

Record Mirror

No. 161

Week ending April 11, 1964

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EXCLUSIVE THIS WEEK:

JANE ASHER SPEAKS

DAVE CLARK L-P

DETAILED TRACK-BY-TRACK REVIEW

SEARCHERS IN THE STATES

YET another British group has triumphed on the "Ed Sullivan Show," the networked top-of-the-poll American variety telly-production. After Saturday's triumph, the Searchers — whose "Don't Throw Your Love Away" has whipped in the charts here—immediately taped another performance for future use by Ed Sullivan.

Prior to leaving for London early this week, spokesman Chris Curtis told the Record Mirror from New York: "We're looking forward to a little bit of relative peace and quiet. We've been rushed off our feet in the States. Kapp Records gave a party for us at the Friars Club, New York, attend by all the top TV and radio personalities, plus dee-jays, photographers, distributors and so on.

HOTEL

"It was supposed to end early evening . . . but was still going strong at near midnight. We've also taped interviews for the Dick Biondi Show, which is syndicated to 35 stations on the Mutual Radio network.

"And just staying at the New York Hilton Hotel has been tiring! Of course, we've had the fans chasing us a lot—but having the Hilton as our base helped a great deal. At their prices, the fans didn't venture inside too much!

"But, believe us, we'll be glad to get back among our British friends. We'll have plenty to tell them about. And it's great to hear how well 'Don't Throw Your Love Away' is going . . ."



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

ADVANCE ORDERS— HARMFUL TO CHARTS?



THE BEATLES—Do their discs deserve their high orders? Asks a reader (RM pic Dezo Hoffman)

BECAUSE of the present popularity of the Beatles, the Rolling Stones, Dave Clark etc., the record-buying public order their records without even hearing them. Even if the disc is bad, it still jumps into the top five within a week or so, purely because of popularity (sex appeal, neat appearance, smart stage act or something similar). Over 30 per cent of Beatles' singles are bought not because of their musical sound but because of their sex-appeal. Surely it would be better to have a panel of experienced musicians placing the records week by week in the charts? In this way, the general public could see the groups with the best musical ability... not just popularity. Thus the completely false picture today of the ten most popular records would disappear. But perhaps it MIGHT still be Number One spot for the Beatles or Dave Clark!—Andrew Beeman, Teme House, Lancing College, Lancing, Sussex. L.P. winner.

AWARDS FOR THE PUBLICITY MEN?

THE hit parade has always been governed to some extent by the amount of plugging the records get. But recently this has got out of hand and now the hottest property is not a good song to record so much as a good publicity man. I suggest presentation of special awards in this field to: David Jacobs, for "I'm In Love," by the Fourmost; Les

Perrin for "Glad All Over" and "Bits and Pieces" by Dave Clark. And to mark the end of the first quarter of 1964, my awards for the worst discs: "Bits and Pieces," "Over You," by Freddie and the Dreamers, and "Good Golly, Miss Molly," by the Swinging Blue Jeans.—P. K. Dedicoat, 5 Pritchett Road, West Heath, Birmingham. E.P. Winner.

U.S. TUNESMITHS

WHILE the talk goes on about the hits of John Lennon and Paul McCartney, spare a thought for their American counterparts. Brian Wilson and Jan Berry. Brian, senior member of the Beach Boys, has written many hits, including "Surfin' U.S.A." and "Surfer Girl," plus two more with his group mate and cousin, Mike Love—"Surfin' Safari" and "Fun, Fun, Fun." With Jan Berry, one half of the Jan and Dean team, Brian wrote the sensational "Surf City," "Honolulu Lulu" and "Drag City." And E.M.I. Records, how about releasing more Beach Boys' records here?—J. MacDonald, 55 The Ridge, Orpington, Kent.

NO BEAT THEN!

I'M sick of adults accusing some of the great groups of today of being pretty good on record but a big bore out of the recording studios. Recently I saw the Searchers' package show and thought the boys were even better than on record. I am 13 and cannot remember the pop scene before 1958, when I began buying discs. But from what I have heard of my father's collection of records of 15-20 years ago, well if I was a teenager then, I'd probably have given my front teeth for the excitement of some of today's artists and their records.—Edward Sears, 430 Central Park Road, East Ham, London E.6.

SPEECHLESS

IT was some days ago that I saw Jerry Lee Lewis—but I'm still recovering from the shock. He did eleven songs... and the audience was silent, fascinated and speechless from the first note. I didn't expect, ever, to see anyone stage a greater show than Little Richard's TV spectacular, but this man Lewis made him look tame. He is the greatest. His "Whole Lotta Shakin'" was the most fantastic rendering of a song I have ever witnessed. And I still regard him as the most fantastic, phenomenal, pianist on record.—P. Norman, 10 Allsworth Road, Luton, Beds.

THE CLAN

I'VE read several letters recently saying that R and B fans should be thanking the Beatles for giving our favourites a comeback to the charts. Well we R and B fans were perfectly happy when our favourites weren't in the charts and artists like Chuck Berry and Bo Diddley weren't known throughout the country. We were happy to be left to ourselves to listen to and enjoy our kind of music in private instead of having R and B melted down and turned commercial for the benefit of pop fans who prefer to listen to inferior versions of our songs performed by their darling, dandy, heart-throbs.—John Pedrick, 616 Allesley Old Road, Coventry, Warwickshire.

BUY BRITISH

ON reading some of the letters in other recent editions regarding R and B—let the really ardent followers of the original Negro R and B keep it. In this day of teenage rebellion, it has been proved that the record buyers prefer modern beat groups singing English R and B. The Stones, Bern Elliott, Swinging Blue Jeans have surely proved this with their current hits. I now look forward to reading some enraged replies to my letter!—Michael Matthew, 22 Sycamore Avenue, Newley, Rochdale, Lancs.

BLUE BEAT AND ALL THAT

ISLAND records are now being distributed by the EMI group, as from the first of April. This will include all of Island's labels which are Sue, Black Swan, Jump Up, and of course Island. This news will delight many fans of the label who have found difficulty in obtaining some of the excellent discs issued by them.

Another independent company now expanding is R and B discs which has already formed a new label, King, which will cope with U.S. discs, and some British and Jamaican ones that they acquire. See next week's paper for a fuller story.

Record Mirror

EVERY THURSDAY

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THAT HAIR AGAIN

I'M browned off by people calling the Rolling Stones "rebels." Just because these boys are all we have been waiting for, don't let's get down on our knees and pray to them. They want to be accepted as they are, without anyone building definitions of them. Their gorgeous hair suits them, and I'd like to see more of it. Please leave the wonderful Stones to the ones who appreciate them.—Jane Nichols, 11 Queensway, Wellingborough, Northants.

HEINZ SUCCESS

UNFAIR criticism is levelled at Heinz. He's a dynamic artiste and, with the assistance of composer Geoff Goddard, has brought out three great records, all registering in the charts. He has a tremendous stage act and is always prepared to try something new. He's also starred in a film, "Live It Up." What more can one ask in a relatively short time?—Jane Sharrock, 26 Bartholomew Road, Cowley, Oxford.

SOUR GRAPES?

I'D like to point out to Larry Parnes that just because he doesn't manage the Beatles does not mean they have not conquered the American scene. Just because his wonder-boy Billy Fury is not 1, 2, 3, and 4 in the U.S. Charts at the moment is no reason for writing horrible things about the wonderful Beatles.—Ilene Kelly, Knockadueen, Duagh, Tralee, County Kerry, Eire.

POOR JACKIE

IN recent months, female singers have become more and more popular. We've had articles on Kathy Kirby, Brenda Lee, Dusty and so on. But the greatest of 'em all is the one and only Jackie de Shannon. Her original version of "Needles and Pins" was great, and her previous single "You Won't Forget Me" even better. Now she has out an excellent L.P. There are six singles released in the States which haven't been released here. How about it, E.M.I.?—N. Nuttall, 405 Plodder Lane, Farnworth, Bolton, Lancs.

A ROSE BY ANY OTHER NAME

ALTHOUGH we're 4,000 miles away, we are still regular readers of the Record Mirror. But we're amazed by the fact that people have the cheek to call the Beatles music R and B. We're Beatles fans... but their music is rock 'n' roll. We consider the two kinds of music so vitally different that nobody in their wildest moments could put them in the same class. Please, we implore you: Drop this purely commercial name-change and call rock 'n' roll — rock 'n' roll.—S.A.C. Baldwin, S.A.C. O'Connell, T.W.H.Q., R.A.F. Khormaksar, Aden, B.F.P.O. 69. E.P. Winner.

MORE CORDET

WHEN will the talents of England's greatest girl singer be recognised? The lack of publicity, and the excess of talent, of Louise CorDET combine to make her about the most under-rated singer on the pop scene today. Husky vocal quality and singing capabilities make her surpass that of the others... and she's in a class on her own when singing blues. Come on deejays, give Louise a chance.—D. Campbell, 3 Clarence Road, Brentwood, Essex.

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The Dave Clark 5— Their First L.P...

A LONG-AWAITED debut long-player was rushed into the Record Mirror offices this week for a preview play-through. And I report with pleasure that Dave Clark's "Session With The Dave Clark Five," on Columbia SX 1598, is well-worth the wait. And it needs no great foresight to state categorically that it'll fair stomp into the charts.

First point to note is that Dave had a hand in the writing of ten of the twelve tracks. Not to mention his share in the production of the set. There is, then, a stack of original material—highly commendable considering the usual ration of hoary old gear featured on group albums.

Care for a track-by-track advance tour through the collection: Hold on, then, and let's start in with "Can't You See That She's Mine"—which Dave wrote with organist - singer Mike Smith. Up-tempo beater, with snatches of fill-in organ chords, and group vocal. An exciting opening, with middle section dominated by honk-happy tenor sax.

FIERY

Dave and Mike collaborated on "I Need You I Love You," too. Similar tempo with fiery interchange of vocal blends... and a good, heavy beat. Not quite so "different" maybe, but it keeps the dance-appeal going strongly.

A third Dave-Mike opus is "I Love You No More." Sounds a trifle disjointed in parts, but the real earthy sounds mid-way, with organ and sax again, plus some heavily laid-down bass-drum and bass-guitar effects, keep it going well. Raw-edge to the lead vocal... which is fine.

On to "Rumble," the old Link Wray hit. This showcases some of the more way-out instrumental sounds of the group. Great big ponderous beat, with efficient guitar "rumbles" and thumping great tat-a-boom beat... there's probably a more technical name for this sound! It ends with a flourish of cymbals.

"Funny" is a jog-along wee number, penned by the Clark-Payton team from the Five. Not really a highlight, I thought, because I had a feeling of having heard it before. Plenty of the "road-drill" sound half-way.

