

# Record Mirror

*John Lennon*

WHAT DOES THE BEATLES' WRITING REVEAL?—SEE P.10



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## Chuck will tour with Carl Perkins

**G**REAT news for beat fans everywhere! The long-awaited visit to Britain of Chuck Berry is now definitely scheduled for sometime in May. Promoter Don Arden revealed to RM that he has been negotiating with Chuck Berry in Washington about the tour, rumours of which have been spreading for months.

Also on the bill is Carl Perkins, another idol of all Rock and R and B fans. It was seven and a half years ago when Carl crashed into the charts here with his "Blue suede shoes." But it was Presley who had the biggest hit here, although Carl sold more in the States! Others of his that have since become beat

by  
**NORMAN JOPLING**

Nashville Teens, a new and sensational British Group. When Don Arden sent tapes of this group to Chuck this clinched the deal. Chuck was very, very pleased with the boys.

Other R and B artistes to tour here soon include Big Dee Irwin, Ben E. King, Jerry Lee Lewis, The Crystals and of course the Ronettes who have already arrived.

The tour is expected to be quite a sensation as Chuck is even better known here than Bo Diddley who amazed fans when he toured with the Everly Brothers three months ago. Chuck has recently made a great disc comeback in singles, L.P. & E.P. fields after an absence from the disc scene of more than five years.

However Chuck hasn't yet recorded anything recently despite rumours that he was to. In fact "Nadine," scheduled for release this week in the States hasn't been cut, but Chuck is reportedly too busy with business matters to record for a few weeks.



Chuck Berry.

standards include "Matchbox," "Honey don't" and "Glad all over," from the film "Jamboree." (Not the Dave Clark number.)

Chuck Berry, in the charts with "Let it rock," "Memphis Tennessee," "Run Rudolph run," "More Chuck Berry," and "Chuck and Bo," is said to be one of the most visually exciting artistes on the scene. He will be supported instrumentally by the



**THE D.C.5**

London's swift and sudden answer to the Mersey invasion comes in the shape of The Dave Clark Five with their fantastic "Glad All Over." It's only being held off by The Beatles!

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# CLIFF IS THE TRUE BRITISH TALENT

GRADUALLY, all over the country, older people are realising that all pop singers are not long-haired nits who ramble around the stage dressed like circus masters, with another group of nits playing or electrocuting themselves with electric guitars behind him. The man who is proving that pop singers can sing and can act: Cliff Richard. He is showing the world what British talent is about. And I predict he'll be even tougher in his acting career after "Wonderful Life."—Michael John, Maesybryn, Carway, Kidwelly, Carmarthen.



Cliff Richard and Susan Hampshire seen together just before "Wonderful Life" started on location. R.M. Picture by Dezo Hoffman.

## TOP TEN

HERE are my Top Ten artistes of the past twelve months. 1. the Beatles (who else?); 2. Gerry and the Pacemakers (because they're the only ones to get their first three discs at number one); 3. Cliff Richard (over five years at the top); 4. Shadows (still the top instrumental group); 5. Roy Orbison (for three great discs);



BILLY FURY

6. Freddie and the Dreamers (for adding zany comedy to beat); 7. Kathy Kirby (could she start a following for girl singers?); 8. Frank Ifield (sells consistently both sides of the Atlantic); 9. Billy Fury (a different "Liverpool Sound"); 10. Gene Pitney (unlucky in the past but with prospects for 1964).—D. Penfold, 599, High Road, Leytonstone, E.H.

## SPLITTING HAIRS

I'VE read that Elvis Presley is supposed to have an old-fashioned hair style. How many of our "with it" stars have got similar styles? Billy J. Kramer, Cliff Richard and Billy Fury have, to name a few. And if Elvis's hair style is so old-fashioned, I hate to think what Frank Ifield's is.—Mary Tricklebank, 2, St. Catherine's Road, Ruislip, Middlesex.

YOUR pictures of the Beatles at a fan-club convention illustrate the hero-worship which seems to be the basis of their popularity. The photographs of girls kissing George Harrison's hand, and stroking Paul McCartney's hair, were examples of the sloppy, pseudo-romantic attitude of the girl fans. And the Beatles seem to pander to it all. Why do we have to have this continual emphasis on pop stars' personalities rather than on their music—which is, after all, far the better.—Norman Partington, Willow Bank, Ashbourne Road, Leek, Staffs.

## BE BRITISH

I SUGGEST that our record companies used a more original and imaginative approach in establishing our new "British sound." It should consist of British tunes and not copies of American numbers.—Neville Drury, Flat 2, Hazeldene, West Street, Brighton, Sussex. E.P. WINNER

# DROP THIS HERO-WORSHIP AND LISTEN TO THE MUSIC

## DIG DALE

AT last the original R and B singers, like Bo Diddley and Chuck Berry, are getting the publicity they deserve. But Carl Perkins' fans, I see, are complaining about the lack of disc releases by him. Do they forget Dale Hawkins, whose original "Susie-Q" sold a million back in 1956. If Berry can get in the charts with a re-issue like "Memphis Tennessee," then I'm sure Dale's disc would prove exactly what the record buyers want. Come on, Chess—let's have it back again.—David, Slater, 9, Swanside Road, Huyton, Liverpool, 14.



CARL PERKINS—His tour may secure more releases from him.

## FREE RECORDS

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PREDICTION spot for the year ahead: Groups will continue to dominate the scene. The Chants will achieve a great breakthrough and become most successful. Biggest rise in popularity will be that of the bluesy American groups, particularly the Crystals and Ronettes. Girl singers will slowly regain popularity. Kathy Kirby and Dusty Springfield will be the spearhead of the female attack, with Susan Maughan, Shirley Bassey, Helen Shapiro, Shirley Ellis and Patsy Ann Noble as occasional chart entrants. The male vocalist scene will be much the same, with Cliff still tops, but with very few males making the charts.—J. Sharrock, 26, Bartholomew Road, Cowley, Oxford. E.P. WINNER

## SONGWRITERS

IT'S now clear that apart from Mitch Murray and Lennon and McCartney, we are very short of songwriters in the pop idiom. This point is also borne out by the tremendous number of revivals of rock and semi-rock classics. Whatever would ninety per cent of the Merseyside groups have done if they hadn't had a wealth of Chuck Berry, Bo Diddley and Coasters' material to delve into.—Denis A. Powis, 4, Lonsdale Villas, Elm Road, Mannamead, Plymouth, Devon.

## BRAVO BRIAN

CONGRATULATIONS and thanks to Brian Epstein for the fabulous Christmas Show at the Finsbury Park Astoria, with the Beatles, Anne Hewitt, 206, Spring Grove Road, Isleworth, Middlesex.

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CHUCK BERRY APPRECIATION SOCIETY, 5 Eaton Place, Belgravia, London, S.W.1 5/- membership. Monthly newsletters, photographs, etc.



PATSY ANN NOBLE BLEAK YEAR

IT'S been a bleak year for pop music. The worst aspect has been the desecration, by a multitude of pathetic British groups, of nearly every top R and B number from America. Instrumentally, great discs like Lonnie Mack's "Memphis," Rockin' Rebels' "Wild Weekend" and "Go," by Sounds Inc. have missed out, but the Shadows have had success with completely colourless numbers On ballads, Garnet Mimms' "Cry Baby," Betty Harris' "Cry To Me" and "Since I Fell For You," by Lenny Welch have got nowhere, yet Gerry's "You'll Never Walk Alone" and Cliff's "It's All In The Game" have climbed high. And artistes like Johnny Cash, Mary Wells, Dion and Solomon Burke all had a bad year in Britain. Nor have brilliant newcomers like Stevie Wonder, Bobby Bare, Marvin Gaye, the Impressions. — Alan Morgan, 13 Graeven Terrace, Quar, Merthyr Tydfil, Glamorgan.

HE'S FROM Drag City LIBERTY RECORDS LIB 55641



# Don't label us Mersey Beat

## A plea from Dave Clark 5

by **PETER JONES**

**DAVE CLARK** browsed through the American trade magazines, like "Cash-box," and the first advertisements concerning his "big boost" drive in the States glared right back at him. And Dave's handsome face tightened into something like a scowl.

"Introducing The Mersey Sound With The Liverpool Beat" — and then the headlines tapered into a picture of the Dave Clark Five. It ended "The hottest record on the British charts . . ."

### Unfair

The last bit was O.K. But that Liverpool bit? For a group proud of its London associations—a group which built tremendous local fame in the South? Liverpool and Mersey?

Dave fair exploded when we talked about this. "It's ruined it—it's all wrong," he said. "You know this is the first time anyone has suggested we're anything like Liverpool groups in sound. I don't honestly know what the Mersey sound is. But I do know that we're nothing like the Beatles. or

Gerry, or any others from the North.

"Let's be fair. Our backing sound is much bigger than that provided by the groups in Liverpool. After all, we feature saxophone and organ.

"I suppose what's happened is that the Americans know that the Beatles are very big over here, so they assume that all the other groups are on the same kick. But it's a bit disappointing to us to start our American campaign in this way. Specially as nobody else—NOBODY—has likened us to the Mersey groups before."

About the group's smart rise to fame, Dave said: "The lads are giving up their daytime jobs now. We're concentrating on playing. But we still don't turn fully professional until the middle of March. Then we'll take a

couple of weeks' holiday and get straight into the big swim. There's a season in Blackpool and other big engagements on the way . . .

"As for me, well I don't get any opportunities now to do my film extra work. It's a big enough job coping with the group problems. I'll miss playing those little parts in big films.

### Return

"Honestly, I don't know whether I've been coming or going. But it's exciting—and after all, it's what we've been building towards for a long, long time."

