

# Record Mirror

THIS WEEK—Cilla Eden, Billy, Searchers



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## IT'S THE MANFREDS!

### JOE'S BIGGEST BREAK

JOE BROWN last week landed what he calls the biggest-break of his career—a starring role in a new £70,000 musical for the West End of London. It will be staged later this year by Larry Parnes.

The whole show has been built round the Brown personality—with songs by David Heneker, of "Half A Sixpence" fame and John Taylor.

Joe, 22, said: "This is the thing I've been waiting for. There've been offers to go into the West End before, but we've waited for the right story line. And I've really got the acting bug since the movie 'What A Crazy World.'"

"People keep asking me now what will happen to the Bruvvers. Well, I'm going to see them all right—and keep their pay-packets going during the run of the show. That's the only fair thing to do."

The show is being devised, directed and choreographed by Ross Taylor, who has been responsible for several revues at the London Palladium, and for ice shows at Wembley.

Joe, now comfortably in the £1,000-a-week class, said: "It's a bit of a change from flogging the old pints of cockles from a stall in the East End."



MANFRED MANN. The 'split' personality of one of Britain's top R & B teams seems to be paying off.

# major lance

## UM, UM, UM, UM, UM, UM



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

# THE CULTURE CULT, AND THE R&B KICK

ANY MANAGER who has his head screwed on properly knows that to get his star a wider appeal, it's as well to give him a bit of culture. Hence Gerry Marsden saying "I dig Bach" and Cliff saying "I can't wait to grow old to do some character-acting," etc., etc. Now the latest trend is towards the R and B field, started here by the Beatles. But when everybody, Billy Fury, the Paramours, Billy J. Kramer, Bern Elliott and the rest come in on the R and B kick, I begin to wonder. It isn't R and B—it's just a title to please the conformist, non-conforming mods. For goodness sake, let's have pop music called what it really is. R and B can really only come from the coloured "greats".—John Mullaly, Boyne House, Cheltenham College, Cheltenham, Glos.

LP WINNER

## BEST TEDDY

COLIN WARD'S letter concerning Holly's and Presley's versions of "Ready Teddy" has moved me out of my usual lethargy and prompted this letter. The BEST version, by far, of this number is the original Little Richard version which is still available as a single, backed with "Rip it up." I have the song by Elvis, Holly, Gene Vincent and Carl Perkins but none compare with Mr. Pennman's dynamic treatment. How about London Records re-plugging Richard's version, and his other old numbers. Pye have done it to Chuck Berry—and Richard is as popular as Berry. Incidentally, I'm compiling a list of all Richard's numbers that have been recorded by other entertainers. Can any Record Mirror readers help?—Bob Bell, 1 Grange Road, St. Cross, Winchester, Hants.

## HOLLY FILM

WE'VE heard a lot of news about the lack of success in finding any film of Buddy Holly. Surely Jack Payne's BBC programme "Off The Record" had a tele-recording made of it—and surely ITV record every "Palladium" show? There has already been a programme consisting of old Palladium show excerpts, so why isn't there one of Buddy's appearance?—William D. Glover, 31 Hawkin's Hall, Datchworth, near Knebworth, Herts.

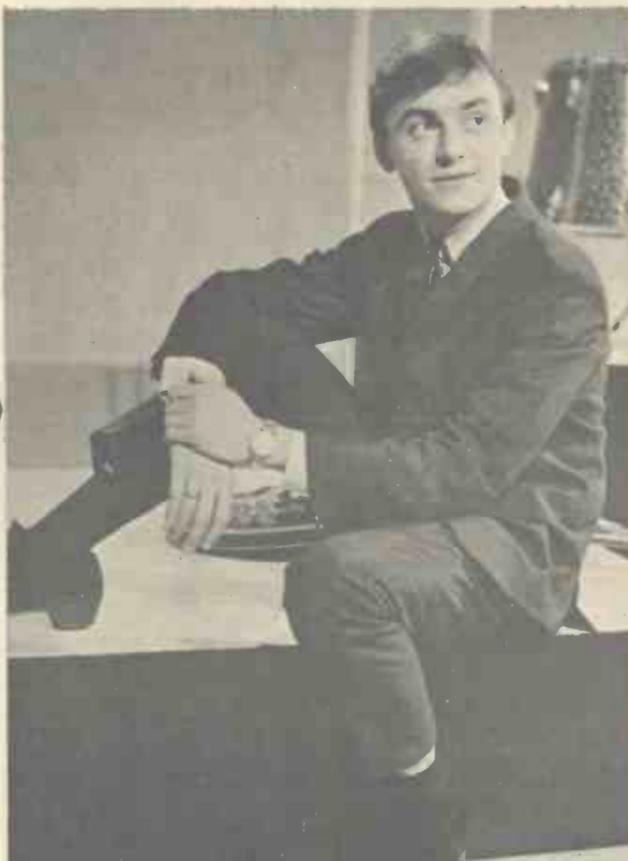
## FATS & RAY

I WAS interested to read Norman Jopling's ideas on the R and B crown related to Fats Domino and Ray Charles. I agree with him about Fats, but not over Ray "disillusioning his fans". After his switch from Atlantic to ABC-Paramount, Ray turned out many great R and B discs like "Sticks and stones", "Unchain my heart" and "Hide 'n' seek", which hit in the States but didn't mean a thing in Britain. After colossal success with country material, he reverted to blues with "Don't set me free" and "You are my sunshine" but both flopped. More recently the failure of "Busted" only emphasises that, despite accepting Chuck Berry at last, British R and B fans have yet to accept properly the greatest of them all.—Jeff Lofell, 3 Enderby Gardens, Red Hill, Arnold, Nottingham.

**GERRY**—His admission of a love of classical music brings a pointed letter from a reader. RM pic. Martin Alan.

## 'HEART' BATTLE

I WAS amazed when I heard everyone rave over Cilla Black's version of "Anyone who had a heart". To me, she represents the typical English femme singer; unexpressive, unoriginal and unable to really "feel" a lyric. I suppose the real truth lies in the fact that not many people have heard Dionne Warwick's recordings to any large extent. But the song needs someone of her great talents to transcribe the lyric into a really wonderful and breathtaking performance.—Christopher B. Hawley, Toscana, 4 Tranfield, Bradford Road, Gulseley, near Leeds, Yorks.



# What the Beatles haven't done so far...

## MEN ONLY

WHEN the Beatles return to Britain, how about some shows for male audiences only. This would mean that the boys would be heard without the screams and so properly appreciated by their many male fans.—D. Collins, 48 Dunstall Road, Halesowen, Birmingham.

## BE FAIR

EVERY time I turn on the radio, all is centred round the Liverpool groups. Or, of course its numerous imitators. I enjoy good pop of all kinds but it is possible to have too much of a good thing. Let Cliff, Helen, Marty, the Shadows and the others have more of a look in.—Philip Shaw, 59 The University, Keele, Staffs.

I SHOULD think that everyone, the Beatles included, is wondering what our top pop group can do next. Well, I have actually thought of something. Elvis, Cliff, Frank Ifield and lots of others have done it, but not the Beatles... yet! I refer to getting a double-sided hit!—Miss Barbara A. Reid, 9 Church Road, Osterley, Isleworth, Middlesex.

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# Record Mirror

EVERY THURSDAY

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CHUCK BERRY APPRECIATION SOCIETY, 23 Gloucester Avenue, London, N.W.1. 7s. 6d. membership. Monthly newsletters, photos, discography, etc.

