John Baker, on bass; drummer Mal Froggatt; and lead guitarist Keith Staley.

Dave himself, a near six-

footer, with fair hair, with Joe Meek as his recording manager, is unperturbed by the controversy over his first disc. After all, in all fairness, he really can't help sounding so much like the Presley of not-so-long-ago.

A DANCER'S DEBUT DISC



JULIE ROGERS

JULIE ROGERS celebrates her birthday on Monday—and there'll be some fine old shenanigans down in Kingsbury, near London, where the new Mercury singing star lives. For her debut disc, "It's Magic", a revival of the oldie, has been pleasantly received by the critics.

Says Julie now: "I have always had the ambition to be a professional singer. But I trained to be a secretary when I first left school... until the urge became too much and I decided to go to Spain with my friend Peggy Bronham and see if there

was any show business work going for us."

There WAS! And they joined up with a Swedish dancer, May Jhan. For nine months, they worked in Spanish cabaret. Julie eventually returned to England and became a stewardess on a ship doing the Africa run... but after only one trip was lucky enough to get an audition with band-leader Teddy Foster.

Now Julie has two seasons of work with Teddy behind her and has been touring the country in cabaret and dance-hall shows. She has a three-octave range voice and this was duly noted by recording manager Johnny Franz. Hence a debut disc of more-than-usual merit.

Julie could well become a bright new star.

Peter Jones.

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4-PAGE SPECIAL

REED—TALKS LIKE HE SINGS

writes **GUY STEPHENS**

JIMMY REED is perhaps the most successful blues singer on the American scene today, for his music has found wide acceptance among both the white and coloured population of America, and with the backing of a large and continually developing record company such as Veejay, which has excellent distribution throughout the States, his records never fail to sell in large quantities. I had the pleasure of meeting this legendary blues man on my recent visit to America, and he proved to be as interesting as his records. Prior to being introduced to him I had been sitting in the offices of Veejay records on South Michigan, Chicago, chatting amiably to his bulky manager Al Smith, who told me he was in the process of setting up for Jimmy and John Lee Hooker to tour England, and I assured him of the success of such an idea.

He seemed quite surprised when I told him of Jimmy's growing popularity over here, and we were just discussing this when Jimmy himself walked in and shook hands with me. Al left us shortly, and Jimmy and I continued talking, mainly about his early life and recordings. 'Man' he said, sounding just as he does on his records, 'I was workin' in this iron foundry down in the South someplace, and I jes' started playing. There was this guy called King Dawn James, and he taught me to play the harmonica whilst I taught him to play the guitar, but he lost interest mighty quick! Anyways, I ended up playing both instruments, so I got a coat-hanger and tried to make somethin' from it to hold my harmonica'.

HELPED

I asked Jimmy if he had been influenced by anyone in particular when he started out. 'No' he replied firmly, 'although I guess I was helped a lot early on by

Eddie Taylor, you heard of him? I played on a few of his records at one time.' Jimmy pulled out a cigarette, and shifted in his seat slightly.

I asked Jimmy how long it took him to compose his songs. 'Well, that all depends' he replied, thoughtfully, 'you could say about forty-five minutes to an hour. Usually I sit at home with my wife, and we work them out together on our tape recorder. My favourite recording of my own is a little thing called "Ain't That Lovin' You Baby," you heard of that?' I replied that I certainly had. Jimmy continued 'I also like "You Don't Have To Go" - "Down In Virginia", "Going To New York", and "Honest I Do". I recorded all these early on in my career.'

Jimmy and I walked through into the Veejay recording studio, where a group of girls were rehearsing. At my suggestion Jimmy borrowed a guitar and let me take some pictures of him in front of the drummer, to the amusement of the group,

who I think thought Jimmy was actually going to join in with them and sing. Later we started talking again, and I questioned Jimmy on his tastes in music. 'I like blues, man' he told me, 'blues is my music. I like B. B. King, Ruth Brown, LaVern Baker, Muddy Waters, Freddie King, have you heard him?'

VIOLIN

I asked Jimmy if he intended to keep the same line-up on his records as he has always done, or whether he was interested in trying out new sounds. 'Well,' he replied slowly, 'that's a difficult question to answer. If I changed my records too many people wouldn't know that it was me playing for them, so they might not buy that particular record. We did experiment on a few of my records though. I remember we used an organ on 'I'll Change That To', and we had some guy playin' violin on one of my instrumentals called 'Odds and Ends', but generally speaking I think we'll carry on for a long time yet with the same sort of sound.'



THE COASTERS are one of the most-copied groups on the scene. Their numbers which have been revived include "Poison Ivy," "I'm a hog for you."



THE SOUL SISTERS



INEZ FOXX

THE SUE STORY

ISLAND RECORDS, run by white Jamaican Chris Blackwell, are rapidly becoming established in this country as the largest independent bluebeat and rhythm and blues label. Chris started up Island only two years ago, and since then has released over 200 Bluebeat records, and in this field he has met with outstanding success. But recently, due to the current interest in rhythm and blues music, he started his own rhythm and blues label "Sue," taking the name from the American label of that name which he has the rights to release in this country. Already he has broken into the highly competitive pop market with records by Inez Foxx, Jimmy McGrig and veteran R and B duo Ike and Tina Turner, and future releases by Hank Crawford, The Soul Sisters and Barbara George all stand an excellent chance of making the charts. Things certainly look bright for Island Records, who look like becoming the first new major independent record company to establish themselves in this country for several years.

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LARRY—HEIR TO LITTLE RICHARD

IN October 1958, Little Richard decided, in the words of the late Chuck Willis, to "Hang up his rock'n'roll shoes" and enter the Church. Many thousands of fans and journalists throughout the world expressed their astonishment and regret, for nearly every record Richard made on the Specialty label in California had proved to be a major success, both in America and Europe, and he had built up a strong following on the strength of his personal appearances.

