

Record Mirror



The Beatles in America — Page 7

No. 153 Week-ending February 15, 1964
Every Thursday 6d. Registered at the G.P.O. as a newspaper

UP SWING THE BACHELORS



THE BACHELORS are doing very well with the oldie "Diane", and there's a feature on the group on page 3.

"Advertisers announcement"

Cilla Black



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

WHY ELVIS IS STILL THE KING

1964 marks the tenth anniversary of Elvis A. Presley's first recording—"That's all right". Since then he has achieved phenomenal success in all kinds of music. In 1957, he topped the R and B charts (mainly Negro) in the States, the only white artist to do so. In 1960, his recording of an old Neapolitan love song "O sole mio," called "It's now or never" sold five million copies. He has recorded spirituals, hymns, Hawaiian songs, soul and almost everything outside of opera. He IS King—and a couple of million fans say so.—M. Wilkins, 20 Sheeley Court, Hanley Road, London, N.4. LP WINNER

IGNORE IT

PLEASE leave the Rolling Stones alone. Their hair-styles and clothes are entirely their own affair and those who don't like it are under no obligation to look. Their sound is fabulous and they're nice boys.—Esther L. M. Chamberlaine, 45 Roosevelt Avenue, Leighton Buzzard, Beds.

ELVIS PRESLEY. A reader defends him and notes some of his many recording achievements.

TOUR IDEA

WHO is the artiste with the most Top Twenty hits and yet getting the least air-time. The late great Buddy Holly. I'd like to suggest some enterprising promoter puts out a Buddy Holly Memorial Tour. And I suggest as the line-up: Bobby Vee, the Crickets (past and present), Mike Berry, Tommy Roe, Carter-Lewis, Adam Faith, Gene Vincent, Buddy Britton, the Fireballs—and Tony Hall and Norman Petty as compères.—Robert Ward, 105 Cheshire Road, Smethwick, Staffs.

PRaise CLEM

HOW about some praise for Clem Cattini of the Tornados? He's the group's leader, drummer and spokesman and the only Tornado who was in the group when they made the fabulous "Telstar." I met him recently and doubt whether I could have met a nicer guy. He's really happy-go-lucky and fun. And good luck to all the group.—David Holmes, 44, Highsands Avenue, Rufford, Ormskirk, Lancs.

DIFFERENT

SINCE the advent of Merseybeat, the British record-buyers are willing to accept anything. Four years ago, they'd never have accepted anything like The Singing Nun, Blue Grass and R and B. . . nor all the copy-waxing. Everyone is trying to say "I'm different", but no one is succeeding. No one knows where they are. Don't misunderstand me—I'm one of those crazy fools. But just take a look at us all . . . it's just one big giggle.—Tony Brown, 28 Chalk Pit Hill, Chatham, Kent.

INJUSTICE

SURELY Phil Spector has done all Crystals' fans a gross injustice by withdrawing the group's latest record. No doubt thousands of us have heard it on Luxembourg and thought it great. Phil, the originator of the great sound in pop music, was under-ratting British fans when he said: "It's too pure Spector to click in Britain." Any Crystals' fan would have jumped at the chance of buying it. Now how long do we have to wait for another release—another four months? — David Barker, 9 Lauder Road, West End, Doncaster, Yorks.

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PATRIOTISM BEFORE QUALITY



DAVID JACOBS

PREACHING

EVERYONE seems to have a dig at Brian Poole for his disc-selection. Well, I think it's only fair that Tommy Roe should be the next one to be got at, over his last two, "Everybody" and "Come On." Seems that he isn't happy with a few things around him and isn't afraid to tell the world through his records. This "preaching" theme runs through both of these self-penned songs and the backing is very similar. He's capable of making good records—"Folk Singer," for instance, but he'll have to do better than of late to get high in the charts.—Bryan Spear, Winthrop, 28 Beckenham Road, West Wickham, Kent.

ANNOYING

ONE thing really annoys me—choice of tracks on L.P.'s. I got the Crystals' "He's a Rebel" and found I had four tracks already. Likewise, "Zip-a-Dee-Doo-Dah" by Bob B. Soxx and the Blue Jeans. The Beatles' first contained single hits. And Brian Poole's "Twist and Shout", Gerry's first one and Roy Orbison's "In Dreams". Surely most people would already have bought the singles—if an all-new L.P. had been released by any of these artistes. I'm sure sales would have been doubled. Remember the Beatles' second one—all newly recorded and the biggest seller of them all.—A. Trevor Cox, 22 Norton Road, Letchworth, Herts.

IT may be a source of delight to David Jacobs and others that not one American record reached Number One in our charts last year. Apparently ideas of quality and originality don't enter into it. It is galling for those of us who can remember the originals to have to listen to the scrappy versions of things like "Needles and Pins," "Hippy Hippy Shake," "Stay," "Better Move On," "Candy Man" and so on. Among the deluge of pathetic British beat records churned out, standard seems to be the last consideration. Where can we measure up to artistes like Ray Charles, Gene McDaniels, Roy Orbison, Sam Cooke, Brook Benton etc.—I. R. Baillie, 5 Eyre Place Edinburgh 3.

EP WINNER

INSTRUMENTAL?

NOW we've all seen the fabulous Beatles sing their way to the top of the charts and seen their versatility, surely it is time for a Beatles' instrumental? A very early German Beatle recording, "Cry For A Shadow" is a good example of their playing. Please, Beatles, let us hear more instrumentals—Betty Dryden, Sunny Downs, Our Elmstead Lane, Barham, Canterbury, Kent.

HELEN'S BEST

I WAS shocked when I heard the so-called wonderful version of "Fever" by Peggy Lee. To my ears there is nothing great about it—she sings it with no feeling or beat as it is meant to be sung. But the terrific Helen Shapiro version is really something to shout about. Lots of feeling, swing and beat and it suits Helen's wonderfully deep voice. For me, "Fever" is Helen's song.—June Barrett, 17 Sun Barn Road, Reepham, Norwich, Norfolk.

DELETIONS

I read about the enterprising Vee-Jay label who have recently re-released many hits of three or four years ago. It must be a paying concern, otherwise they wouldn't bother to revive the discs. Maybe EMI or Decca should follow this up. Granted, we don't always like what the Americans like, but "old" records would surely find a market over here. Is it possible? Or are any old records worth releasing again already deleted from the lists? —R. Jones, 25, Brookside South, East Barnet.

TOP 20 JIG

YOU gave me needles and pins, you really love me too?" and for me I could feel the countdown to your answer 5-4-3-2-1. "Kiss me quick," you said and I knew that she loves you and that I wanna be your man always. I said to you "Baby I love you" and I think of you every minute. And, deep inside, I knew I'm in love. Top Twenty (R.M. Feb. 1) in numerical order.—A. Fisher, 49 West Drive, Lancs.

Record Mirror

EVERY THURSDAY

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116 Shaftsbury Avenue, London W.1.

Telephones GERRard 7460, 3785, 5960

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Meet the 'square' hit makers

THE INSIDE STORY OF THE BACHELORS CHART SUCCESS

THE way I'd describe the Bachelors is . . . "The surreptitious hit-makers." They bring out discs which sound a trifle square to my ears; they seem to cause less than the usual bally-hoo; and, blow me down, the next thing you know is they're up there in the charts.

Like this single "Diane." An old number—around 40 years old, in fact—and one which seems to be miles from the normal trends today. But, in double-quick time, Messrs. Con and Dec Cluskey and John Stokes have a huge hit on their hands.

"Charmaine" started it all off for them, of course. That previously had been a massive instrumental, string-dominated hit for Mantovani. Point of interest is that "Diane" was the flip side of Monty's single . . .

In between there were "Far away places" (also old) and "Whispering" (ditto). But "Far away places" didn't make it, which suggests the more recent revivals stand less chance than the ones from way, way back.

Says Con Cluskey: "To say

by PETER JONES



we're knocked out by the way 'Diane' has gone is to put it mildly. It's a funny sort of release, from a background point of view. To start with, we didn't really like it so much. Had doubts all along the line—and there's another one all ready for release at Decca which would have pleased us far more.

MASCOT

"Now, of course, we regard good old 'Diane' as being a lucky sort of gal to have as a mascot."

Said Dec: "Then we really did have a lot of trouble getting the number to sound right. I think it took four separate sessions before it seemed to us to be on the right lines. We didn't want it to be on a strong Country style, then we couldn't seem to get on with two other arrangements

given us by different people. "Eventually Johnny Keating came up with the idea for the final cutting. Very slight-sounding string section and most of the other backing sound coming from a bass guitar and drums. You'd hardly expect anything much to happen from this sort of chaos . . . but bingo! There it is!"

Now the promotional work slides into top gear to get the boys away in the States. They ran into trouble over "Whispering" there because April Stevens and Nino Tempo did so well on it, despite coming second into the battle. But the radio networks have helped the Bachelors a lot.

ALBUM

Out this week-end is the "Presenting the Bachelors" album in the States—there is to be a fair amount of



THE BACHELORS. Those three likeable lads from Ireland shoot into the top places once again with their plaintive rendering of the oldie "Diane," which must be as familiar to the young record buyers now as it was to their parents many years ago.

trumpeting about this one. And, says John Stokes: "We are hoping to get to the States in the near future for a look-see at the scene there."

"As you may know, we're really interested in folk music and there's a whole lot of that in the States which we want to study."

The boys are convinced that folk will be IN in a short time—though they agree that hosts of people have said this for a long, long time!

The Bachelors have hit this sales peak in a hurry. It was only a year or so back that they were flat, stoney broke, living in a single room in London and just hoping that someone

would cough up enough money to get them a packet of cornflakes. They'd actually kicked off in show business as a harmonica-playing team, again concentrating on folksey-styled material.

RAT-RACE

Some months ago, the boys suggested they wouldn't really like a Number One hit, because they felt it would put them right in the "rat-race," with all the attendant worries about keeping up the standards. Easy-going lads, all three, they wondered if they could carry on being easy-going if a calamitous Number One came along.

There's a fair chance now

that they won't be able to help themselves. And all because of a record that, quite frankly, they didn't particularly like!

Just one thing now clouds life for the Bachelors. The business of repeating over and over again that they really ARE Bachelors. With so many other pop stars admitting, finally, to "Secret" wives, it's only natural that the rumours should start round a group who so blatantly advertise their UN-married state.

"But we ARE single," says John. "I think that's the millionth time we've said so . . ."

But they admit they strongly fancy "Diane."

'HAIL TO THEE

FAT PERSON'

by LANGLEY JOHNSON



ALAN SHERMAN.