Starting Friday week, Dave Clark and the boys return to the Royal Ballroom, Tottenham, in North London for a five or six week season. This is home territory for Dave, who still supports the local Hotspurs. You'll probably recall the uprisings among the fans when the group was engaged at Basildon, Essex—all the protest marches on the Royal Ballroom and the petitions



Dave Clark meets Ray Ennis of the Swinging Blue Jeans. Congratulations are exchanged by the leaders of the two hit groups. RM Picture by Dezo Hoffmann

handed in to the management.

Since then, Dave has had to change his telephone number several times.

And since "Glad All Over" did so well, Dave probably wishes the telephone had never been invented, "secret" numbers or no.

Dave appears for the first time on "Juke Box Jury" on Saturday, along with Eva Bartok and Peter Murray. The programme was tele-recorded last weekend and Dave says, on reflection: "I enjoyed it immensely. Of course, you can't be too outspoken on this sort of

thing. It wouldn't be fair, for one thing. Then people might misunderstand if you said too much. Anyway, let's be honest, I'm not in a position to really run down other people's records."

Dave, certainly my strongest tip for the real big-time this year, is one of those modest, unruffled characters who are always a delight to interview. Since Harold Davison took over the agency side of the group, things have happened a-plenty.

The search is on for

something different in the big beat scene and my own view is that tenor saxophone is going to be the answer. Which is where Dave has a head and shoulders start over most of the other current top-liners.

Said Dave: "We think we've built the right way so far. We've not jumped in at the deep end and taken any unnecessary chances. That's been the fairest way for the boys in the group—after all, we've seen a lot of groups give up everything for show business and then get left out in the cold."

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## 'WORRY NOT' HE TOLD MISS GRAY



Lorraine Gray, pretty newcomer who has no worries about Friday the Thirteenth. RM Picture by Dezo Hoffmann

**FRIDAY** the Thirteenth — of December! What a day to make one's first record. And superstitious little Lorraine Gray, from Rochdale, admits to being ultra-careful on her way to the Fontana Studios.

Ladders were avoided. A wary eye was kept open for black cats. Salt was NOT spilled at breakfast. And as soon as she reached the studio, Lorraine expressed her fears to musical director Harry Robinson.

### Gold Disc

"Worry not", said Harry. "I provided the backing for the Allison's first record 'Are You Sure' on Friday the Thirteenth. That got them a Gold Disc. And we did the Caravelles' first, 'You Don't Have To Be A Baby To Cry', on Friday the Thirteenth."

"Worry not. Let's get straight to work and try and make it a hat-trick of hits." So they made "Your Little Toy". Line-up behind Lorraine features three trumpets, vocal group, piano, bass, drums and guitar. And the score produces the right

sort of beat for exponents of the Shake. Plus a lot of busy-excitement.

Says Lorraine: "I'm thrilled. To think that it was only a few months ago that I operated a Singer sewing machine for a living back in Rochdale. Now I'm a singer! It all started with a holiday camp talent contest last summer . . ."

Lorraine returned home and persuaded a club owner to let her sing with the band. Then she met up with the Kennedy Street Enterprises agency who fixed recording tests, rehearsed her with a group, bought special clothes for her and generally groomed her.

Her professional debut was at the Oasis Club, Manchester. Now the radio dates and telly-appearances are

pouring in. Her BBC debut: January 9 in the "Beat Show". Luxembourg first-time: two days later.

Lorraine is backed by the Chaperons on her stage dates. They cope well with the beat-to-ballad repertoire of the blue-eyed, auburn-haired gal. Group line-up: lead guitarist Keith Gresty; rhythm guitarist Alan Knight; bassist Bob Hoath; drummer Roger Pinner.

Ambitions? Plenty. But she says: "I just want to come off stage one night feeling I've done a perfect performance. Long way to go, yet, though."

January 10—that's the release date. Could be the start of another bright career in the "bird" pop stakes.



# WRONG PHONE NUMBER BROUGHT SUCCESS

by PETER JONES

TALK about a coincidence! A thundering great coincidence — a flash of fate which virtually launched the swinging Ronettes, one of the most successful girlie groups on the American scene.

This is what happened. Estelle Bennett, 19-year-old member of the group, picked up the phone to call magazine editor Georgia Winters, a long-time roofer for the girls. She got the wrong number. The voice which answered was that of American disc-maker Phil Spector, who said:

"Sorry, you've got the wrong number. You say you're the Ronettes? Great. So happens that I'm looking for a group to provide some backing sounds on a Bob B. Soxx and the Blue Jeans' disc. Why don't you three come on over."

The girls went on over. They'd made a couple of discs earlier, but they hadn't sold. Mr. Spector was a man they much admired. And, as soon as he heard their unusual harmonic sound, he admired THEM.

So the deal was set. He signed them, wrote and produced "Be my baby" for them, pushed it out on his Philles label.

A great bunch of girls, these Ronettes. I met them formally on arrival for their tour — the other two-thirds line up as Ronnie Bennett (18), sister of Estelle, and 17-year-old Nedra Talley, cousin of the others.

Said Estelle: "We're just going to love Britain — we know that already. Gee, it's like a dream come true."

## Harmonies

"You know our two families used to live in the same house. Everybody sang. But it was our grandmother who really got us going. She'd make us go off into a room and rehearse."

"Our own harmonies? It's just natural. We weren't taught to do it—it just kinda happened. But we owe it all to Phil Spector. That guy is a genius, really he is."

"On stage, we worked hard to give out with an act that is that bit different. We dance a lot, fool around. Then we throw in impersonations of people like Pearl Bailey, Ella Fitzgerald and so on."

"Arguments? No, we don't — not over work. Over taking someone else's lipstick or hair spray, sure! We work hard. But we also like to go out on dates. Maybe all together. Maybe separately. We go to see the new movies, or shows or maybe just a dinner party."

"None of us is even thinking about marriage. But you can't tell, can you. We could meet an English boy, say —

and that'd be IT. We've an arrangement. If one does want to get married... well, fine! Whoever it is — we've agreed the act will go on anyway."

"America's getting all hotted up over the arrival of the Beatles. I think they'll do great there. They're exciting. Reckon you can fix for us to meet them? And we dig Cliff Richard."

"People keep asking us whether we can get the same sound on stage as we get on the records. Well, Phil Spector's arrangements are fairly complicated but we sure do the best we can. The Shades, a British group, are backing us on the tour."

Tour dates, from today (Thursday): January 9, Granada Kettering; 10, Granada Walthamstow; 11, Plazas, Old Hill and Handsworth; 12, Granada Tooting; 14, Granada Mansfield; 15, Granada Bedford; 17, Ritz Nuneaton; 18, Winter Gardens, Malvern; 19, Coventry Theatre, Coventry; 20, Granada Woolwich; 22, Granada Shrewsbury; 24, Scotland; 25, Scotland; 26, De Montford Hall, Leicester; 27, Colston Hall Bristol.



The very attractive Ronettes are in town prior to setting out on their first British tour. The story of their success is told alongside. RM picture by Martin Alan.

## BILLY GRAINGER'S SCOTS NEWS

THINGS have really got going since my last column. Norrie Paramor has signed two of the six groups he test recorded in Glasgow recently. They are the Bathgate Crusaders and Dean Ford and the Gaylords. Both of these groups are tops in their class. I understand that they will be going to London at the end of the month to cut records. I wish them all the best of British.

TOMMY TROUSDALE and his Sundowners have just had their record released on the Gaelfonn label (this is a Glasgow company) and from all reports the record seems to be selling like hot cakes.



Dean Ford.

## THE HOLLIES COMPETITION RESULT

THE Record Mirror office has been flooded with entries for the "Stay with the Hollies" competition in our Christmas week edition. Hundreds of letters have arrived from all over the country, and abroad.

First prize goes to Miss Janyce Parker, 172 Byfletts, Vange, Basildon, Essex. Together with a friend, she will be entertained by the Hollies for the whole day on Wednesday, January 15. She will visit the BBC's "Easy Beat" recording and meet the other stars on the show, including Kenny Ball, Kathy Kirby, Vince Hill, Eric Delaney, Keith Fordyce and the Morgan-James Duo. Also scheduled is a trip to the EMI recording studios to

hear the Hollies cut a record. Dinner at a plush restaurant follows. RM cameraman Dezo Hoffman will capture the day photographically and a picture of Janyce, her friend, and the Hollies will be published in the Record Mirror dated January 25.

The two runners-up in the competition were Allison

Hendry, 47 Harrison Terrace, Bishopmill, Elgin, Morayshire, and Angela Mason, 13 Fontley Way, Putney, London, S.W.15. Each will receive LP's of their choice.

The Hollies are hoping to write personally to all entrants to the competition to thank them for their support.

TALKING of records and clubs, the Lennoxbank Sunday Club, in Balloch has featured most of the groups who are coming out on record, namely Dean Ford and the Gaylords, Tommy Trousdale and the Sundowners, the McKinlay Sisters, the Cumberland Three. Who knows maybe this club could turn into the Cavern of Scotland.



Freddie and the Dreamers in panto garb for "Cinderella" at the Royalty Theatre, Chester. Doing a bomb, we hear.

## HE'S FROM Drag City

LIBERTY RECORDS LIB 55641



## Shakers LP Correction

The Polydor company have asked us to point out a misprint on the sleeve of their Shakers LP, reviewed in last week's Record Mirror. The record number should read Hi Fi 46639 and Stereo 237139. The company apologise for any inconvenience caused by this printing error.

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# NORMAN JOPLING SUPPLIES THE ANSWER TO A CURRENT CHART SURPRISE

## WHY 'TULSA' MADE THE CHARTS

TO say that Gene Pitney left a good impression behind him after his recent short visit here would be the understatement of the year (so far). For Mr. Gene Pitney has done the image of the American artiste a lot more good than almost anyone else to visit us from the States.