MASSIVE

In his wake, however, came a young man named Larry Williams with a record called "Short fat Fanny" on the same label, with a sound so similar to Little Richard that many people thought it was him. It wasn't, of course, but this didn't prevent the record becoming a massive hit on both sides of the Atlantic, and eventually one of the few classic records to come from the rock'n'roll era.

Larry Williams was born and raised in New Orleans, and he started appearing on talent shows at the age of thirteen. His family moved to the San Francisco Bay area whilst he was still in his early teens, and he met

with far more success here as his New Orleans style of singing was more novel. Before long he had joined up with some other fellows at the local Y.M.C.A., and they appeared around San Francisco, calling themselves "The Lemon Drops," and making very little money. However, they all gained valuable experience during this time, and their bookings improved.

Then his family became homesick and moved back to their hometown New Orleans, and Larry reluctantly went with them. This was a stroke of good fortune, as shortly after his return he met Lloyd Price and joined his band as a pianist. Here he gained tremendous experience whilst on the road, and very soon had been influenced immensely by his vocal styling and stage performances. Unfortunately Lloyd Price had to break up his band shortly after this to serve in the Army, and Larry was out of a job.

At that time Lloyd Price recorded for Specialty Records, so Larry, by now determined to become as big a star as his former band-leader, applied for a recording contract with the same company. He was signed, but Specialty only issued one record by him before Little Richard's retirement, which was "Just because." Follow-

4-PAGE SPECIAL

ing Richard's retirement, however, Specialty immediately felt the need for another artiste in the same style, and when Larry came up with the song "Short fat Fanny" they rushed him into the studio to record it. Before long it's rocking beat and amusing lyrics had reached over a million teenagers, and established Larry as a possible contender for the crown left vacant by Little Richard.

BEST

Larry's follow-up, another self-styled comedy rock number titled "Bony Maronie" sold as well, if not better than his first hit disc, and further established him among rock'n'roll and blues fans alike. Larry's music immediately found an audience over here, thanks to the extensive groundwork done by Little Richard and his records, and before long he joined Richard, Jerry Lee Lewis, Chuck Berry and Fats Domino as one of the greats



LARRY WILLIAMS and two shots from his exciting stage act.

of the rock era.

Surprisingly enough, Larry's next record didn't sell too well, despite being, in my opinion, his best record by a long way. Titled "Dizzy Miss Lizzy," it features a pounding guitar introduction and jungly piano-playing, with Larry singing in unforgettable fashion. The flipside "Slow down," which must have come from the same session, is almost as good as the topside, and highlights Larry's piano-playing. I consider this to be one of the best double-sided rhythm and blues records ever released in this country, and it is a great

plity that it is now widely unobtainable both here and in America.

Larry's next session for Specialty produced another great record, the much-copied "She said 'Yeah,'" but this also failed to sell a great deal, and Larry's popularity began to wane. Surprisingly, so did his song material following this disc, with some very ordinary releases such as "Peaches and cream" and "Hootchy koo," although "I can't stop loving you" almost reached the high standard of his first records. Eventually Larry moved to Chicago and recorded some

sides for Leonard Chess, of Chess Records, but these sides failed to re-establish him as a name in the highly competitive American record industry.

On my recent visit to America I tried to trace Larry's present whereabouts, but without success. It is certain, however, that his records will be remembered and treasured for a long time to come by many rock and blues fans, and it is a testimony to his talent that his records today sound as good as they did when they were first released over six years ago.



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Record Mirror

Pop Disc Jury

● BRENDA LEE'S newie has a great subtle beauty flip entitled "The waiting game."



Top Fifty Tips



GREAT NEW BRENDA BALLAD

CASSIUS CLAY
Stand By Me; I'm The Greatest (CBS AAG 190).

FOR a debut disc by a gentleman who is current world heavy-weight champion, this is an astonishingly good interpretation of the old Ben E. King number. But then Cassius the Gaseous is also useful with his voice, as we all know. He phrases in a confident style, working over the lyrics with the maximum of word-craft. Could easily be a hit. Flip is a talkie-bit and who better to do the talking? Novelty value alone should ensure big sales.

TOP FIFTY TIP

KING SIZE TAYLOR AND THE DOMINOS: Stupidity; Bad Boy (Decca F 11874).

A SOLOMON Burke number for the Liverpool lad who made it big in the clubs of Hamburg—and we'd say the Taylor interpretation is much more commercial than the original. A heavy, solid, beat with a very good R and B sound all the way, especially for a British performer. Vocal is wild and enthusiastic; backing dynamic. The Miracles first tackled the flip and this one shows off more of the Dominos, with strong guitar lead.

TOP FIFTY TIP

JERRY LEE LEWIS

I'm On Fire; Bread And Butter Man (Phillips BF 1324).

POUNDING piano, frantic rock maybe a bit old fashioned. But equally it's back to Jerry Lee's old form and that means he churns out just the right beat for dancing. Violent attacks on the lyrics and a stack of fiery all-round sounds. Great thrilling, trilling piano chords. And it's his debut disc for the new label. Flip is equally rip-roaring, with some soaring vocal work. A hit, we'd say.

TOP FIFTY TIP

BRENDA LEE
Think; The Waiting Game (Brunswick 65903).

MUM-TO-BE. Brenda in ballad-meerink mood. Soft, gentle lyrics, restful backing—and a bigish hit, we'd say. In slow mood, Brenda savours the simplicity of the words and turns in a typically smooth interpretation. But, as often happens, the flip is as good if not better. A pacey ballad with intriguing lyrics and a sensational approach from Brenda. Clearly a value-for-money couplink.

TOP FIFTY TIP

SHIRLEY BASSEY
Gone; Your Love (Columbia DB 7248).