WHAT I meant to shout, on meeting Allan Sherman was "Hail to thee, fat person—you saved us from war!" After all, that's what he wants us to shout, isn't it? But my prepared tribute to the funniest man on records went wrong.

First of all, I didn't recognise him immediately because he wasn't wearing those horn-rimmed glasses, and anyway he's a lot shorter than I expected. And secondly . . . I forgot the words.

But talking to this Warner Brothers' star is interesting and different. He explained how he started writing parodies to well-known songs while he was at school. He didn't bore his schoolmates with them . . . because he didn't stay anywhere long enough to do so. "I went to 21 different schools during my career," he said. This is not as sinister as it sounds. His father had to travel a lot as a racing driver and automotive engineer—as well as the inventor of a coal-mining machine. At the University of Illinois, Allan started in journalism and wrote lyrics and stories for three consecutive Varsity Shows. He later served in the army, deep in the heart of Texas.

Later he wrote material for Jerry Lester, Joe E. Lewis, Jackie Gleason, Frances Faye and umpteen others. But the big break was in 1951, when he was 28. With partner Howard Merrill, he dreamed up the idea for the TV panel show "I've got a secret," which is now in its thirteenth American year. Allan produced it for the first six years.

So on to October, 1962, when he was simply a plump, guitar-

strumming script-writer and producer who just liked to amuse his friends with his parodies on Jewish life.

One month later, his "My son, the folk singer" long-player had made him the biggest-selling disc star in the States. The way Allan tells it, it was the simplest thing imaginable. He stuck to the formula: take an old tune, preferably a folk song, re-write the lyrics and . . . Bingo!

One suspects there must have been more to it than that. Jack Benny, notably a good audience for any comedian and especially George Burns, pronounced: "This feller Sherman is the funniest folk singer east of the Rockies and west of the Catskill." Jerry Lewis, who is NOT a good audience for any other comedian, raved along as well.

And each of Sherman's three LP releases to date has been a number one hit in the States. He made the British charts with his single "Hello muddah, hello fadduh." Of course, Warner Brothers pulled out "Me," to the tune of "Come back to Sor-

rento," to tie in with his nine-day stay in Britain.

Allan clearly worries about the different trends in world comedy. He realises that some of his material is slanted to specific audiences. But in the States he has become something of an institution and can pack the biggest halls in the country.

Why those full-blooded lush backings, by people like Lou Busch, on his recent records? Because, he says, it adds weight to the parodies. It pushes the new-written lyrics along, giving the whole thing an air of seriousness which is dispelled once you actually hear the words.

A unique talent, Mr. Sherman. A quietly efficient man who really became a star through accident.

He lives, now, in a smart part of Bel Air, California, with his wife and family—a boy of 14 and a girl of 11.

I'm hoping it won't be long before he pays us another visit.

Then I'll remember the proper way to "hail" this fat person.

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DUSTY—'DON'T BE SERIOUS ABOUT MUSIC'



by **PETER JONES**

DUSTY Springfield looked fabulous! Doesn't she always? She claimed that the eye-catching coat she wore was made of rabbit fur—but it didn't look like any rabbit that I've ever seen.

And Dusty chatted amiably about the solo-artiste song business. Which everybody knows is thriving for her right now.

A singularly frank girl is fabulous Dusty.

"The sort of music I like is gospelly material, sung by coloured artistes," she said. "That's fine. But then people started saying I sounded as if I was coloured. I think Cliff Richard said I was 'A white Negress' . . . again, that's fine. But the important word is 'WHITE', not 'Negress.'"

"No matter what people think, I don't sound coloured. I'd like to. Often I try to. But the most sensible thing said on this score was when I met Phil Spector recently. We talked for a long time. He said he thought my record 'Only want to be with you' was doing well in the States because it had a good 'WHITE' sound.

"He knows. He's heard the real thing. And he said there was always room for a good white sound in the States.

"To be honest, I'm still looking for the real me. I know what I like and what I want to do. But it takes time to settle in — to be yourself instead of trying to follow other styles and other artistes. Sometimes I honestly feel I'm lost.

"I watched Dionne Warwick at the Olympia in Paris. She sang 'Anyone who had a heart' and it was marvellous. I couldn't stop the tears. It was the song, yes — I think it's a great song. But the performance, too. Nothing against Cilla Black, but I'd take Dionne Warwick's version all the time.

"Then I got to know Timi Yuro over here. She's one of my favourite singers. Timi's problem is that she

feels you have to CRY every number and this isn't very commercial here. But she's great because she's so INVOLVED in her work. She'll spend her off-duty time listening to her own records.

"Does this make her sound self-centred? It isn't really. She is just involved. Every so often she'll follow a phrase and say 'What a gas!' She's really part of it all. It makes her difficult at times, but it's really her.

"I want to be an international name. I don't think one big record in the States does all that much, though it's a start. But I want to concentrate, country by country, on places like France. To be honest, I don't think much of what is accepted as show business in this country. You know, 16 weeks in a summer season, then a pantomime or something.

"That isn't for me. It sort of ties you down. Take Shirley Bassey. She's international. She's . . . well, she's THERE. I don't want to be another Shirley—who could be? But her position, her status, that's the ideal.

"Sometimes I find I'm mis-

DUSTY SPRINGFIELD who looks like enjoying her second big solo hit in a row with "Stay Awhile." Her first disc is still climbing in the States.

quoted—maybe it's my fault. But I never said I sang rhythm 'n' blues. I like it, sure. People like Martha and the Vandellas — they must make it big in Britain soon. I'm just seeking right now. But you can't expect white people to sing like the coloured stars.

"It's funny what people expect from someone like me. There was a big poll for singers towards the end of last year. I didn't win—I didn't expect to because I'd only been solo for a couple of months and the fans usually go for somebody with a big hit record. But people said: 'Why didn't you win it?'"

"I saw that some people wrote to you because you'd made Kathy Kirby 'Girl Of The Year.' Quite right, too.

Kathy had had a couple of hits. You need time . . .

"Both Kathy and I are after the same thing, I think. International acceptance. We're not similar in singing style, of course. She has her following, I'm building mine. But it's the bigger thing we want—the opposite of just being tied in one country.

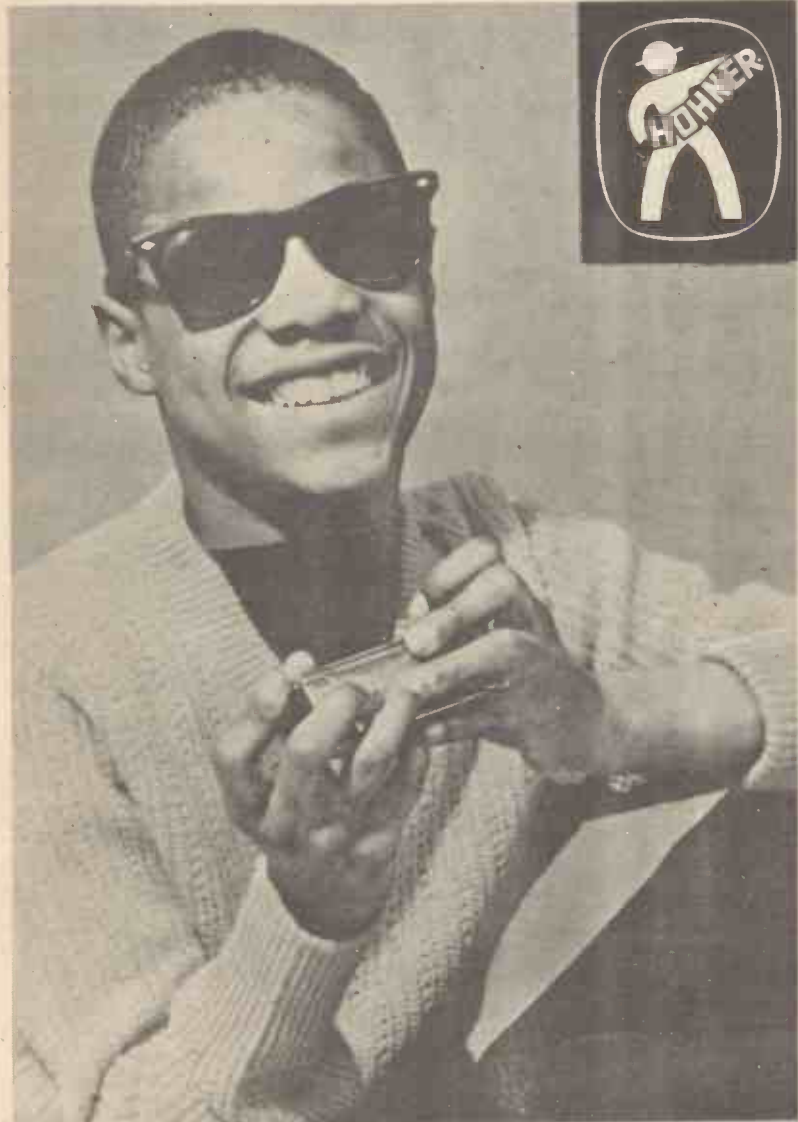
"Getting back to that American scene, you get stars like Lesley Gore. A good white sound, again. It's not for me—but she's successful. People who rave about some of the R and B groups don't seem to realise that not ALL their records are good. You get an album of twelve songs . . . well, maybe only four are any good.

"But people get so intense

about music. I don't like that. Folk music I like, but I can't stand the bearded beatniks who hammer away at everything that they don't think is genuine. The same goes for R and B fans. There's no need to be so serious about music. It's a matter of taste, and of personal selection.

"I'm pleased with the way things have gone so far. I'm not so nervous on my own and I think I am finding myself, slowly."

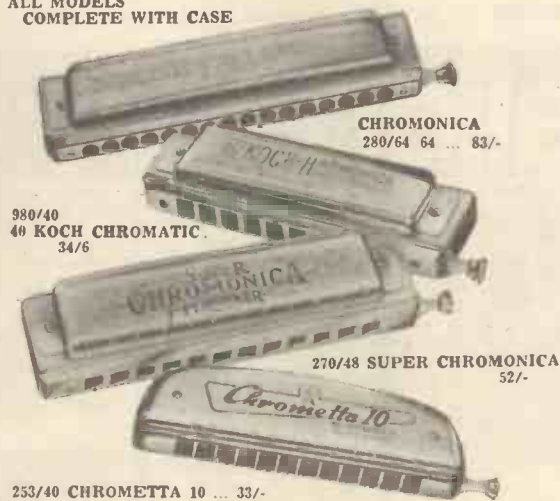
But just then she had to "find" her dressmaker, to pick up the gown for last week-end's "Sunday Night At The London Palladium" show. Talking to fabulous Dusty is one of the more rewarding things of life, I figured.