Gene is a personable young man who you wouldn't guess to be absolutely crammed-packed with gen about the recording scene up to his eyebrows. He has been in the actual recording side for several years now—his first hit was "I wanna love my love away" here on London some two-and-a-half years ago. But although he's had another hit since them—"Town Without Pity," it's his latest disc "24 hours from Tulsa" that has made it big time here. Gene's un-

usual vocal talents certainly weren't appreciated when this disc was issued—no one seriously thought it had a chance of being a hit here when many other big U.S. hits flopped ("Only love can break a heart" reached No. 2 in the States and sold a million). The reason that Gene probably broke through was the amount of exposure his grow-on-you disc has had due to his visit.

### A SUCCESS

Gene was booked for "Ready-Steady-Go" and he was a complete success on that programme. Visually too—for Gene's Elvis type haircut has gone since his last visit, to be replaced with a flat continental type style. This was, Gene confessed, because they cut all his hair off in the army and he just let it grow longer in the same style when he came out.

After that the record went like the proverbial bomb—

making our top ten in fact. But another very interesting thing is Gene's new disc which has just been issued in the States. It's called "That girl belongs to yesterday" and the production of the record is 'Pitney-Oldham.' That means it was made in England—during his visit a couple of weeks back—in the Andrew Oldham studios. And the writers of the song are none other than two of the Rolling Stones—Mick Jagger and Keith Richards. I talked to Mick about the song.

### QUICK WORK

"Well, we wrote it in about twenty-five minutes. It was one of two songs that we wrote that evening—and the session went very well indeed. But we hadn't any idea who would want to record it until we went to our studios to see Andrew Oldham. He played it to Gene who was rather interested, and he kept coming



Gene Pitney surrounded by many of his L.P. sleeves. His latest disc "24 hours from Tulsa" is his biggest hit ever here.

back during the day to hear it. Eventually it grew on him so much that he decided to record it. Now it's his new release on Musicor in the States and will in all probability be the follow-up to "24 hours from Tulsa" here. At least we hope so . . ."

Mick and Keith have also written songs for several other artistes, one of them "Will you be my lover tonight" is being released on Decca this week. But this

looks like being their biggest tune to date.

### SONG WRITER

Gene Pitney is also a songwriter although he doesn't do too much writing for himself. A couple of his compositions for other artistes include "He's a rebel" for the Crystals, and "Hello Mary Lou" for Ricky Nelson. Gene made £15,000 in royalties from air-play alone on

the last named.

To look at, as I've said, Gene Pitney doesn't look like the experienced recording artiste he is, the man who has had hits in the States consistently for over two years—and each one differing in style. And let's hope this very fine singer continues to have hits, but here too, not only in the States. For we could do with some of the polish and professionalism of Gene Pitney.

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# MUSIC

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**TWENTY** musical numbers. Ranging from the sweet to the ear-shattering. Stacks of glamorous colour. Touches of comedy from "TW3" stalwarts William Rushton and Lance Percival. A stack of pop stars. And that is the formula for "It's All Over Town," the new British musical which will be out on general release towards the end of this month.

It's a musical pure and simple. No attempts are made to invest it with a great, big, strong story. "Let the songs provide the entertainment" is the motto.

So you get Frankie Vaughan, Mr. Acker Bilk and the Paramount Jazz Band, the Springfields, Jan and Kelly, The Hollies, The Bachelors, Cloda Rogers all mixed in together in a series of "dream" sequences.

The thin one (Lance Percival) and the fat one (William Rushton) start things off in a night-club in London.

### Swing and Veg.

They go to Covent Garden, where the Springfields and the Hollies swing most professionally through the cauliflowers and the leeks. And to the Thames Embankment, where Frankie Vaughan twists adeptly among a rich harvest of shapely girls. To the concert hall where Sir Lance Corporal conducts an orchestra which almost merits the description "classical."

And to the pubs of London's Soho where Acker Bilk and his mates pound out the traditional beat. To any part of town where things are swinging.

The songs come up thick and fast. Frankie Vaughan does "Give Me The Moonlight"—but then what sort of film would it be if he didn't pick up the old top hat and walking stick? His

by **PETER JONES**

"It's All Over Town" theme, written by Basil Tait and Dave Carey, goes nicely. Frankie also sings "Everybody Loves My Baby" along with the street-busking group The Happy Wanderers.

Cloda Rogers' "My Love Will Still Be There" was penned by Norman Newell and Michael Carr; the Springfields' "Marracca Bamba" is by Tom S. Frankie Vaughan warms up again with "Wouldn't You Like It," again by Mesr. Tait and Carey. Then he tackles a Mitch Murray composition "Gonna Be A Good Boy Now," along with the Charleston Dancers.

More? Well, there's the Hollies and "Little Lover," written by group members Graham Nash and Allan Clarke — and Mitch joined with Mr. Bilk on the composing of Acker's show-piece "Sippin' Cider Beside 'er." "The Trouble With Man," performed by Frankie Vaughan and Jan and Kelly is a Dave Carey original.

### Recent recording

Lance Percival contributes his recently recorded "Beetroot Song" (by Mitch Murray); Tom Springfield wrote "Down and Out" for himself,



## THE THINGS WE HEAR...

NO slouch when it comes to keeping abreast of the times is Chris Barber. His band has always supplied plenty of variety in its music and now that trad is six feet under the Barber outfit will be billed as a jazz and blues band... It looks like R & B is really going to be the music of 1964. The Record Mirror has been championing this cause for a couple of so years and now everybody is jumping on the bandwagon. "Saturday Club" is pushing this beat music strongly, as it did for trad, and all over the country agents are digging up groups and bargaining for control of the top attractions... The big guns of EMI are strongly behind the latest Manfred Mann release, so it seems like Manfred could be "Cock a hoop" over his charts success ere long... Dance crazes come and dance crazes go but it looks like the Marquee Club in London has a big success with their "Blue beat," which is similar to the highly popular "Shake." The club are promoting regular "Blue beat" nights with music supplied by the Red Price group... Could be the UK population will be increasing by one in the near future. Sonny Boy Williamson, singing blues star and harmonica expert, told us last week: "I don't want to

by **RAYMOND DALE**

go back to the States, man. I am coming back here later this year so maybe I'll stay." Sonny recently starred on a German LP session for CBS along with the Yardbirds... It's farewell this week to Bess Coleman of the EMI press office. She's off to work in the States. Taking her place will be Fred Pearson from Pye's press department, who will in turn be replaced by Henry Evans... Among the big tour plans for 1964 is a star package headlined by Mahalia Jackson, Sonny Terry and Brownie McGhee. Also scheduled for Britain is the American Folk Blues Festival of 1964... Liverpool's Cavern Club disc-jockey Bob Wooler has been reported as saying that his local groups could learn a lot from the London R and B teams... The Alfa Romeo Giulia is proving popular in Show Business circles. Latest owner is Chris Barber who joins Tommy Steele and Top Ten Records chief Peter Sterling as proud drivers. Chris also owns a Lotus Elan for racing purposes... Rumour has it that EMI Records, whose companies include, HMV, Capitol, Columbia, Parlophone and Stateside, are planning to delete singles from their catalogues each month as

soon as any particular record in this category seems to have run its full useful sales life. So you'd better not be caught napping by delaying too long the purchase of these records you want for your collection... Advice department: Be careful if you are offered record tokens "on the cheap." Quite a bundle were stolen over the holiday period but the numbers are all known. We advise you to tell your record dealer or the police should you be offered any such tokens... Now that the EMI contract has expired the Mercury label will be operated from now on by the Philips company. The new set-up will present both British and American recording artists and among the initial releases are Lesley Gore, Al Saxon, the Sabres and Denny Seyton. A special plea from a Record Mirror staffman — please Philips will you release the Mercury LP of sounds from the famous Indianapolis 500 miles race... A name from the past who looks like carving an even brighter future. It's Russ Hamilton who shot to fame several years ago with a big international hit titled "We will make love." He has re-recorded the song with a terrific backing and all who have heard it rate it as potentially a huge hit. It's due next month.

● The Springfields seen together in "It's all over town." Since the film was made, the individual members of the group have gone their separate ways very successfully—you've only to look at the charts to see this.

A GREAT NEW  
DISC FROM

**THE  
BACHELORS**

DIANE

F 11799 45 rpm

DECCA

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NUMBER FROM

**THE  
RONETTES**



BABY I LOVE YOU

HLU 9826 45 rpm

LONDON



TO  
ME  
SONG C



# REAL BAL

Y NUMBERS  
NEW FILM!

sister Dusty and Mike Hurst; and the Bachelors' "The Stars Will Remember" comes from Don Pelosi and Leo Towers. Messrs. Nash and Clarke again co-wrote on "Now's The Time" for the Hollies, and Frankie Vaughan's "Alley-Alley-O" is another Dave Carey number. And there's Wayne Gibson and the Dynamic Sounds on "Come On, Let's Go."

That's enough to delight the ears. To delight the eyes: Caroline Maudling, April Olrich and Ingrid Anthofer.

This excellent-value musical was made at Boreham Wood Studios for British Lion release through Delmore Film Productions. Story-line was written by Stewart Farrar, with Douglas Hickox as director, Jacques de Lane Lea as producer and Ben Nisbet as executive producer.

### Excellent comedy

It's a fine entertainment. With a stack of excellent comedy from Mr. Rushton, who admits to a life-long ambition to become a pop singer, and Lance Percival, who doesn't admit to anything much except a hope to build his career in films.

Incidentally, Ben Nisbet is general manager of Feldman's the music-publishing company in London. His first contact with the film industry was when he produced "Spike Milligan on Treasure Island," followed by "Spike Milligan Meets Joe Brown."

But this one is the big one. It gets right away from the usual conception of a British musical movie and it moves with tremendous pace.