Which brings in the side-one closer, "On Broadway" one of the three non-originals on the set. This was penned four-handed by Messrs. Mann, Weil, Leiber and Stoller. Lead voice mostly and an expressive voice, too, with only snatches of group vocal fill-in. A high-class number this, invested here with a persistent, rather lighter, beat—and some surprising falsetto notes at the close.

I'm glad "Zip-A-Dee-Doo-

Dah" was picked as another non-original. Mike Smith's roarin' vocal bits knocked me out and the slow deliberation of the beat is most effective. Good, full sound throughout this slab of excitement.

CARESSING

Dave wrote "Can I Trust You" by himself. Church-like organ introduction, then a softly appealing group vocal. This is about as near to sentimentality as the Clark Five get, but they don't forget the beat for all that. A caressing sort of "oasis" in the big-noise offerings.

"Forever And A Day" is also softer than usual, but the pace is gee-ed up a bit more. A distinctive sound here, with the well-rounded voices over haunting organ chords. Excellent lead guitar mid-way.

And on to "Theme Without A Name," penned by the Clark-Davidson duo. Les Reed took over as musical director here, laying on violins and choral sounds.

A DETAILED TRACK-BY-TRACK REVIEW OF DAVE'S FIRST L.P. BY LANGLEY JOHNSON

A wee bit Shadow-ish? I thought so in parts, but it's a sure-fire sign of the care that Dave and the boys took to get this album on as many different tacks as possible.

The penultimate track, if I may use the expression!, is "She's All Mine," again by Dave and Mike. This is the Five sound created for singles. Crash-bang beat, with powerhouse vocalistics and dramatic harmonic effects. It goes, goes, goes...

Into "Time," which closes the "Session." A Dave Clark instrumental, with simplicity of theme and distinctly unusual sounds.

There's a lot on this album which will surprise folk. Sometimes one hears adverse comments about the Five — usually from lesser groups! Well, I reckon this debut album will open a few jealous peepers.



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NAMES AND FACES

THERE'S plenty of names and faces in this departure pic of the big Australian package tour which left London last week. Artistes here are Gerry and The Pacemakers, Brian Poole and The Tremeloes, Dusty Springfield, and The Echos. The team are doing a series of one-nighters and TV and Radio appearances down under.

But there was a spot of trouble for Gerry when he arrived on the first day. For there were so many fans outside the theatre that the police wouldn't allow him to play, as they thought it might be too dangerous! He flew to New Zealand soon after. (RM Pic Dezo Hoffman).

The Migil Five are currently shooting up the charts with their "Mockingbird Hill." Here's a pic of the boys as they attend the opening of the new Bond Street Record Centre in London's West End. Shop manager is Michael Ashwell, formerly exploitation man with Polydor records. They were one group of the many that attended the opening. (RM Pic Martin Alan).

MARQUEE

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LITTLE CHILDREN
BITS AND PIECES



LIFE WITH THE BEATLES

PETER JONES LOOKS AT THE BOYS IN THE RECORDING & FILM STUDIOS

STILL the enormous pressure on the Beatles goes on . . . and on . . . and on! The film — still without a title, though the boys themselves have some VERY facetious suggestions to make! — is now pretty well up to schedule.

The time: 4.0 p.m. Place: The Scala Theatre, where "Peter Pan" is an annual attraction. The Beatles are filming indoor shots. The audience comprises several hundred fans — who are being paid for the pleasure of screaming. Shouts of "QUIET PLEASE" from bald-headed young director Dick Lester count for nothing.

John Lennon sits in the front stalls, waiting for his cue. He's talking about his best-selling book — 50,000 copies of "John Lennon In His Own Write" sold in a few days. George is hunch-shouldered in the next row of seats.

On stage, Paul McCartney breaks into a nimble tap-dance. Takes a sarcastic sort of bow and shouts: "Follow THAT, then!" Ringo Starr strolls up the centre aisle . . . then suddenly breaks into a rapid, darting little run — and is out of the back doors.

BREATHLESS

An assistant director comes in, breathless. And somewhat grubby. "They told me one of the fans had got up on the roof of the theatre," he explains. "I had to clamber all over the place to make sure . . ."

Road-manager Neil Apsinall sorts through a pile of picture requests. And actor Norman Rossington, who plays the part of Neil in the film, studies form. Plenty of form to study; some of the most attractive dancing girls

in the business.

Seems the only thing the boys really don't like about filming is getting up so early in the morning. They used to hate the apparent time-wasting when "shots" were being set-up . . . but now they understand more of the sequence of movie-making.

Script-writer Alun Owen has been on the set. The boys make suggestions about changing lines. Alun accepts the suggestions. "They know more about what they'd say in real-life than anybody else," he agrees.

Filming is becoming fun. The Beatles are ALWAYS fun. But they're determined that this, their debut film, is going to be as good as it possibly can be. They are professionals. They know exactly when to gag around and when to be serious.

Time: 7 p.m. Place: The Playhouse Theatre. Task: Recording last Saturday's "Saturday Club."

R.M. SPECIAL

Marion Levinson called round to watch. Evening-y-y," said John Lennon. A general stampede to get to the front row to observe and photograph. An explosion of flash bulbs. Ringo blinked blatantly. John glanced anxiously at the amplifiers. "Can we move?" he asked plaintively.

LAUGH

Picture-session over — and the boys got down to the serious business of recording. At least, it was meant to be serious . . . but you can't stop the boys from kidding.

"Can't buy me luv-uv" sang Paul, with Ringo gazing adoringly into his eyes. Paul tried to keep a straight face but had to laugh. "Oh, no," said a despairing studio official . . . the red recording light flashed desperately.

"It's request time," said Brian Matthew, as sternly as possible. Obediently the Beatles gathered round the



THE BEATLES—an up-to-date pic by RM's Dezo Hoffman.

mike. They each took a turn at reading out the postcards. Then an agonised cry from the control box . . . "Don't let Ringo speak!"

Ringo sat down with a fabulous expression of outraged dignity on his face. The stalls erupted with laughter. How do the Beatles keep such straight faces when they're clowning around?

I burst out laughing at something Paul said. A lone, loud laugh. "Who are you?" asked Paul. Having established my name, and the fact

I was from the Record Mirror, the boys then insisted on calling me "Diane." The Beatles, recording or rehearsing, almost never keep still.

PROFESSIONALS

George did the shake. John walked across the stage to get a ham roll . . . and hurtled back every time he was needed. Ringo had a sparring match with the mike, pausing only to rush back to his drum kit to "make sure it's still there."

In spite of the skylarking,

they are professionals to their fingertips. They'd put many of the old-timers to shame too.

They didn't take long to get round to talking about their film. "We're excited about it," said Paul, quietly. "But we don't really consider ourselves as actors."

This remark stemmed from the fact that they'd recently been to see "Dr. Strange-love," starring Peter Sellers.

"And you simply can't follow THAT!" said Paul, with an expression of due modesty.



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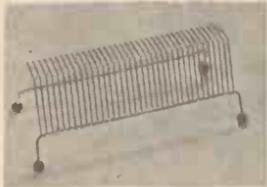
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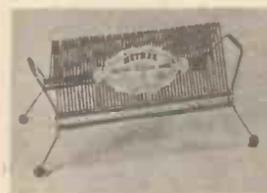
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COUNT DOWNE and THE ZEROS

If originality of names means anything to a group, I predict a load of success for Count Downe and the Zeros, a southern-based outfit who have a debut disc, "Hello My Angel" out on the Ember label.

Amazingly enough, the group already has a fully paid-up fan-club of more than 5,000, including two peers of the realm, a baronet and a count. Names? Certainly! Lord Churchill, Lord Maugham, Sir Francis Rose, Count William de Bellerosche—all have paid their half-dollar to join!

ORIGINAL

Pete Murray has said: "The most original group I have heard for a long time..." Ted King: "Five, Four, Three, Two, One—smash hit, this group."

The group first broke through, on the south coast, a year ago. They worked steadily. But Svengali came on the scene — Michael Hartz, who became their personal manager. He groomed the boys, boosted the boys, got them good-class work. And he worked on the project with agent Tony Lewis, M.D. John Barry, songwriter Gordon Hazelgrove and recording manager Jeff Kruger.

GERMANY

Count Downe and his mates have already appeared on both television channels. He says: "My real name is Peter Senior. I used to work as Peter Gunn, with the Bullets. The 'Bullets' spent, I just changed into Count Downe." He's been singing for two years, has toured Germany.

Highlight of the group's mob-happy career was when 1,750 fans rushed the stand to congratulate them when it was announced in a Brighton dance-hall that the boys had landed their Ember disc contract.

And the group uses almost entirely original material... they don't believe in just riding the Hit Parade.



THE PIANO-TOP SONGSTRESS

SHE'S just 21—and pretty darned pretty, I may add. Linda Saxone is the name and she's the gal who belts out "Love Is A Many Splendored Thing" on the Pye label. And if you think her voice shows considerable maturity, you are dead right.

For Linda was singing at the age of five, in talent competitions at Margate where the family were holidaying. At one, she sang for almost an hour, sitting on top of the piano! And she went on entering contests until, at 14, she was "discovered" by comedian Max Wall.

That set things moving. She sang with the Gordon Edwards band for three years, building experience. As that band finally disbanded, she met manager Jack Segal who got her important dates throughout the country. Cabaret, dance-halls, one-nighters — Linda can cope with them all. That's where real, run-of-the-mill experience counts...

Off-duty, Linda likes reading, dancing and horse-riding. But she's so busy singing, she rarely has time for any of them.

THE GROUP THAT WAS PRODUCED FROM MARKET RESEARCH...

PETER JONES'S
NEW NAMES

Trendsetters Ltd.

YOU wish to form a new group? Good show! But how do you find out what the fans REALLY want to hear? Answer: you do some market research, sending out interviewers to query the fans about the matter.

At least, businessman Roy Simon did just that. Four interviewers spent three months, questioning fans in ball-rooms, clubs and concert halls. And he came up, eventually, with Trendsetters Ltd., whose debut disc is "In A Big Way",

out now on Parlophone.

Mr. Simon's team found that the majority of fans were girls aged between ten and 17. He concentrated on this section. He found that 74 per cent wanted the musicians to be TALL. The others, the shorter fans, didn't want them TOO tall. So... four Trendsetters had to be six-footers, the other around 5 ft. 8 in.

They were also required to be good-looking, aged between 18 and 22, dark, slim, humorous, strong on personality, powerful on sex appeal. Clean-cut, clean-shaven, neatly dressed.

The pattern becomes clearer. Line-up was decided

as piano, lead guitar, bass guitar, drums, trombone. So the overall guitar sound was maintained, but trombone and piano helped a wider musical form.