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### fotos

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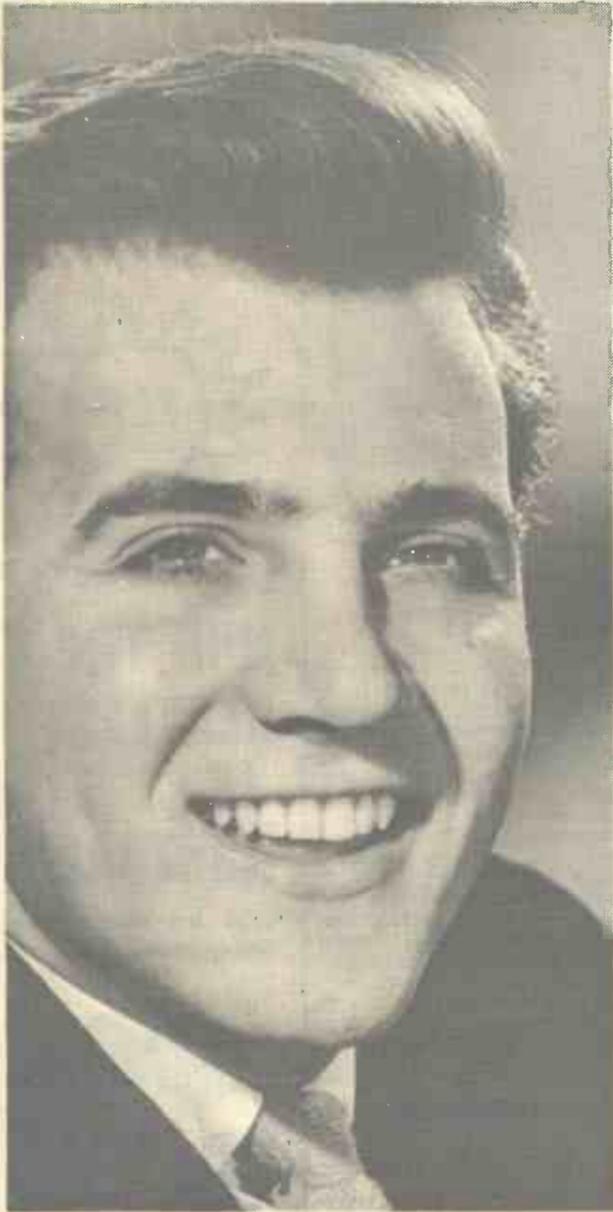
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# BILLY J. WRITES FROM SWEDEN



BILLY J. KRAMER (RM pic. Dezo Hoffman)

**HI, THERE!** Well Sweden is every bit as exciting and fascinating as I hoped it would be. We've had a fab time trudging through the snow and all that — and I'd like to take this opportunity of telling you all about the trip with the Dakotas.

We left London in a Caravelle and arrived to find a large number of fans and Press people waiting for us. Lots of girls had presents of bunches of flowers for us... a local custom.

Next day, we drove to the outskirts of Stockholm to record an interview with Klaus Burling, the top deejay. And we experienced our first sauna — known as "Bastu" over here.

## Red Hot

We all sat in a small wooden room, around a red-hot stone in temperatures of about 90 degrees. After a while, you rush out into an ice-cold shower. Repeat this three times. As it was our first attempt, they didn't beat us with the bundles of wet birch leaves, which is part of a proper sauna. But later we got the full treatment. Then you get a massage and sun-ray treatment. Fab!

Ray Jones, of the Dakotas, was using up miles of film in his new cine-camera. Specially at our first show. This was at Stockholm's China Theatre—but the cold had affected our guitars and it took a while to warm up. Loads of fans and police. But we got away to the hotel to rest up for the second show, which was at 11.30 p.m.

The audience knew most of our records, even from the L.P. and "Dance With Me" was one of the favourites. We had a bit of a celebration that evening.

## WHERE HE HAS BEEN HAVING SOME RATHER STRANGE EXPERIENCES FOR A POP IDOL

Off to Sundsvall for two concerts. Thick ice and snow—with 15-20 foot drifts at the road side. Beautiful scenery on the drive, which took over six hours. The show was great. We were knocked out by an 18-year-old Dutch girl, Susie and the Northmen, who were also on the bill. And a British group, Ken Levy and the Phantoms, from Cambridge — they'd been in Sweden for twelve months.

Next day, the boys drove 500 miles to Gothenberg — but I flew across with my road manager, Roger Stinton. I sported a new Swedish folk hat. That was fab, too.

## Spotnicks

Gothenberg is the home of the Spotnicks and regarded as the Liverpool of Sweden. I had the pleasure of giving a silver disc to the Streaplars for their chart-topper here "Diggity Doggetty." They're probably THE group here now. The show was a sell-out and we had ourselves a riot.

First show ended in chaos with a free-for-all fight on stage between hordes of screaming fans and Press photographers — the picture boys nearly outnumbered the fans. Later, when it calmed down, we went out as the guests of Gert Lengstrand, the vocalist with the Streaplars.

## Shopping

We had a morning shopping then went to Boras to more mad scenes. This time the fans also invaded the hotel and the police were called before we even got into our rooms. Later, we had a night out with Telstar Productions who are promoting the tour.

Up next day at the crack of dawn for an early concert in Kristinenhamn, followed by a second show in Karlskoga. In Western Sweden, the audiences as equally appreciative as in the south but not quite so demonstrative, thank goodness. This was a peaceful day.

More concerts next day in Linköping and Norrköping in the central areas. And we had another long drive ahead to the south for shows at Halsinborg and Malmö.

This was a riotous section of the trip. Particularly as we were preceded on the bill by Jerry Williams and the Vaqueros, a really wild rock combo. In both Halsinborg and Malmö, the stage was stormed during the first number—and the rioting continued until the end of the show.

## Party

Afterwards, we went back to our hotel, one of the newest in Sweden, and laid on a party to celebrate Roger Stinton's birthday.

From there, we went back to Stockholm and on to Helsinki in Finland for concerts and television.

I thought I'd hate all the cold and the snow. But I wound up enjoying it—and feeling really fit and on top of the world. Yep, Scandinavia is fab! Just fab!

# Frankie—'Why I didn't make it here'

**FRANKIE AVALON** — one of the top names in international show business. A hit record-maker, an accomplished cabaret star, a trumpeter, and a film star. Yet this dark and handsome (but not particularly tall) young American has never sold any vast quantity of records in Britain. Why?



FRANKIE AVALON

born in an area of Philadelphia that has produced an astonishing number of diverse show biz talents (some of whom have become his friends). Talking off the cuff, he named some of the people who were born in the same few hundred square yards. Eddie Fisher, Buddy Greco, Fabian, Mario Lanza, Marian Anderson, Al Martino, Bobby Rydell, Jimmy Darren and Chubby Checker — how's that for a mixed bunch?

## INSPIRATION

Perhaps if it hadn't been for their inspiration Frankie would today be a trumpet player in one of the big bands. "It was certainly my ambition when I was around 11 or 12," he said. "But these days I only play just enough to keep my lips in shape for a little blowing during cabaret spots. You know, if I had kept it up I reckon I would have been one of the best trumpeters. I was really keen. But the money is in singing." And through singing, followed by acting (in such pictures as Panic in the year zero and the forthcoming musical Muscle beach party in which he introduces the Malibu Beat — "a combination of a lot of things") Frankie has made enough money to enable him to take it easy for the rest of his life.