JERKY, dynamic sort of song (by Tony Osborne) which has slight structural similarities to "I", a previous Bassey biggie. As ever Shirley clips out the lyrics with the fire of a tiker-at-bay. Her following remains constant and true, so she should reach the charts comfortably again. Full and lush sort of backing with lots of intriguing tonal effects. Flip is slower, meaningful and thoroughly well sung.

TOP FIFTY TIP

KENNY LYNCH
Stand By Me; Baby It's True (HMV Pop 1280).

THIS, clearly, is a load better than the Cassius Clay version — and the song is one that has tickled the Lynch fancy for quite a while now. He interprets the song with supreme professionalism and it makes maximum impact all the way. Cleverly, but simply, arranged, the disc goes exactly right throughout. Kenny back to top form. Flip is an original, again well sung and hauntingly presented. Hitsville, again.

TOP FIFTY TIP

DAVE BERRY
Baby It's You; Sweet and Lovely (Decca F 11876).

THE old Shirelles' number, treated with feeling and unusual quietness by Dave—no backing group is credited. A haunting wee melody, creating a pleasant atmosphere—and a girl-choir interpolating various phrases. Dave sings very well indeed and extracts the best from the high-class lyrics. Should be a sizeable hit. Oldie on the flip is taken at chuk-alonk tempo. Not at all bad. Unnamed girl solo great.

TOP FIFTY TIP

CLIFF BENNETT AND THE REBEL ROUSERS

Got My Mojo Working; Beautiful Dreamer (Parlophone R 5119).

THE big fat sound of Cliff—surely one of the best of the British beat groups, even if he remains underrated. A lively beat opus... a number recorded many, many times (it's a Muddy Waters' original). Cliff vibrant vocal work, with full-blooded sax-dominated backing, gives it all new life. Should find a place in the lower regions of the charts. Flip is equally good—the oldie brought slap-bank up to date. Commendable.

TOP FIFTY TIP

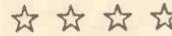
GEORGIE FAME AND THE BLUE FLAMES

Do-Re-Mi; Green Onions (Columbia DB 7255).

GEORGIE revives an old R and B number by Lee Dorsey. It's a very commercial and very danceable sort of production all round, with Georgie again showing the authenticity of his stylings. Orkan featured strongly, of course, and the overall sound is more likely to break through than his first single "Do The Do." Watch this one very closely. A million-seller for Booker T. and the M.G.'s was the flip—an instrumental which doesn't match up to the qualities of the top side, sales-wise.

TOP FIFTY TIP

SINGLES IN BRIEF



MILLICENT MARTIN: Suspicion; Nothing But The Best (Parlophone R 5120). A new-style, new sounding Mille on a pounding, ponderous big-beat number, drums-hammering, and it should shake up those who see the gal in a different light. Saleable for sure.

JULIE ROGERS: It's Magic; Without Your Love (Mercury MF 809). High-promising newcomer on a debut which should attract plenty attention—sung with gusto, verve and precision. Kathy Kirby led the way for this sort of thrush-thrust, chart-wise.

BUDDY GRECO: But Not For Me; Ooh Look-a-There, Ain't She Pretty (Columbia DB 7254). Tracks from the swingin' album "One More Time," sung with brilliant control and musicianship. Big following for this sort of quality production.

EDDY AND THE CRAZY JETS: Come On, Let's Slop; Down By The Riverside (King KG 1000). "Slop" performance with a fair amount of fire to it, with some strong instrumental work. Group vocal and more enthusiasm generated than one normally expects.

RAY SINGER: Tell Me Now; I'm Comin' Home (Ember S 187). Touches of falsetto in a wildish sort of vocal track. Song swings well enough and Ray works promisingly. Fast-paced.

COUNT DOWN AND THE ZEROS: Hello My Angel; Don't Shed A Tear (Ember S 189). Group, very popular on the South Coast, project smooth vocal work, with high-pitched lead voice and answering-type backing. Very pleasant.

THE DEVOTIONS: Rip Van Winkle; I Love You For Sentimental Reasons (Columbia DB 7256). Electronic voices at first, then standard vocal-group treatment of a novelty number. Entertaining, but not chart-potential.

THE MARY KAYE TRIO: Man's Favourite Sport; What's Yours (Stateside SS 279). Great American group, currently in London for cabaret, on a solid-sounding number with highly listenable lyrics. Should earn the spins.

ROSS McMANUS: Patsy Girl; I'm The Greatest (HMV Pop 1279). Joe Loss vocal star with a Blue-beat section of the Loss band. Pretty good sound and very danceable.

ANNEKE GRONLOH: Jij Bent Mijn Leven; Weer Zingt De Wind (Phillips 327 645 JF). Eurovision entry from Holland, sung pertly but forcefully by attractive-sounding lass. Limited sales, of course—with non-English vocal.

MANTOVANI: Charade; The Fall Of Love (Decca F 11877). Film music score from Monty—a flute—introduced session of lushness which is sweet enough but takes time to get started.

JIMMY HOLIDAY: I Lied; Allison (London HLY 9868). Real wilde opening phrases... and it goes on all through. A hollerin' opus, plenty exciting but may not be big here.

LOUISE CORDET: Don't Make Me Over; Two Lovers (Decca F 11875). Good performance on a good song... but it just lacks the depth, subtlety and emotion of the original by Dionne Warwick.

BOB OSBURN: Bound To Happen; Think Of Me (London HLD 9869). Delayed start on Osburn's vocal here—a Buddy Holly-ish sort of styling on a Holly-type number (though the song was actually composed by Bob).

THE RATTLES: Bye Bye Johnny; Roll Over Beethoven (Decca F 11873). German group on a spirited version of the old Chuck Berry number. Fair storm-raising but both sides are rather too familiar to fans now.

JACK JONES: She Loves Me; I Believe In You (London HLR 9870). Stylish vocal performance on the title song from a star musical. Jack swings pleasantly and phrases with above-average ability.