And for me it's worth seeing because it is POSITIVELY the last chance of seeing the fabulous Springfield working together.



● Frankie Vaughan with some pretty girls in another scene from "It's all over town." Frankie plays one of the more sophisticated entertainers in the film which features no less than twenty songs.

## FACTS ABOUT ADAM

by LANGLEY JOHNSON

WHO'S your fancy as the Star Who Has Most Changed His Style in the past few months? I'll plump for Adam Faith. And in plumping, I'll pay tribute again to this versatile campaigner who has stayed "with it" despite the crazy, fickle trends that mark the pop industry.

Gone are the old pizzicato strings of the John Barry-Faith era. Gone are the delicate wee ballads of mid-1963. In comes meaty performances on meaty numbers like "The first time" and "We are in love."

A new songwriter—Chris Andrews. And plenty of scope on the discs for Adam's backing group, the Roulettes. Result: hit discs, after a period when it looked as if Adam was going to be swallowed up by the big beat boom.

And I reckon there are other changes on the way. Take his big-band "standard-set" album with Johnny Keating—"From Adam with love." On that, he swings "Lazy river" with enormous style and pace. It caused tremendous interest when he presented it recently on television.

"I really enjoyed that,"

said Adam. "No, I don't think it means a definite change of style. But you've got to keep ringing the changes, haven't you? You've got to mature, keep experimenting."

"I'd like to do club work—with a big band. But it's not the same here as in the States. There just aren't the clubs with the right atmosphere."

"When I was over in the States recently, one or two things were talked over. It's too early to say anything yet but I was very interested in the scene there."

"Working on Chris Andrews' material has been very good for me. We understand each other—and the requirements. At the moment, we're on an idea to do a full album of Chris's material."

Look out for a big national tour by Adam starting in mid-April. It's his first in about eighteen months. And he could find himself with Brian Poole and the Tremeloes and Gene Pitney on the same bill.



Adam Faith seen with Chancellor of the Exchequer's daughter Caroline Maudling.

RM Picture by Dezo Hoffmann

### A GREAT EP BERN ELLIOTT & THE FENMEN



PLEASE MR. POSTMAN / CHILLS  
SHAKE SHERRY SHAKE / I CAN TELL  
MASHED POTATOES / SHOP AROUND

DFE 8561 7" mono EP

DECCA



TONY  
MARTIN  
OF MEXICO

1801 45 rpm

DECCA



ALL THE LATEST RECORDS REVIEWED ★ TWO TOP 20 TIPS

# Searchers—here's a good revival of U.S. hit

**TOP 20 TIP**

**THE SEARCHERS**

Needles and pins; Saturday night out (Pye 15594).

BRITAIN'S second most popular group (guess who're the most popular) get their teeth into the Jackie De Shannon beater which features a plaintive guitar line running throughout. There's a

great tune, and the whole thing is very well performed. The boys maintain their standard on this one and it could easily be a number one. Flip is more of routine Merseybeater. Good tune though giving the fans double-sided value from one of the better groups around.

★★★★

**MIAR DAVIS**

Ten good reasons: I won't remember you (Decca F 11805).

NEW girl Miar gets her tonsils wrapped neatly around this semi-dramatic beat ballad with a good set of lyrics, and some efficient work from all concerned. Maybe not with instant appeal, but it tends to grow on you. Flip is a faster beat effort with Miar in good vocal form—however the song isn't too commercial.

★★★

**JAN & DEAN**

Drag city; Schlack rod part one (Liberty 55641).

ALSO billed as artistes on this big U.S. hit are Audio Engineers, Lanky and Bones, whoever they may be. A hotrod revs up, and the long-established twosome get going on the number which is already a hit in the States. It's very catchy and could

easily be as big as "Surf City" here. We liked it a lot anyway—and the gimmicks were very good indeed. Flip features some excellent guitar work, and the duo talk through the lyrics of the extremely unusual and funny number. Good stuff.

★★★★

**LALO SCHIFRIN**

Haunting; Theme From "Dime With A Halo" (MGM 1218).

INSPIRED by the film of the same name is this effort. It's a fast-ish beater with a weird flavour and some very off-beat effects from Lalo and his orchestra. Maybe a lot of people who see the film will buy this but the effect doesn't completely come over on disc. Flip is a joy-along piece with a pleasant little tune running through and also there's a chorus somewhere along the line.

★★★



The Searchers all set up and a-rarin' to go. With their new disc "Needles and pins" which should go shooting up the charts.

RM Picture by Dezo Hoffmann

**THE BLUE FLAMES**

Stop right here; Rik's tune (R & B JB 126).

REPETITIVE sax-led number from one of London's top R & B groups. However there isn't much R & B about this one. More of a calypso-jazz styled affair with underlying organ work and maybe some fan appeal, but rather a let-down after their last great disc. Flip is a similarly styled piece.

★★★

**VARIOUS ARTISTES**

I'll keep you satisfied; Secret love; It's almost tomorrow; You were made for me; Deep purple; Maria Elena (Cannon EP 018).

ANOTHER value-for-money single from Cannon. As per usual there are six-for-the-price-of-one hits. Stand-out tracks are "Secret love," "It's almost tomorrow" and "Maria Elena." Good solid stuff with plenty of commercial prospects.

★★★

**SUSAN MAUGHAN**

Hey lover; Stop your foolin' (Phillips BF 1301).

FROM popular Susan Maughan comes this beat ballad with quite a 'big' sound about it. There's an insistent tune here, and a male chorus snaps out occasionally. Not particularly commercial but should sell reasonably well. Susan penned the flip, a catchy beat ballad with quite a lot of appeal.

★★★

**MURRY KELLUM**

Long tall Texan; Glenn Sutton; I gotta leave this town (London HLU 9830).

CATCHY beat disc with the minimum amount of backing, and some very interesting vocal work from Murry. This one, a minor hit in the States, is a country-flavoured, fast-ish, beater with plenty of commercial appeal. It could be a chart disc here too. Flip has more of an R & B flavour with a Chuck Berry type tune and lyrics. Glenn penned it.

★★★

**ANNE SHELTON**

Tonight's my night; Dancing with tears in my eyes (Phillips BF 1302).

SPANISH guitar on this merry little piece from Anne who's always a consistent seller at the worst of times. This one is a medium paced Latin-flavoured number with loads of appeal, especially for the mums and dads. Good stuff we think. Flip is a heavy beat ballad with a good backing and Anne singing well on this song, which is quite out of the ordinary for her.

★★★★

**JOHNNY B. GREAT**

Acapulco 1922; You'll never leave him (Decca F 11804)

BIG sound on the vocal version of this very popular tune. The lad with the unlikely name really makes a good job of this very, very commercial sounding affair. It features just about all the ingredients—girl chorus, plenty of echo plus a catchy feel to the whole thing. Don't be surprised to see this leap into the charts. Flip is a multi-tracked affair with some good sounds but without the immense appeal of side one.

★★★★

**NINO TEMPO and APRIL STEVENS**

Whispering; Tweedie dee (London HLK 9829).

THE duo who had such a big hit all over the world with "Deep Purple" have a go at another old standard. It's an off-beat rather confused treatment once again, which has loads of appeal. But after a hit of this song by our own Bachelors we don't imagine this'll make our charts in a very big way. Flip is another brassy number with plenty of excellent vocalising from the pair.

★★★

**THE SHARADES**

Dumb head; Boy trouble (Decca F 11811).

THE U.S. hit is given a powerful group treatment via this Joe Meek recording. Whether it has as much chance as the U.S. version by Ginny Arnell we don't know, but all the same the song has plenty of appeal. Gimmicky and interesting—maybe not quite the resounding "miss" that Juke Box Jury voted it. Flip is another breezy number, and the girls sound rather more adult on this side. Not too bad, but without the appeal of side one.

★★★

**KATE SMITH**

In the summer of his years; God bless America (RCA 1377).

THE hastily penned effort, originally for Millie Martin, is given a sincere treatment by Kate, who is supported by a death-march beat on the very heavy sort of song. It's not really commercial material, but of course, due to the subject, could easily make the charts. There's a lot of other versions about to be issued of the song. Flip isn't exactly the sort of thing to appeal to the British record-buying public.

★★★

**TOMMY SANDS**

Only 'cause I'm lonely; Cinderella (HMV POP 1247).

TOMMY'S got a good voice and although he has had no chart success lately, this one should sell pretty well. It's a "Can't get used to losing you" styled thing, but with a more intricate backing. Flip is more of a teen-sound sort of thing.

★★★

**THE RAINDROPS**

That boy John; Hanky panky (London HL 9825).

A MINOR hit in the States for the popular group, this efficient group number could make a small impression here. It's a busy, bluesy, beater with the girls singing well to the gimmick sounds from the others in the group. Flip is a routine beater about a new dance.

★★★



April Stevens and Nino Tempo.

## THIS GROWS ON YOU



Susan Maughan should do very well with her bright newie—although it may not be another "Bobby's Girl."

# MARIA ELENA

## Los Indios Tabajaras



RCA 1365 45 rpm

A fab new EP from  
**LOS INDIOS TABAJARAS**



RCX 7135 7 mono EP



RCA Victor Records product of  
The Decca Record Company Ltd Decca House Albert Embankment London SE1





**Record Mirror**

**Pop Disc Jury**

# HELEN'S NEW DISC IS BEST FOR YEARS

**THE MARVELETTES**

As Long As I Know He's Mine; Little Girl Blue (Stateside SS 251)

CURRENTLY in the U.S. top fifty is this solid beater with the femme lead adequately supported by the others. It's a jerky bluesy styled number with plenty of what it takes and good dance appeal. It grows on you so it may well make the lists in a very small way—yet it's still too uncommercial for this country as yet. Flip is another jerky styled number—but this time it's a beat ballad. Again a good side but with even less commercial chance than side one.