## ACTING

Not that he intends to. "I like to space it out. I do some singing for a while, then take off and rest at my Los Angeles home with my wife and four-month-old baby, then do a spot of acting, then take some more time off. But I feel I'm just starting to make my mark in show business."

## HECTIC

During a day-long visit to London I managed to break into his hectic schedule for an hour to ask his opinion on his relative failure with the British disc-buying public. A brisk, brash, confident, quick-thinker, Frankie gave me this answer:

"Well, maybe I coincided with the sudden rise to fame of a whole bunch of talented British guys, like Cliff, who got all the attention. But in particular I'd say it was because most of my hits were covered here by Anthony Newley—NUMBERS SUCH AS 'Why' and 'Venus.'"

## COMMENT

Choking back the comment that it was a pity Frankie didn't retaliate by making an American cover version of "What kind of fool am I," I asked if he was familiar with our local disc stars.

"I know Cliff personally, toured with him in the States. And, naturally, I've heard Newley though not met him. But I'm hoping to line up some kind of tour for the future. This is my first visit and I like what I see and would love a chance to see the rest of England."

Frankie had just concluded a month-long tour of the Continent, working mostly in cabaret. Thanks to the existence in America of such "sophisticated" night haunts as the Copa in New York and the Sands in Las Vegas he has been

able to spend a good deal of his working hours in cabaret and one of the factors that will hold back his general acceptance in this country is the absence of a nightclub circuit that can afford entertainers of his calibre. For Frankie although only 24, has learned how to appeal to family audiences as well as to the youngsters who do most of the disc buying. It mustn't be thought, though, that Frankie has grown away from teenage music. Quite the opposite.

"A few years ago I would never bother to tune into a rock'n'roll radio station back home. Now I can listen to all kinds of sounds and get pleasure from them. It's good to be able to appreciate all kinds of music. The trouble with so many teenagers today is that they don't know much about other kinds of music. When they get a bit older they find out that there's good and bad in all styles." Fortunately for Frankie he was

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**GEORGIE FAME**  
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★ **SATURDAY (22nd)** 7-11.30  
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12 Midnight-5 a.m.  
**ZOOT MONEY'S**  
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Guest Star—**RONNIE SCOTT**

★ **SUNDAY (23rd)**  
Afternoon 3-6pm  
**CHRIS FARLOW**  
& **THE THUNDERBIRDS**  
7-11 p.m.  
**ZOOT MONEY'S**  
BIG ROLL BAND

★ **MONDAY (24th)** 8-1 a.m.  
**DAVE DAVANI**  
& **THE D-MEN**

★ **THURSDAY (27th)** 8-1 a.m.  
**ZOOT MONEY'S**  
BIG ROLL BAND



Cliff and the Shadows during their terrific "Sunday Night at the London Palladium" showing. RM Pic. Martin Alan.

## THE CRYSTALS ON TOUR

WHAT a wealth of talent the Crystals have, and how the four young American gals displayed it to their first-ever British audiences at the Coventry Theatre last Sunday night! Maybe they were drowned somewhat by the accompaniment, and maybe they didn't stop the show as a result, but these are minor details which will be swiftly rectified as the tour gets into its stride and plays theatres which are more acoustically suited. Visually, of course, the Crystals are a dream. Whether clad in black lace or white satin (depending upon which performance you attended) their hand-clapping, hip-shaking workout

had even the girls in the audience screaming throughout much of their show. Having kicked off with "Twisting the night away" on which they sounded nothing like the Crystals, they dropped the pace somewhat for a very faithful rendering of "Then he kissed me." This drew instantaneous applause, as did "I wonder" which the audiences seemed to have become very well acquainted with in the space of one short week. Tremendously effective and well received was their rendition of "He's a rebel" which

came off best soundwise; and this was followed by a belting "Da doo ron ron" which, with encores, proved to be the finale. Backing the Crystals, and applying themselves heart and soul to the task of supplementing the Phil Spector orchestra, were the Manfred Mann group. Top-of-the-bill Joe Brown had no trouble setting the place on fire with his own ever-popular brand of musical prowess and comedy, and the rest of the well-balanced programme included Johnny Kidd, Heinz and the Saints.

## KING IS COMING



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## SPRING'S A-POPPIN' IN TV TIMES



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Pop star Jet Harris tells how he has fought his way back to a new life, from the grip of despair.



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EDEN KANE TALKS TO DAVID GRIFFITHS ABOUT HIS CHART COMEBACK

# I thought I was a has-been



EDEN KANE, who scored several years ago with "Well I Ask You," "Get Lost," "I Don't Know Why," "Forget Me Not," is now in the charts again with his wistful "Boys Cry."

FOUR years in show business and two years without a hit. That's the record of Eden Kane who came up fast and looked like going down slowly — until "Boys cry," his latest Fontana record that's steadily climbing the charts.

"It's the most difficult thing in the world to come back and I must admit I was beginning to feel like the Forgotten Man of show business," Eden told me. "I was imagining 'Go Home Kane' signs all over the place!

"A couple of years ago I was working every day of the week, becoming a shadow I was performing so much. Then things slackened off — no hits, no tours — and in a way I was glad to have some free time, but only to a certain extent. I'm not the worrying kind, I don't know the value of money, but all the same I was getting a bit nervous.

### OVERJOYED

"You see, my money didn't come down for a night's engagement and this inevitably meant less offers coming in. I had too many nights off. Now I'm overjoyed that people like my latest disc and want to hear me again."

Eden is joining the current Robert Stigwood tour for a week early next month and is doing one night stands. If the current record makes it right to the top he will

have plenty of opportunity to make the required personal appearances. Thanks to "Boys cry" the outlook is bright.

I asked Eden how he'd come by the number.

### NOT KEEN

"My recording manager, Jack Baverstock, went to visit his friend, songwriter Buddy Kaye. Buddy was tinkling about on the piano and Jack thought it was a catchy tune — it had a different title at the time — and asked Buddy to make a demonstration disc of it. Then Jack played the demo to me and, frankly, I wasn't too keen on it on first hearing.

"BUT I'd had my own way with the last three records. I'd been able to do just what I wanted — and I was particularly proud of "Tomorrow night" — but none of the discs got anywhere.

"This time, then, I told Jack I'd do what HE wanted — obviously I wasn't coming up with the right material for myself, so I, turned the problem over to Jack. A few other people had doubts about 'Boys cry' but all our doubts were dispelled when we got in the recording studio and I started running through the song. Les Reed had done a wonderful arrangement and the session went very well."

Now Eden is already beginning to face up to the problem of what's to follow "Boys cry" and WHEN to release the disc. "Although I've been in the business four years I still don't know what's best to do. I think it's impossible to work everything out in advance."

Anyway, for the moment young Mr. Kane is happily watching what's happening with "Boys cry."

### JAZZ SHOWS BOOM

JAZZSHOWS JAZZ CLUB in London's Oxford Street is enjoying booming business. Always up with the trends in jazz the club recently introduced R and B in the form of Jimmy Powell and the 5 Dimensions and the Wes Minster 5.

Making their JJC debut two weeks ago to a packed crowd of fans and pressmen were the Alex Harvey Soul Band a new R and B outfit who were formerly based in Scotland.

Other blues styled groups featured at Jazzshows include Graham Bond's Quartet and the Art Wood combo.

Despite the rise of R and B however jazz still holds sway at the club. Mike Daniels new big band will shortly make its debut at 100 Oxford Street and among the top groups regularly featured are Bob Wallis' Storeyville Jazzmen, Monty Sunshine's band and Alan Elsdon's group.