ETHEL ENNIS: He Loves Me; Dear Friend (RCA Victor 1395). Slightly amended lyrics to suit a girl singer. Ethel has a musical comedy voice but smooths through well enough. Good song.

BRIGITTE BOND: Blue Beat Baby; Oh Yeah Baby (Blue Beat BB 212). French girl, hailed as the Princess of Blue Beat... but it's clearly a white performance on essentially a coloured music. Should garner useful sales, though.

THE TEMPTATIONS: The Way You Do The Things You Do; Just Let Me Know (Stateside SS 278). Big hit in America, this — and the vocal group sounds, come through well. Gordy sound, here, and it could take off big.

THE VENTURES: Journey To The Stars; Walking With Pluto (Liberty LIB 91). Good group, but slow off the mark, single-wise, here. Pungent and unusual-sounding instrumental which whips up a storm.

JULIE ANDREWS: He Loves Me; Dear Friend (Columbia DB 7252). Vast-sized orchestral intro before the musical star sopranoes through to a Latinish beat. Show-type tune, delivered excitingly and exactingly.

THE VISCOUNTS: Where Do You Belong; Kiss Me (Columbia DB 7253). A Gordon Mills (one of the Viscounts) song. Beaty, meaty, with some distinctive three-voice harmony on a mid-tempo offering. Exciting.



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MORE TRINI LOPEZ AT PJ's

TRINI LOPEZ

MORE AT PJ'S: Oh Lonesome Me; Never On Sunday; Heart Of My Heart; Corazon de Melon; Go Into The Mountains; If You Want To Be Happy; Walk Right In; Lonesome Traveller; Green, Green; Goody Goody; Yeah; Kansas City. Reprise R 6103.

ANOTHER helping of "live" work at the night-club is long overdue. Same atmosphere of audience-enjoyment as on Trini's first, reputation-booster from the same haunt. From so-soft ballads to so-loud hand-clappers — with "Yeah" and "Lonesome Traveller" as highspots. Hard to believe that Trini is still only 26 — he sings with advanced maturity. This is one follow-up every bit as good as the first.

★★★★

CARMEN McCRAE

LIVE AT SUGAR HILL: Sunday; What Kind Of Fool Am I; A Foggy Day; I Left My Heart In San Francisco; I Didn't Know What Time It Was; Let There Be Love; This Is All I Ask; Thou Swell; I Never Entered My Head; Make Someone Happy. Realm RM 194.

SUGAR HILL is a nitery in San Francisco. And when Carmen says "I love this audience—I'd like to take them on tour with me", she kids not. They loved her. Small-group backing for the set of standards—is it the 90th version of Newley's "Fool"? Carmen reads lyrics like a true actress, swings and softens at will. Even on the more hackneyed numbers, Carmen sings jazz. Special mention to the strolling bass fill-ins of Victor Sproles.

★★★★

THE FAITH TEMPLE CHURCH CHOIR

FAITH AND JOY: Lead Me To The Rock; When Jesus Comes; When He Comes; 'Tis The Old Ship Of Zion; Amazing Grace; Just A Closer Walk With Thee; Is Your Heart Right?; My Hope Is Built; I'll Flee Unto Thee; Lord, I Want

To Be A Christian; Where Can I Go? Oh Lord, Come On And Ease My Troubled Mind. RCA Victor 50014.

THIS should help the revival of interest in Gospel music. A church choir in Harlem, some 70 voices strong, attacking a powerhouse selection of incredibly fervent numbers. The arrangements are of professional purity, but it's the spirit that really reaches out and grips the listener. Producers Huso and Luigi say: "This was an experience for us". One can only agree.

★★★★

THE ART FARMER QUARTET

INTERACTION: Days Of Wine And Roses; By Myself; My Little Suede Shoes; Embraceable You; My Kinda Love; Sometime Ago. London HA-K 8135.

NO piano here—just Art's flugel-horn, the guitar of Jim Hall, and delicate fill-ins from drummer Walt Perkins and bassist Steve Swallow. Farmer's style is fluent, warm, arresting. Maybe the Mancini-penned "Days Of Wine And Roses" shows best his approach. He swings, certainly. He relaxes, for sure. But sometimes the flow is lost, as in Charlie Parker's "Suede Shoes".

★★★★

MARTIAL SOLAL

AT NEWPORT '63: Poinciana; Clouds; Suite Pour Une Frise; Stella By Starlight; What Is This Thing Called Love?; 'Round Midnight; Boplicity; All God's Chillun Got Rhythm. RCA Victor RD 7614.

AFRENCH ALGERIAN, but Martial Solal fits exactly into the modern American jazz scene. His improvisational talents are extreme, but he tends to hold the melody more closely than many of the other piano stars. He's a technician but there are moments of rare warmth. And on "Boplicity", it seems as if he must have TWO pairs of hands.

★★★★

BING CROSBY

RETURNS TO PARADISE ISLANDS: Return To Paradise; The Hukilau Song; The Old Plantation; Lovely Hula Hands; Love and Aloha; Keep your Eyes On The Hands; Adventures In Paradise; Frangipani Blossom; Forevermore; My Tane; Beautiful Kahana; Home In Hawaii (Reprise R 6106).

BING has sung Hawaiian songs many times before — he digs their warmth and style. Now he re-visits some of his vocal triumphs with a Nelson Riddle backing. And Mr. Riddle, despite finding it a new field for his arrangements, provides a perfection of lushness and style. Crosby, relaxed as ever, has an amiable old field day on, particularly, "Old Plantation" and the exquisite "Keep Your Eyes on the Hands."

★★★★

GLENN MILLER

ON THE AIR (VOLUME ONE): Slumber Song; Yes, My Darling Daughter; I Don't Want To Set The World On Fire; Song Of The Bayou; A Nightingale Sang In Berkeley Square; On The Sentimental Side; Mutiny In The Nursery; The Lamp Is Low; Don't Wake Up My Heart; I'm Not Much On Looks; My Best Wishes; Moonshine Over Kentucky; The Gentleman Needs A Shave; Slumber Song. RCA Victor RD 7610.