HOHNER

CHROMATIC HARMONICAS
as played by **STEVIE WONDER**

ALL MODELS COMPLETE WITH CASE



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★ GROUP NEWS IN PICTURES ★



TOP—the Beatles in the States, while below are the Crystals as they see their first glimpses of England at close range. The Snobs are a new off-beat team signed by Decca.



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Doxie; Afro blue; Laura; Walkin' with Wally; We'll be together again; 'Round about midnight.



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Just a closer walk with thee; Children, go where I send thee; What a beautiful city; Glory, Glory; If I could hear my mother pray; I'm going to shout; I shall not be moved; Packing up; Get right, church; etc.

FOUR TROMBONES
J. J. Johnson; Kai Winding; Bennie Green; Willie Dennis.
VOCALION LAE 567
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THE MONTGOMERY BROTHERS
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SPECIAL R.M. CABLE FROM NEW YORK BY SAM MARTIN

DATELINE... BEATLES U.S.A.:

THE Beatles have done it! — and HOW they've done it! They've taken America by storm. Everyone is talking about them. Teenagers are wearing their wigs, sporting their sweat-shirts and singing their songs.

One New York radio station does practically nothing but play their records. In fact, people are saying that Liverpool's hairy foursome have made more impact than Elvis Presley ever did.

Their reception at New York's Kennedy International Airport last Friday was fantastic to say the least. One police officer who had served at the airport for over ten years told me: "I think the world has gone mad."

HYSTERICIS

And no wonder.

For nearly 5,000 teenagers, most of whom had played hookey from school for the day, were there to welcome the group. Some were screaming. Others sang "Don't say anything bad about the Beatles," to the tune of "I want to hold your hand." Banners and placards hailing the boys appeared everywhere.

As the huge jet air-liner ground to a halt on the tarmac, pandemonium broke

loose among the 1,500 youngsters who'd climbed on to the third floor observation deck. They broke into chants of "We want the Beatles."

Then, as the main group of the fans inside the building realised the plane had landed, they went hysterical and the police, who had turned out in force, had a full-time job controlling the crowds.

After a five-minute picture session on the ramp, the boys went to their first American engagement—a press conference. And I'm quite sure they've never experienced anything like that in their fantastic career.

The room was very small and packed from corner to corner with New York Pressmen, photographers and T.V. cameramen... all very excited and eager to see what all the noise was about.

WITTY

Though looking, and no doubt feeling, very tired after their flight, the boys did very well and made a

very good impression with their off-the-cuff remarks and witty comments. Asked about whether they wore wigs, Paul replied as usual: "I've got to I'm bald." Someone else asked if they would give out with a song. John replied: "We only sing for money."

LUSH

And the reporters loved these exchanges. Said one columnist: "Gee, these boys are a gas."

Getting from the conference to the parked Cadillacs which were to drive the four boys to the lush Plaza Hotel in New York was quite a problem. The fans, determined to get hold of a Beatle and perhaps run off with him, broke through all the barriers in their efforts.

And the crowds were there again at the hotel. The screamers were out in force and there were several yells of "Get a divorce, please, John." Once into their plush suites, the boys had time only for a quick breather



THE BEATLES—Currently creating the biggest sensation since Elvis in the States, our correspondent cables RM readers about the scene there.

before facing the cameramen again.

The evening was their first chance to see a bit of the City and they went down to Greenwich Village, the New York answer to London's Chelsea. That is John, Paul

and Ringo went — by this time poor George was in bed at the hotel, nursing a sore throat.

And before they started, they received a telegram from Elvis Presley and Colonel Tom Parker, wishing

them a happy stay in the States and "all success" on the shows.

It's fab, all right. The boys still don't know what has hit them. Nor, for that matter, do millions of American fans.

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A LOOK AT THE LATEST CRAZE TO TAKE THE RECORD INDUSTRY

IT'S THE BLUE-BEAT



PRINCE BUSTER and his wife (left) and **Derrick Morgan** (right). Prince Buster was born Buster Campbell on May 24, 1938—he was named after the great Jamaican leader of the time, Bustamante. He learned to sing at the age of four, and later became interested in



boxing. He started his singing career around street corners, and later moved to the "Glass Bucket Club." From then on his rise to fame as the King of Blue Beat was phenomenal. Derrick Morgan is also a great Jamaican Blue Beat singer, and like Buster he has topped the Jamaican charts.

THE record industry thrives on new crazes and sounds. And at the moment three record companies are thriving on the Blue Beat craze which is just being taken up by the industry in general as a potential money-spinner for all concerned.

Just for the record, and for those who probably haven't heard it yet, just what is blue beat? Well, it's a strictly Jamaican sound with a pulsating on-beat played on stop chords throbbing mercilessly through the disc. Most of the songs are down-to-earth items that don't usually deal with love, and the tunes are strictly secondary to the beat. The craze has been 'in' with the Mods since last summer because of the marvellous dance beat and of course has been bought by the West Indians in Britain for many years now. But it was only when the larger record companies heard of fantastic sales for such blue beat discs as "Madness", "Carolina" and "Blazing Fire" that they realised it could mean something.

ORIGINS

Anyway, let's take a look at the small blue beat companies—after all one of the attractions the music had to the Mods was that the music was exclusive to the smaller and virtually unknown labels.

Firstly there's the Blue Beat label itself. Owned by Melodisc records run by Siggie Jackson this label was formed some two years back. It boasts many of the biggest blue beat artistes including Prince Buster, Derrick Morgan, and the Folks Brothers.

"The blue beat rhythm itself was started by Prince Buster" says Siggie. "He had been singing in Kingston for a while, then he invented this new rhythm. His success since then has been phenomenal. He has packed halls in Brixton and his 'Madness' has sold over 120,000 copies. That's our best seller that's top of our own little chart. Other good discs for us are 'Carolina' by the Folks Brothers and our new one 'Tom Hark Goes Blue Beat'. Although Buster invented the blue beat rhythm, I invented the name for our label."

The other two blue beat companies don't agree about the origin of blue beat. Both

GOLD DISC COME-BACK

by **LANGLEY JOHNSON**

A TEA-BREAK in a Liverpool factory — and a fair-haired young costing clerk stirred his cuppa with one hand and jotted down ideas for a song with the other. In just a few moments, out came "We will make love."

Later, he recorded it. And it sold a million. And the flip, "Rainbow," sold a million in the States. Russ Hamilton, one-time Butlin Red Coat, has ARRIVED!

AMIABLE

The amiable young chap with the so-soft ballad style hopped across the Atlantic. Coast-to-coast television, via the "Big Show," an Ivor Novello statuette from the Songwriters' Guild... he was a busy bloke all round. But things change. He van-

ished, virtually, from the scene. The Liverpoolian went on writing songs, making the odd appearances—but people forget all too easily. Russ went on fighting... quietly and efficiently.

Now he's with Ember Records. And his first disc "Valley of love" is getting the big build-up from the dee-jays. It's a big sound, big lyrics and has Russ singing as if he'd never been away. Flip, by the way, is also high standard—"Loneliness: boy in town."

Two things are pleasing the pundits of Tin Pan Alley. First, that Russ is really back on the scene with a bang. Second, that he should come

back with a song that really stands out, even in these days of overcrowded release lists.

Says Russ: "I know something, now, of the ups and downs of show business life. You know — a Gold Disc one year and a blank date-book the next. But I've kept on writing because I had a feeling things would start up again and I've always preferred to use my own material."

That material relies on basic simplicity. Russ doesn't read music. He says: "The trouble is that I have a fear of technique. What I mean is, the spontaneity and sincerity seems to me to mean more than trying to write to a set pattern. I look for freshness."

MOOD

"But I definitely write best when I am sad. It's a matter of mood. And in a sense I'm glad that I've been a bit sad sometimes in the past year or so. What I want now is to get enough material together to create a big stage musical."

Like many of the Liverpool contingent of popsters, Russ made his first appearances in the clubs round the city. But he insisted on singing "just for fun." In fact, when he was paid for one of these appearances he felt so guilty he went straight out and gave the money to charity. He only began to accept fees when he made his first record.

Russ served in the R.A.F., then went back to his office as a costing clerk. Then he was persuaded to become a Red Coat at Butlins. On a day off, he went to make a private record in London. And his version of "We will make love" was so impress-



RUSS HAMILTON

ive he went back to Butlin's with a contract in his pocket.

The rest is a slab of recording history. But I've a feeling there's another slab about to be written, starting with the release of "Valley of love."

EZZ RECO
AND THE LAUNCHERS
WITH BOYSIE GRANT

KING OF KINGS

BLUE BEAT DANCE

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HERE IT IS—THE FABULOUS BLUE BEAT!

BRIAN POOLE & THE TREMELOES

Candy man

F 11823 45 rpm



STRY BY STORM

T CRAZE



EZZIRECO, with BEVERLY and BOYSIE GRANT

by **NORMAN JOPLING**

their top discs is "Orange Street", an organ instrumental by Georgie Fame & The Blue Flames.

They are the smaller companies, the ones who pioneered blue beat. How about the larger ones? First of all, Decca has put out a disc called "The Blue Beat" by the Beazers. All of the small companies unanimously say "This isn't blue beat. And if people think it is it will do us harm". The record itself is sung by Chris Farlow and backed by Cyril Stapleton. And no one anywhere seems to think it is blue beat. Decca are also reported to be leasing some tracks from Melodisc for release, and next week will be recording some genuine blue beat groups to be put out on Decca.

PRIORITY

EMI are issuing two discs in February by Ezzreco and the Launchers with Boysie Grant and Beverly as vocalists. This is a genuine Blue Beat group and if the discs are fairly successful EMI will be issuing more. But it is certainly an unprecedented step for a big record company to issue two discs by the same artiste within two weeks!

And so far no word from any other companies. So it looks as if the Blue Beat craze is destined to catch on in a big way with the two biggest record companies giving it top priority. But once it starts breaking big nationally it looks as if the mods are going to have to find something more exclusive. Keep your eyes open record companies . . .

Island and R & B say that the rhythm has always been predominate in Jamaican music.

Island records is run by Chris Blackwell, an enterprising young white Jamaican who was fascinated by blue beat and started his own company here well over a year ago. His best seller is "Blazing Fire", while another good one is "Housewives Choice". Most of his numbers are recorded in Jamaica, unlike Melodisc who record here. But recently Island have been recording some of their best artistes here including one Millie, who had a disc recently issued by Fontana.

"So far all of our discs have sold well and we haven't had one flop" Chris told me. "My aim is to see a blue beat disc in the charts—even if it was only at No. 50."