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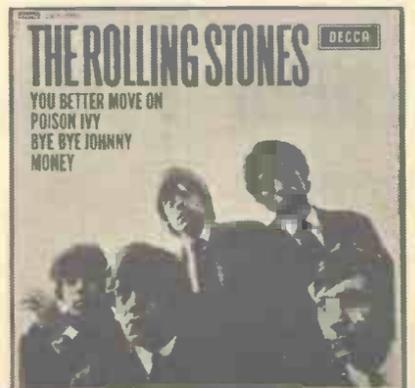
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PHILIPS/BF 1313

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Tell Me When

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**KIKI DEE**

Miracles

FONTANA/TF 443

**EDEN KANE**

Boy's Cry

FONTANA/TF 438

**ANDY WILLIAMS**

A Fool Never Learns

CBS/AAG 182

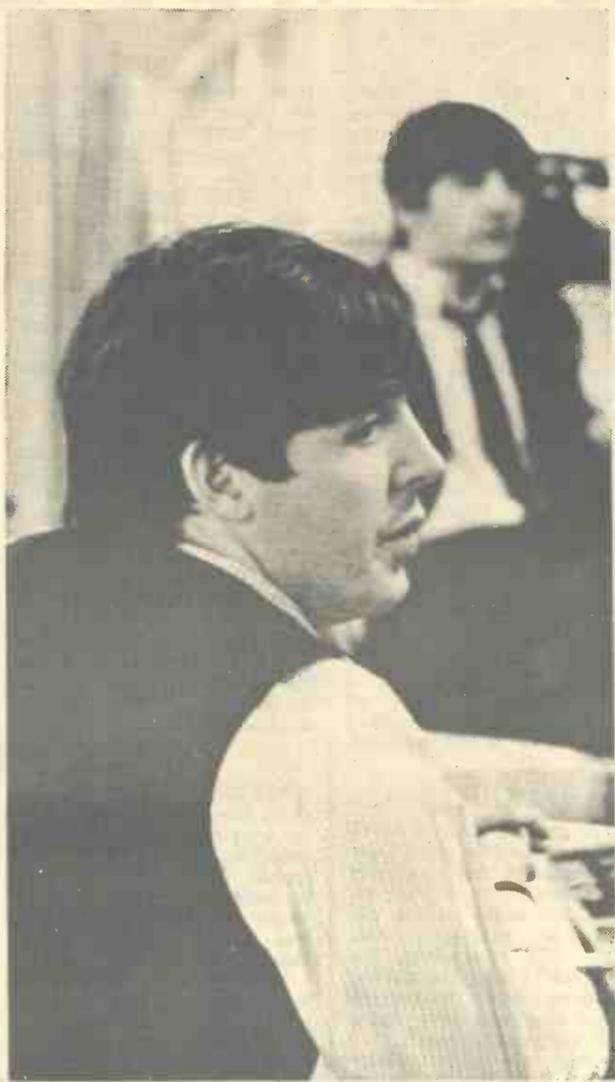
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● THE BEATLES in the States. Some shots of them relaxing, and some shots of them with Ed Sullivan, and the army of photographers continually besieging them. All Dezo Hoffman pictures.



Thank you for making my visit to your country so enjoyable—

*Phil Spector*



**DAVID BOWIE**

My baby le me

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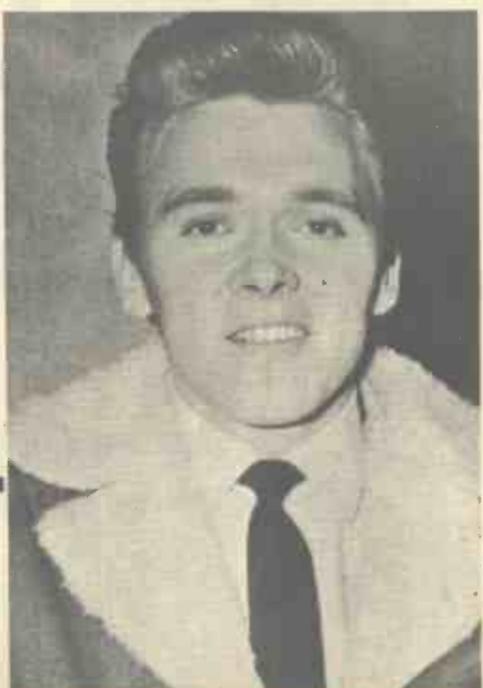
DECCA



● CILLA BLACK, Liverpool's fairest hit-maker is currently enjoying a spell in the charts via her "Anyone Who Had A Heart." Although Dionne Warwick is also in the charts it looks as though Cilla will get the lion's share of the sales.

**BILLY FURY**  
Do you really love me too  
(Fool's errand)

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# POP L.P.'S - HOLLIES' FIRST, A HIT



The Hollies have produced a really exciting album packed with top pop material.

## RONNIE CARROLL, MILLICENT MARTIN

MR. and MRS. IS THE NAME: Ooph! Look-a there; Ain't she pretty; All of you; How about you?; You're sensational; This could be the start of something; Let's fall in love; When somebody thinks you're wonderful; Come rain or come shine; Mr. and Mrs. is the name; The twelfth of never; Mr. Wonderful; Love is a ball. Philips BL 7591.

TWO top stars in their own right, a husband and wife team in private life and now a recording team. The combination is good, in fact I wouldn't be too surprised if Ronnie and Millie were close to that top U.S. team of Steve and Eydie in temperament.

A few solos each and the remaining tracks duetted. References to Millie's TW3 colleagues add sparkle to "How about you?" Well worth your attention but perhaps not destined for the charts.

★★★

## CONWAY TWITTY

R & B: My babe; What a dream; Boss man; Fever; Its too late; Let the good times roll; I got a woman; Looking back; Don't cry no more; What am I living for; I almost lost my mind; Pledging my love; Got my molo working. (MGM-C 950).

I CAN just hear the arguments now between the purists and the pop R & B fans. Well the contents are pretty well all R & B

## L.P's by Jimmy Watson

songs with a few borderline cases thrown in. Conway's approach is probably tending towards the rock'n' roll field, but then two of the R & B heroes, Chuck and Bo, are, and admit to being, rock'n' roll performers. Let's forget about defining the set and say that as a pop album it is good, very good. Conway is in good voice and the right beat is here for today's customers.

## THE HOLLIES

STAY: Talkin' 'bout you; Mr. Moonlight; You better move on; Lucille; Baby, don't cry; Memphis; Stay; Rockin' Robin; Watcha gonna do 'bout it; Do you love me; It's only make believe; What kind of girl are you; Little lover; Candy man. (Parlophone PMC 1220).

CURRENTLY riding high with their biggest hit today, "Stay," the Hollies are represented on an album of the same title. And what a stimulating album it is. Fourteen tracks as meaty and busy as they come. A lot of favourites are among them, plus some which should soon become very popular. It's impossible to select any particular track for special mention—they are all good and of a very high standard for the pop fans. You'll love it.

★★★★

## BROTHERS FOUR

BIG FOLK HITS: Silver threads and golden needles; 500 miles; Walk right in; El Paso; The John B. salls; If I had a hammer; Tie me kangaroo down, sport; Darling Corey; Scarlet ribbons; Wolverton mountain; Jamaica fare well; Michael row the boat ashore. CBS BPG 62194.