ON THE AIR (VOLUME TWO): Beat Me Daddy, Eight To A Bar; A Handful Of Stars; I Know That You Know; There I Go; You've Got Me This Way; I Guess I'll Have To Dream The Rest; Back To Back; Dreamsville, Ohio; Oh, Baby; Do You Care; When Paw Was Courtin' Maw; Lights Out! Hold Me Tight!; This Time The Dreams On Me. RCA Victor RD 7611.

ON THE AIR (VOLUME THREE): Moonlight Serenade; Show Boat Medley; Papa Niccolini; The Moon Is A Silver Dollar; Don't Worry 'Bout Me; Starlit Hour; Hold Tight, Hold Tight; The Masquerade Is Over; Our Love; Pin Ball Paul; Sometime; Beer Barrel Polka. RCA Victor 7612.

A COMPLETE, not-to-be-missed, display library of the late Glenn Miller. Recordings included span the years from pre-war broadcasts to the mid-war night-club sessions. Singers Marion Hutton, Ray Eberle, Tex Beneke, Modernaires — and all the best of the Miller instrumentalists. Old recordings, yes—but the technicians have done a great job on eliminating surface noise. The Miller sound remains, years after his death, one of the most distinctive in the big-band field.

★★★★

CHRIS BARBER

WITH OTTILIE PATTERSON: It's Tight Like That; Nobody Knows You When You're Down And Out; Martinique; Chimes Blues; Merrydown Rag; St. Louis Blues; Ice Cream; SkoNiaan; Oh, Didn't He Ramble; I Never Knew Just What A Girl Could Do; The World Is Waiting For The Sunrise; Reckless Blues. Ace of Clubs ACL 1163.

SSESSIONS of nine and ten years ago, when the Barber band featured a young banjoist named Lonnie Donegan. Many tracks were recorded at the band's sell-out shows at the Royal Festival Hall and are full of atmosphere. Sharp incisive sound all through — solo highlights from Pat Halcox, Chris Barber and Monty Sunshine. Otilie's vocals—specially strong on the Ida Cox item "Nobody Knows..." A slice of nostalgia.

★★★★

ODETTA

IT'S A MIGHTY WORLD: It's A Mighty World; I've Been Told; Reminiscein'; Hush Hush Mamie; Camphorated Oil; Bull Jine Run; Come A Lady's Dream; Sweet Potatoes; Chevrolet; Love Proved False; One Man's Hands; Got My Mind On Freedom. RCA Victor RD 7615.

FOLK singer Odetta lives every consonant, every vowel, of the lyrics. With guitar and bass accompaniment, this album demonstrates the depth of her styling. Hear, for a sample, "Love Proved False", deep-throated and intense, and you'll get the gist. And listen closely for the amusing lines elsewhere. Odetta switches mood — but fast.

★★★★

DJANGO REINHARDT

I Love You; I'll Never Smile Again; Folle A Amphion; Anniversary Song; Blues Primitif; Topsy; New York City; Mano; Moppin' The Bride; Gypsy With A Song; Night And Day; Confessin'. Realm RM 184.

RECORDINGS, made in Paris in 1947, by the Second Hot Club Quintet. Some say that when Reinhardt died in 1953, real jazz guitar-playing died with him. Maybe. But anyway this is a fascinating collection — with "Moppin' The Bride" a particularly strong example of his virtuosity. Interest note: the use of clarinet with guitar, as opposed to violin as per Stephan Grappelly. A collector's item.

★★★★



TRINI LOPEZ with another album

WHAT A TURMOIL!
Never has a record issued by a new artiste caused such controversy and mix-up as Dave Kaye's first disc on Decca.
A Fool Such As I. FI1866.
For a start, Decca got the name wrong on the label. They slapped "Dave Kaye" on both sides of the record.
Then the disc jockeys and reviewers got to work.
Joe Meek refers to Dave as "The Orbison voice".
Dave Cardwell insists he's more like Billy Fury.
The N.M.E. referred to Dave's voice as sounding like Charlie Fuqua, former lead tenor with the Ink Spots.
The People that he was definitely not imitating Elvis.
Elvis Monthly simply described the voice as sweet dynamite.
Dave's Fans strongly believe that his voice has such remarkable warmth, versatility and power, that he's everybody rolled into one.
What do YOU think?

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Karl Denver

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GUITAR COUNTRY

Chet Atkins

Freight train; Copper kettle; Kentucky; Vaya con dios & eight others



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The Routers

Maria Elena; Watermelon man; Wipe out; Pipeline; Telstar & seven others

Maria Elena; Watermelon man; Wipe out; Pipeline; Telstar & seven others

Maria Elena; Watermelon man; Wipe out; Pipeline; Telstar & seven others



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12" stereo or mono LP

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CASHBOX TOP 50

AIR MAILED FROM NEW YORK

Record Mirror

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

TOP 20-FIVE YEARS AGO

- | | |
|--|---|
| 1 SIDE SADDLE (2) Russ Conway | 11 DONNA (16) Marty Wilde |
| 2 SMOKE GETS IN YOUR EYES (1) Platters | 12 TOMBOY (15) Perry Como |
| 3 IT DOESN'T MATTER ANY MORE (8) Buddy Holly | 13 CHARLIE BROWN (13) Coasters |
| 4 MY HAPPINESS (3) Connie Francis | 14 C'MON EVERYBODY (15) Eddie Cochran |
| 5 AS I LOVE YOU (4) Shirley Bassey | 15 WAIT FOR ME (-) Malcolm Vaughan |
| 6 PETITE FLEUR (5) Chris Barber | 16 DOES YOUR CHEWING GUM LOSE ITS FLAVOUR (10) Lonnie Donegan |
| 7 STAGGER LEE (5) Lloyd Price | 17 BY THE LIGHT OF THE SILVERY MOON (-) Little Richard |
| 8 PUB WITH NO BEER (7) Slim Dusty | 18 I GOT STUNG/ONE NIGHT (17) Elvis Presley |
| 9 LITTLE DRUMMER BOY (9) Beverley Sisters | 19 SING LITTLE BIRDIE (17) Pearl Carr & Teddie Johnson |
| 10 GIGI (11) Billy Eckstine | 20 LONELY ONE (-) Duane Eddy |