Chris also owns two more labels. One is Sue, the great U.S. R & B label which Chris bought when he was last in the States. Some of America's best unissued R & B discs can now be obtained through this label. The other is Black Swan, more of a Calypso type label.

The other record company is R & B, the smallest of the three. Like Island they are selling very well still to the Jamaicans, while Melodisc are selling more to the Mods. Run by Ben Isen who also runs the R & B record shop in Stamford Hill, sales have been going up considerably. One of



THE THINGS WE HEAR

by **Raymond Dale**

● **Billy J. Kramer without the Dakotas. Billy is currently doing fine in Sweden, and he'll be writing to RM readers next week. His new disc is reviewed on page 13 this week, and it's NOT a Lennon-McCartney composition!**

★★★★★

SHOULD the Bachelors make No. 1 they'll be the first Irish group to do so — will they paint a green line down the centre of Denmark Street? . . . Susan Maughan — off to Africa for concerts — took her stage dress in a polythene bag . . . Charles Watkins one of the busiest amplifier manufacturers is building another factory to help cope with the beat boom. . . Beatles reception on return to London last week should silence critics who say they're slipping. . . "Overdrive" headlined one paper when Clinton Ford drove his car over his guitar last week. . . Ben Davis — shrewd boss of Selmer's — says watch out for an electric organ boom—could he be heard the Dave Clark Five? . . . George Cooper negotiating for Brenda Lee tour later this year and Big Dee Irwin summer season — Oh I do like to swink beside the seaside. . . Crystals will stay at London's Stratford Court Hotel whilst here. . . brilliant idea to put Matt Monro's six "Song for Europe" numbers on one EP. . . John Bloom rumoured to be buying record pressing machines and negotiating with C.B.S. — free washing machines with L.P.'s? . . . Kathy Kirby and Acker Bilk to appear in Baird Festival of T.V. at Royal Albert Hall April 16. . . Why didn't "Johnny B. Goode" voted Chuck Berry's second best number by R.M. readers, click? . . . Cliff Richard and Jackie Irving friendship on the wane? . . . Gerry and Cilla Black may film together. . . Tony Bennett's "Little Boy" best since "The good life" . . . pop singer Mandy Rice Davies for the title role in "Fanny Hill" film? . . . Dusty Springfield sings "24 hours from Tulsa" on forthcoming L.P. . . Possibilities for Joe Brown, Marty Wilde and Johnny Kidd in the States according to Harry Dawson. . . screaming on new Kenny Lynch single sounds as if it came from a Cliff Richard show. . . How about a T.V. series for Rolf Harris whose early morning radio show is a gem. . . Bachelors said they don't want to make No.1 and get in the chart race. When Decca originally signed them they were a harmonica group. . . Chuck Berry told Guy Stevens, on the 'phone from Chicago last week, that he



Brenda Lee

was looking forward to his tour here.

Cliff Bennett of the Rebel Rousers bought his first guitar for £3 10s. . . Ed Sullivan on "Toast of the Town" in New York: "I wonder if someone could let me have two tickets for my Beatles show?" . . . Bob Wooler's first R and B night at the Cavern drew long queues to see the Yardbirds with Sonny Boy Williamson — he's booked them back for February 26.

Darin flopped with "What'd I say" — is it a good choice for next Roy Orbison? . . . Ken Dodd, back in charts with "Eight by ten", is book mad. . . fade out music on "Ready steady go!" is "There are but five Rolling Stones" by the Andrew Oldham orchestra which is an augmented Rolling Stones!

Bachelors sold 200,000 in one week with "Diane" not vice versa as I reported last week — there are elephants in my typewriter! . . . Jack Good, still in States, was first to predict British R and B boom. . . R.M. was first national pop paper to feature Beatles by several months! . . . Fats Domino craves fried chicken. . . Johnny Burnette was formerly pro boxer and ship deckhand. . . Jess Conrad's brother Bimbo now recording for Andrew Oldham. . . Surely 208's Don Wardell is the top

D.J.? . . . Allan Sherman wasn't so funny on T.V. . . . Julie Grant a great collector of Teddy Bears. . . Mary Wells donates a proportion of her royalties to the Muscular Dystrophy fund — she was once a sufferer herself.

Graham Dee of the Laurie Jay combo prefers plucking weeds to chords — he was once a gardener.

Jane Morgan has a hat collection of over 400. . . Harry Secombe owns a Rolls Royce — so does Billy Cotton, number BC 1. . . "I really feel I'm on the way to becoming an all round entertainer" says Tommy Steel. . . Heinz tries to sound just like Eddie on his forthcoming L.P. . . are the Shadows slipping into the shade? . . . Ronnie of the Ronettes told me she thinks Ringo Starr is "funny".

Adam Faith, Gerry and the Pacemakers, Bill J. and others will take part in the Stars Organisation for Spastics show at Wembley on March 22. . . Hayley Mills features in film "The chalk garden" due out in March. . . Donna Douglas, star of Top U.S. T.V. show "Beverly Hillsbillies" no relation to British pop singer of same name says manager George Elrick. . .

Bunny Lewis moves his Ritz label stable of artistes to Fontana this week — new label is called Fontana — Ritz. First release is the Avons with "I am the girl". Second release the following week features new girl Marilyn Powell. Also involved in the move are Craig Douglas and the Mudlarks. . . U.S. film company plans biography of Singing Nun — Sister Luc-Gabrielle.

Rolling Stones next single "Not fade away." A Buddy Holly number he did with the Crickets on flip of "Oh Boy!" Says recording manager Andrew Oldham—"I want to make the Rolling Stones sound more like rhythm and blues with every release." Seems even Buddy is being dragged into the R & B craze. . . Crystals new release "I wonder" recorded last year. Despite J.B.'s bashing of the girls, R.M.'s Norman Jopling thinks it's superb. Says Phil Spector "I still think this one is too experimental for British release, but not as much as "Little Boy."

THE ROLLING STONES

Goodbye Johnny; Money; You better move on; Poison Ivy



DFE 8560 7" mono EP

IN MOROCCO

(Theme of the 'Crane' TV series)

The Classmates

F 11806 45 rpm



The Decca Record Company Ltd
Decca House Albert Embankment
London SE1

KENNY TALKS FRANKLY ON JAZZ

AND R & B

KENNY BALL is probably the only hit-making trad man left. His new disc is a vocal titled "Caterina"—yes it IS the Perry Como song of a short while back. This is Kenny's first vocal for some time, his last being "So do I" which in turn was his first since "Midnight in Moscow."

The new one is a rollicking merry number that should take Kenny right back into the charts, after his chart miss with "Washington Square". I say chart miss because this disc has sold more than several of his hits — "Only over a longer time" says Kenny glumly.

"But they say trad is dead. Well, for me and many other big bands it's certainly not dead yet. At least we haven't felt the pinch, although no doubt if Rhythm and Blues pushes in, we will feel it.



KENNY BALL.

public will become sick of the watered down variety and want something new. In places that's already happening, and the comparison between the two forms of music and their boom is close but not too close. For instance R and B gets very close to rock sometimes. That puts many people off. Again, jazz clubs were going ages before the so-called trad boom. And they'll keep going for years. The trad clubs which sprang up for the boom are now the ones that are switching over completely to R and B.

"And the trad-based groups that are switching to R and B? well, many of them only jumped on the trad bandwagon. Others, like Manfred Mann and Mike Cotton were always very blues-influenced.

Mike made many discs which were more akin to R and B even in the days of the trad boom. I don't know what the fuss is about."

DEMAND

Kenny himself is currently extremely busy — he's scheduled for many many tours and international appearances including the States. For he's greatly in demand there, and his disc company in the States, Kapp, asked Kenny to record "From Russia with love" as a top side. In Britain it's on the flip. Which is real value-for-money from the man who'll keep the trad flag flying for many years to come, trad boom, R and B boom, or no boom at all.

NO BOOM

"Is there an R and B boom? I don't think there is an R and B boom, but there most definitely is a boom in a form of music that people like to attach the tag 'Rhythm and Blues' to. Consequently all the beat and rock groups who can get a member to play harmonica after a fashion are calling themselves R and B groups.

"Please don't think I have anything against R and B. I haven't. But the same thing is happening to it as happened to trad. All the inferior and imitation groups are jumping on the bandwagon, and eventually the

Buddy Holly Song Books

In Southern Music's advertisement in last week's R.M., the prices of two song-books were transposed, correct prices are as follows:

A SCORE OF BUDDY HOLLY 5/6

BUDDY HOLLY & THE CRICKETS ALBUM—3/4.

Southern Music Publishing Co. Ltd., 8 Denmark St., London W.E.2.



THE winner of the RM Mike Hurst competition in which readers were invited to suggest names for Mike's new backing group was Carol Anne Nichols, seen here with Mike. The name she chose was The Methods and they will be seen with Mike on "Ready Steady Go" on March 6. On March 14 the boys will be on "Thank Your Lucky Stars." Mike's new disc, released on March 6 on Philips will be "Anytime That You Want Me" backed by "Carol Anne," after our competition winner. Both sides were penned by Mike (RM Pic. Martin Alan).

THE

MONOTONES

WHAT WOULD

I DO



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BEN—'THE DRIFTERS AND I'

A MUSIC reporters life is not an easy one. But a big consolation is when instead of having to report on music and artistes which are not to his own personal taste he can write about someone whose music he really digs.

I had the good fortune of talking to Ben E. King, one of my favourite singers of all time, last week. Ben is in England now, and is embarking upon a series of tours in which he is merely a supporting act. But for my money, and a lot of others he is THE attraction. I asked Ben a lot of questions about himself which I thought RM's many readers who are also Ben E. King fans would have liked to

ask.

"My favourite type of music? Well, as you could guess by my discs I love the Latin sound. My favourite of my own discs is "Spanish Harlem." I'll tell you a story about that one. When I cut the first session without the Drifters it was because New York was hit by the worst snowstorms in years. I was the only one of the Drifters who turned up, so the engineers and I thought that we wouldn't waste the recording time, and that we'd cut a disc. The result was "First Taste Of Love" which we were all pretty pleased with. But they wanted a Phil Spector composition "Spanish Harlem" on the flip. We recorded it, but I wasn't happy.

AND I'

by NORMAN JOPLING

'You're mad' I said, 'you can't release that thing.' I just didn't think it would sell. Instead that was the side that did the best business anywhere!