A lively, polished set from one of America's top folk teams. The folk lover, and many popsters too, will recognise all the titles and this will make the album all the more popular. It's good stuff.

★★★

## MARK WYNTER

It's almost tomorrow; Because of you; Aladdin's lamp; I can't remember her name; To love and be loved; Running to you; Shy girl; Don't cry; I'm a lucky guy; It can happen any day; Music to midnight; In summer. Pye Golden Guinea GGL 0250.

HERE'S a bargain for Mark's fans. Twelve good items, including some of his recent best sellers, on a low-priced album from Pye's Golden Guinea series. It can't fail to make the grade with this combination of talent and economy - pricing. Good stuff from handsome young Mark who celebrates his twenty-first birthday last month.

★★★★

## FOUR FRESHMEN

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

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

★★★

## WINIFRED ATWELL

Mississippi mud; Game of chance; Basin street blues; Nights in Jericho; Syncopated clock; Twist party No. 1; The War Lover; C'est l'amour; Night riders; Pony tail; Bossa nova boogie; Twist party No. 2. Pye Golden Guinea GGL 0251.

I was very disappointed when Winnie's outstanding version of "Mississippi mud" failed to hit the top. However it arrived right in the middle of the switch to the big beat and was no doubt lost in the melee. To those who missed it, I strongly recommend they lend an ear to it on this album. The rest of the album is good too but that particular track is my top favourite.

★★★

## FRANK SINATRA

My funny Valentine; My one and only love; You go to my head; The nearness of you; You're sensational; You my love; To love and be loved; You'll always be the one I love; Love looks so well on you; All my tomorrows; When I stop loving you; Sleep warm. Capitol T.20577.

A collection of earlier Sinatra tracks from his Capitol days. All have been heard on albums previously but can well stand a fresh hearing. By his standards, some are good, some outstanding and some a little below par but it is Sinatra and, that's good enough for most people.

★★★★

## BOBBY DARIN

GOLDEN FOLK HITS: Mary don't you weep; Where have all the flowers gone; If I had a hammer; Don't think twice; Greenback dollar; Why daddy, why; Michael row the boat ashore; Ablene; Green, green; Settle down; Blowin' in the wind; Train to the sky. (Capitol T 2007).

ALWAYS sure to come up with something just that little bit different is talented Bobby Darin. This time he has gathered together a programme of top folk favourites and given them his highly individual treatment. Fresh arrangements and powerful vocals. Bobby even manages to bring something fresh to "If I had a hammer," despite the recent and vigorous Trini Lopez hit.

★★★★

## TOMMY ROE

EVERYBODY LIKES: Everybody; Katy did; Sensations; Standin' watch; You're my happiness; Janie; Kiss and run; Gonna take a chance; Little tomboy; Why do you make me cry; Almost grown; I got a girl; That'll be the day; Switchie, witchie, titchie. (HMV CLP 1704).

POPULAR Tommy Roe shows some of his early Buddy Holly influence on this latest set. It is also spotlighted on the album that Tommy is a fair old songwriter, no less than five of the numbers herein have his name on the credit list. Tommy is established here thanks to hit records and successful personal appearance tours. Therefore the reaction to this set should be good.

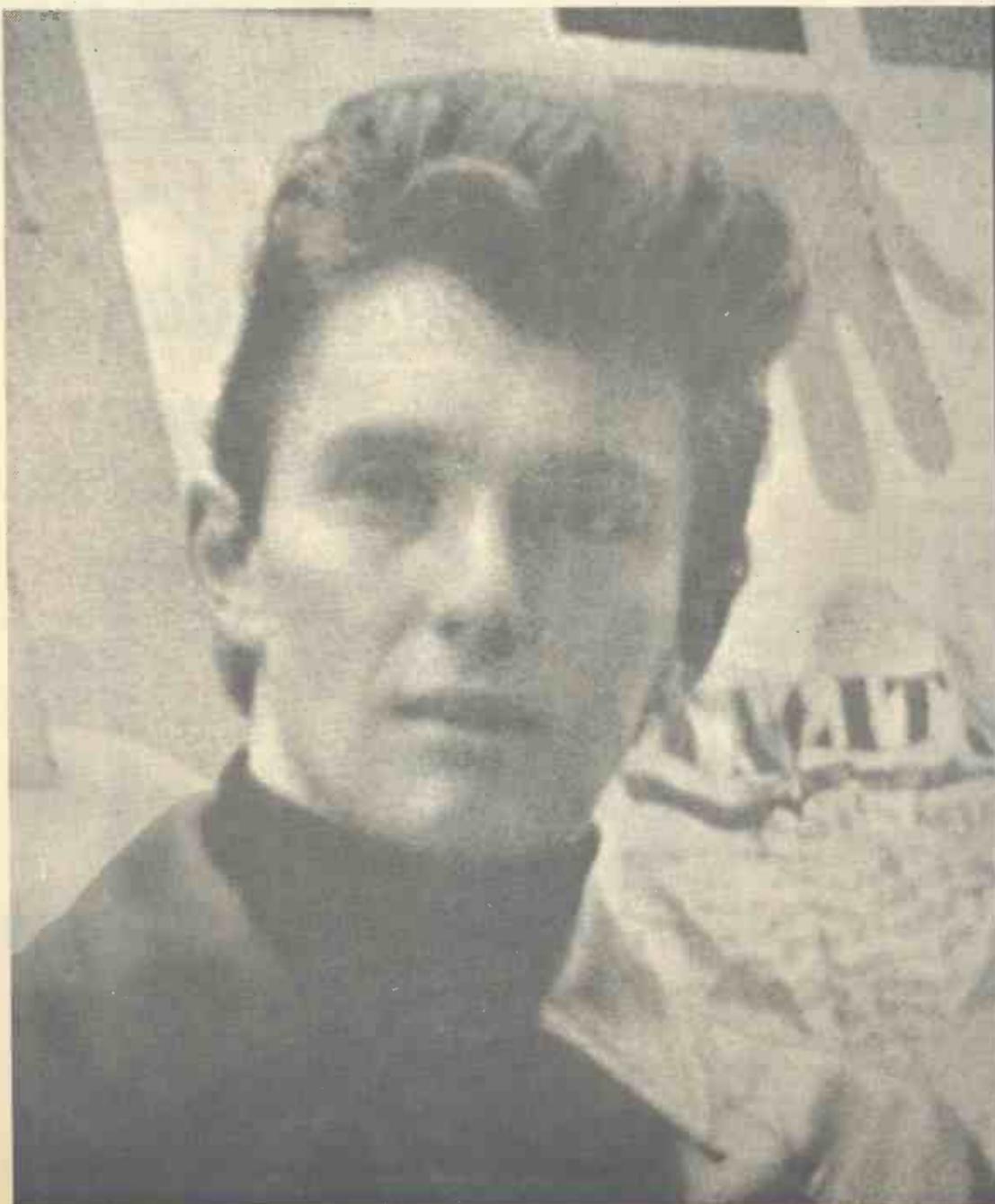
★★★

## LESLEY GORE

MIXED UP HEARTS: She's a fool; The old crowd; Fools rush in; Young lovers; My foolish heart; Sunshine, lollipops and rainbows; You don't own me; Run, Bobby run; Young and foolish; I struck a match; If that's the way you want it; Time to go. Mercury 20 001 MCL.

A very good album from Lesley Gore but, sadly, she has missed out on her singles recently and the LP, therefore, will suffer. Only the truly staunch fans support an artist who misses out in the charts but I recommend the others to hear this set as it is probably one of her best efforts yet.