BRITAIN'S TOP LP's

- | | |
|--|--|
| 1 WITH THE BEATLES (1) The Beatles (Parlophone) | 11 GOOD 'N' COUNTRY (-) Jim Reeves (RCA Victor) |
| 2 PLEASE PLEASE ME (2) The Beatles (Parlophone) | 12 TRINI LOPEZ AT P.J.'S (16) Trini Lopez (Reprise) |
| 3 STAY WITH THE HOLLIES (4) The Hollies (Parlophone) | 13 IN DREAMS (13) Roy Orbison (London) |
| 4 WEST SIDE STORY (3) Sound Track (CBS) | 14 SINATRA'S SINATRA (20) Frank Sinatra (Reprise) |
| 5 MEET THE SEARCHERS (5) The Searchers (Pye) | 15 LISTEN TO BILLY J. KRAMER (12) Billy J. Kramer & The Dakotas (Parlophone) |
| 6 HOW DO YOU LIKE IT (6) Gerry & The Pacemakers (Columbia) | 16 BLUE SKIES (15) Frank Ifield (Columbia) |
| 7 FREDDIE & THE DREAMERS (9) Freddie & The Dreamers (Columbia) | 17 STARS FROM STARS AND GARTERS (-) Various Artists (Decca) |
| 8 SUGAR AND SPICE (14) Searchers (Pye) | 18 IN THE WIND (-) Peter, Paul & Mary (Warner Bros) |
| 9 THE SHADOWS GREATEST HITS (8) The Shadows (Columbia) | 19 SOUTH PACIFIC (7) Sound Track (RCA) |
| 10 BORN FREE (11) Frank Ifield (Columbia) | 20 FUN IN ACAPULCO (10) Elvis Presley (RCA-Victor) |

BRITAIN'S TOP EP's

- | | |
|--|---|
| 1 ALL MY LOVING (1) The Beatles (Parlophone) | 11 24 HOURS FROM TULSA (11) Gene Pitney (United Artists) |
| 2 TWIST & SHOUT (3) The Beatles (Parlophone) | 12 TOP SIX No. 1 (16) Various Artists (Top Six) |
| 3 THE ROLLING STONES (2) The Rolling Stones (Decca) | 13 I ONLY WANT TO BE WITH YOU (9) Dusty Springfield (Philips) |
| 4 HUNGRY FOR LOVE (5) The Searchers (Pye) | 14 PETER, PAUL & MARY (8) Peter, Paul & Mary (Warner Bros.) |
| 5 THE BEATLES HITS (6) The Beatles (Parlophone) | 15 I THINK OF YOU (13) The Merseybeats (Fontana) |
| 6 THE BEATLES No. 1 (7) The Beatles (Parlophone) | 16 YOU'LL NEVER WALK ALONE (10) Gerry & The Pacemakers (Columbia) |
| 7 THE DAVE CLARK FIVE (4) The Dave Clark Five (Columbia) | 17 IN DREAMS (-) Roy Orbison (London) |
| 8 THE BACHELORS (15) The Bachelors (Decca) | 18 BEST OF CHUCK BERRY (18) Chuck Berry (Pye) |
| 9 SWEETS FOR MY SWEET (12) The Searchers (Pye) | 19 SONG FOR EUROPE (17) Matt Monro (Parlophone) |
| 10 THE BIG THREE AT THE CAVERN (15) Big Three (Decca) | 20 WELCOME TO MY WORLD (-) Jim Reeves (RCA Victor) |

(The National Chart)

- | | |
|--|---|
| 1 CAN'T BUY ME LOVE (7) The Beatles (Parlophone) | 26 EIGHT BY TEN (9) Kenn Dodd (Columbia) |
| 2 LITTLE CHILDREN (6) Billy J. Kramer and The Dakotas (Parlophone) | 27 MY BOY LOLLIPOP (4) Millie (Fontana) |
| 3 JUST ONE LOOK (6) The Hollies (Parlophone) | 28 I'M THE ONE (12) Gerry & The Pacemakers (Columbia) |
| 4 NOT FADE AWAY (6) Rolling Stones (Decca) | 29 AS USUAL (13) Brenda Lee (Brunswick) |
| 5 I LOVE YOU BECAUSE (7) Jim Reeves (RCA-Victor) | 30 NEW ORLEANS (32) Bern Elliott & The Fenmen (Decca) |
| 6 | 31 EVERYTHING'S ALL RIGHT (2) The Mojos (Decca) |
| 7 | 32 MY WORLD OF BLUE (5) Karl Denver (Decca) |
| 8 | 33 I-4-3-2-1 (11) Manfred Mann (HMV) |
| 9 | 34 I'M THE LONELY ONE (44) Cliff Richard & The Shadows (Columbia) |
| 10 | 35 MARY JANE (36) Del Shannon (Stateside) |
| 11 | 36 YOU WERE THERE (26) Heinz (Decca) |
| 12 | 37 FOR YOU (34) Rick Nelson (Brunswick) |



JIM REEVES
I BELIEVE
10 (3) The Bachelors (Decca)



RICK NELSON
BOYS CRY
9 (10) Eden Kane (Fontana)