"Well, that's my favourite form of music. You could tell that by my L.P. "Spanish Harlem." A lot of people, myself included find it surprising that a negro artiste like myself goes for this sort of music. But I do. I dig R. & B. too of course—Chuck Berry is a gas. My kids rush out and buy R. & B. all the time, and I can't stop them. The flip of my disc here is from a live L.P. "At The Apollo." I did with other Atco artistes. That's more R. & B. than most of mine.

old guitar I have that's missing all but three strings—no one else could possibly play it but I pick out tunes and when I have something I'll play it for someone who can write it.

"When I first heard that someone wanted me in Britain I couldn't believe it. I thought it would be another big let-down for me at the last minute. But when I was on the 'plane I realised



BEN E. KING, currently in England and the subject of a feature by Norman Jopling.

'I'm really going there!' It's just great."

And so I might say is Ben E. King. All I hope is that enough other fans think so

so much to put his great new disc "Around The Corner" into the charts before it can be covered by an English 'name'...

RAY ENNIS OF THE SWINGING BLUE JEANS TALKS ABOUT



WE'VE lots of hippy happy memories of the three fabulous weeks we've spent on the Ronettes' tour. Highlight of the shows was the friendly atmosphere backstage. Estelle, Ronnie, and Nedra were great company, and gained friends wherever they went. It was not unusual to see the entire cast admiringly watching from the wings whilst the fabulous threesome wowed the audience night-after-night.

We'll always remember the swinging party that Nedra gave in Bristol to celebrate her 18th birthday—it was just fab hearing all the different accents joining in for a definitely different version of "Happy Birthday".

Pleased to say we got on great with everyone who took part in the show. Brian Jones of the Rolling Stones and myself had some good chuckles over the stories of the animosity that's supposed to exist between Northern and Southern beat-groups. The Stones proved great pals; on several nights we helped each other out by swapping equipment to save precious time during the changeover between acts.

Besides making new friends, we were pleased to renew old friendships with Johnny Kidd and the Pirates, Bern Elliott and Marty Wilde. Marty gave some useful tips on harmonica playing to our bass-guitarist Les Braid. Les, who had recently bought a mouth-organ, was driving us potty by practising in the dressing-room. I'm pleased to say he's improving fast thanks to Marty's help.

It was nice to see Dusty Springfield again. Dusty popped-in on the first night of the tour to wish us luck. Julie Grant was another welcome visitor.

We had a particularly pleasant surprise at Walthamstow. Our manager Jim Ireland took us into a restaurant where we were greeted by 30 of our staunchest fans from Liverpool, who had hired a coach to make the long journey from Scouse-land. It was a very happy reunion—only disappointment being that the restaurant didn't serve chip-butties. Butties are now second on the list of Ralph Ellis's favourite foods. On the tour he developed

'Our Hippy Happy memories'

a passion for chocolate biscuits, and fans began leaving half-pound packets of his favourite nosh at the stage-door, now, we have to ration him to six biscuits a day.

Food provided the most unusual incident of the whole tour. At Kettering, a large cake was left in our dressing-room. We were just about to tuck-in, when our drummer, Norman Kuhike, spotted a package in the bottom of the box. It contained a cake-icer and a note asking us to autograph the cake for a fan's birthday party. Though we were disappointed at missing a feast, we did our best to ice our names on the cake. It wasn't a great success. By the time we'd finished we had so much icing sugar on our band-uniforms we looked like snowmen.

I only hope we are able to tour with the Ronettes when they visit Britain again. Meanwhile, we're looking forward to two forthcoming tours: one with John Leyton, Mike Sarne and the Rolling Stones; the other with Gene Pitney, Billy J. and a great new LIVERPOOL group called "THE ESCORTS."

Hope to see you all soon. Thanks again everyone for the great welcomes you've been giving us.

RAY ENNIS.

FAVOURITES

"My favourite artistes come from the Berry Gordy labels — I love Martha & The Vandellas, and Smokey & The Miracles. Record-wise I haven't any further recording plans except to record some standards later on here in Britain. In my records I try to vary the styles as much as I can. I know that I can sit and listen to an artiste for a day if his songs are varied, and the styles different.

"I try to be like that myself. There have been a lot of remarks about me and the Drifters. Well the fact is that we are all still personal friends. And although a lot of people say that the present lead singer sounds like me I can assure them it's not deliberate. For when I heard their first disc without me I thought he was trying to sound a bit like me. So I went along to the studio to find out. And he sang as naturally as can be! Their style hasn't varied because they have a successful formula

NEW GROUP

"I started with the Drifters in 1958. It was a completely new group then, because the old group had broken up when Clyde McPhatter went solo. We were previously the Five Crowns, but when we signed with Atlantic records they changed our name to the Drifters. Our first disc was of course "There Goes My Baby" which I wrote. I do a bit of writing sometimes — well, not exactly writing. I sit down with this



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MANY NEW R & B LP'S



JIMMY REED

JIMMY REED

JUST JIMMY REED: Take it slow; Love my baby too much; Going to New York; Caress me baby; Take out some insurance; The moon is rising; In the morning; Oh John; Back home at noon; Kansas City baby; You can't hide it (Stateside SL 10055).

THE Inimitable Jimmy Reed strikes again. The monotonous, repetitive yet so compulsive performer with a set of brilliant tracks. Side one are all typical Jimmy Reed with slight mix-ups from U.S. L.P.'s. All of course are great slow thumpy tracks, but so danceable. Side two is an interesting live studio recording with all comments from Jimmy and the Engineers very very audible. ★★★★★

JOHN LEE HOOKER

THE BIG SOUL: Frisco blues; Take a look at yourself; Send me your pillow; She shot me down; I love her; Old time shimmy; You know I love you; Big soul; Good rockin' mama; Onions; No one told me (Stateside SL 10053).

FROM one of the most popular blues names in the world comes this very earthy album. Thumpy beat, less of the country blues than is usual in his work and all of the Hooker mannerisms. Backings are excellent and the whole album reeks of authenticity. The 'big' sound of John Lee Hooker is present on all the tracks, all of which he composed. A step or two ahead of Chuck Berry, but worthwhile. ★★★★★

BO DIDDLEY—BEACH PARTY: Memphis, Gunslinger, Hey Bo Diddley, Old Smokey, Bo Diddley's Dog, I'm All Right, Mr. Custer, Bo's Waltz, What's Bugkin' You, Road Runner. (Pye Int. 28032.)

DIDDLEY fans needn't worry if they think they have any of these tracks duplicated. For this is a 'live' L.P., a genuine item actually recorded at the Beach Club in Myrtle Beach, South Carolina on July 5 and 6 last year. Throbbing guitar, spontaneous vocal and the inspiration of two thousand Diddley admirers makes this into his most atmospheric if not his best recorded album. A must for the charts we think. ★★★★★

VARIOUS ARTISTES — FOLK FESTIVAL OF THE BLUES Wee, Wee Baby—Muddy Waters etc.; Sittin' and Thinkin'—Muddy Waters; It On Home—Sonny Boy Williamson; Sugar Mama—Howlin' Wolf; Clouds In My Heart—Muddy Waters; May I Have A Talk With You—Howlin' Wolf; Got My Mojo Workin'—Muddy Waters; Don't Know Which Way To Go—Buddy Guy; 19 Years Old—Muddy Waters. (Pye Int. 28033.)

RECORDED live last summer at Chicago's Copa Cabana, this is an excellent quality blues recording. The artistes are all on their gutsy biting best form, and although the backings may not come over as well as a studio recording, the atmosphere more than makes up for it. Rather specialist yet very danceable, this contrasting R and B music is commercial yet it is not so. Nevertheless it's a disc which no specialist fan, however vague should be without. ★★★★★

DIRTY HOUSE BLUES: Hello central; Coffee blues; Long way from Texas; Mad as I can be; New short haired woman; Gotta move; Everybody's down on me; Freight train; Prayin' ground blues; Don't think I'm crazy; Dirty house blues; Everything happens to me. (Realm RM 171)

A GREAT blues album with a host of original and gusty performances from the blues artiste. Superb guitar work and vocal with that certain something that makes this one of the best R & B albums to be issued for a while. Atmospheric and powerful and great. A must for all blues fans—and beat fans might start liking this too. ★★★★★



BO DIDDLEY with a previous hit album.

R & B CHARTMAKERS

Heat wave; A love she can count on; Hitch hike; My daddy knows best (Stateside SE 1009).

FROM the Tamla-Motown-Gordy stable comes this great EP featuring four US hits, three of which haven't previously been issued in this country. Artistes are Martha & the Vandellas, the Miracles, Marvin Gaye, and the Marvells. The tracks vary from the very bluesy to the very rocky and the EP represents a very commercial idea which could be extended if this one proves a success. Fans of this material will buy this one without even hearing it. Stand-out is the Miracles "A love she can count on." ★★★★★

T-BONE WALKER

T-Bone shuffle; I'm still in love with you; Call it stormy Monday; I want a little girl; Bobby sox

baby; West side baby; Go back to the one you love; I wish you were mine; Wise man blues; You're my best poker hand; Born to be no good again; T-Bone jumps again (Capitol T 1958).

A VERY interesting album. T-Bone, who recently appeared on TV shows here, and live was once the biggest-selling R & B artiste in the States. That was between 1940 and 1950. These tracks are his biggest hits and are a set of great blues tracks. The fact that they were recorded before the big beat era makes them sound tame when compared with work by today's R & B greats. But viewed as a jazz album this is a fantastic album with wonderful guitar & vocal work. It may not mean anything to today's R & B devotees, but to Jazz and pure blues fans it will mean a lot. ★★★★★

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Thirteen Top Fifty Tips



JIM REEVES
I Love You Because; Anna Marie. RCA-Victor 1385.

THIS has been done before by Al Martino and Elvis Presley. And Jim Reeves' voice suits the song exactly—it's a slow-ish very commercial country tinged number that's fast becoming an evergreen. But this should be a big hit. Flip is a folksy number full of interest once again. Good stuff.

TOP FIFTY TIP

BRUCE CHANNEL

Going Back To Louisiana; Forget Me Not. London HLU 9841.

ALTHOUGH Bruce hasn't hit it with anything since "Hey Baby" there's a chance that he will make the charts with this Ray Charles styled number. Like "Tell All The World About You," it's a tuneful style of thing with loads of bluesy appeal. His voice sounds very very much like Ray's but there is plenty of originality about this. Flip is a softer beat ballad with loads of commercial appeal again.

TOP FIFTY TIP



SAM COOKE
Good News; Basin Street Blues. RCA-Victor 1386.

A TYPICAL Sam Cooke type of number — smooth and bluesy and of course impeccably performed. It's a good sound, and the plaintive atmosphere is still there. His fans will like it enough to put it into the bottom of the top fifty. Good stuff. Flip is a big-band backed version of the oldie.