★★★



*If you love me*

**PETER  
JAY**

AND THE  
**JAYWALKERS**

DECCA

F 11840 45 rpm

The Decca Record Company Limited

Decca House, Albert Embankment, London SE1

**Record Mirror**

**Pop Disc Jury**

● THE CRYSTALS, JET HARRIS and the ROLLING STONES are three of the eleven Top Fifty Tips this week.



**Eleven Top Fifty Tips**



**GREAT DOUBLE-SIDER FOR CRYSTALS**

**THE CRYSTALS**

I wonder; Little boy (London HLU 9852).

WITH the added attraction of the girls in person, this new one from the Crystals should do a bomb. It's a heavy-sounding plaintive beater with the girls on top of vocal form and a great complicated backing. Tune is excellent and there's a touch of wistfulness about the whole thing. Could be as big as "Then he kissed me." Someone had a bright idea putting "Little boy" on the flip, its the one that didn't do so well for the girls in the States. Nevertheless it's a thumpy R & B styled item that will please the girls many fans.

TOP FIFTY TIP

**BOBBY VEE**

She's sorry; Buddys Song (Liberty LIB 10141).

A PART from an occasional organ bit or two, this one is rather a take off of "She loves you." All the Beatles vocal mannerisms are there, and it is safe to say this fact can push Bobby back into the charts where he's been absent for so long. Its well-performed and his vocal work is on form of course. From the LP "I remember Buddy Holly" comes this one. It's a plaintive Holly type beater that's very well performed, but the main point is that the lyric is made up almost entirely of Holly song titles.

TOP FIFTY TIP

**JET HARRIS**

Big bad bass; Rifka (Decca F 11841).

THERE'S a heavy beat on this one, which is aptly described by the title. Strong bass lead, while the drums pound away behind. The whole thing is rather compulsive and this could give Jet his first solo hit since "Main title theme." Tuneful and danceable. Penned incidentally by the Carter-Lewis team. Flip is a gentler affair with a softer sound, and some delicate sound but not on the bass guitar. Spanish sounding affair with loads of appeal.

TOP FIFTY TIP

**MATT MONRO**

I love the little things; It's funny how you know (Parlophone E 5103).

PERKY string backing on the newie from Matt, and it's this one that's entering us for the European song contest. A Tony Hatch composition with a strong melody line, and of course impeccable vocal from Matt himself. Must be a minor hit at least. Flip is a Norman Newell and Philip Green composition and moves at about the same tempo as side one. Quite nice, and although neither side is representative of Matt's best work, it's only because of the light material.

TOP FIFTY TIP

**TONY SHERIDAN & THE BEATLES**

My Bonnie; The saints (Polydor NH 68833).

POLYDOR have re-issued this old Beatles number no doubt due to the success it is having in the States. It's a slow-intro'd beater with a thumping great beat and Tony Sheridan mouthing away well at the vocal. Good stuff and definitely chart-worthy. Flip is an interpretation of the familiar number.

TOP FIFTY TIP

**THE TORNADOS**

Hot pot; Joy stick (Decca F 11838).

STRANGE gurgling sound open the newie from the boys, and then a heavy drum beat followed by bass, and finally the high pitched organ on the fast-moving newie from the team. It's a tuneful effort with a good tune running through it, and as always that inimitable Tornosos sound. Good guitar solo, in fact the whole affair is well performed and smooth. Compulsive beat. Flip is a different type of thing, again with a strong beat but different organ and instrumental work. Good double-sided value.

TOP FIFTY TIP

**PETER JAY AND THE JAY-WALKERS**

If you love me; You girl (Decca F 11840).

THE old standard is given a surprisingly slow and deliberate work-out by Peter and the gang. Its immensely well performed and arranged and we think that it should be his biggest yet. The tune will be familiar to everybody and the whole thing builds up to a nice climax. Grows on you too. Flip is a locomotion beat effort with good stuff from all the boys, and again a great dance beat.

TOP FIFTY TIP

**RUSS CONWAY**

Mack the knife; A bedouin in Baghdad (Columbia DB 7221).

OH yes! Russ is right back in his old jangly piano style on this light-hearted yet rather earthy beater. His piano work is superb on the old hit while there's a never-let-up beat backing behind him. Good dance beat and the sort of thing that will appeal to all types of record buyers. Gets a bit intricate but it should do better than his last few. Flip is naturally an eastern sounding effort that reflects a happy mood once again.

TOP FIFTY TIP

**THE ROLLING STONES**

Not fade away; Little by little (Decca F 11845).

THE old Buddy Holly and the Crickets number is given a Bo Diddley beat and mannerisms by the Stones. Wailing harmonica, good performance makes this into their best disc to date. The R & B quality shows them to be Britain's top group still in this field, and the familiarity of the song, and the Stones name should make this into their biggest hit. Flip is a Jimmy Reed type affair with shades of "Shame shame shame" about it. Part penned by Phil Spector.

TOP FIFTY TIP

**TOMMY QUICKLY**

Prove it; Haven't you noticed (Piccadilly 35167).

ALTHOUGH Tommys last, the excellent "Kiss me now" didn't make it, we're sure his newie will. It's a typical commercial styled beat ballad with a good dance beat and just about all that it takes for a hit. Good tune, lyric and of course Tommy has the potential. Not bad at all. Flip features harmonica and it's a catchy beat ballad in a different vein to side one.

TOP FIFTY TIP

**CHRIS SANDFORD**

You're gonna be my girl; Don't leave me now (Decca F 11842).

BOUNCY beat for the latest from Chris. It's a catchy styled beat ballad with a good backing and shades of Anthony Newley in the vocal delivery. Maybe not as strong as his last but nevertheless we feel that this has a wider appeal and one that will last longer. Flip is a heavier beater with loads of loud backing work from the combo. Chris is in good form.

TOP FIFTY TIP

**DANNY WILLIAMS**

White on white; After you (HMV Pop 1263).

A CATCHY styled affair from Danny. And probably his most commercial number for a while. Faster than usual with a cute little lyric and a delicate backing. We imagine the catchiness of this one should give him one of his biggest hits. An appeal for all age groups. Flip is slower tenderer ballad with loads of lush strings and a tear-jerking Williams type vocal delivery. Good double-sided value.

TOP FIFTY TIP

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TONY D. AND THE SHAKEOUTS with a good vocal group beater called "Is it true." Flip is "Let her go." Piccadilly 35168.

LYNDA GRAHAM and a heavy beat ballad with a grow on you appeal. She could do well. "You'd better believe it"/"That's the last thing I'd do." Philips BF 1308.

THE FLINTSTONES and an instrumental gem with jerky guitar and sax. A Bo Diddley composition. "Safari"/"Work out." HMV POP 1266.

THE CRESCENTS and a U.S. instrumental hit. Shouting, beat and dance appeal. "Pink Dominoes"/"Breakout." London HLN 9851.

THE CHECKMATES and the old Ray Charles number. Good stuff, beaty etc., but not outstanding. "Sticks & stones"/"Please listen to me." Decca F 11844.

SOLOMON BURKE revives Jim Reeves hit "He'll have to go." Bluesy and entertaining with a familiar song. Flip is "Rockin' soul." London HLK 9849.