- | | |
|--|---|
| 1 TWIST AND SHOUT* (4) The Beatles (Tollie) | 26 NEW GIRL IN SCHOOL (36) Jan & Dean (Liberty) |
| 2 CAN'T BUY ME LOVE (21) The Beatles (Capitol) | 27 HIPPIY HIPPIY SHAKE* (29) Swinging Blue Jeans (Imperial) |
| 3 SHE LOVES YOU* (1) The Beatles (Swan) | 28 DO YOU WANT TO KNOW A SECRET (1) The Beatles (Vee-Jay) |
| 4 I WANT TO HOLD YOUR HAND* (2) The Beatles (Capitol) | 29 MONEY (33) Kingsmen (Ward) |
| 5 PLEASE PLEASE ME* (4) The Beatles (Vee Jay) | 30 RIP VAN WINKLE (30) Devotions (Roulette) |
| 6 HELLO DOLLY (7) Louis Armstrong (Kapp) | 31 DEAD MAN'S CURVE (44) Jan & Dean (Liberty) |
| 7 DAWN GO AWAY* (5) Four Seasons (Phillips) | 32 TELL IT ON THE MOUNTAIN (35) Peter, Paul & Mary (Warner Bros.) |
| 8 MY HEART BELONGS TO ONLY YOU* (8) Bobby Vinton (Epic) | 33 ROLL OVER BEETHOVEN (40) The Beatles (Capitol of Canada) |
| 9 GLAD ALL OVER* (12) Dave Clark Five (Epic) | 34 NADINE (41) Chuck Berry (Chess) |
| 10 SUSPICION (16) Terry Stafford (Crusader) | 35 THAT'S THE WAY BOYS ARE (1) Leslie Gore (Mercury) |
| 11 THE WAY YOU DO THE THINGS YOU DO (14) The Temptations (Gordy) | 36 SHANGRI-LA (1) Robert Maxwell/Vic Dana (Decca/Dolton) |
| 12 THE SHOOP SHOOP SONG (15) Betty Everett (Vee Jay) | 37 WE LOVE YOU BEATLES (45) The Carefrees (London-International) |



THE BEACH BOYS FUN FUN FUN

- | | |
|--|---|
| 13 FUN, FUN, FUN* (6) The Beach Boys (Capitol) | 38 BLUE WINTER* (17) Connie Francis (MGM) |
| 14 CROOKED LITTLE MAN (23) Serendipity Singers (Phillips) | 39 SEE THE FUNNY LITTLE CLOWN* (24) Bobby Goldsboro (Unart) |
| 15 NEEDLES AND PINS* (20) The Searchers (Kapp) | 40 WHITE ON WHITE (1) Danny Williams (United Artists) |
| 16 STAY (18) Four Seasons (Vee Jay) | 41 FROM ME TO YOU (43) The Beatles (Vee-Jay) |
| 17 HIGH HEEL SNEAKERS* (10) Tommy Tucker (Checker) | 42 CALIFORNIA SUN* (27) The Rivieras (Riviera) |
| 18 THINK (22) Brenda Lee (Decca) | 43 THE SHELTER OF YOUR ARMS (28) Sammy Davis Jr. (Reprise) |
| 19 AIN'T NOTHING YOU CAN DO (25) Bobby Bland (Duke) | 44 I WISH YOU LOVE* (38) Gloria Lynne (Everest) |
| 20 YOU'RE A WONDERFUL ONE (32) Marvin Gaye (Tamia) | 45 UNDERSTAND YOUR MAN (46) Johnny Cash (Columbia) |
| 21 JAVA* (9) Al Hirt (RCA Victor) | 46 GOOD NEWS* (26) Sam Cooke (RCA-Victor) |
| 22 I LOVE YOU MORE AND MORE EVERY DAY* (11) Al Martino (Capitol) | 47 I CAN'T STAND IT (1) Soul Sisters (Sue) |
| 23 KISSIN' COUSINS (13) Elvis Presley (RCA-Victor) | 48 PENETRATION* (31) Pyramids (Best) |
| 24 NAVY BLUE* (19) Diane Renay (20th Century Fox) | 49 FOREVER (1) Pete Drake (Smash) |
| 25 HEY BOBBA NEEDLE (34) Chubby Checker (Parkway) | 50 YOUNG AND IN LOVE (1) Chris Crosby (MGM) |

* An asterisk denotes record released in Britain.

<p>THE SHEFFIELDS GOT MY MOJO WORKING 7N 15627</p>	<p>GREGORY PHILIPS DON'T BOTHER ME 7N 15633</p>	<p>THE REMO 4 I WISH I COULD SHIMMY LIKE MY SISTER KATE 7N 35175</p>	<p>BUTCH MOORE & THE CAPITOLS I MISSED YOU 7N 35182</p>	<p>TEDDY GREEN ALWAYS 7N 35173</p>	<p>KRIS JENSEN LOOKIN' FOR LOVE 45-1243</p>
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AIN'T GONNA TELL ANYBODY - Simon & Garfunkel... LETS WAIT A WHILE - BRENDA LEE... WAITIN' SAME

A BEATLE IN HIS OWN WRITE!



LIDDYPOOL! Seaport city which produced The Beatles. And especially John Lennon, AUTHOR. The man who wrote the immortal words: "How many bodypeople wash peetle and faces? In a recent duddypottity poll a roaming reporter intervined, asking 'Do you like Big Grunty better more than Grave Burke?' To these question many people answered: 'On the other hand, who are we to judge?'"

John's book* has caused a stir in the literary world. High-domed critics have analysed it. His style has been likened to James Thurber, Spike Milligan, Edward Lear, Stanley Unwin.

are bound to be thickheads who will wonder why some of the book doesn't make sense, and others will search for hidden meanings. None of it has to make sense and if it seems funny, then that's enough."

Perhaps the most sensible paragraph yet written about

John Lennon Talks About His New Book

By Peter Jones

I found it amusing, hilarious in parts, intelligent, logical, cleverly illustrated. But author John had a rare old field day when he was called to account for the book by the interrogation team of BBC TV's "Tonight" programme last week.