TOP FIFTY TIP

THE HOLLIES

Just One Look; Keep Off That Friend Of Mine. Parlophone R 5104.

ONE of these days the Hollies will record an original number. This one is the recent Doris Troy U.S. hit which they dress up in their own inimitable style. R and B fans will hate the Hollies even more for this, but it's a commercial sound nevertheless, and the boys get smoother and more polished with each disc. Flip is a pretty beat ballad with decent backing work.

TOP FIFTY TIP



CHUCK BERRY
Nadine; Orangutang (Pye Int. 25236).

FIRST new waxing from Chuck for several years and it maintains the sound of his old beat numbers. A typical Berry styled beat affair with ferocious backbeat, terrific lyrics and the usual great dance beat. Maybe not too original for Chuck but nevertheless it should be a hit. Polished and well-performed. Flip is a powerful instrumental with sax and guitar playing an equal lead role.

TOP FIFTY TIP



ROY ORBISON
Borne On The Wind; What'd I Say. London HLU 9845.

THE latest from Roy is of course sure to be a great big hit. It's a gentle type affair with loads of the appeal, and typical vocalisms of Roy. Good guitar work in the backing, and he sings well enough—maybe not quite as strong as his last though. Flip is a great Orbison type beat interpretation of the Ray Charles classic.

TOP FIFTY TIP

BEN E. KING

Around The Corner; Groovin'. London HLK 9840.

BEN gets to town on this atmospheric type of number with loads of the typical appeal. His voice is up and down, back and around and this is a great disc. Latin-tinged beat, and a gimmicky subtle backing. Maybe a little too off-beat to click in a big way, but his tour here should bring it in slightly. Flip is a wild R and B pounder recorded live at the Apollo, Chicago.

TOP FIFTY TIP



KATHY KIRBY
Let Me Go Lover; The Sweetest Sounds. Decca F 11832.

LATEST from big voiced Kathy is another revival and again it should do big business chart-wise for her. Probably more for the older record buying public, but nevertheless there's loads of appeal on her latin-tinged affair. Flip is a faster song with a great treatment of the oldie once again.

TOP FIFTY TIP

KENNY BALL

Caterina; From Russia With Love. Pye Jazz 2070.

FROM Kenny comes his first vocal since "So Do I." It's a well-performed smooth trad styled number with loads of great sounds from the team. Ideal for the older folk and dancing, but of course Kenny has enough fans everywhere to put this way up into the charts. Flip could be subtitled "Son Of Midnight In Moscow," and is a similarly styled arrangement of the film tune.

TOP FIFTY TIP



BILLY J. KRAMER AND THE DAKOTAS
Little Children; They Remind Me Of You. Parlophone R 5105.

FAR slower number from Billy for his latest release. It's part penned by Mort Shuman, and it's an off-beat number with a rather strange quality about it. It tends to build and build, and if this catches on purely for the records sake it could be his biggest yet. Flip is a soft beat ballad with some good work from all concerned.

TOP FIFTY TIP

GENE PITNEY

That Girl Belongs To Yesterday; Who Needs It. United Artists UP 1045.

THE latest from Gene, who had a surprise hit with his "Tulsa" was penned by two of the Rolling Stones. It's a dramatic sounding big ballad in typical Pitney style with loads of appeal once again, and of course a good follow-up to his current hit. Coming up in the States too. Flip is a faster sort of off-beat beater.

TOP FIFTY TIP



FREDDIE AND THE DREAMERS
Over You; Come Back When You're Ready. Columbia DB7214.

TYPICALLY styled number from frantic Freddie and The Dreamers. It's a tuneful fast moving type of beat ballad that's well-performed and with the typical distinctive Freddie sound. Maybe not as strong as "I'm Telling You Now." Flip is a good number with loads of appeal again from Freddy—in fact this is as good as the top side. Good instrumental work from the boys too.

TOP FIFTY TIP



THE DAVE CLARK FIVE
Bits And Pieces; All Of The Time. Columbia DB 7201.

AGAIN there's the road drill sound on the latest thumper from Dave Clark. It's an average number, full of gimmickry but yet with the individual sound that has put Dave on top. Not as strong as his last but nevertheless a cert for the upper half of the charts. Flip isn't part two of his last hit, and no matter what the Americans say this isn't the Liverpool sound with the Mersey beat.

TOP FIFTY TIP

SINGLES IN BRIEF

FREDDY CANNON gets a throbbing Bo Diddley beat on his U.S. hit on a new label called "Abigail Beecher." Could surprise us here. Warner WB123.

THE VIKINGS are Island's Blu-Beet group they call the Black Beatles in Jamaica. OK for current appeal sales, but not their best. Island W1107.

THE AVONS and "I am the girl," a usual-style number that isn't their potential best by a long way. Fontana TF442.

THE ATLANTICS get to town on the Crystals inspired "Don't say no." Not bad, but needs to be heard a lot. Windsor WPS129.

THE CLANCY BROTHERS AND TOMMY MAKEN on an Irish folk song called "The leaving of Liverpool," which has nothing to do with the Beatles. CBS AAG186.

DAVE LEE AND THE STAGGER-LEES and a droll affair titled "Forever and always." Good beat, but they can do better. Oriole CB1907.

BUTCH MOORE AND THE CAPITOL SHOWBAND on a Presley styled vocal called "Foolin' time." But EI's imitators are having a harder time than him. Piccadilly 35170.

RICHARD HAYMEN and his orchestra on a well-performed theme from "Irma La Douce." Film should help sales. United Artists UPI043.

EDDIE CALVERT and his golden trumpet of course and a mums and dads thing called "Shangri-La" from film "Father came too." Columbia DB7206.

THE APPLEJACKS and a good beater called "Tell me when." Maybe too little tune to mean much though. Decca F11833.

BETTY TAYLOR and a very un-commercial thing called "Peace on earth" while Cuddly Dudley does "Blarney blues" on the flip. Oriole ICB9.

ROY AND MILLIE get to town, probably Kingston Jamaica, with their calypso type item called "Oh Merna." Black Swan W1410.

GEOFF LOVE and his orchestra and a well performed instrumental gospelly item called "Hallelujah gathering." Columbia DB7216.

HANK WILLIAMS Jnr sings his father's composition "Lone gone lonesome blues" and proves he's not too bad either. MGM1223.

ADAM WADE and a smooth vocal item called "Look again," which is the theme from "Irma La Douce." Pleasant. Columbia DB7213.

THE BRUMBEATS and a powerful rocker called "I don't understand." Average but could do well. Decca F11834.

PAT READER and a dramatic yet well-performed number called "Helpless." She sings well and has potential. Oriole CB1903.

GLORIA LYNN and a jazz-tinged blues item called "I wish you love" that's coming up in the States. London HLY9846.

THE WOODPECKERS and an infectious dance beat number called simply "The Woodpecker." Could do very well. Decca F11835.

ALEX HARVEY and his soul band and two good interpretations of R. and B. numbers, "I just wanna make love to you" being the best. Polydor 264.

THE UNDERTAKERS take an old R. and B. number called "Just a little bit" and do one of the best revivals we've heard. Pye 15607.

THE ANGELS and a U.S. chart-maker called "Wow wow wee." Crystals styled delivery from the gusty girl team. Phillips BF1312.

DARYL QUIST and a catchy grow-on-you number called "True to you" that could give him a surprise hit. Pye 15605.

SKEETER DAVIS captures the "End of the world" sound on her great "He says the same things to me." Lovely stuff! RCA-Victor 1384.

RON WINTERS and a Bo Diddley beat with a country voice. It's called "Snow girl" and has an irresistible beat. Colpix 15607.

EARL GUEST and very very good subtle beat version of "Begin the beeline." It's good and could sell very well. Columbia DB7212.

BUDDY GRECO and a non-swing-iner called "It had better be tonight" from "The pink panther." Sales could be good. Columbia DB7207.

JULIE RAYNE and a vrilie up-beater called "You can't come back." It could do well we reckon — she has potential. Windsor WPS128.

THE MIRACLES and a U.S. hit "I gotta dance to keep from crying." Not their best, a subtle R. and B. number. Stateside SS263.

TANAMO and a blue-beater from Island entitled "Come down." Could do OK but the beat isn't too strong. Island W1108.

PETE SEEGER and a from-the-heart folk item called "Little boxes" that should please all the folk fans. CBS AAG187.

THE PYRAMIDS and a subtle beat number that's called "Penetration" which is an instrumental similar to "Pipeline." London HLU9847.

FATS DOMINO and a Don Gibson number "Who cares" which may not follow up "Red sals." HMV POP9847.

ORIGINAL SOUND TRACK from "Dr. Who." It must sell well due to constant exposure, and gimmickry. Decca F11837.

BIG BEN BANJO BAND and a thing called "Beautiful screamer," which is an unnecessary revival of the oldie. Columbia DB7211.

DORIS DAY and a pleasing ballad called "Move over darling" from the film of the same name. CBS AAG183.

JEANNIE AND THE BIG GUYS and a Beatles type vocal with femme lead called "I want you." Commercial. Piccadilly 35164.

WILVERT HARRISON and a minor U.S. R. and B. hit called "I'm broke." Could do very well indeed. Island W1031.

THE MONOTONES get going on a good vocal group number called "What would I do." Could do well with enough plays. Pye 15608.

THE DRIFTERS will sell more to the older buyers with "Vaya con dios." Efficient but not inspiring. London HLK9848.

OTTILIE PATTERSON has Sonny Boy Williamson's son, and harmonica backing her on the ultra-commercial "Baby please don't go." Columbia DB7208.

BROOK BENTON sings well, but much slower than his usual form on the poignant "Going going gone," a hit in the States. Mercury MF806.

TROY DANTE and the Infernos and a number called "Tell me when." Not exactly the height of commercialism but not bad. Fontana TF445.

THE KINKS give "Long tall Sally" a Chuck Berry treatment and commercially it comes off. Pounding stuff. Pye 15611.

THE MARAUDERS and another Little Richard revival. Show and deliberate but not a hit. Decca F11836.

BO DIDDLEY and his poorest yet release with "Monkey diddle" which sounds like a poor man's "Mickkeys Monkey." (Pye Int 25235).

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JERRY LEE LEWIS



JACK SCOTT

VOLUME 2: Lucille—Little Richard; Do you want to dance—Bobby Freeman; Queen of the hop—Bobby Darin; What am I living for—Chuck Willis; Hushabye little guitar—Paul Evans; Runaway—Del Shannon; Forty miles of bad road—Duane Eddy; Tonight—Velvets; Run boy run—Sanford Clark; Yakety sax—Boots Randolph; Pretty Suzy sunshine—Larry Finegan; Riders in the sky—Ramrods. London HA 8130.