HARD WORK

Mr. Simon threw in his personal requirements, which involved musicianship, originality and imagination. Then he handed his Blueprint For A Group to a big booking agency and said: "Find me the right men". Hundreds of musicians were vetted. Five were selected. And then started a lengthy period of sheer hard work at rehearsals.

Now Trendsetters Ltd., with the musicians as shareholders and Mr. Simon as managing director, is happily under way. Their first big date was a Southern Television show in February and they started their club dates the same evening.

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THAT STAR SOUND

by PATRICK JAMES

'Our Instruments And Us'—by The Shadows...

EVERYTHING in Savile Row, it seems, is made to measure. Even the guitars. I'd always thought of Savile Row simply as the place I couldn't afford to go to for a suit. But amid all the needles and pins (sorry!), The Shadows have their London base in an elegant white house, and it was here that they talked to Record Mirror about their tailor-made guitars.

The three guitarists in the group—Hank Marvin (lead), Bruce Welch (rhythm), and John Rostill (bass) all play instruments specially made for them by Burns. Here's Bruce Welch:

"Hank and I use basically the same model; the 'Marvin.' They were built by Jim Burns from Hank's own designs and ideas, and it took about a year to develop the final versions. Jim Burns has really worked."

HANDSOME

Hank put in: "It's a solid, fairly light in the body. We haven't got them here, but here's one of the prototypes"; he crossed the big room the Shadows refer to as their "workshop," and returned with a handsome white guitar. "This one was a bit on the big side, and heavy, so we had another go." He turned it over. "You'd never believe the amount of work that's gone into the design of these resonator tubes. But that's the secret of the tone."

"Mine's slightly different

from Hank's," explained Bruce. "I like a slimmer neck, and it doesn't have a tremolo lever. We both use Gibson strings, and we all change all our strings every week. One night in Colchester, each one of us had two or three strings go in the same set, so we don't take any chances now."

"Come to think of it, Colchester's been a sort of jinx town to us. There was another night there when the drums fell off the rostrum in the middle of our act."

"We've been talking about stage work so far, of course," continued Bruce Welch. "But on records I use an acoustic



CLIFF and THE SHADOWS being presented with a gold disc from EMI chairman Sir Joseph Lockwood, for million-plus sales with "Lucky Lips." (EMI pic courtesy John Dove).

—a Gibson. In studio conditions it seems to give a sort of 'cleaner' sound for rhythm work."

guitar to sound and look right with the two 'Marvins'," he told me. "I think it'll be generally available soon. I use Fender strings on it."

else? Well, I play a little piano, but only for my own amusement."

AVAILABLE

"And," said Hank, "I sometimes use this 12-string model, the Burns Double-Six. Great sound. You can hear it on 'Don't Talk To Him' and 'The Lonely One,' for instance."

By this time we'd been joined by John Rostill, the Shads' bass guitarist. "Burns made me a matching bass

All this time drummer Brian Bennett had been fussing over his Ludwig kit, cleaning and polishing and testing the tension of the bass drum pedal. He uses three Avedis Zildjian cymbals plus hi-hat. "I've got just about everything else a percussionist would need back in this workshop," he said. "But apart from tom-toms and things I don't cart it all about. Do I play anything

ELECTRONICS

What about amplification? Said Hank: "We don't know too much about the electronic side of it, but we use Vox AC 30 amps, with boosters. We don't go to the length of carrying our own complete public address system, but we do have our own mikes which we hook up to the p.a. wherever we happen to be working."

the things we hear

by RAYMOND DALE

MAX BYGRAVES outshines son Anthony in new West End revue "Round About Piccadilly" Jackie Lyton at one time wanted to be an opera singer Paris Olympia for Gerry and the Pacemakers in September "Love in Las Vegas" could be Presley's biggest box office smash since "King Creole." Keith Karlson of Mojos a keen poet Jazz star Ronnie Scott slipped a disc in "Six of One" Dennis Lotis wears high heel boots doesn't Ready Steady Go need a drastic change of format?

Larry Parnes returns from America on Sunday unfair criticism from columnist Jack Bentley on Millicent Martin Gene Pitney, Roy Orbison, Elvis and Brenda Lee are America's last hopes over here Yardbirds (the most blueswailing!) think Rolling Stones no longer have a good act.



Chris Sandford says 1964 is his singing trial period, if he fails it's back to acting Chris Bennett's "Mojo" disc deserves a breakthrough A Weymouth summer season for Mary Wilde with Big Dee Irwin in the offing half the Searchers are searching no longer—Mike Pender now married Maureen Kennedy of the Vernon Girls to marry comedian Michael Harrison have Jet Harris and Billie Davis renewed their friendship? Joe Brown's first ever cabaret date at Newcastle's "La Dolce Vita" commencing May 17.

Beatles prevented Rolling Stones from reaching Number one many fans disappointed at new Beatles single how long since Doris Day was last in the charts? Applejacks "Tell Me When" owes a lot to Alan Freeman's conviction it would be a hit Andrew Oldham "resting" from recording for several weeks Gene Pitney returns to Britain in October film contract in the wind for Billy J. Kramer Decca chairman Sir Edward Lewis attended Peter, Paul and Mary press party Brian Epstein anxious to secure high chart placings for Sounds Incorporated. Publicist Keith Goodwin married—with no publicity—so did RM's Brian Harvey Did EMI seriously think Alma Cogan's "Tennessee Waltz" revival would re-establish her in the charts? When Beatlemania settles down and the accountants count up the cash, it may well be that the richest man will be music publisher Dick James.



Stand by for a new single tied in with Z Cars! new group with large fan following (over 1,000 club members) are the Orizentals—first single features "My Girl" and "Kathy" both written by the group. New King Brothers single "Magic Am I" is love theme of MGM movie "Captain Simbad" Jane Morgan returns for TV on May 18. Scotland's Corrie folk Trio and Paddy Bell of TV's "Hoot'nanny" make London stage debut this Saturday at Royal Festival Hall in "Billboard" college pop poll Johnnie Mathis was voted top male singer ahead of Sinatra, Andy Williams and Ray Charles, Connie Francis won the female section with Doris Day runner-up and Brenda Lee fourth. Beatles top group.

Cassius Clay has met his match disc-wise in Kenny Lynch, but is still taking lessons from Sam Cooke new Manfred's EP titled "Cock-a-loop" at 5-4-3-2-1

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EXCLUSIVE STORY ABOUT ACTRESS JANE ASHER AND HER BROTHER PE

JANE ASHER SPE

JJANE ASHER was just a few minutes late. She'd been rehearsing for an ITV "Love Story" play which goes out on May 5. She turned up in black leather coat, black stockings . . . and that marvellous stream of auburn-reddy hair shimmering around her shoulders.

She settled comfortably for a coffee — "Flat, please." Lit a tipped cigarette. And glowed with enthusiasm as she talked about how her brother Peter, along with his long-time friend Gordon, had crashed "World Without Love" to the chart summit.

"Honestly, it's marvellous," she said. "Do you know it could even get to number one? I'm so thrilled. I just knew it would be a hit, even though I did criticise the middle organ solo a bit on 'Juke Box Jury.' Actually, I quite like even THAT bit now!

COSY

"Of course, it's a marvellous song. But it's not only that. The boys' performance is every bit as important. They come across just as they really are . . . nice, friendly, relaxed. It's a cosy sort of sound. Remember that bit towards the middle where they build up a crescendo? Well, I suggested that bit. I feel very pleased about it . . .

"Sometimes I go to a dance-club in the West End. And when they first played the Peter and Gordon record, I felt ridiculously proud. I wanted to shout out to everybody: 'That's my brother singing on that.' It's fantastic how this record has affected me. After all, I've been an actress since I was five.

"And Peter's been in the business for simply years. Did you know he was given the Picturegoer Award as the Best Child Star of the Year when he was very much younger? But I think about the fans going out in their thousands and buying the record — it knocks me out. They've already sold nearly 400,000 copies — I mean, you'd have to work in a play in the West End for a long, long time to play to that many people.

"I'm glad they called themselves just Peter and Gordon.



PETER and GORDON—"We're going to write our next disc ourselves" they said jokingly. (RM pic)



JANE ASHER talks to Peter Jones about her brother's success.

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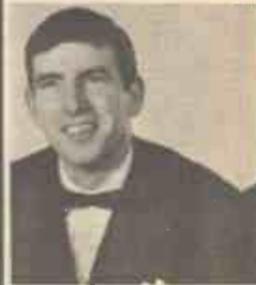
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AKS...

by
**PETER
JONES**

really remember THAT. But the song came up one night when Paul and John were round at our home. They hadn't really finished it, but Peter and Gordon were mad keen about it right away.

NEVER ROW!

"So the boys worked on it. Oh, yes, they often asked my opinion. That's another odd thing — people seem to think that a brother and sister should be arguing and having rows. Well, we NEVER have rows. We're really like friends. And Gordon... well, I've known him a long time. He lives at Pinner, in Middlesex, a long way from our home, so he often stays over after they've been rehearsing.

"But Peter does listen to my suggestions. And the same thing goes for me, when he talks about my acting. Honestly, it's a super sort of arrangement. The only thing we disagree over is some of the 'verdicts' I give on 'Juke Box Jury.' But then that's a matter of opinion, not of performance, isn't it?

"I think Peter and Gordon could do very well in films — specially when you remember all the acting experience my brother has already had. But all that comes later, I suppose. Right now, they're doing a lot of recordings — for a long-player as well as for their next single. That's important... the follow-up.

"Of course, Peter is on leave of absence from his studies in philosophy. I hope he goes back one day and finishes the course and, really, he doesn't want to make the break too long. But it's a difficult decision for him to take, with the show business side going so well.

"Really, though, they are a marvellous couple of characters. They're FRIENDS, that's the point. The friendliness shows all the time. I'm sure they're going to go on from strength to strength. Does that sound corny? Well, I really mean what I say about them."

Jane had to leave. A most interesting chat with a genuinely knowledgeable pop fan — and outstanding actress. 'Twas her eighteenth birthday just last Sunday. "Many happy returns, Jane," say I.

No surnames. It's easier to remember — and also it got away from my name. That was one thing that worried me. You know, all this talk about Paul McCartney and I. Well, I thought the girls would all hate me — and through that HATE poor Peter. But it's not so...

"In fact, most of my letters mention Peter in some way. Same thing with his mail.

"Of course, the boys have just started their first in-person dates. I'm sure they'll do well. Because they ARE nice, they come across as nice people! And they're good musicians, you know. Very good on guitar.

"Incidentally, I'm learning guitar. Properly. You know, Spanish guitar, finger-style. I used to learn piano but I think it's a bore. Now I have lessons every day, if possible, with a proper teacher. Only problem is that you're supposed to hold the guitar between your knees. Difficult for a girl... so I have to wear slacks for the lessons.