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PYE 7N 25231

**EIGHT BY TEN KEN DODD**  
Columbia DB 7191

**IF YOU LOVE ME JACKIE TRENT**  
Piccadilly 7N35165



# ALAN STINTON

## INVESTIGATES THE SOUND OF THE KINGSMEN

CURRENTLY climbing the R.M. chart is that delicious slice of R. & B. entitled "Louie Louie" by the Kingsmen, and although this great disc doesn't stand an earthly chance of equalling its Stateside success over here it may well be hovering around our Top Twenty for some time to come.

### Facts

But let's look at a few facts and find out more about the five young white lads who have found the secret of sounding just like a coloured group.

The rough vocal effects belong to the leader of the group, 19-year-old Lynn Easton who in addition arranges the group's songs and plays sax. Two other Kingsmen, Gary Abbott (drummer) and Mike Mitchell (guitar) were schoolfriends of Lynn's. The three of them graduated from David Douglas High School which is in Portland, Oregon. The remaining members, Norm Sundholm (guitar and bass) and Don Gallucci (organ) joined later.

The group, which has no connection with Bill Haley's one-time group members who also recorded under the



THE KINGSMEN who are currently hitting it big in the charts with "Louie Louie."

# The strangest sound in the charts

same name and had a hit with "Weekend," has been together for six years now, playing one-nighters, fairs and dances and making the odd television and radio commercial appearances.

### Resident

About a year ago, they took over as resident band at a teenage night spot in Portland, Oregon, called "The Chase." And it was here that their first album was cut. All of the Kingsmen have plenty of experience in their own field, ranging from four years to ten years.

In addition to his arranging, vocal and instrumental abilities, Lynn is also a fair composer, having written the flip of "Louie Louie" entitled "Haunted Castle."

### Useful

Two of the group members stick by their day-time jobs. And they're pretty useful jobs as far as the others are concerned. For instance, there is Gary, who is a hairdresser. He can cope with both styles—for men and women—and he's very much in demand in the dressing-room if one of the boys

needs a quick trim. Says Gary: "The only trouble is that these customers don't bother to pay me."

But the "group feeling" also extends to Mike, who has a full-time job as clothing salesman. He's the one who advises them on fashion changes and suggests ideas for stage garb for the group. Again, he says: "Because they're all buddies of mine, they also don't pay for the

expert advice I can give them!" But he was only kidding.

### Follow-up

For British fans, all they're looking forward to now is the follow-up single to "Louie Louie"—and the release here of that album cut at the Portland nitery, "The Chase." Should be good stuff!

**HIT RECORD INSIDE**

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# CASHBOX TOP 50

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## A LOOK AT THE U.S. CHARTS

**FAST RISING U.S. hits include—"Kissin' cousins"—**Elvis Presley; "Hello Dolly"—Louis Armstrong; "Stardust"—April Stevens & Nino Tempo; "Baby don't you cry"—Ray Charles; "He's a good guy"—Marvellettes; "Stay"—Four Seasons; "My heart cries for you"—Ray Charles; "Love with the proper stranger"—Jack Jones; "I'll make you mine"—Bobby Vee.

**New U.S. releases include—"Heartbreak ahead"—**Murmaids; "I wonder whose kissing her now"—Bobby Darin; "I'm your hoochie coochie man"—Dion DiMucci; "Needles and pins"—The Searchers; "That's what the nitty gritty is"—Shirley Ellis; "I wouldn't have you"—Carl Perkins; "Billy old buddy"—Joey Powers; "You can't miss nothing that you never had"—Ike & Tina Turner; "Lonnie on the move"—Lonnie Mack; "Permanently Lonely"—Tim Yuro; "Crooked Little Man"—Serenity Singers; "I'm in love"—The Fourmost; "Blue Train"—John D. Loudermilk.

**New issue—"Yes you can hold my hand" by the** Beatles. Coming up—"Nadine", Chuck Berry, "Strange things are happening"—Surfaris; "Blue skies"—Jack Scott. Pop top ten five years back from "Billboard"—"Stagger Lee"—Lloyd Price; "16 candles"—Crests; "Donna"—Ritchie Valens; "Smoke gets in your eyes"—The Platters; "All American boy"—Bill Parsons; "My happiness"—Connie Francis; "Lonely teardrops"—Jackie Wilson; "Goodbye Baby"—Jack Scott; "Gotta travel on"—Billy Grammer; "Manhattan spiritual"—Reg Owen. Top C. & W. number now—"B.J. the B.J."—Stonewall Jackson.

- |   |   |
|---|---|
| 1 I WANT TO HOLD YOUR HAND*<br>1 (6) The Beatles (Capitol)            | 26 THE SHELTER OF YOUR ARMS<br>35 (3) Sammy Davis Jr. (Reprise) |
| 2 SHE LOVES YOU*<br>3 (4) The Beatles (Swan)                          | 27 COME ON*<br>27 (4) Tommy Roe (ABC)                           |
| 3 YOU DON'T OWN ME*<br>2 (7) Leslie Gore (Mercury)                    | 28 WHO DO YOU LOVE<br>37 (3) Sapphires (Swan)                   |
| 4 DAWN (GO AWAY)<br>10 (3) Four Seasons (Phillips)                    | 29 A LETTER FROM SHERRY*<br>29 (4) Dale Ward (Dot)              |
| 5 JAVA*<br>6 (5) Al Hirt (RCA Victor)                                 | 30 GOING GOING GONE*<br>32 (4) Brook Benton (Mercury)           |
| 6 UM, UM, UM, UM, UM, UM, UM*<br>4 (7) Major Lance (Okeh)             | 31 OH BABY DON'T YOU WEEP<br>34 (3) James Brown (Kings)         |
| 7 HEY LITTLE COBRA*<br>5 (8) Rip Chords (Columbia)                    | 32 ABIGAIL BEECHER*<br>39 (2) Freddy Cannon (Warner Brothers)   |
| 8 OUT OF LIMITS*<br>7 (9) Marketts (Warner Bros.)                     | 33 SOUTHTOWN U.S.A.*<br>20 (4) Dixiebelles (Sound-Stage)        |
| 9 FOR YOU*<br>8 (8) Rick Nelson (Decca)                               | 34 I WISH YOU LOVE*<br>38 (2) Gloria Lynne (Everest)            |
| 10 CALIFORNIA SUN<br>15 (3) The Rivas (Riviera)                       | 35 PENETRATION*<br>44 (2) Pyramids (Best)                       |
| 11 WHAT KIND OF FOOL (DO YOU THINK I AM)*<br>9 (6) Tams (ABC)         | 36 HIGH HEEL SNEAKERS<br>(1) Tommy Tucker (Checker)             |
| 12 STOP AND THINK IT OVER*<br>17 (3) Dale & Grace (Montel)            | 37 SURFIN' BIRD*<br>19 (10) Trashmen (Garrett)                  |
| 13 TALKING ABOUT MY BABY*<br>14 (5) Impressions (ABC)                 | 38 FORGET HIM*<br>25 (13) Bobby Rydell (Cameo)                  |
| 14 NAVY BLUE<br>28 (3) Diane Renay (20th Century Fox)                 | 39 FUN, FUN, FUN<br>(1) Beach Boys (Capitol)                    |
| 15 A FOOL NEVER LEARNS<br>13 (6) Andy Williams (Columbia)             | 40 AS USUAL*<br>22 (10) Brenda Lee (Decca)                      |
| 16 HOOKA TOOKA*<br>16 (5) Chubby Checker (Parkway)                    | 41 GONNA SEND YOU BACK TO GEORGIA<br>42 (3) Timmy Shaw (Wand)   |
| 17 SEE THE FUNNY LITTLE CLOWN<br>26 (3) Bobby Goldsboro (Unart)       | 42 POPSICLES AND ICICLES*<br>21 (12) Murmaids (Chattahoochee)   |
| 18 ANYONE WHO HAD A HEART*<br>12 (9) Dionne Warwick (Scepter)         | 43 GLAD ALL OVER<br>(1) Dave Clark Five (Epic)                  |
| 19 I ONLY WANT TO BE WITH YOU*<br>23 (4) Dusty Springfield (Phillips) | 44 LIVE WIRE<br>(1) Martha & the Vandellas (Gordy)              |
| 20 GOOD NEWS*<br>33 (2) Sam Cooke (RCA-Victor)                        | 45 CAN YOUR MONKEY DO THE DOG<br>(1) Rufus Thomas (Stax)        |
| 21 THERE! I'VE SAID IT AGAIN*<br>11 (12) Bobbie Vinton (Epic)         | 46 VAYA CON DIOS<br>(1) Drifters (Atlantic)                     |
| 22 I LOVE YOU MORE AND MORE EVERY DAY<br>31 (2) Al Martino (Capitol)  | 47 BLUE WINTER<br>(1) Connie Francis (MGM)                      |
| 23 LOUIE LOUIE*<br>18 (14) Kingmen (Wand)                             | 48 WOW WOW WEE*<br>40 (3) Angels (Smash)                        |
| 24 PLEASE PLEASE ME*<br>43 (2) Beatles (Vee-Jay)                      | 49 MY BONNIE<br>(1) Beatles with Tony Sheridan (MGM)            |
| 25 IT'S ALL IN THE GAME*<br>24 (5) Cliff Richard (Epic)               | 50 WHAT'S EASY FOR TWO<br>(1) Mary Wells (Motown)               |