★★★

**THE STATESMEN**

I've just fallen in love; It's all happening (Fontana TF 432).

GENTLE sort of vocal and an interesting insistent beat on this plaintive kind of number. It's a fine song, and the performance is very good, with the male group vocal going along very well. It'll need a lot of plays for this grow-on-you one to hit it, but it could be big. Flip is another good number but with just one lead this time. Like the top side it's rather reminiscent of some Crickets numbers.

★★★★

**DENNY SEYTON**

Tricky Dicky; Baby what you want me to do (Mercury MF 800).

THE old Ritchie Barrett number is given a pounding beat treatment by Denny and his group, The Sabres. A gimmicky entertaining bit of beat but it will need more than this to make the charts, although the performance is reasonable. They just need another song. Flip is the classic Jimmy Reed number that is speeded up and rocked up almost unrecognizably. Not so good.

★★★

**DAVE BRUBECK**

Cable car; Theme from elements (CBS AAG L80).

MORE off-beat stuff from Dave on this piano-led jerky type of number. It's all rather disjointed and maybe not as commercial as some of his singles have been in the past couple of years. Nevertheless it's an enjoyable sound with excellent performances from all concerned. Gentler sort of flip which Dave also penned. There's some excellent piano work on this one.

★★★★

**TOP 20 TIP**

**HELEN SHAPIRO**

Fever; Ole Father Time (Columbia DB 7190).

THE old Peggy Lee hit is given a great treatment by Helen, who completely alters her style for this jazz-swinging effort. There's terrific excitement on the num-

ber which builds and builds, and features Helen at her best vocally. If this doesn't make the charts there just ain't no justice.

Flip is a medium pace beat ballad again with loads of commercial appeal. Would have made a good topside.

★★★★

**THE CLASSMATES**

In Morocco; I feel (Decca F 11806).

THE Classmates haven't hit it so far though they deserved to with their last disc. "Go tell it on the mountain." This one is a very unusual sort of group number with an Eastern flavour to the backing and some good vocal work from the boys. But not hit material we feel. Flip is a medium beater with quite a lot of appeal.

★★★

**KRIS JENSEN**

Donna Donna; Big as I can dream (Hickory 1224).

A NEW label, released here through Pye records. The tune is currently doing quite well in the States through the bloke who had a big hit there with "Torture." This is a multi-tracked beat ballad with loads of appeal. Could easily be a minor hit here. Flip is a slower ballad. Good stuff.

★★★

**GEORGE BEAN**

Will you be my lover tonight; It should be you (Decca F 11808).

GEORGE, who lost out on "Secret Love" to Kathy Kirby, gets the benefit of a good song on this over-echoed, catchy, effort with plenty of hit potential. This one could easily be a big hit if it gets enough plugs. Flip features a good vocal again and the whole thing moves along well. Both are Rolling Stones' compositions.

★★★

**THE COOKIES**

Girls grow up faster than boys; Only to other people (Colpix PX 11020).

THE Cookies already have one hit, cum R & B standard to their credit—"Chains." This one is a minor hit in the States and it's a bluesy flavoured vocal affair with quite a lot of originality about it. Very entertaining and very well performed but not, we think, a big hit. Flip is a slower paced sort of number with quite a lot of appeal again.

★★★★

**RAY BARRETTO**

"Theme from the Victors"; Swinging shepherd blues (Columbia DB 7187).

SUBTITLED "My special dream" this purely instrumental effort from the U.S. hitmaker sports a barely commercial sound, with a Latin beat in the background. It's a pleasant little tune, and will appeal to older folk but that's about all. The flip is a Latin treatment instrumentally of the old Ted Heath hit, and Ray handles it very well.

★★★



**TOM SPRINGFIELD**

The Moon Behind The Hill; The Londonderry Air (Philips BF 1294).

THE last of the Springfields now branches out solo—one is already in the charts and there's two to go. Tom and his orchestra on this latin-ish number with plenty of Spanish guitar everywhere. Flip is the oldie given a rather out-of-the-rut treatment.

★★★



Helen Shapiro takes the Peggy Lee oldie "Fever" and dresses it up well.

RM Picture by Dezo Hoffmann

**THE CRESTERS**

I just don't understand; I want you (HMV POP 1249).

WAILING harmonica leads on this number—an efficient sounding song with that extra something that may well put it into the charts. Male vocal group on the song which has a rather harsh, off-beat quality. But we still prefer the original version by Ann-Margret. Flip is a very routine sounding beat number that doesn't offer anything new.

★★★

**MIKE PRESTON**

No strings; Nobody told me (Decca F 11810).

FROM the musical of the same name comes this nice little piece from Mike. It's a jaunty little effort with Mike singing very well indeed on the pretty number. Definitely deserves to be a hit due to the quality of the performance, especially from Mike. Flip is a smooth lither with good performances from all concerned again.

★★★★

**GORDON SOMERS**

I've Been Thinking It Over; Might Have Been My Little Girl (Windsor WPS 124).

MUCH echo on this number, a medium paced ballad without too much appeal. There's a certain amount of clever arrangement and the vocal is good but the whole thing isn't really commercial. Shadows type guitar on the flip, which is much better than the top side. Could easily make the charts.

★★★

though, is a great, atmospheric performance of the oldie with stacks of violent guitar and a vocal that fits in just right. Hearty beat laid down all the way... a compulsive sort of show all the way. Deserves success. Flip is up-tempo and jerkily efficient. Shows again, the solo power of the group.

★★★

**BERT WEEDON**

It happened in Monterey; Lonely night (HMV POP 1248).

COMPLETE change of style for the normally rocking Bert. This one is a bit of the "Maria Elena's"—it's a gentle lilt; revival of the old number that could easily follow the current trend and put Bert into the charts again. Flip is another soft styled number but it doesn't sport the Latin beat of side one. Again a well performed item with quite a lot of appeal.

★★★

**JIM & JOE**

Daisy Mae; Fireball mail (London HL 9831).

JOG-ALONG country type tune on this very off-beat instrumental, with some good plaintive guitar work that's also very clever. It's the sort of number that a lot of people will like, but not too many will buy—then of course there's always the off chance that it may catch on unexpectedly. However we did feel it sounded more like a backing without a vocal than an instrumental. Faster sort of stuff on the flip, which features piano more heavily than on side one.

★★★

**LORRAINE GRAY**

Are you getting tired of your little toy; The boy that I want (Fontana TF 435).

BIG sound on this disc. It's a deliberate sounding effort at a medium tempo with a femme chorus butting in occasionally. Big ballad sounds like this do make the charts, but this one will need a lot of plugs despite the performance—especially by Lorraine who sings very well indeed. Same sort of sound on the flip, but with a less serious sound. Not bad.

★★★

**THE PIRATES**

My Babe; Casting My Spell (HMV Pop 1250).

GROUP that Johnny Kidd rates the best in the business—and he could be biased! This,

**HE'S FROM Drag City**  
LIBERTY RECORDS LIB 55641

**JUST RELEASED**

- WE LOVE THE BEATLES (Beatlemania)** DECCA
- THE VERNONS GIRLS** (already specially released) F 11807 DECCA
- ACAPULCO 1922** DECCA
- JOHNNY B. GREAT** F 11804 DECCA
- TEN GOOD REASONS** DECCA
- MIAR DAVIES** F 11805 DECCA
- IN MOROCCO** DECCA
- THE CLASSMATES** F 11806 DECCA
- WILL YOU BE MY LOVER TONIGHT** DECCA
- GEORGE BEAN** F 11808 DECCA
- NO STRINGS** (from the musical No Strings) DECCA
- MIKE PRESTON** F 11810 DECCA
- THAT BOY JOHN** LONDON
- THE RAINDROPS** HL 9825 LONDON
- NINO TEMPO & APRIL STEVENS** LONDON
- WHISPERING** HLK 9829 LONDON
- LONG TALL TEXAN** LONDON
- MURRY KELLUM** HLU 9830 LONDON
- DAISY MAE** LONDON
- JIM & JOE** HL 9831 LONDON
- IN THE SUMMER OF HIS YEARS** RCA VICTOR
- KATE SMITH** RCA 1377 RCA VICTOR

The Decca Record Company Ltd Decca House Albert Embankment London SE1

**FROM MANFRED MANN  
NEW R.S.G. THEME**

**MANFRED MANN**

5-4-3-2-1; Without You (HMV Pop 1252).

THE boys, who are doing so well at the Marquee, get going on this new side which will be the theme for "Ready-Steady-Go" for the next few months. There's some vibrant powerful harmonica work, wailing and

bluesy and the whole thing moves along at breakneck speed. A commercial disc which should do well—perhaps a big hit. Flip is a powerful slower beater with a better vocal than side one. A good song, and, from an R and B point of view, far better than side one. But not as commercial.

★★★★



Manfred Mann have a new disc out which they wrote especially for "Ready-Steady-Go."



**Jazzshows**

**Jazz Club**

EVERY NIGHT AT 7.30  
100 OXFORD STREET, W.1

Thursday, January 9th  
**THE MIKE COTTON Band**  
Friday, January 10th  
**MIKE DANIEL'S**  
Delta Jazzmen  
with **DOREEN BEATTY**  
**JOHN CHILTON'S QUARTET**  
Saturday, January 11th  
**ALEX WELSH & His Band**  
Sunday, January 12th  
**TERRY LIGHTFOOT'S**  
Jazzmen  
Monday, January 13th  
**MONTY SUNSHINE'S**  
Jazz Band  
with **VAL WISEMAN**  
**DICKIE BISHOP'S FOLK GROUP**  
**DOUGGIE RICHFORD'S TRIO**  
Tuesday, January 14th  
**DOUGGIE RICHFORD'S**  
London Jazzmen  
Wednesday, January 15th  
**BACK O' TOWN**  
SYNCOPIATORS  
**DOUGGIE RICHFORD'S TRIO**  
Thursday, January 16th  
**BOB WALLIS'**  
Storeville Jazzmen  
Full details of the Club from the  
Secretary,  
J.J.C., 22, Newman St., London,  
W.1. (LAN 0184).