NO DISC

"Because Peter and Gordon have done so well, so quickly, people ask me if I'm going to make a record. Well, I'm NOT — not unless something really big happens. You see, I haven't really got a good enough voice for it. And anyway, people would just say it's a gimmick — you know, 'Oh, that Asher girl is trying to get in on everything.'"

"It's funny about 'World Without Love.' People have said all the Beatles and Peter and Gordon and I used to have sing-songs round the piano at home. Well, I can't



CLIFF RICHARD seen during his new tour. (RM pic by Dezo Hoffman)

Cliff's Tour—A Knock-Out!!

BEFORE a large holiday crowd at the Astoria, Finsbury Park, on Easter Monday, CLIFF RICHARD gave a tremendous performance sending fans home well satisfied. Resplendent in a blue suit Cliff opened with a Ray Charles number, "I Wanna Know", which was followed by his own hit, "Don't Talk To Him". I enjoyed his very capable rendering of, "Twenty Four Hours From Tulsa", and even better the rousing, "Da Doo Ron Ron", which preceded the lovely "Moon River" — featuring Brian Bennett on Bongos.

Lights dimmed for two romantic ballads, "It's All In The Game" and "Maria", which were ruined by inconsiderate girls screaming! "I'm The Lonely One" set everyone's feet tapping again as Cliff and the Shadows really sang up a storm.

The tempo was slowed once more for another ballad, titled "Constantly" — remember the name, because it's the latest release from Mr. Richard, due in a few weeks.

SING ALONG

Cliff managed to get the crowd to sing along with him on "Bachelor Boy", before launching into his wild, rocking finale — "Whole Lotta Shakin' Going On" and "What'd I Say". On stage for a full thirty-five minutes Cliff worked extremely hard, singing twelve numbers and presenting an act which was as exciting visually as it was vocally.

For the first time on tour he was backed by a big band, Bob Miller and the Millermen, who accompanied him on six numbers, with the Shadows doing the other six. Besides providing excellent backing the Bob Miller Band also had two spots on their own.

They opened the show with a nice selection of instrumentals and current pop numbers, featuring vocalists June Leslie and Alan Lee, both of whom are associated with the B.B.C. programme, Parade of the Pops. These two artistes ran through numbers such as, "My

Baby Left Me", "Stay Awhile" and "All My Loving" while the 12 piece band created a big, big backing! I especially liked Bob Miller's luscious alto — saxophone, a really great sound.

Hank, Bruce, John and Brian are four individuals known collectively to everyone as the fabulous Shadows! They closed the first half of the show with a faultless performance, which included six instrumentals, two vocals and a scintillating drum solo.

EXHILARATING

Bruce Welsh joking announced — "Last year our drummer Brian Bennett wrote a number called 'Little B'. Well, now he's grown up and here he is with 'Big B'!" This proved to be an exhilarating opus, of which even Tony Meehan would have been proud!

The two vocals were, a self penned, lilted, "That's The Way It Goes", by Hank and Bruce and "Little Bitty Tear". The latter was enriched by some pleasant tambourine playing from Brian. "Theme For Young Lovers" spotlighted lead guitarist Hank and won tremendous acclaim from the fans, while "Atlantis" and "Dance On" were also greeted with approval.

The precise stage routine of the Shadows was a joy to watch and their thorough, professional presentation clearly showed why they have remained at the top for so long. New member, Bass guitarist John Rostill fitted in well and is a decided asset to the group.

The Millermen kicked off the second half and were followed by Dailey and Wayne again, before the star, Cliff Richard came on.

He proved that he was the chief scream inducer and closed a show which was pleasing from start to finish. A very evenly balanced programme — one of those 'something for everybody' efforts, which really lived up to its billing and doubtless started a rush of advanced orders for the new single by Cliff, "Constantly", a chart certainty if ever I saw (or heard) one!

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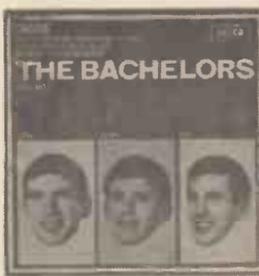
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AFTER BERN ELLIOTT'S QUOTE THAT NO BRITISH GROUP CAN PLAY R & B...

Georgie hits back!



QUITE a few groups who are trying to play good rhythm and blues have — naturally enough — been irritated by Bern Elliott's recent remarks to Peter Jones. Bern said: "Rhythm and Blues is basically a race music. It has to have a coloured feel to it. It's impossible for a British group to get anywhere near the true American coloured sort of performance... What I want to know is how the British groups who claim to be playing Rhythm and Blues can justify themselves..."

Bern's notion that black is black and white is white and never the twain shall meet roused Blue Flames leader Georgie Fame (who heads a mixed black and white group) to comment: "White, Coloured, Rock, R. & B., American, British — all this labelling's a drag. The only label I'm interested in is the blues — and there are many, many different ways of playing the blues. We just play one way."

Eddie Thornton, Jamaican trumpeter with Georgie

by
**DAVID
GRIFFITHS**

added: "They call it Negro music but it's not really. It's based on European and African styles of music, and it was started by Negroes. But that doesn't mean to say that a white guy can't play as well or better than a coloured guy. It all depends on how you feel it. Now Georgie feels his music the same way as Jimmy Smith and Ray Charles. He's not copying them — the blues are universal."

KNOCKED OUT

Undoubtedly, top American Negroes in the pop and jazz fields have been impressed by the Blue Flames. The Crystals stayed up all night listening to the Fame version of the blues. Trumpeters Thad Jones (from Count Basie) and Cat Anderson (from Duke Ellington) have been so knocked out by the sound that they've sat in with the group — and blown up a storm.

It so happens that since Georgie went off a Jerry Lee Lewis kick several years ago, the sort of music he prefers to make is the sort played by such coloured Americans as



GEORGIE FAME answers back to Bern Elliott's comments. (RM pic Martin Alan)

Chuck Berry, Ray Charles, Bo Diddley and Fats Domino. He's not trying to cash in on a trend. Nobody forces him to play the way he does. He plays the way he feels and couldn't care less what people call his style. But what can you call it other than rhythm and blues?

According to Georgie: "They say there's a rhythm and blues trend but I think most people have been paying too much attention to the rhythm and not enough to the blues part. All these mods say they dig R. & B. because they've heard its the big thing. But they don't

really hear the music. Perhaps no more than 20 per cent of those who say they like it really care about the blues.

BLUES

"But the scene is getting bigger all the time. Now that trad is dying I believe the blues stand a chance. There's basically just one way to play trad but there are numerous approaches to the blues and so if R. & B. catches on I reckon it should last a lot longer than trad — because people won't get bored with the same old sound."

Mr. Fame names the Animals as the greatest British group — "They'll soon be showing my friends the Rolling Stones how to do it!" He's also deeply impressed with the work of John Mayall and the Blues Breakers and Chris Farlow. "They're all completely different, but all rooted in the blues."

JAZZ

Speaking of his own hopes for fame, Georgie said: "I'm more interested in making a lot of good music than in making a lot of money but I hope to make a lot of money making my kind of music. If not, and if my technique keeps on improving, I'll become a serious jazz pianist in about five years time. But so far the Blue Flames have done very well indeed. We didn't ask to become popular but here we are with an EMI contract and being interviewed by the Record Mirror. We are not phoney, we don't jump around like lunatics. We try to make the music jump. The blues is truthful music and we believe this kind of truth stands a chance of reaching the top."

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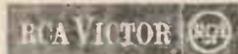
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IT'S THE ANIMALS!

by **NORMAN JOPLING**

ABOUT six months ago there was a mild sensation at the Scene club in London's West End. It was a new beat group, the Animals, were being brought down from Newcastle to play in front of an audience which included top debs, and top actors including names like Peter Sellers.

The group, as you may gather, had somewhat of a reputation.

ADAPTATION

And they played so well that now they have moved permanently to London, are fully booked up every night of the week in R and B clubs, and have a recording contract with EMI. Their first disc, on Columbia, is called "Baby Let Me Take You Home" and it's backed with "Gonna Send You Back To Walker," the boys' own North country adaptation of the recent Jimmy Shaw U.S. hit "Gonna Send You Back To Georgia."



THE ANIMALS—The raving new British R & B styled group. (RM pic)

The Animals got their name because when they used to play up North, they were so wild that their fans often remarked they were "wild animals." So after a while the boys began to call themselves by the name.

In Newcastle, where they all hail from, they were just about the leading group on the scene. All the other groups were busy playing the Shadows' material, even

when the boys left for London!

Line-up of The Animals is: Eric Burdon, vocals; Alan Price (organ); Chas Chandler (bass guitar); Hilton Valentine (lead guitar); John Steele (drums).

It certainly looks like these strangely monickered lads will shake up a few things on the big beat scene of the moment. But then they couldn't fail with a name like that.

THE WILDEST T.V. SHOW IN YEARS...

by Alan Stinton

IT'S in the can! The long-awaited TV spectacular starring Jerry Lee Lewis was taped at the Granada studios, Manchester, last month and rates as a complete riot even when compared with Little Richard's tube-shattering triumph of last January (repeated last Thursday). The totally unprecedented audience reactions added enormously to the impact of the show, and judging by the praise lavished upon the Little Richard production, the screening of Jerry Lee's 'answer' will be one of the television events of the year.

The show opened with a thunderous roar as five gleaming motor cycles drove onto the set and joined the seventy similar machines which had been arranged in a multi-storey arc around the stage. The engines were then cut, and as the snarl of the C.C.s died away, the first strains of "Be-Bop-A-Lula" introduced Gene Vincent's spot. Gene, resplendent in black leather, worked through "Lula," Ray Charles' "You Are My Sunshine," "Say Mama" (a real highlight) "I'm Going Home" and "Long Tall Sally." His performance

was well up to the standard of his best stage shows, and helped set the mood of the show perfectly.

There was plenty of applause for Newcastle group, The Animals who opened the second part of the show with some cool R & B; but no sooner had they been faded, than a single piano chord drowned by a mighty cheer announced that the moment which everyone had been dying for had arrived. On went the lights, and there sat Jerry Lee Lewis, absolute king of rock 'n' roll, pounding away at his trusty piano and dishing out "Great Balls Of Fire" from a platform some ten feet above the stage.

INCREDIBLE

As soon as it was possible to hear Jerry through the screams, it was obvious that he was in cracking form. His ripsaw voice, bell-true and powerful as ever, hammered home every familiar phrase, and each handful of notes, still dropped with ridiculous un-

concern onto the keyboard went, as always unerringly home to produce that incredible brand of pianistics which thousands imitate, but none can ever truly emulate. Yes, Jerry Lee Lewis the vintage rocker was back; and not for nothing had they named this programme "A Whole Lotta Shakin' Goin' On."

During "Great Balls Of Fire," the dais was lowered, and Jerry finished the number with the fans at his elbow.