Kenneth Allsop asked him about the things that made John himself laugh. Said John: "Lots of things — apples and Derek Hart and that. Quite a few things. I used to like the Goons . . . and Stanley Unwin. Er, Nick McCutt . . ." Kenneth said: "Haven't met him." Said John: "No, I haven't met him, but . . ."

Kenneth asked what made John Lennon angry. Reply: "Getting up make me angry, you know, in the mornings. Apart from that I'm quite—quite healthy."

NONSENSE

Kenneth: "When you write a lyric, a song, for the Beatles, do you go about it in the same way as for the book? What's your approach? Or do you regard it as being another kind of nonsense rhyme, in fact?"

John: "No — it depends. Sometimes I just sort of sit about and think of a lyric, the same as I do for those witties. But if I'm working with Paul, if he thinks of it first, well we go from there."

Then Kenneth asked about the Lennon money. He said the new Beatle movie was going to be a sell-out, and the book was going to be a winner. "What's it like having success happen so suddenly?" Said John: "It's

great. It's good fun. If you can take it in your stride, I always say. It's good. I like it."

Kenneth asked whether John was managing to cope with stardom. He asked if he felt fine. Said John: "Well, I'm not cracking up, you know, but . . . I don't know about next year, but I'm all right now."

Which left only a departure move by John, as Cliff Michelmore said: "Not only is he a nice young man, but it's a good book indeed. I'll tell you, or at least I think it is . . ."

A chaotic, definitely different, sort of interview. Incidentally, Paul McCartney writes the introduction to John's book and says: "There

"In His Own Write." In fact, one chapter "On Safari With White Hunter" was written "in conjugal" with Paul.

ECONOMICAL

But I reckon it'll sell the proverbial bomb. The illustrations themselves will attract a load of customers. And the more you read the text, the more you realise that John Lennon "English" is a darned sight more economical and straightforward than the English we learned in school.

"John Lennon In His Own Write," by John Lennon. Published by Jonathan Cape, March 23, 1964. Price 9s. 6d.

THE THINGS WE HEAR

AT presentation of silver disc to Cilla Black for "Anyone who had a heart." E.M.I. chairman Sir Joseph Lockwood pronounced Cilla as "Seeler" much to Miss Black's obvious horror! . . . Millie's backing group were known as the Five Just Men — not the Four Just Men, as shown in a recent advertisement, now they have changed their name to "The Five Embers" . . . Gerry has a Mark 10 Jaguar . . . Jackie De Shannon's new L.P. a knockout.

Peter Jay plans to end all one-nighters for three weeks to concentrate on recording new material for a single and E.P. . . . Newcomer on Mercury, 21-year-old Julie Rogers was formerly with the Teddy Foster orchestra . . . The Tornados make their Spanish debut in Madrid on April 24. Two members of the Tornados, Ray Randall and Stuart Taylor had a lucky escape when their Mini was completely wrecked in an M1 crash.

Heinz is in line for his pantomime debut. He will play the lead part, and have an acting bank role . . . Animals tipped as being more likely successors to Beatles than the Rolling Stones.

Bern Elliot starts his first Irish tour in Dublin on June 8 . . . On their Scottish visit the Paramourts were snowed-up in a blizzard and dug their band wagon out of drifts with the hub caps . . . in concert at Walthamstow John Bennett, Kenny Ball's trombonist had his trombone fall in three pieces during "Savoy Blues" . . . new Temperance Seven L.P. in April titled "Temperance Seven Family Album."

Mike Hurst threatening to wear a kilt for a Scottish T.V. On o'clock Gang Show on April 22 . . . Bert Weedon, who was born near the West Ham football ground, wrote "Hammer's Bookie" to celebrate their reaching the semi-finals of the F.A. Cup . . . The Animals completed their first L.P. before

their first single "Baby let me take you home" was released . . . Keith Powell and the Valets' new Columbia single "Tore up" being released on the Continent to tie in with three-country European tour.

Norman Petty and L. O. Holly (Buddy's father) are sponsoring a new group the Hollyhawks, featuring Mike Sullivan and Gene Evans from the Crickets . . . Allan Sherman's new single "My Son the Vampire" . . . George Martin does not know the names of all the Pacemakers! . . . all tickets for the Peter, Paul and Mary tour are sold.

Judging by his current stage performance, Jerry Lee Lewis must be one of the most exciting performers in the world . . . The Nashville Teens, who will be backing Chuck Berry on his forthcoming tour, are one of the best new groups around . . . they have a record-out in three weeks titled "Tobacco Road" . . . One of the best R & B discs so far this year,

The Soul Sisters big American hit 'I Can't Stand It' is released this week on Island's 'Sue' label.

Will Decca re-release 'Blue Suede Shoes' to coincide with Carl Perkins tour of this country . . . Chuck Berry has recorded 'Fraulein', the old Bobby Helms hit . . . also 'Promised Land', 'Brenda Lee' and 'Girl From Central High', all to be released shortly by Pye . . . Dale Hawkins classic 'Susie-Q' to be released here on an E.P. on April 28 by Pye . . . also Clarence 'Frogman' Henry's 'Ain't Got No Home' . . . Wife of Bruvver Tony Oakman expects baby in September.

Max Diamond's two new groups the Aristocrats and Blackhawks due for a big publicity push. Both recorded last week at Curly Clayton's Highbury studios where much of the 'Mersey' sound is produced. The Aristocrats have taken the unusual step of registering the group name with the Registrar of Business Names.

Two great discs on RCA Victor



HANK LOCKLIN
You never want to love me

RCA 1391 45 rpm



JIM REEVES
I love you because

RCA 1385 45 rpm

RCA VICTOR

RCA Victor Records product of The Decca Record Company Ltd
Decca House Albert Embankment London SE 1



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