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present:  
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**GEORGIE FAME**  
**AND THE BLUE FLAMES**  
★ **FRIDAY 12 - 6 a.m.**  
**GEORGIE FAME**  
**AND THE BLUE FLAMES**  
**TONY SHEVETON**  
**AND THE SHEVELLES**  
★ **SATURDAY (11th) 7 - 11.30**  
**DON RENDELL**  
**QUINTET**  
**DICK MORRISEY**  
**QUARTET**  
★ **SATURDAY 12 mid. - 6 a.m.**  
**GEORGIE FAME**  
**AND THE BLUE FLAMES**  
**DICK MORRISEY**  
**QUARTET**  
★ **SUNDAY (12th) Afternoon**  
**3 - 6 p.m.**  
**TONY SHEVETON**  
**AND THE SHEVELLES**  
★ **SUNDAY 7.15 - 11**  
**TONY SHEVETON**  
**AND THE SHEVELLES**  
★ **MONDAY (13th) 8 - 1**  
**ZOOT MONEY'S BIG**  
**ROLL BAND**  
★ **THURSDAY (16th) 8 - 1**  
**TONY SHEVETON**  
**AND THE SHEVELLES**

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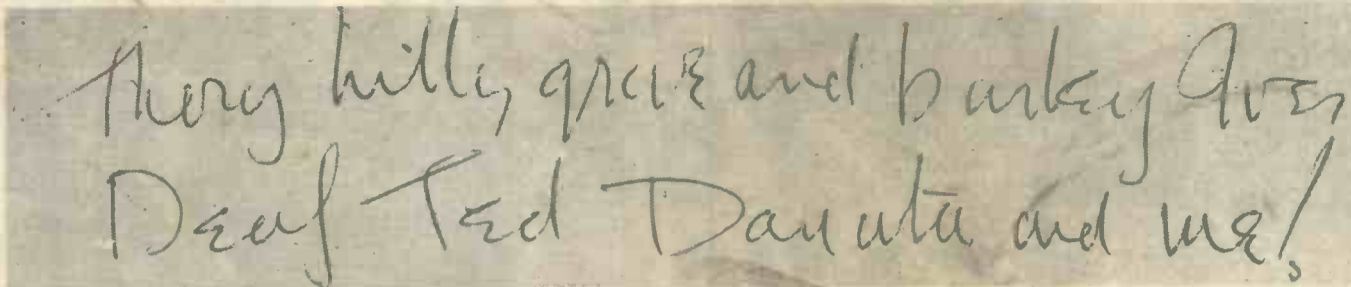
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**HERE'S A STARTLING ANALYSIS OF JOHN LENNON'S HANDWRITING**



**JOHN—THE LIVE WIRE**

by **BILL HOGARTH**

**T**HOUSANDS of fans have handwriting samples of the Beatles. The signatures—accompanied by "best wishes", or "best of luck"—have been appended to cigarette packets, programmes, autograph books. And those signatures have been treasured.

But handwriting gives away a lot of secrets. A graphologist—high-brow term for a handwriting expert—can read a whole mass of interesting facts about a person's personality from the way he puts pen to paper.

We collected specimens of the handwriting of each individual Beatle. And handed them over to expert Bill Hogarth. Graphologist Bill has studied the writing of many of the famous. He's much in demand by national newspapers for his knowledge—his specialist knowledge.

He's successfully predicted Cup Final results by analysing the handwriting of rival team skippers. Once he went "through the card" at a major boxing promotion, correctly predicting the outcome of eight different fights.

**The leader**

Now he turns his attention to the Beatles—four boys he's never met. And he starts with Beatle leader John Lennon.

"This man is obviously a livewire. He's prepared to take chances—that is evident by the way he forms his small letters. But the 'a's' and 'c's' show that there's a looseness in the formation.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

This indicates a great deal of frankness and suggests he can be very tactless on occasion.

"I'd say this man is impulsive. He acts on hunches. The formation of individual letters suggests, also, that there is an air of clannishness about him. He likes being with his own kind. This could lead to a little selfishness, though in rather a nice way. He knows the people he can trust.

"Then he's clearly an artist of some kind—music apart—and I'd think he has a particularly individual style. (This is borne out by the 'nonsense style' of writing which John does to perfection). And he has high standards of taste and a pronounced creative ability. This shows from his B's, D's and H's—almost like printed letters.

There's a shortness of flourish about the final letters. This suggests he is, at heart, a quiet person. In fact, this could be interpreted to show a little meanness in his nature.

"Spacing between the lines show that he is a clear, logical thinker. And he's definitely easily adaptable. The sort of chap who could mix with royalty or with somebody way down the scale.

"I see modesty and dignity in his writing. And the stems of the 'd's' are important. I wouldn't say he is big-headed. But I'm sure that he knows his own value, his own worth. There's no mock modesty—he's not one of the shy boys of the business.

**Distinctive**

"That air of frankness is important. He's a clear, logical thinker, with an insistent nature and a distinctive personality. I'd say he wants to get his own way—and probably usually does. At the same time, he's straightforward and dependable. A likeable person, in fact—but always liable to tend to that lack of tact. It suggests you have to know him well to be fully accepted by him. He probably does not suffer fools gladly..."

These, then, are the things that show through from a sample of John Lennon's handwriting. Bill Hogarth has also been "let loose" on samples of the penmanship of George Harrison, Paul McCartney and Ringo Starr.

Keep an eye open for the analysis of each of these "quarters" of the fantastic Beatles, in following editions of the Record Mirror.



John Lennon—A handwriting analysis of the leader of the Beatles. And a very interesting result too. RM Picture by Dezo Hoffman

**COUNTRY AND WESTERN**

by **BRIAN CHALKER**

**O**F the many country and western artistes I met whilst in Nashville a few weeks ago, Maurice Woodward Ritter, known to his many fans as 'Tex,' was perhaps the most down-to-earth. I didn't have long with him, but long enough to have an interesting chat.

Although he is getting on in years, Tex still managed to bring the house down when he appeared on the "Grand ole opry" on Saturday, November 2, with his version of "The boll weevil song." His deep voice has lost none of its old quality, if anything, it has improved with age.

Tex Ritter is best remembered for his renditions of "High noon," "The wayward wind" and "Deck of cards." The latter appeared in the Top Ten British EP charts last year.

When the singing cowboy made his debut in motion pictures during the late 1930's and early 1940's, Tex took the lead, together with Gene Autrey. He has ap-

peared in over one hundred western films during his long career, these include "Death Valley Days," and "The Lone Ranger." He appeared in the original radio series, of the latter, both as scriptwriter and performer. Ritter was born in Panola County, Texas, on January 12th, 1906. He attended Carthage High School, Texas, South Park High School, Texas, University of Texas and Law School. In later years, prior to his introduction to the world of music, he worked as a farm and ranch hand, insurance salesman and steel worker.

At the University of Texas, Ritter gained much of the knowledge that later established him as a leading authority on American folklore. He later toured as a lecturer singing the cowboy songs that he loved so well. Before very long, the lure of the entertainment world caught up with him and he joined a radio station in New York. From there he

went to the highly successful stage show 'Green Grow the Lilacs.'

In 1941, Tex married Dorothy Fay Southworth, a leading lady in the world of motion pictures. Eleven years later he toured Europe and made himself firm favourite by appearing at the Wembley Stadium.

His records include "The bandit," "Brave man," "The searchers," "Rye whisky," "You two time me one time too often," "Green grow the lilacs," "Remember the Alamo," "The marshall's daughter," "Trooper Hook," "The wayward wind," "Deck of cards," "Wichita," "The fiery bear," "His Mercy is everlasting," "Blood on the saddle," "Sam Hall," and "High noon." The latter being his biggest hit to date.

Ritter's hobbies include prospecting and collecting Americana. His collection of American folk songs is one of the most extensive in the world.

Although he no longer takes an active part in country music, he is still very much part of it as far as the publishing side of it is concerned.

**A FANTASTIC NEW DANCE FROM THE STATES**

**THE NITTY GRITTY**  
**Shirley Ellis** **LONDON**

HLR 9824

45 rpm

**DALE & GRACE**

**I'm leaving it up to you**



HL 9807 45 rpm

**LONDON**

London Records division of  
The Decca Record Company Ltd Decca House Albert Embankment London SE1



# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

## A LOOK AT THE U.S. CHARTS

**F**AST rising U.S. hits include — "Pain in my heart"—Otis Redding; "Hooka tooka"—Chubby Checker; "A fool never learns"—Andy Williams; "Talking about my baby"—The Impressions; "If somebody told you"—Anna King; "His kiss"—Betty Harris; "I want to hold your hand"—Beatles; "Who cares"—Fats Domino; "Deep in the heart of Harlem"—Clyde McPhatter; "You'll never walk alone"—Patti LaBelle.

Recent U.S. releases include—"How much can a lonely heart stand"—Skeeter Davis; "Come on"—Tommy Roe; "Southtown USA"—Dixiebelles; "Going back to Louisiana"—Bruce Channel; "Scatter Shield"—Surfaris; "Sinner not a saint"—Trini Lopez; "Leaving here"—Eddie Holland; "Oh baby don't you weep" parts one and two—James Brown; "That girl belongs to yesterday"—Gene Pitney; "Good morning self"—Jim Reeves; "I'm gonna love you too"—Rock around with Ollie Vee—Buddy Holly; and "Look homeward angel"—Monarchs.