Next it was time for him to display his country style voice, so his second song was the immortal ballad, "You Win Again." This drew great acclaim, but even before the applause had subsided, Jerry was off into "High School Confidential," and that was when the riot really started. Everyone seated near to the piano suddenly jumped to their feet and began leaping, waving, screaming and fighting to get closer to him. People at the back gave up craning their necks and turned to the monitor screens scattered around the



JERRY LEE LEWIS seen at the height of his frantic show.

studio, and within seconds the whole place began to shake in time with Jerry's pumping piano.

Once the frenzy had set in, of course, it persisted right up until the end of the show; through the great new number, "I'm On Fire," and even through the other country song, "Your Cheatin' Heart."

FINALE

But Jerry wouldn't have been remotely satisfied with his performance if he hadn't ended his very own show with the sort of climax which most artistes never even dream of achieving; and so it was that his heart, soul, and every mammoth

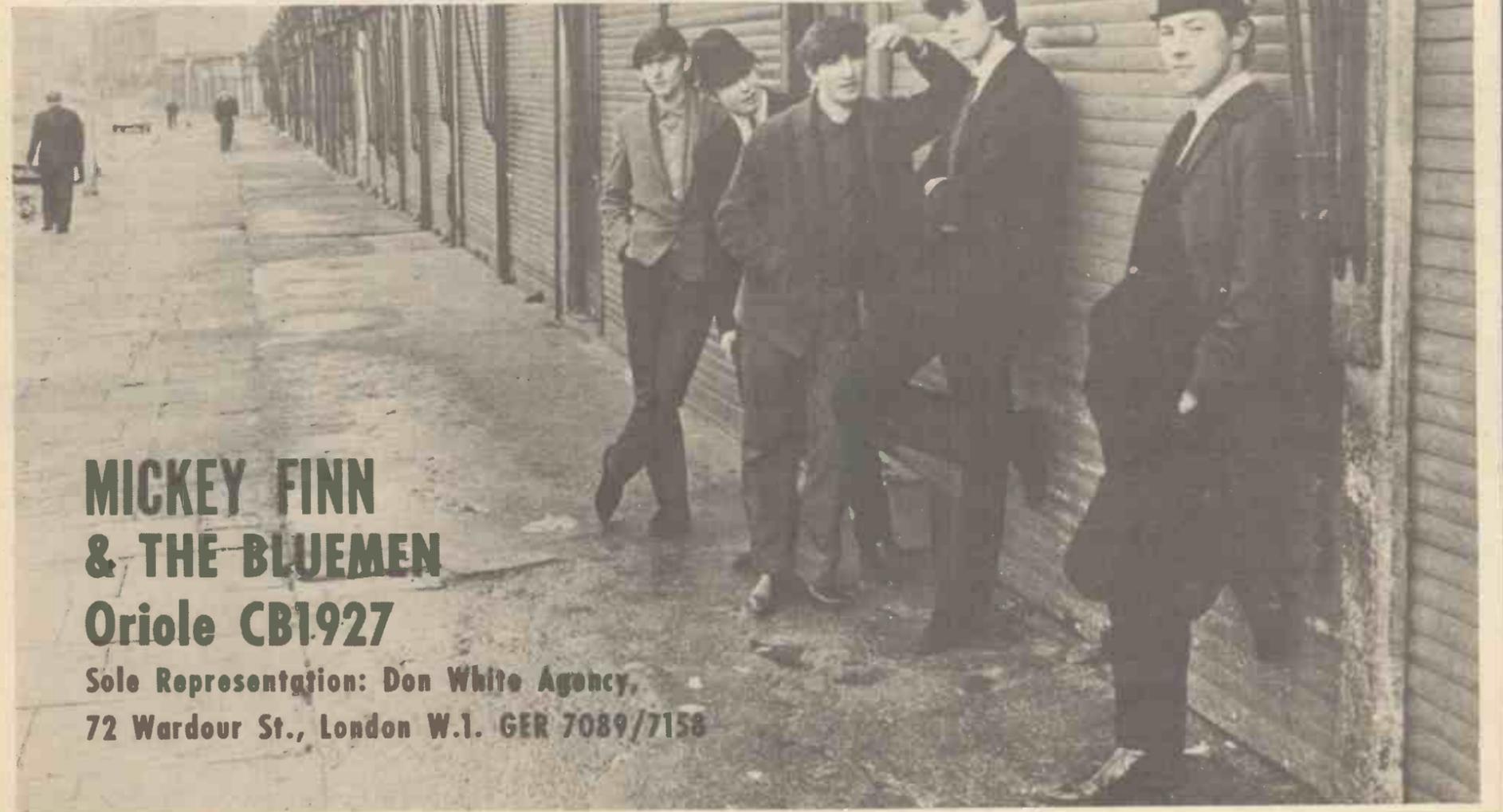
talent were crammed into his finale—a pulsating, PULVERISING rendition of "Whole Lotta Shakin' Goin' On." It finished with Jerry, his long blond locks hanging in disarray, standing victorious atop of the piano whilst all around him and in every corner of the studio the stomping, shaking fans were screaming for more.

With such a show behind him, and thirteen assorted theatres and clubs still reeling from his foundation-shaking fourth British tour, Jerry can rest assured that his most recent visit has been easily his most memorable. Will he now, then, as in other years, simply fade from the limelight

until the time comes for him to tour again? For once, there are a number of reasons why this will not happen.

Jerry also did a "Saturday Club" this visit, and of the fifteen million-plus who are estimated to have listened in, few can have been unmoved by Jerry's contribution.

It's a fair bet therefore that within the next few weeks a goodly proportion of that audience will be snapping up every available Lee Lewis disc, which more than likely means that via "Lewis Boogie" and "I'm On Fire" we are about to witness one of the most sensational—and welcome—chart comebacks ever.



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SOME SMOOTH NEW L.P.'s



NAT 'KING' COLE

COUNT BASIE

"IN SWEDEN."—Little Pony; Plymouth Rock; Backwater Blues; Who Me; April In Paris; Backstage Blues; Good Time Blues; Peace Pipe (Columbia 1606).

"LIVE" recording, made in Sweden in mid-1962. Highlight? Must be "April In Paris," with its background of near-hysteria from the fans. But the Count-penned "Backstage Blues" is just dandy, too, with some great Frank Foster tenor sax. Extra-interest point: Sonny Payne didn't make the trip, so Louis Bellson played drums.

★★★

DUKE ELLINGTON

"MY PEOPLE."—Ain't But The One; Will You Be There; Come Sunday; David Danced; My Mother, My Father; Montage; My People; The Blues Ain't; Workin' Blues; My Man Sends Me; Jail Blues; Lovin' Lover; King Fit The Battle of Alabama; What Colour is Virtue? (Stateside 10073).

To do this classic album justice would need a couple of pages.

This was the show written and staged by Duke Ellington as his contribution to the Centre of Negro Progress Exhibition at Chicago mid-1963. A plea for racial tolerance of course but set out with musical integrity. Songs are by Lil Greenwood, Jimmy McPhail, Bunny Briggs, Jimmy Grissom and the magnificent Jova Sherrill. Billy Strayhorn fronts the orchestra. An original cast album of enormous value and content.

★★★★★

AL MARTINO

LIVING A LIE: Mexicali Rose; Vaya Con Dios; That's My Desire; Room Full Of Roses; I'm In The Mood For Love; Living A Lie; The More I See You; Don't Cry Joe; You Can't Hide The Truth; Lies; Careless; Are You Lonesome Tonight (Capitol T 2040).

AL has been enjoying a huge revival with his singles in the U.S. charts during the past few months, which was sparked off by his "I Love You Because," a hit here, of course, for Jim Reeves now. This album is full of corny old songs, some standards, and all given a very refreshing treatment via Al. His voice is big, plain and simple, with lots of warm appeal. Not for the teenagers, but their mums and dads will like this collection which is of a very high standard — all in fact, as good as the hit little track.

★★★★★

L.P. REVIEWS BY R.M. POP DISC JURY

NAT KING COLE

LET'S FACE THE MUSIC: Day In Day Out; Bldin' My Time; When My Sugar Walks Down The Street; Warm and Willing; I'm Gonna Sit Right Down And Write Myself A Letter; Cold Cold Heart; Something Makes Me Want To Dance With You; Moon Love; The Rules Of The Road; Ebony Rhapsody; Too Little Too Late; Let's Face The Music And Dance (Capitol W 2008).

A BRIGHT selection from Nat Cole, who gets to town on these numbers which were arranged and conducted by Billy May. There's no subtle jazz feeling here — just a good healthy pop sound that will appeal to the many Kink fans everywhere. Bright and breezy.

★★★

JODY MILLER

"WEDNESDAY'S CHILD IS FULL OF WOE."—Railroad Boy; Another Love; On The Other Side Of The Mountain; All My Trials; Lonely Am I; Midnight Special; Butterfly; Last Night A Little Girl Grew Up; The Garden Of My Heart; Wednesday's Child; The Hangman; Evergreen Tree (Capitol T 1913).

A YOUNG folk-singer... but surprisingly mature. She runs the gamut of emotions on this collection—dis; the bash-blueness of "Midnight Special," or the wistfulness of "Last Night." Jody has a wide-ranged voice, but sometimes lays it down in semi-whimper; tone. Non-folk believers may find the set drags in parts. But aficionados will be more than interested.

★★★

MARION WILLIAMS AND THE STARS OF FAITH

LET THE WORDS OF MY MOUTH: Jesus Will Help Us; The Road I Travel; Surely God Is Able; Look To The Hills; I Have Another Building; Faith Makes The Difference; Let The Words Of My Mouth; I'll Have A New Body; The Holy Ghost is Alright With Me; If I Could Help Somebody; I Know I Got A Home; It's Real (Stateside SL 10066).

THE 'Black Nativity' girls could do well with this second album of gospel sounds. It's a fervent beatty affair with some great vocal work from the team. The genuineness of this album is demonstrated in many of spontaneous recordings included in this album which is a must for all gospel and blues fans.

★★★★★

GENE McDANIELS

THE WONDERFUL WORLD OF: Theme From "The V.I.P.'s"; On The Other Side Of The Tracks; The Old Country; Work Song; The Good Life; Baby Won't You Please Come Home; Route 66; Blue Velvet; I Believe In You; You Let Me Down; Straight No Chaser; I Have Dreamed (Liberty LBY 1179).

U.S. hitmaker Gene has never been as popular here as in the States. This album is a smooth affair with plenty of old and new material. It's just great for late-night listening and Gene is on top of his vocal form here in his inimitable smooth sort of way.