VOLUME 3: Alley-oop—Hollywood Argyles; Dance with me—Drifters; John Henry—Jerry Lee Lewis; Limbo rock—Champs; Mack the knife—Bobby Darin; Poor boy—Royalltones; Peter Gunn—Duane Eddy; Spanish Harlem—Ben E. King; Percolator twist—Billy Joe and the Checkmates; Oh you beautiful doll—Donnie Brooks; Little Latin lupe lu—Righteous Brothers; Wheels—String-a-longs. London HA 8131.

the knife," "Rip it up," "Rebel rouser," "Spanish Harlem," "Whole lotta shakin'" and the "Drifters' wonderful "Save the last dance for me." What a great addition to any pop collection this will make. I can only hope that London will continue to delve into catalogues and continue the series just as long as their material holds out. Don't miss out on these, they are a must!

associated with those world-wide chart toppers the Beatles. The artists performing on this album are unlisted but they get very, very close to the Beatles' sound. At the ridiculously low price of 14s. 11d. this one just can't go wrong.

★ ★ ★

JOHN COLTRANE

IMPRESSIONS: India; Up 'Gainst the Wall; Impressions; After the Rain. (HMV CLP 1695).

THE effect of this album on one hearing is similar to that of when I heard my first Charlie Parker record—I wondered what on earth was going on! Second and third hearings reveal Coltrane's impressionist intentions and his brilliant success, for this record is brilliant, but, hear it more than once.

★ ★ ★ ★ ★

BEATLEMANIA

I want to hold your hand; Roll over Beethoven; From me to you; Till there was you; Please Mr. Postman; Twist and shout; All my loving; She loves you; I wanna be your man; Love me do; Please please me; Money. Pye top six records TSL 1.

HERE'S a cheeky and very shrewd release. All the songs are those most strongly

A SERIES of three great albums from London's archives. A pop collector's dream in fact. These albums date from when American discs were all the rage and London was the undoubted king of the labels. In fact it still remains a top label despite the British trend now with us. Among the many tracks which have brought me great pleasure there are welcome revivals of "Mack

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nessee . Whole Lot Of Lovin'
Domino Twist . I Can Tell
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Pastrami . Ruby Ann . Long-
tall Sally . Dr. Feelgood
Sweet Little Sixteen . Country
Music . Dizzy Miss Lizzy
Green Onions.

THE SHAKERS
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SLPHM 237 139 (Stereo)

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A Swingin' Safari . That
Happy Feeling . Market Day
Take Me . Similau . Zam-
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Love My Baby . Crying At
The Station . Bye Bye Baby.

MEMPHIS SLIM, Shakey
Jake, John Lee Hooker, T-
Bone Walker, Sonny Terry,
Brownie McGhee, Willie
Dixon, Jump Jackson.

33=LPHM 46 397 (Mono)
SLPHM 237 597 (Stereo)

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CASHBOX TOP 50

AIR MAILED FROM NEW YORK

A LOOK AT THE U.S. CHARTS

FAST RISING U.S. hits include—"442 Glenwood Avenue"—Pixies Three; "What's Easy For Two"—Mary Wells; "Glad All Over"—Dave Clark Five; "Fun, Fun, Fun"—Beach Boys; "Blue Winter"—Connie Francis; "Leaving Here"—Eddie Holland; "Rip Van Winkle"—Devotion; "Worried Guy"—Johnny Tillotson; "My True Carrie Love"—Nat Cole; "He'll Have To Go"—Solomon Burke; "Woman, Love & A Man"—Tony Clarke; "Bird Dance Beat"—Trashmen; "I'll Be There"—Majors.

"Tell Me Baby"—Garnett Mimms & The Enchanters; "Be My Girl"—The Dovells; "I'll Make You Mine"—Bobby Vee; "The Patriot Game"—Kingston Trio; "From Rocking Horse To Rocking Chair"—Paul Anka; "Out Of Sight Out Of Mind"—Sunny & The Sunliners; "I Rise I Fall"—Jay; "Girl From Spanish Town"—Marty Robbins; "To Wait For Love"—Jay & The Americans; "Dance On Little Girl"—Thurston Harris; "Mary Jane"—Del Shannon; "He's A Good Guy"—Marvellettes; "Someday"—Patsy Cline; "Wallin'"—The Wallers.

From Australia comes news that Festival records is putting out a two-album package entitled "The Best Of Buddy Holly." Another Holly item is that "Not Fade Away" is to be next Rolling Stones single. "Meet The Beatles" top in the States. Up and coming numbers include "Convicted"—Dartells; "I Can't Stand It"—Soul Sisters; "Going Back to Louisiana"—Bruce Channel. N.J.

Record Mirror

TOP TWENTY—5 YEARS AGO

- 1 I GOT STUNG/ONE NIGHT (1) Elvis Presley
- 2 TO KNOW HIM IS TO LOVE HIM (3) The Teddy Bears
- 3 BABY FACE (2) Little Richard
- 4 KISS ME HONEY (4) Shirley Bassey
- 5 DOES YOUR CHEWING GUM LOSE ITS FLAVOUR (12) Lonnie Donegan
- 6 AS I LOVE YOU (6) Shirley Bassey
- 7 PROBLEMS (5) Everly Brothers
- 8 SMOKE GETS IN YOUR EYES (7) Platters
- 9 THE DAY THE RAINS CAME (8) Jane Morgan
- 10 PUB WITH NO BEER (-) Slim Dusty

- 11 WEE TOM (16) Lord Rockingham XI
- 12 I'LL BE WITH YOU IN APPLE BLOSSOM TIME (17) Rosemary June
- 13 HIGH SCHOOL CONFIDENTIAL (10) Jerry Lee Lewis
- 14 ALL OF A SUDDEN MY HEART SINGS (13) Paul Anka
- 15 PETITE FLEUR (-) Chris Barber
- 16 IT'S ONLY MAKE BELIEVE (9) Conway Twitty
- 17 I'LL REMEMBER TONIGHT (-) Pat Boone
- 18 STAGGER LEE (-) Lloyd Price
- 19 LITTLE DRUMMER BOY (-) Beverly Sisters
- 20 CHANTILLY LACE (18) Big Bopper

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

CHART CHATTER

R & B fans will get a shock when they look at the chart this week. For this must be the biggest R & B break-through for some time. Dionne Warwick comes in with her original "Anyone who had a heart," while on the first week of release Chuck Berry looks like having a splash with "Nadine." And most astonishing of all, "Monkey Time" star Major Lance makes it with the new brand of U.S. R & B, the fantastic "Um, um, um, um, um." Two Bo Diddley's also break in the L.P.'s and E.P.'s.

At the top half of the charts the Searchers still hold on, but there's strong upward movements from the Bachelors and Cilla Black. Manfred Mann also rise, while it looks as though the Searchers will go on to sell a million in "Needles and Pins." But there's still a raging battle for the top, and we don't know what next week's chart will bring. Two previously unknowns chartwise come through — the Unit Two Plus Four with their folksy "Green Fields," and Tony Shevton makes it on Orione with his beaty "A million drums." Cliff makes a surprise return—but not for long we should imagine—with "Don't talk to him." Altogether a very interesting and fast-moving chart with plenty of bubbling undercurrents.

- | | |
|------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| 1 NEEDLES AND PINS (5) The Searchers (Pye) | 26 LOUIE LOUIE (3) Kingsmen (Pye) |
| 2 I'M THE ONE (5) Gerry & The Pacemakers (Columbia) | 27 I WANNA BE YOUR MAN (13) The Rolling Stones (Decca) |
| 3 DIANE (4) The Bachelors (Decca) | 28 IF I RULED THE WORLD (16) Harry Secombe (Phillips) |
| 4 HIPPI HIPPI SHAKE (10) The Swinging Blue Jeans (HMV) | 29 MARIA ELENA (16) Los Indios Tabajaras (RCA-Victor) |
| 5 5-4-3-2-1 (4) Manfred Mann (HMV) | 30 KISS ME QUICK (9) Elvis Presley (RCA-Victor) |
| 6 GLAD ALL OVER (13) The Dave Clark Five (Columbia) | 31 EIGHT BY TEN (2) Ken Dodd (Columbia) |
| 7 AS USUAL (6) Brenda Lee (Brunswick) | 32 SECRET LOVE (15) Kathy Kirby (Decca) |
| 8 DON'T BLAME ME (6) Frank Ifield (Columbia) | 33 DOMINIQUE (11) The Singing Nun (Phillips) |
| 9 I THINK OF YOU (5) The Merseybeats (Fontana) | 34 MY SPECIAL DREAM (4) Shirley Bassey (Columbia) |
| 10 ANYONE WHO HAD A HEART (2) Cilla Black (Parlophone) | 35 POISON IVY (5) The Paramounts (Parlophone) |
| 11 24 HOURS FROM TULSA (11) Gene Pitney (United Artists) | 36 YOU'LL NEVER WALK ALONE (19) Gerry & The Pacemakers (Columbia) |
| 12 BABY I LOVE YOU (6) The Ronettes (London) | 37 GERONIMO (11) The Shadows (Columbia) |
| 13 CANDY MAN (3) Brian Poole & The Tremeloes (Decca) | 38 FEVER (4) Helen Shapiro (Columbia) |
| 14 I'M THE LONELY ONE (2) Cliff Richard & The Shadows (Columbia) | 39 ALL MY LOVIN' (7) Downlands (Ortolo) |
| 15 I WANT TO HOLD YOUR HAND (11) The Beatles (Parlophone) | 40 MONEY (13) Bern Elliott & The Fenmen (Decca) |
| 16 FOR YOU (3) Rick Nelson (Brunswick) | 41 MY BABY LEFT ME (5) Dave Berry (Decca) |
| 17 I ONLY WANT TO BE WITH YOU (13) Dusty Springfield (Phillips) | 42 ANYONE WHO HAD A HEART (1) Dionne Warwick (Pye) |
| 18 I'M IN LOVE (17) The Fourmost (Parlophone) | 43 NADINE (1) Chuck Berry (Pye) |
| 19 STAY (13) The Hollies (Parlophone) | 44 YOU WERE MADE FOR ME (15) Freddie & The Dreamers (Columbia) |
| 20 SWINGING ON A STAR (13) Big Dee Irwin (Colpix) | 45 THERE I'VE SAID IT AGAIN (5) Bobby Vinton (Columbia) |
| 21 SHE LOVES YOU (25) The Beatles (Parlophone) | 46 STEPTOE & SON AT BUCKINGHAM PALACE (12) Harry H. Corbett & Wilfred Brambell (Pye) |
| 22 DO YOU REALLY LOVE ME TOO? (7) Billy Fury (Decca) | 47 UM, UM, UM, UM, UM, UM (1) Major Lance (Columbia) |
| 23 WHISPERING (5) April Stevens & Nino Tempo (London) | 48 GREENFIELDS (1) Unit Four Plus Two (Decca) |
| 24 BOYS CRY (3) Eden Kane (Fontana) | 49 A MILLION DRUMS (1) Tony Shevton (Orione) |
| 25 WE ARE IN LOVE (18) Adam Faith (Parlophone) | 50 DON'T TALK TO HIM (1) Cliff Richard (Columbia) |