Longest lived L.P.'s in charts—"Johnny's greatest hits"—Johnny Mathis—296 weeks; "Heavenly"—Johnny Mathis—224 weeks; "Sound of music"—original cast—211 weeks; "West Side Story"—original cast—169 weeks; "Knockers up"—Rusty Warren—165 weeks; "Buddy Holly Story"—156 weeks; "Time out"—Dave Brubeck—155 weeks; "Camelot"—original cast—154 weeks; "West Side Story"—soundtrack—115 weeks; and "Joan Baez" Vol. 2—110 weeks No others over 100 weeks.

Although Beatlemania seems to be spreading to the U.S. with the help of one of Capitol Records biggest-ever publicity campaigns, their U.S. fans can also complain about "mixed-up releases." Flip of "Hand" is "I saw her standing there" while first album hasn't yet been issued. However, "With the Beatles" has been retitled "Meet the Beatles" as their first Capitol album. "Billboard" reviews "Hand" saying "Side is a driving rocker with surf on the Thames sound" !!! N.J.

- 1 LOUIE LOUIE\* 3 (8) Kingsmen (Ward)
- 2 THERE! I'VE SAID IT AGAIN\* 1 (6) Bobby Vinton (Epic)
- 3 POPSICLES AND ICICLES 5 (6) Mermoids (Chattahoochee)
- 4 DOMINIQUE\* 2 (9) Singing Nun (Philips)
- 5 FORGET HIM\* 6 (7) Bobby Rydell (Cameo)
- 6 SINCE I FELL FOR YOU\* 4 (10) Lenny Welch (Cadence)
- 7 SURFIN' BIRD 13 (4) Trashmen (Garrett)
- 8 TALK BACK TREMBLING LIPS\* 7 (8) Johnny Tillotson (MGM)
- 9 THE NITTY GRITTY\* 11 (7) Shirley Ellis (Congress)
- 10 MIDNIGHT MARY\* 10 (7) Joey Powers (Amy)
- 11 AS USUAL\* 14 (4) Brenda Lee (Decca)
- 12 DRAG CITY 17 (4) Jan & Dean (Liberty)
- 13 WIVES AND LOVERS\* 12 (8) Jack Jones (Kapp)
- 14 QUICKSAND\* 15 (7) Martha & the Vandellas (Gordy)
- 15 WHISPERING 23 (3) Nino Tempo & April Stevens (Atco)
- 16 SOMEWHERE 20 (4) Tymes (Parkway)
- 17 OUT OF LIMITS\* 26 (3) Marketts (Warner Bros.)
- 18 HEY LITTLE COBRA 30 (3) Rip Chords (Columbia)
- 19 YOU DON'T HAVE TO BE A BABY TO CRY\* 8 (9) Caravelles (Smash)
- 20 THAT LUCKY OLD SUN 21 (4) Ray Charles (ABC)
- 21 FOR YOU 41 (2) Rick Nelson (Decca)
- 22 WHEN THE LOVELIGHT STARTS SHINING THROUGH HIS EYES 25 (4) Supremes (Motown)
- 23 DRIP DROP\* 9 (8) Dion DiMucci (Columbia)
- 24 PRETTY PAPER 16 (4) Roy Orbison (Monument)
- 25 DAISY PETAL PICKIN'\* 34 (2) Jimmy Gilmer & the Fireballs (Dot)
- 26 CAN I GET A WITNESS\* 24 (10) Marvin Gaye (Tamla)
- 27 ANYONE WHO HAD A HEART 40 (3) Dionne Warwick (Scepter)
- 28 YOU DON'T OWN ME - (1) Lesley Gore (Mercury)
- 29 BE TRUE TO YOUR SCHOOL 18 (10) Beach Boys (Capitol)
- 30 NEED TO BELONG 31 (4) Jerry Butler (Vee Jay)
- 31 I'M LEAVING IT UP TO YOU\* 19 (15) Dale & Grace (Montel)
- 32 TURN AROUND\* 22 (6) Dick & Dee Dee Warner Bros.
- 33 EVERYBODY\* 27 (12) Tommy Roe (ABC)
- 34 UM, UM, UM, UM, UM, UM - (1) Major Lance (Okeh)
- 35 KANSAS CITY\* 28 (6) Trini Lopez (Reprise)
- 36 LODDY LO\* 33 (10) Chubby Checker (Parkway)
- 37 HAVE YOU HEARD\* 29 (8) Duprees (Coed)
- 38 TRA LA LA LA SUZY 44 (5) Dean & Jean (Rust)
- 39 THE BOY NEXT DOOR\* 35 (6) Secrets (Philips)
- 40 BABY I LOVE YOU\* 50 (2) Ronettes (Philips)
- 41 FOR YOUR PRECIOUS LOVE\* 46 (5) Garnet Mimms and the Enchanters (Unart)
- 42 WONDERFUL SUMMER\* 36 (9) Robin Ward (Dot)
- 43 WALKING THE DOG\* 37 (12) Rufus Thomas (Stax)
- 44 IN THE SUMMER OF HIS YEARS - (1) Connie Francis (MGM)
- 45 I HAVE A BOYFRIEND 47 (6) Chiffons (Laurie)
- 46 BON DOO WAH 43 (2) Orlons (Cameo)
- 47 I GOTTA DANCE TO KEEP FROM CRYING 48 (3) Miracles (Tamla)
- 48 THE MARVELOUS TOY - (1) Chad Mitchell Trio (Mercury)
- 49 GIRLS GROW UP FASTER THAN BOYS - (1) Cookies (Dimension)
- 50 IN MY ROOM 45 (8) Beach Boys (Capitol)

# Record Mirror

## TOP TWENTY—5 YEARS AGO

- 1 IT'S ONLY MAKE BELIEVE (1) Conway Twitty
- 2 HOOTS MON (2) Lord Rockingham XI
- 3 TOM DOOLEY (3) Lonnie Donegan
- 4 TOM DOOLEY (4) Kingston Trio
- 5 TEA FOR TWO CHA CHA (6) Tommy Dorsey Orchestra
- 6 LOVE MAKES THE WORLD GO ROUND / MANDOLINS IN THE MOONLIGHT (5) Perry Como
- 7 HIGH CLASS BABY (8) Cliff Richard
- 8 THE DAY THE RAINS CAME (9) Jane Morgan
- 9 COME ON LET'S GO (11) Tommy Steele
- 10 BABY FACE (-) Little Richard
- 11 TO KNOW HIM IS TO LOVE HIM (-) Teddy Bears
- 12 KISS ME HONEY (20) Shirley Bassey
- 13 IT'S ALL IN THE GAME (7) Tommy Edwards
- 14 CANNONBALL (17) Duane Eddy
- 15 MORE PARTY POPS (10) Russ Conway
- 16 SOMEDAY (13) Ricky Nelson
- 17 MORE THAN EVER (12) Malcolm Vaughan
- 18 YOU ALWAYS HURT THE ONE YOU LOVE (-) Connie Francis
- 19 MY UKELELE (-) Max Bygraves
- 20 KING CREOLE (-) Elvis Presley

## BRITAIN'S TOP EP's

- 1 TWIST & SHOUT (1) The Beatles (Parlophone)
- 2 THE BEATLES HITS (2) The Beatles (Parlophone)
- 3 THE BEATLES No. 1 (3) The Beatles (Parlophone)
- 4 PETER, PAUL & MARY (4) Peter, Paul & Mary (Warner Bros.)
- 5 SWEETS FOR MY SWEET (5) The Searchers (Pye)
- 6 HOW DO YOU DO IT (7) Gerry & The Pacemakers (Columbia)
- 7 LOVE SONG (6) Cliff Richard (Columbia)
- 8 LOS SHADOWS (8) The Shadows (Columbia)
- 9 AT THE CAVERN (17) Big Three (Decca)
- 10 AIN'T GONNA KISS YA (9) The Searchers (Pye)
- 11 BILLY J. KRAMER HITS (-) Billy J. Kramer & The Dakotas (Parlophone)
- 12 FRANK IFIELD HITS (10) Frank Ifield (Columbia)
- 13 TRINI LOPEZ AT "P.J.'s" (Vol. 1) (11) Trini Lopez (Reprise)
- 14 WAGES OF SIN (14) Harry H. Corbett & Wilfred Brambell (Pye)
- 15 IF YOU GOTTA MAKE A FOOL OF SOMEBODY (-) Freddie & the Dreamers (Columbia)
- 16 IN DREAMS (16) Roy Orbison (London)
- 17 FACTS OF LIFE (14) Steptoe & Son (Pye)
- 18 CHUCK & BO (20) Chuck Berry & Bo Diddley (Pye)
- 19 BLACK & WHITE MINSTRELS (No. 1) (18) George Mitchell Black & White Minstrels (HMV)
- 20 GERRY & PACEMAKERS (19) Gerry & Pacemakers (Columbia)

## BRITAIN'S TOP LP's

- 1 WITH THE BEATLES (1) The Beatles (Parlophone)
- 2 PLEASE PLEASE ME (2) The Beatles (Parlophone)
- 3 HOW DO YOU LIKE IT (3) Gerry & The Pacemakers (Columbia)
- 4 FREDDIE & THE DREAMERS (4) Freddie & The Dreamers (Columbia)
- 5 WEST SIDE STORY (4) Sound Track (CBS)
- 6 ON TOUR WITH THE GEORGE MITCHELL BLACK & WHITE MINSTRELS (7) The George Mitchell Black & White Minstrels (Columbia)
- 7 BORN FREE (5) Frank Ifield (Columbia)
- 8 THE SHADOWS GREATEST HITS (8) The Shadows (Columbia)
- 9 KENNY BALL'S GOLDEN HITS (14) Kenny Ball (Pye)
- 10 SOUTH PACIFIC (10) Sound Track (RCA)
- 11 SIXTEEN HITS FROM "STARS & GARTERS" (17) Kathy Kirby (Decca)
- 12 LISTEN (11) Billy J. Kramer & The Dakotas (Parlophone)
- 13 FUN IN ACAPULCO (-) Elvis Presley (RCA-Victor)
- 14 STEPTOE & SON (-) Wilfred Brambell & Harry H. Corbett (Pye)
- 15 MORE CHUCK BERRY (9) Chuck Berry (Pye)
- 16 MEET THE SEARCHERS (-) The Searchers (Pye)
- 17 TRINI LOPEZ AT P.J.'s (12) Trini Lopez (Reprise)
- 18 SUGAR & SPICE (13) The Searchers (Pye)
- 19 IN DREAMS (16) Roy Orbison (London)
- 20 SINATRA'S SINATRA (-) Frank Sinatra (Reprise)

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

## CHART CHATTER

**T**HE Beatles are still top, but Dave Clark is pressing harder and harder with "Glad All Over." And "She Loves You" finally falls after no less than twenty weeks in the charts. That one should make the six-month stay with ease.