★★★★★

PEGGY LEE

PEGGY LEE IN LOVE AGAIN: A Lot Of Livin' To Do; I've Got Your Number; Little By Little; Got That Magic; The Moment Of Truth; That's My Style; I Can't Stop Loving You; Unforgettable; Once; I'm In Love Again; I Got Lost In His Arms; How Insensitive (Capitol T 1969).

A SWINGING side, and a smooth side on this newie from Peggy. Decent backings, good vocals, etc., all make this into an extremely listenable disc. Not another "Beauty And The Beat" but nevertheless an enjoyable L.P. Best tracks in our opinion were "Unforgettable," and "I Got Lost In His Arms."

★★★

JOHNNY MATHIS

TENDER IS THE NIGHT: Tender Is The Night; Laura; No Strings; I Can't Give You Anything But Love Baby; April Love; Call Me Irresponsible; A Dream Is A Wish Your Heart Makes; A Ship Without A Sail; Forget Me Not; Where Is Love; Somewhere; Tomorrow Song (HMV CLP 1721).

MR. MATHIS scores better with his L.P.'s than singles—and this one, his first for his new label — is a collection of gentle songs, all performed with the certain Mathis something. Very grow-on-you material here, and although this isn't his best L.P., we feel that no Mathis collector should be without it. Best tracks are "April Love" and "Somewhere." Soft, and ideal for late-night listening.

★★★★★

JOEY DEE

DANCE, DANCE, DANCE: Dance, Dance Dance; The Brooklyn; Let's Have A Party; Help Me; Swinging; You Can't Sit Down; Slop'n'; Dance Calypso; Dance Of Love; Bounce; You Can't Sit Down Part Two; Ram-Bunk-Shush (Columbia SX 1607).

FROM twist favourite Joey comes this package of very ordinary beat numbers all connected with dancing. Most of the tracks sound the same and there's not much real excitement here. Best tracks are the title track and "Dance Calypso," but the tracks aren't arranged too well, for a bunch of vocals and instrumentals. He's done better than this.

★★★

THE HALIFAX THREE

THE SAN FRANCISCO BAY BLUES: San Francisco Bay Blues; Rock And Gravel; Little Sparrow; San Miguel; Sins; Hallelujah; East Virginia; I'm Gonna Tell God Rubin Had A Train; A Satisfied Mind; The Man Who Wouldn't Sink; Along Without Mitch; The Great Silky; He Call Me Boy (Columbia SX 1603).

THIS new folk team from the U.S. Epic stable have had considerable L.P. success in the States, and this, their debut album here is a good strong folk effort from the all male trio. Varied song content, and smooth enough to be very commercial.

★★★★★



PEGGY LEE (RM pic)

BOBBY VINTON

MY HEART BELONGS TO ONLY YOU: You're Nobody 'Til Somebody Loves You; Unchained Melody; There! I've Said It Again; If; My Foolish Heart; Trying; Lavender Blue; To Each His Own; I Can Dream Can't I?; Warm And Tender; My Heart Belongs To Only You; Too Young (Columbia SX 1611).

BOBBY is very popular in the States, although he doesn't mean too much over here. Nevertheless this is a very smooth album of songs that were almost all very popular in the forties and early fifties. There are two big hits on this album, and the rest of the album is very similar — sugary-sweet items well performed with sincerity. But this isn't really an album that will appeal to the teens—and most adults have their own favourites, so we don't expect to see this in the charts.

★★★★★

BUDDY GRECO

"ONE MORE TIME."—This Could Be The Start Of Something; The Lady Is A Tramp; I Ain't Got Nobody; Oooh Look-A-There, Ain't She Pretty; Like Young; My Kind Of Girl; Roses of Picardy; Taking A Chance On Love; But Not For Me; At Long Last Love; To Be Or Not To Be In Love; You're Nobody 'Til Somebody Loves You (Columbia 1590).

SWINGING singing? Greco's your man! Swinging Piano? Same bloke will suffice — as on Andre Previn's fine "Like Young." This is a collection of Buddy's biggest on-stage and on-disc successes. "Lady Is A Tramp" is, of course, incredibly well phrased. And the up-dated "Oooh Look-A-There" is magnificent. Incidentally, the last-named sold a million for Greco when he first did it with Benny Goodman. And here him go on "My Kind Of Girl." Great all the way.

★★★★★

CONNIE FRANCIS

SIXTEEN OF CONNIE'S BIGGEST HITS: Who's Sorry Now; Everybody's Somebody's Fool; Together; Drownin'; My Sorrows; I Was Such A Fool; If My Pillow Could Talk; Among My Souvenirs; Vacation; Where The Boys Are; I'm Gonna Be Warm This Winter; Frankie; My Heart Has A Mind Of Its Own; Don't Break The Heart That Loves You; When The Boy In Your Arms.

Your Other Love; Breakin' In A Brand New Broken Heart (MGM C-970).

AN album of hits, both British and American by Connie, who hasn't had any chart success for well over a year now. But this album could easily be an L.P. hit due to the excellence of the material, all of which is among the best pop female material ever recorded. Her fans will obviously have all these tracks, but ordinary Connie Francis inclined people would be doing themselves a favour buying this.

★★★★★

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Record Mirror

Pop Disc Jury



Top Fifty Tips



THE MANFREDS STRIKE AGAIN

THE EVERLY BROTHERS
Ain't That Loving You Baby; Hello Amy (Warner Bros. WB 129).

THE old Jimmy Reed number is given an excellent treatment via the popular twosome who could score a big chart comeback with this one. It's a pounding beat number with more of a touch of the blues in the delivery, and good chart chance we would think. Flip, penned by Don is a gentler sort of item with plenty of appeal.

TOP FIFTY TIP
GERRY AND THE PACEMAKERS

Don't Let The Sun Catch You Crying; Show Me That You Care (Columbia DB 7268).

A GENTLE beat ballad from Gerry that must be a great big hit for him. It's plaintive and has loads of appeal, but the success of its chart chances for the top spot depend on the competition. And there's a load of that around. Nevertheless, this one is probably his best performance-wise. Flip is a more up-beat typical Gerry type number.

TOP FIFTY TIP
THE SOUL SISTERS

I Can't Stand It; Blueberry Hill (Sue WI 312).

T HIS big U.S. hit is a shrill styled female vocal group affair with a good R & B quality about this song and treatment. It grows on you and this is a step further ahead than the Crystals etc. Definitely a must for the R & B fans. Flip is a wailing off-beat version of the oldie, a big hit for Fats Domino many years back.

TOP FIFTY TIP

HELEN SHAPIRO
Look Over Your Shoulder; You Won't Come Home (Columbia DB 7266).

L ATEST from Helen should follow "Fever" into the best sellers without much difficulty and could even be a bigger hit than that disc. It's a big ballad with loads of build and build appeal, and the grow-on-you quality that makes songs like this hits. Flip is a medium paced beaty self-penned number.

TOP FIFTY TIP
FRANK IFFELD

Angry At The Big Oak Tree; Go Tell It On The Mountain (Columbia DB 7263)

G OOD news from Frank who could do well with this one. It's an unusual number when compared with Frank's other efforts but the originality of the think may get Frank in higher than most think with this one. Flip is the old folk number given a good treatment via Mr. Iffeld.

TOP FIFTY TIP

MANFRED MANN
Hubble Bubble Toil And Trouble; I'm Your Kingpin (HMV 1282).

L ATEST from the Manfreds is very much in the same vein as their last but we think it's slightly better. There's that built-in bluesy quality and the wailing harmonica, plus the frantic driving vocal from Paul Jones and the rest of the boys support him well. Watch for this at the top very very quickly. Flip is probably the best thing they have done R & B wise on record. The vibes though could put many an R & B fan off.

TOP FIFTY TIP

DIONNE WARWICK
Walk On By; Any Old Time Of The Day (Pye International 7N 25241).

L OVELY Dionne Warwick gets to town on this new Bert Bacharach / Hal David composed and arranged number. It's a tender ballad, and although it doesn't have the appeal of her "Anyone Who Had A Heart" or "Don't Make Me Over", it's a great treatment and a must for fans of this smooth emotional blues stuff. Flip is a similarly styled number without the commercial appeal of side one.

TOP FIFTY TIP

BETTY EVERETT
The Shoop Shoop Song; Hands Off (Stateside SS 290).

A CATCHY item from Betty of "You're No Good" fame. It's the song that has been out some time here by Ramona King. A good treatment and a big U.S. hit which should emulate its success over here too. Bluesy in places, and penned by top R & B tunesmith Rudy Clark. Flip is an oldie with quite a bit of appeal. Bluesy and wail with more for the R & B fans than side one.

TOP FIFTY TIP

THE MERSEYBEATS
Don't Turn Around; Really Mystified (Fontana TF 459).

A NOTHER in the ballad vein from the team who are growing in popularity every week. It's a good song—better even than "I Think Of You", and it should do at least as well in the charts. Good stuff and well performed. These lads are the Liverpudlians with a difference. Flip is better number with good vocal work and an organ backing up heavily.

TOP FIFTY TIP

SINGLES IN BRIEF

PHIL TATE: Diane; For You (Orlone CB 1918). Two waltzes, played in the strictest of strict tempo by Phil and the orchestra. Nothing new offered... but great for dancers.

VARIOUS ARTISTES: Can't Buy Me Love; Boys Cry; Tell Me When; Not Fade Away; I Believe; Just One Look (Top Six No. 3, Six 3). Six tracks, marvellous value, great imitations, big sales.

THE CYCLONES: Little Egypt; Nobody (Orlone CB 1898). Old Coasters' number given a humorous treatment by a group with above-average ability. Hear this one.

THE BEDBUGS: Yeah, Yeah; Lucy, Lucy (Liberty LIB 55679). A mick-take on the Beatles — all references to hair in eyes and so on. Amusing and well-performed in an off-beat way.

PHIL TATE: A lot of living to do; Put on a happy face (Orlone CB 1922). Two quicksteps from the dance-hall bandleader. Briskly arranged and performed.

BJORN TIDMAND: Sangen Om Dig; Ingen (Parlophone R 5122). Smooth ballad with a lot of style—a Eurovision song entry. Pleasant, but not commercial here.

MR. ACKER BILK: Never Love A Stranger; Bustamento (Columbia DB 7260). Clarinet with strings again, with some throaty, husky solo work of expressive, exquisite quality. Should do well.

JACKIE BURNS AND THE BELLES: He's My Guy; I Do The Best I Can (MGM 1225). Strident vocal work over a girlie-chorus. Rather impressive, but unfortunately it could get lost in the rush.

PATSY ANN NOBLE: I Did Nothing Wrong; Better Late Than Never (Columbia DB 7259). Excellent work by Patsy Ann, who really does deserve a big hit here. Song is above-usual and is delivered with precision and style.

IAN WALLACE: The Gorilla; Dame Trotty Peg (Parlophone R 5121). All-round star Ian on another slice of animal folk-lore. Not as catchy as his "Hippopotamus" hit, but very amusing.