BRITAIN'S TOP LP'S

- | | |
|----------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|
| 1 WITH THE BEATLES (1) The Beatles (Parlophone) | 12 KENNY BALL'S GOLDEN HITS (14) Kenny Ball (Pye) |
| 2 PLEASE PLEASE ME (2) The Beatles (Parlophone) | 13 SINATRA'S SINATRA (12) Frank Sinatra (Reprise) |
| 3 WEST SIDE STORY (4) Sound Track (CBS) | 14 SIXTEEN HITS FROM "STARS & GARTERS" (3) Gerry & The Pacemakers (Columbia) |
| 4 HOW DO YOU LIKE IT (3) Gerry & The Pacemakers (Columbia) | 15 STAY WITH THE HOLLIES (-) The Hollies (Parlophone) |
| 5 MEET THE SEARCHERS (7) The Searchers (Pye) | 16 JAZZ SEBASTIAN BACH (17) Les Swingle Singers (Phillips) |
| 6 BORN FREE (5) Frank Ifield (Columbia) | 17 ON TOUR WITH THE GEORGE MITCHELL BLACK & WHITE MINSTRELS (13) The George Mitchell Black & White Minstrels (HMV) |
| 7 FREDDIE & THE DREAMERS (6) Freddie & The Dreamers (Columbia) | 18 SOUTH PACIFIC (10) Sound Track (RCA) |
| 8 THE SHADOWS GREATEST HITS (8) The Shadows (Columbia) | 19 BO DIDDLEY'S BEACH PARTY (-) Bo Diddley (Pye) |
| 9 FUN IN ACAPULCO (9) Elvis Presley (RCA-Victor) | 20 MORE CHUCK BERRY (19) Chuck Berry (Pye) |
| 10 TRINI LOPEZ AT P.J.'s (15) Trini Lopez (Reprise) | |
| 11 IN DREAMS (11) Roy Orbison (London) | |

BRITAIN'S TOP EP'S

- | | |
|--------------------------------------------------------------|--------------------------------------------------------------------|
| 1 THE ROLLING STONES (1) The Rolling Stones (Decca) | 11 IN DREAMS (11) Roy Orbison (London) |
| 2 ALL MY LOVING (7) The Beatles (Parlophone) | 12 THE BEST OF CHUCK BERRY (17) Chuck Berry (Pye) |
| 3 THE DAVE CLARK FIVE (3) The Dave Clark Five (Columbia) | 13 LOVE SONG (12) Cliff Richard (Columbia) |
| 4 TWIST & SHOUT (2) The Beatles (Parlophone) | 14 AIN'T GONNA KISS YA (15) The Searchers (Pye) |
| 5 THE BEATLES HITS (4) The Beatles (Parlophone) | 15 WHAT A CRAZY WORLD (20) Freddie & The Dreamers (Columbia) |
| 6 AT THE CAVERN (6) Big Three (Decca) | 16 CHUCK AND BO Vol. 3 (-) Chuck Berry & Bo Diddley (Pye) |
| 7 THE BEATLES No. 1 (5) The Beatles (Parlophone) | 17 CHUCK & BO. Vol. 1 (18) Chuck Berry & Bo Diddley (Pye) |
| 8 PETER, PAUL & MARY (8) Peter, Paul and Mary (Warner Bros.) | 18 LIVE IT UP (14) Heinz (Decca) |
| 9 SWEETS FOR MY SWEET (9) The Searchers (Pye) | 19 TOP TEN (-) Various Artists (Aral) |
| 10 HOW DO YOU DO IT (10) Gerry & The Pacemakers (Columbia) | 20 BERN ELLIOT & THE FENMEN (13) Bern Elliott & The Fenmen (Decca) |

* An Asterisk denotes record released in Britain.

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THE EAGLES ANDORRA
7N 15613

JEANNIE & THE BIG GUYS I WANT YOU
7N 35164

FRANCOISE HARDY CATCH A FALLING STAR
7N 15612

THE MONOTONES WHAT WOULD I DO
7N 15608

VINGE EAGER I SHALL NOT BE MOVED
7N 35157

SONNY CURTIS A BEATLE I WANT TO BE
PX11024

THE COMMANCHES TOMORROW
7N 15609

THE SWANS THE BOY WITH THE BEATLE HAIR
C302



THE SEARCHERS ONE BY ONE

THIS WEEK...
TONY JACKSON

OFTEN known to the other Searchers as Jake, even Black Jake (from "Captain Pugwash"), Anthony Paul Jackson is the most talkative, and the most verbally comical of the team topping the charts with "Needles and pins." He was born in Liverpool and bred in Liverpool. Except for a short evacuation period in Wales that is. Anyway, let Tony tell you the short and tumultuous story of his life, with and without the Searchers, for whom he plays bass guitar.

"Well, that's an exaggeration. I don't actually PLAY bass guitar. I don't play any instrument. I'd LIKE to play bass of course, and organ. I met the Searchers, or John and Mike at least when I was singing in the Cross Keys pub. I used to sing in the pub for the free beer. We teamed up and later met Chris. Those were the early times. It was good playing in a group—although I had played in a skiffle group before but that tailed off.

"We didn't used to get much money playing. But we didn't play only for the money. There were the birds, they used to flock around the groups. And the beer of course. But soon we began to get other engagements. And the other groups were springing up. There were the Quarrymen—we all know who they are today—and Gerry Marsden and the Marsbars. I got married four years ago but it seems the papers have only just found out about it.

"I was glad when we turned pro. Mike and John weren't keen at all, in fact we almost had to force them at gunpoint to leave their jobs. But I was glad. I hurt my arm and hand in an accident at work and I can't



play guitar with it. I can use it normally but I have to play left-hand bass. I never want to go back to manual work. I'd sooner have no money and be a tramp or something. When I get older I'd like to stay

in Show Business in London. Or even write features for magazines.

"I don't want to go back to live in Liverpool I can't stand it, it's much better down here.

"I'd also like to travel

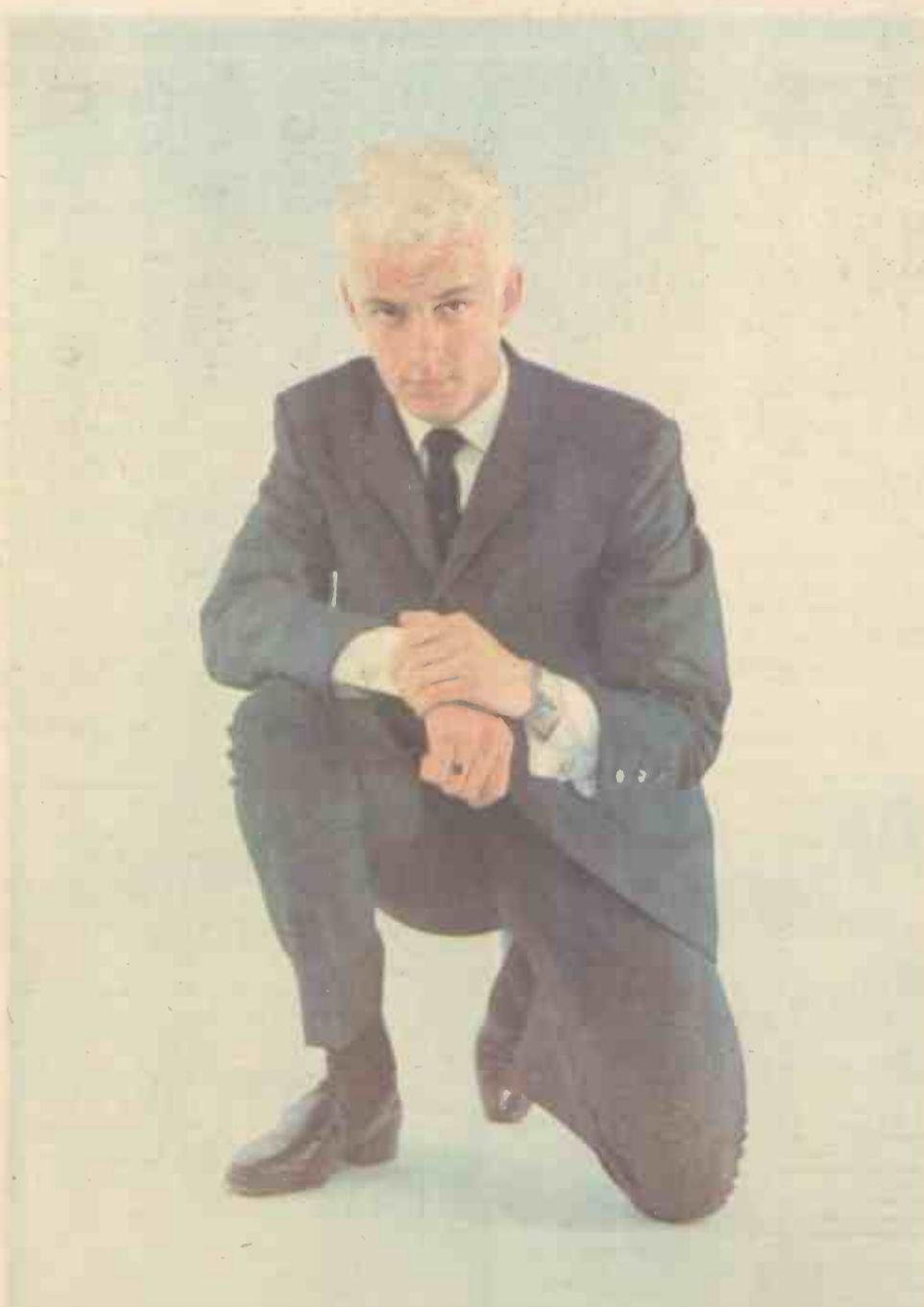
around the world, I think we all would. An ironic thing is that none of us have licences to drive a car, despite our travel bug. I like R & B, also I like Sammy Davis, Jnr., and of course the Beatles."

The Dave Clark Five Bits and Pieces

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