The Swinging Blue Jeans challenge both Dave and The Beatles with their rocking "Hippy Hippy Shake" which looks like being the first of a long hit string for the boys. Both Presley and Buddy Holly continue to make little progress but U.S. artists fight back with Brenda Lee crashing in with her great "As Usual," followed by the Ronettes and Dale and Grace. Dave Berry and Frank Ifield jump in with two good numbers—but so far no-one seems to have remembered that the Everly Brothers had a top twenty hit with the Ifield song not so long ago.

Dale and Grace it seems have taken a long time to break through with their disc—working on the fact that nine out of ten U.S. number ones make our top fifty. Other top hits in our charts include "Sugar Shack," "Deep Purple," "There! I've Said It Again." But will "Louie Louie" make it—many record shops won't even stock it . . .

The Dowlands make it with their version of one of the most popular songs on the new Beatles album—and give Oriole another hit in the bargain.

On the L.P. scene the Searchers L.P. returns to the charts but both discs aren't selling as many as they were a few weeks ago. But the boys have an excellent new single to consolidate their position chart-wise—plus a couple of huge E.P. hits.

- 1 I WANT TO HOLD YOUR HAND 1 (6) The Beatles (Parlophone)
- 2 GLAD ALL OVER 2 (8) The Dave Clark Five (Columbia)
- 3 HIPPIY HIPPIY SHAKE 13 (5) The Swinging Blue Jeans (HMV)
- 4 I ONLY WANT TO BE WITH YOU 6 (8) Dusty Springfield (Philips)
- 5 SHE LOVES YOU 3 (20) The Beatles (Parlophone)
- 6 24 HOURS FROM TULSA 5 (6) Gene Pitney (United Artists)
- 7 YOU WERE MADE FOR ME 4 (10) Freddie & The Dreamers (Columbia)
- 8 SWINGING ON A STAR 11 (8) Big Dee Irwin (Colpix)
- 9 SECRET LOVE 9 (10) Kathy Kirby (Decca)
- 10 DOMINIQUE 7 (6) The Singing Nun (Philips)
- 11 STAY 17 (8) The Hollies (Parlophone)
- 12 I WANNA BE YOUR MAN 15 (8) The Rolling Stones (Decca)
- 13 MARIA ELENA 8 (11) Los Indios Tabajaros (RCA-Victor)
- 14 DON'T TALK TO HIM 10 (12) Cliff Richard (Columbia)
- 15 KISS ME QUICK 14 (4) Elvis Presley (RCA-Victor)
- 16 WE ARE IN LOVE 20 (5) Adam Faith (Parlophone)
- 17 YOU'LL NEVER WALK ALONE 16 (14) Gerry & The Pacemakers (Columbia)
- 18 GERONIMO 12 (6) The Shadows (Columbia)
- 19 NOT TOO LITTLE NOT TOO MUCH 18 (5) Chris Sandford (Decca)
- 20 DO YOU REALLY LOVE ME TOO? 37 (2) Billy Fury (Decca)
- 21 IF I RULED THE WORLD 22 (11) Harry Secombe (Philips)
- 22 I'LL KEEP YOU SATISFIED 21 (10) Billy J. Kramer & The Dakotas (Parlophone)
- 23 MONEY 19 (8) Bern Elliott & The Fenmen (Decca)
- 24 HUNGRY FOR LOVE 31 (6) Johnny Kidd (HMV)
- 25 STEPTOE & SON AT BUCKINGHAM PALACE 26 (7) Harry H. Corbett & Wilfred Brambell (Pye)
- 26 COUNTRY BOY 27 (6) Heinz (Decca)
- 27 WHAT TO DO 28 (4) Buddy Holly (Coral)
- 28 I WHO HAVE NOTHING 25 (16) Shirley Bassey (Columbia)
- 29 AS USUAL - (1) Brenda Lee (Brunswick)
- 30 IT'S ALMOST TOMORROW 30 (9) Mark Wynter (Pye)
- 31 I'M IN LOVE 32 (3) The Fourmost (Parlophone)
- 32 BLUE BAYOU/MEAN WOMAN BLUES 23 (17) Roy Orbison (London)
- 33 DEEP PURPLE 34 (10) April Stevens & Nino Tempo (London)
- 34 I CAN DANCE 33 (7) Brian Poole & The Tremeloes (Decca)
- 35 SUGAR & SPICE 38 (12) The Searchers (Pye)
- 36 FROM RUSSIA WITH LOVE 29 (9) Matt Monro (Parlophone)
- 37 THERE! I'VE SAID IT AGAIN 46 (4) Bobby Vinton (Columbia)
- 38 DON'T BLAME ME - (1) Frank Ifield (Columbia)
- 39 BLOWN IN THE WIND 35 (14) Peter, Paul & Mary (Warner Bros.)
- 40 BABY I LOVE YOU - (1) The Ronettes (London)
- 41 MY BABY LEFT ME - (1) Dave Berry (Decca)
- 42 I'M LEAVING IT UP TO YOU - (1) Dale & Grace (London)
- 43 ALL MY LOVIN' - (1) Dowlands (Oriole)
- 44 ALL I WANT FOR CHRISTMAS IS A BEATLE 24 (9) Dora Bryan (Fontana)
- 45 RUN RUDOLPH RUN 36 (4) Chuck Berry (Pye)
- 46 SUGAR SHACK 49 (8) Jimmy Gilmer & The Fireballs (London)
- 47 BE MY BABY 41 (13) The Ronettes (London)
- 48 YESTERDAY'S GONE 39 (7) Chad Stuart & Jeremy Clyde (Ember)
- 49 KANSAS CITY 42 (4) Trini Lopez (Reprise)
- 50 WALKING ALONE 40 (5) Richard Anthony (Columbia)



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# BEATLES AND THEIR SHOW

★ YES, it's the Beatles beneath the heavy disguises.  
 ★ A picture from their show at the Astoria, Finsbury Park. If the Beatles aren't your favourite stars, just write to us at the Record Mirror, telling us whose picture you would like to see. Doesn't have to be a record star—it can be anybody. The star with the most letters will have his or her picture printed.



## Demo Singer to Idol

by  
**NORMAN JOPLING**

way. It was issued here on Oriole. The next disc was "Come On And Get These Memories" which made the top twenty and finally established the girls hit-wise.

★ ★ ★



Martha and The Vandellas—Another of those great femme R & B groups that so far have only clicked in a relatively small way here.

A LARGE number of artistes featured in this series have been all on one U.S. label—the Tamla/Motown/Gordy group. Why, I don't know, but the popular theory why these artistes don't click in Britain is that the styles are too well advanced for this country—at least for the great majority of the record-buying population, anyway.

Recently another artiste who has sprung up seemingly overnight into the chart field in the States is one Martha Reeves. Together with her group the Vandellas, she has scored several hits in the States, but so far none here. But at least her biggest hit "Heat Wave" did actually make the top hundred here, by the charts of "World's Fair."

Martha began her career in a pretty small way. She was a secretary at the Tamla/Motown/Gordy record corporation and as part of her job she would sing the lyrics of a tune on tape for an artiste to learn. Martha had always been interested in singing and the fact that this was the nearest she thought she was ever likely to get to a singing career didn't please her too much. One day an artiste became ill

and Martha, much to her great delight, was asked if she would like to sing on the session which had all been arranged beforehand.

The studio men were pleased with the result and asked her whether she would like to do some backing work with the two other girls Annette and Rosalyn, who had accompanied her on the session. She said yes, she would.

★ ★ ★

The first disc she backed was "Stubborn Kind Of Fellow" by fellow Tamla artiste Marvin Gaye. It was

his first disc and there was a load of anticipation in the studios as to whether or not the disc would turn out right. It did, and leapt into the U.S. charts. And one of the reasons was the backing on the disc — the famous 'dup.do.ouh.yeah yea yeah yea yea yeah.'

Marvin was so pleased with the results of the disc that he used the girls on several of his subsequent recordings. And told the Tamla executives that he thought the girls should be given a recording contract of their own. They were, and the result was "I'll Have To Let Him Go" which made the charts in a medium

Then they changed their style slightly for the disc which has been considered by many to be their best. It was "Heat Wave" — a vibrant rock number that shot to the top five in the States, and made the top hundred here. That was issued on the new Tamla outlet Stateside instead of Oriole, who have issued "Come And Get These Memories," plus an album of the same name, both of which are still available.

Now, their newie "Quick-sand," another U.S. hit has been released over here and that too is doing well in the States. Lets hope that it does as well as "Heat Wave" over here too because it's about time that one of the brilliant artistes from the Tamla-Motown-Gordy group made it in a big way here...



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