THE OUTLAWS: Keep A-Knockin'; Shake With Me (HMV Pop 1277). British group with more fire than most on a raucous vocal-instrumental reading of a big-beat number. They manage to keep going like a bomb!

JIMMY GILMER AND THE FIREBALLS: Ain't Gonna Tell Nobody; Young Am I (London HLD 9872). The beaty group may only have limited success with this "Sugar Shack" part three...

THE MORGAN JAMES DUO: Sometimes I'm Happy; It Ain't Necessarily So (Phillips BF 1325). Smooth Freshman type approach on this swinking item which may click with the slightly older set.

THE MIKE COTTON SOUND: I Don't Wanna Know; This Little Pig (Columbia DB 7267). A rather poor attempt at R & B by the group who produced some great off-beat trad discs.

RAY SINGER: Tell Me Now; I'm Comin' Home (Ember S 187). Good vocal work on this beaty from Ray—number sports a better tune and performance than most.

DEAN FORD: 20 Miles; What's The Matter With? (Columbia DB 7264). The Checker number given a lively commercial treatment by the Scots lads. Folksey type of thing, but good.

DUTCH SWING COLLEGE BAND: Dominique; You Are My Sunshine (Phillips BF 1316). Trad treatment of the Singing Nun tune with a bit more than you expect. Not too commercial though.

DAVID BOX: If You Can't Say Something Nice; Sweet Sweet Day (London HLU 9874). Roy Orbison type number — he penned it actually—and good performance on the lovely song.

FRANK KELLY: Some Other Time; Why Baby Why (Fontana TF 454). Average group number from Frank who is good enough to deserve a break. But not much chance with this one.

LENA HORNE: He Loves Me; Why Was I Born (MGM 1229). From "She Loves Me" comes this rather swinking number. But it's been recorded too much for chart success.

JAYE P. MORGAN: Will He Like Me; The Longest Walk (MGM 1228). From "She Loves Me", this is a swinking bright effort which could do very well.

GREGORY PHILLIPS: Don't Bother Me; Make Sure That You're Mine (Pye 7N 15633). Fast and lively disc from Gregory which could do O.K. Danceable and with a great beat.

JUDD PROCTER: Boots; Better Late (Parlophone R 5126). Good different, sounding; kiltar instrumental with a tune. Penned by Tom Springfield.

GOGI GRANT: Dear Friend; The Image Of Your Face (MGM 1227). From "She Loves Me" comes this goodly number with some smooth singing from Gogi. More for the older set, and nice for late-night listening.

REX GILDO: Strange But True; Look At Me Today (Columbia DB 7269). Nice ballad from the guy—but not in the commercial vein.

JASON FORD: Surely; Would You Come Back (Piccadilly 7N 35176). Good blues based ballad with lots of appeal. Rather like "Still" by Karl Denver.

IT'S ALL HAPPENING!

MOCKING BIRD	INEZ FOX SUE WI-301
HOUSEWIFE'S CHOICE	DERRICK & PATSY ISLAND WI-018
LAST MINUTE	JIMMY McGRUFF SUE WI-310
EXODUS	ERNEST RANGLIN ISLAND WI-128
DON'T STAY OUT LATE	KENTRICK PATRICK ISLAND WI-079
RUSSIAN ROULETTE	KING EDWARDS ISLAND WI-047
GONNA WORK OUT FINE	IKE & TINA TURNER SUE WI-306
BLAZING FIRE	DERRICK MORGAN ISLAND WI-051
KEEP AN EYE ON LOVE	ERNESTINE ANDERSON SUE WI-309
COME DOWN	TANAMA ISLAND WI-108
JAYBIRDS	INEZ FOX SUE WI-304

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on Decca FI 1879

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CASSIUS COULD LOSE THIS FIGHT



CASSIUS CLAY

NEXT to show business, Kenny Lynch's chief interest has long been boxing. Needless to say, there's never been much connection between the two interests. Since he has not had too many bashes on the head and busts on the nose (which might have affected his singing) the athletic side of boxing has helped him keep fit—which has helped his singing career. But that's been about the only relationship—until now.

FEATHERWEIGHT

This month Kenny finds himself up against Cassius Clay! But relax, the contest is taking place in the charts, not the ring. For both the World Champion and the British pop singer (who was once the Royal Army Service Corps featherweight champion) have recorded the same number, "Stand By Me."

Kenny's version (on HMV) is by no means a cover job. Many months ago Kenny noticed the trend towards re-recording numbers originally done several years ago by such performers as the Drifters, the Coasters and Ben E. King (whose version of "Stand By Me," which he part-wrote, reached number two in the American hit parade a couple of years back). Never before in the history of pop music have numbers been revived so fast. In the past the practice has been to dig up oldies from 15 or 20 years back, oldies that are therefore completely unknown to the present generation. Nowadays, the pop market has expanded so fast, and tastes change so rapidly that numbers only two or three years old are being dusted off and re-presented. I guess the reason for this is that the British public (and, perhaps, the American white public) is

beginning to catch up with rhythm-and-blues styles that were rather ahead of their time when first issued. In this connection it is significant that the Beatles (regarded by some observers as a throwback to American Negro rock styles of about eight years ago) have—in Press interviews and in appearances on such programmes as Juke Box Jury—often commented on the way the British fans lag behind the tastes of the Beatles themselves: John, Paul, George and Ringo all raved about Shirley Ellis' "The Nitty Gritty" but said the fans wouldn't make it a hit because they hadn't yet caught on to and up with that kind of disc. The Beatles were right.

KNOCKOUT

Well, Kenny's theory is that the time is now right for British audiences to take to "Stand By Me." But Cassius has presumably recorded the number simply because he likes it, or because somebody asked him to. Certainly, the whole thing is just one big coincidence. As for who will emerge the champ—well the smart view, no doubt, is that a knockout version is likely to be recorded by the contender with the most experience and who has had



KENNY LYNCH in training for the big fight!

proved success in the past. (But this is a line of argument that might be particularly amusing to Cassius!).

SONGWRITING

However, whether or not "Stand By Me" stands Kenny in good stead with the charts, one thing is definite: right now K. Lynch is a busy boy. He's been working almost

every day on his song writing efforts (and has submitted, with Mort Shuman, a batch of songs for consideration for Elvis Presley's films) and is at present rehearsing for a Granada TV play (A Question About Hell by Kingsley Amis, due for transmission at the end of April) in which the London born and bred Mr. Lynch plays a West Indian singer-guitarist!

JIM REEVES

I love you because

RCA 1385 45 rpm



BERN ELLIOTT & THE FENMEN

New Orleans



F 11852 45 rpm



THE DECCA RECORD COMPANY LTD

DECCA HOUSE ALBERT EMBANKMENT, LONDON SE 1

Freeman—Off The Cuff

by PERKIN GILES

PERHAPS the most prosperous deejay of the moment, probably the most genuinely friendly and certainly the most enthusiastic about pop music—that's pop picker Alan Freeman. These were his ad lib comments on a few subjects.

AUSTRALIA: Sunshine, beaches and six months of glorious summer every year.

IN LOVE

AMERICA: The Statue of Liberty, New York City and Greenwich Village in particular.

BRITAIN: That's my home.

LOUIS ARMSTRONG: I am in love with him.

MODERN JAZZ: I dig John Coltrane and Aretha Franklin.

SILK SHIRTS: They're best when laundered with WM7.

PETE(R) MURRAY: Don't you think he's looking rather old these days?

DAVID JACOBS: He could do with a vacation—say, 20 years. And I'll contribute part of the cost of David's fare. The one-way part.

DAZ WINDOW TEST: I don't spend my time looking through windows. Might get arrested.

TYPEWRITERS: I wear out two a year.

JUGGLERS: I'd like to be



ALAN FREEMAN seen rehearsing "They Sold A Million" with the Ronettes

able to think as quickly as they do.

SOHO RESTAURANTS: They are fattening and against my doctor's orders.

JAMES BOND: He will live for ever.

BEAUTIFUL

LIVERPOOL: Yes, I've heard of the place... Isn't that the home of grand opera?

TEENAGE CLOTHING: I wear it all the time. Makes me look beautiful!

ELLA FITZGERALD: I like her.

ICE CREAM: It doesn't like me.

BEER: Australia produces the best. I mean it.

HAROLD WILSON: Wilson, let me see... Is he a pop singer?

STAYING BRIGHT: Well, why not?

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CASHBOX TOP 50

AIR MAILED FROM NEW YORK

RECORD MIRROR

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

FAST-RISING U.S. hits include—"I'm So Proud"—Impressions; "My Girl Sloop"—Vibrations; "Stay Awhile"—Dusty Springfield; "Ronnie"—Four Seasons; "Make Me Forget"—Bobby Rydell; "Giving Up On Love"—Jerry Butler; "Love Me Do"—Beatles; "Look Homeward Angel"—Monarchs; "Romeo & Juliet"—Reflections; "Slip-In-Mules"—Sugar Pie De Santo; "That's When It Hurts"—Ben E. King; "Charade"—Sammy Kaye; "Come To Me"—Otis Redding; "I'm Loving You More Every Day"—Etta James.

New U.S. releases include—"Wrong For Each Other"—Andy Williams; "It's Over"—Roy Orbison; "In My Lonely Room"—Martha & The Vandellas; "The Fall Of Love"—Johnny Mathis; "From Russia With Love"—The Village Stompers; "The Closest Thing To Heaven"—Neil Sedaka; "Somebody Stole My Dog"—Rufus Thomas; "Where Are You"—The Duprees; "I Should Care"—Gloria Lynn; "Second Window Second Floor"—Clyde McPhatter; "Little Donna"—The Rivieras; "I Want To Hold Your Hand"/"She Loves You"—Homer & Jethro; "Blue Monday"—Bruce Channel; "Not Fade Away"—Dick & Dee Dee & Rolling Stones; "Soul Hootennany Parts 1 & 2"—Gene Chandler.

Only reason that Beatles discs aren't selling more in the States is that they can't press them fast enough. Capitol of Canada broke their main press trying to press Beatles discs for import to U.S. Hugo & Luigi have left RCA probably for Roulette; Nineteen British discs in the U.S. charts by "Billboard". New U.S. group the Eggheads are shaved bald. Advertised as the original version—"Ain't That Just Like Me" by the Searchers. Never heard of the Coasters in the States? Eleven in both U.S. charts—"Pure Dynamite" (LP)—by James Brown. L.J.

TOP 20-FIVE YEARS AGO

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

The National Chart

THE Beatles hold their place at the top, and it doesn't look as though anyone or anything can budge them for quite a while yet. But some fast risers this week in the top end are "Good Golly Miss Molly" from the Swinging Blue Jeans, and Millie's "My Boy Lollipop". The Mojos too look like challenging the top spot later with their "Everything's All Right"—it certainly is for them.

Up fifteen places are the Migl Five and their catchy "Mockingbird Hill", while another blue beat disc "Little Girl" has fallen out. R. & B. star Tommy Tucker scores heavily with his "Hi-Heel Sneakers", but Jimmy Young isn't going up quite as fast as expected with his own "Unchained Melody". But there's still plenty of time. Shirley Bassey leaps in with her "Gone" which sounds a bit like her "I (Who Have Nothing)" hit. But not as strong we think. Two old favourites, Mark Wynter and Brenda Lee enter with their respective newies "Only You" and "Think".

Liverpool group the Undertakers have been on the scene for quite some time, but this is their first disc to show up in the charts. It's a good revival of the old Rosco Gordon hit "Just A Little Bit", and let's hope that it'll be right up with the others next week.

- | | | | |
|----|---|----|--|
| 1 | CAN'T BUY ME LOVE
1 (3) The Beatles (Parlophone) | 26 | CANDY MAN
22 (11) Brian Poole & The Tremeloes (Decca) |
| 2 | LITTLE CHILDREN
2 (7) Billy J. Kramer and The Dakotas (Parlophone) | 27 | NEEDLES AND PINS
21 (13) The Searchers (Pye) |
| 3 | I BELIEVE
6 (4) The Bachelors (Decca) | 28 | BORNE ON THE WIND
24 (8) Roy Orbison (London) |
| 4 | WORLD WITHOUT LOVE
13 (5) Peter and Gordon (Columbia) | 29 | EIGHT BY TEN
26 (10) Ken Dodd (Columbia) |
| 5 | JUST ONE LOOK
3 (7) The Hollies (Parlophone) | 30 | MOCKINGBIRD HILL
45 (2) The Migl Five (Pye) |
| 6 | NOT FADE AWAY
4 (7) Rolling Stones (Decca) | 31 | MY WORLD OF BLUE
32 (6) Karl Denver (Decca) |
| 7 | I LOVE YOU BECAUSE
5 (9) Jim Reeves (RCA-Victor) | 32 | I'M THE ONE
28 (13) Gerry & The Pacemakers (Columbia) |
| 8 | THAT GIRL BELONGS TO YESTERDAY
9 (6) Gene Pitney (United Artists) | 33 | AS USUAL
29 (14) Brenda Lee (Brunswick) |
| 9 | TELL ME WHEN
11 (6) Applejacks (Decca) | 34 | HI-HEEL SNEAKERS
49 (2) Tommy Tucker (Pye) |
| 10 | BITS AND PIECES
7 (8) Dave Clark Five (Columbia) | 35 | I LOVE HOW YOU LOVE ME
47 (7) Maureen Evans (Oriole) |
| 11 | ANYONE WHO HAD A HEART
10 (10) Cilla Black (Parlophone) | 36 | JULIET
40 (2) Four Pennies (Philips) |
| 12 | THEME FOR YOUNG LOVERS
14 (6) The Shadows (Columbia) | 37 | GONE
(1) Shirley Bassey (Columbia) |
| 13 | DIANE
8 (12) The Bachelors (Decca) | 38 | IT'S AN OPEN SECRET
38 (7) Joy Stripes (Regal-Zonophone) |
| 14 | GOOD GOLLY MISS MOLLY
23 (4) The Swinging Blue Jeans (HMV) | 39 | ONLY YOU
(1) Mark Wynter (Pye) |
| 15 | MOVE OVER DARLING
23 (5) Doris Day (C.B.S.) | 40 | I WANT TO HOLD YOUR HAND
42 (19) The Beatles (Parlophone) |
| 16 | MY BOY LOLLIPOP
27 (5) Millie (Fontana) | 41 | THINK
(1) Brenda Lee (Brunswick) |
| 17 | VIVA LAS VEGAS
18 (5) Elvis Presley (RCA Victor) | 42 | SHE LOVES YOU
(32) Beatles (Parlophone) |
| 18 | EVERYTHING'S ALL RIGHT
31 (3) The Mojos (Decca) | 43 | UNCHAINED MELODY
50 (2) Jimmy Young (Columbia) |
| 19 | LET ME GO LOVER
17 (8) Kathy Kirby (Decca) | 44 | YOU WERE THERE
36 (6) Heinz (Decca) |
| 20 | I THINK OF YOU
15 (13) The Merseybeats (Fontana) | 45 | MARY JANE
35 (5) Del Shannon (Stateside) |
| 21 | BOYS CRY
12 (11) Eden Kane (Fontana) | 46 | 24 HOURS FROM TULSA
39 (19) Gene Pitney (United Artists) |
| 22 | OVER YOU
16 (8) Freddie and The Dreamers (Columbia) | 47 | BABY I LOVE YOU
41 (14) The Ronettes (London) |
| 23 | STAY AWHILE
19 (8) Dusty Springfield (Philips) | 48 | I'M THE LONELY ONE
34 (10) Cliff Richard & The Shadows (Columbia) |
| 24 | NEW ORLEANS
30 (4) Bern Elliott & The Fenmen (Decca) | 49 | JUST A LITTLE BIT
(1) The Undertakers |
| 25 | IF HE TELLS YOU
25 (5) Adam Faith with the Roulettes (Parlophone) | 50 | 5-4-3-2-1
33 (12) Manfred Mann (HMV) |

BRITAIN'S TOP LP's

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

BRITAIN'S TOP EP's

- | | | | |
|----|--|----|--|
| 1 | ALL MY LOVING
(1) The Beatles (Parlophone) | 11 | I THINK OF YOU
(15) The Merseybeats (Fontana) |
| 2 | THE ROLLING STONES
(3) The Rolling Stones (Decca) | 12 | ON STAGE
(-) Merseybeats (Fontana) |
| 3 | TWIST & SHOUT
(2) The Beatles (Parlophone) | 13 | PETER, PAUL & MARY
(14) Peter, Paul & Mary (Warner Bros.) |
| 4 | THE BEATLES HITS
(5) The Beatles (Parlophone) | 14 | THE BIG THREE AT THE CAVERN
(10) Big Three (Decca) |
| 5 | THE DAVE CLARK FIVE
(7) The Dave Clark Five (Columbia) | 15 | BEST OF CHUCK BERRY
(18) Chuck Berry (Pye) |
| 6 | HUNGRY FOR LOVE
(4) The Searchers (Pye) | 16 | TOP SIX VOL. 3
(-) Various Artists (Top Six) |
| 7 | THE BACHELORS
(8) The Bachelors (Decca) | 17 | TOP SIX No. 2
(12) Various Artists (Top Six) |
| 8 | 24 HOURS FROM TULSA
(11) Gene Pitney (United Artists) | 18 | WELCOME TO MY WORLD
(20) Jim Reeves (RCA Victor) |
| 9 | THE BEATLES No. 1
(6) The Beatles (Parlophone) | 19 | IN DREAMS
(17) Roy Orbison (London) |
| 10 | I ONLY WANT TO BE WITH YOU
(13) Dusty Springfield (Philips) | 20 | SWEETS FOR MY SWEET
(9) The Searchers (Pye) |

* An asterisk denotes record released in Britain.

DIONNE WARWICK

'WALK ON BY'



7N25241

THE SEARCHERS

'DON'T THROW YOUR LOVE AWAY'



7N15630

THEY'VE done it again, those blarney-kissed Bachelors. With "Diane" only just starting to fade away, their highly-dramatic version of "I Believe" has pulsed up the charts. Song was previously a hit in the respective hey-days of Frankie Laine, Johnnie Ray and David Whitfield. But then it's all happening for The Bachelors—they opened their first season at the London Palladium on Thursday this week — with Lena Horne as top-of-the-bill.



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PHOTOGRAPH BARGAINS

INCLUDING PRINTS DIRECT FROM U.S.A. AND THE CONTINENT
Numbers in brackets denote the number of different poses available for example, there are 24 different poses of THE BEATLES.

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THE BLUE JEANS' PLANS..

THE Swinging Blue Jeans, always cheery coves, wore broader grins than usual when I chatted with them this week in London. Reason for the extra happiness? They'd just heard that their best-selling "Hippy Hippy Shake" was fast approaching million sales through the world.

And, of course, "Good Golly Miss Molly" is doing very nicely, thank you.

A big stack of mail from America lay on the dressing room table. Pride of place was a letter from Chan Romero, composer of "Hippy Hippy Shake" and the original recorder of the number. He wrote from his home in Billings, Montana, sent his congratulations to the boys—and thanked them for recording his number.

I asked Ray Ennis if there was any chance of the boys meeting Chan during the forthcoming Stateside trip. "We're hoping," said Ray. "Chances look good. He plans to fly to New York while we're there. We'd love to see him—and we're looking forward to hearing a new tune he's written specially for us."

by PETER JONES

radio 19 times in one day. He was so thrilled he phoned my mum direct from the States. Next thing we knew it was sailing up the American charts."

Ralph Ellis added: "We're more than delighted that there are a lot of enquiries about the release of 'Good Golly' in the States. We'd like it to do well there because we honestly believe it's our best record to date."

VARIED

Enter Les Braid to opine: "Golly" has been the most popular item in our act for a long time. Audience reaction all over the country has been fabulous."

Said Ray: "All over the country it is right. We've played recently in practically every county in England,



SWINGING BLUE JEANS talk about their success in the States.

from Cornwall to Durham. We've also done a short tour of Wales, one-nighters in Jersey and Guernsey and been to the Isle of Man. Fortunately most of the long hops were by plane.

"With dates in Scotland and Ireland coming up soon, it's rather like a 'See Britain In The Spring' tour. It's also giving us the chance to try out new material on varied audiences."

I checked whether the boys had actually featured their NEXT proposed single during the tour.

"Ooo!" said Ray, letting out the now famous vocal trademark as featured on the group's recent biggies. "Oooo! That really is a trade secret."

But from the way he reacted, I think we can expect something surprisingly different from the Swinging Blue Jeans' next disc.

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THRILLED

Drummer Norman Kuhlke told how the group first knew of the big American interest in the S.B.J. "My father is a chief steward on a transatlantic boat. About six weeks ago, he was in New York and heard 'Hippy' on the

4 TIPS FOR THE TOP!

THINK
Brenda Lee
Brunswick 05903

My Prayer
Pat McGeegan
Decca F11870

I LOVE YOU FOR SENTIMENTAL REASONS
Bill Simpson
Piccadilly 7N35179

I LOVE YOU BECAUSE
Jim Reeves
RCA 1385

KEITH PROWSE, 21 DENMARK ST., W.C.2 **KPM** MUSIC PETER MAURICE MUSIC COMPANY, 21 DENMARK ST., W.C.2.