\* An Asterisk denotes record released in Britain.

# Record Mirror

## TOP TWENTY—5 YEARS AGO

- |  |   |
|--|---|
| 1 I GOT STUNG/ONE NIGHT<br>(1) Elvis Presley                   | 11 MY HAPPINESS<br>(-) Connie Francis                           |
| 2 AS I LOVE YOU<br>(6) Shirley Bassey                          | 12 WEE TOM<br>(11) Lord Rockingham's XI                         |
| 3 DOES YOUR CHEWING GUM LOSE ITS FLAVOUR<br>(5) Lonnie Donegan | 13 HIGH SCHOOL CONFIDENTIAL<br>(13) Jerry Lee Lewis             |
| 4 TO KNOW HIM IS TO LOVE HIM<br>(2) Teddy Bears                | 14 LITTLE DRUMMER BOY<br>(19) Beverley Sisters                  |
| 5 SMOKE GETS IN YOUR EYES<br>(8) Platters                      | 15 THE DAY THE RAINS CAME<br>(9) Jane Morgan                    |
| 6 KISS ME HONEY<br>(4) Shirley Bassey                          | 16 PETITE FLEUR<br>(15) Chris Barber                            |
| 7 BABY FACE<br>(3) Little Richard                              | 17 I'LL BE WITH YOU IN APPLE BLOSSOM TIME<br>(12) Rosemary June |
| 8 PROBLEMS<br>(7) Everley Brothers                             | 18 STAGGER LEE<br>(18) Lloyd Price                              |
| 9 PUB WITH NO BEER<br>(10) Slim Dusty                          | 19 GIGI<br>(-) Billy Eckstine                                   |
| 10 ALL OF A SUDDEN MY HEART SINGS<br>(14) Paul Anka            | 20 CHANTILLY LACE<br>(20) Big Bopper                            |

## BRITAIN'S TOP LP's

- |   |   |
|---|---|
| 1 WITH THE BEATLES<br>(1) The Beatles (Parlophone)                | 12 SIXTEEN HITS FROM "STARS & GARTERS"<br>(14) Kathy Kirby (Decca)  |
| 2 PLEASE PLEASE ME<br>(2) The Beatles (Parlophone)                | 13 STAY WITH THE HOLLIES<br>(15) The Hollies (Parlophone)   |
| 3 HOW DO YOU LIKE IT<br>(4) Gerry & The Pacemakers (Columbia)     | 14 TRINI LOPEZ AT P.J.'s<br>(10) Trini Lopez (Reprise)  |
| 4 WEST SIDE STORY<br>(3) Sound Track (CBS)                        | 15 KENNY BALL'S GOLDEN HITS<br>(12) Kenny Ball (Pye)  |
| 5 BORN FREE<br>(6) Frank Ifield (Columbia)                        | 16 ON TOUR WITH THE GEORGE MITCHELL BLACK & WHITE MINSTRELS<br>(17) The George Mitchell Black & White Minstrels (HMV) |
| 6 MEET THE SEARCHERS<br>(5) The Searchers (Pye)                   | 17 AT THE DROP OF ANOTHER HAT<br>(-) Michael Flanders & Donald Swan (Parlophone)                                      |
| 7 FREDDIE & THE DREAMERS<br>(7) Freddie & The Dreamers (Columbia) | 18 BO DIDDLEY'S BEACH PARTY<br>(19) Bo Diddley (Pye)  |
| 8 THE SHADOWS GREATEST HITS<br>(8) The Shadows (Columbia)         | 19 FOLK FESTIVAL OF THE BLUES<br>(-) Various Artists (Pye)  |
| 9 IN DREAMS<br>(11) Roy Orbison (London)                          | 20 SINATRA'S SINATRA<br>(13) Frank Sinatra (Reprise)  |
| 10 FUN IN ACAPULCO<br>(9) Elvis Presley (RCA-Victor)              |   |
| 11 SOUTH PACIFIC<br>(18) Sound Track (RCA)                        |   |

## BRITAIN'S TOP EP's

- |   |   |
|---|---|
| 1 THE ROLLING STONES<br>(1) The Rolling Stones (Decca)          | 11 YOU'LL NEVER WALK ALONE<br>(-) Gerry & The Pacemakers (Columbia) |
| 2 ALL MY LOVING<br>(2) The Beatles (Parlophone)                 | 12 LIVE IT UP<br>(18) Heinz (Decca)                                 |
| 3 THE DAVE CLARK FIVE<br>(3) The Dave Clark Five (Columbia)     | 13 HOW DO YOU DO IT<br>(10) Gerry & The Pacemakers (Columbia)       |
| 4 TWIST & SHOUT<br>(4) The Beatles (Parlophone)                 | 14 CHUCK AND BO Vol. 3<br>(16) Chuck Berry & Bo Diddley (Pye)       |
| 5 THE BEATLES HITS<br>(5) The Beatles (Parlophone)              | 15 TOP SIX<br>(-) Various Artists (Top Six)                         |
| 6 THE BEATLES No. 1<br>(7) The Beatles (Parlophone)             | 16 IN DREAMS<br>(11) Roy Orbison (London)                           |
| 7 AT THE CAVERN<br>(6) Big Three (Decca)                        | 17 TOP TEN<br>(19) Various Artists (Aral)                           |
| 8 PETER, PAUL & MARY<br>(8) Peter, Paul and Mary (Warner Bros.) | 18 STILL<br>(-) Ken Dodd (Columbia)                                 |
| 9 SWEETS FOR MY SWEET<br>(9) The Searchers (Pye)                | 19 LOVE SONG<br>(13) Cliff Richard (Columbia)                       |
| 10 THE BEST OF CHUCK BERRY<br>(12) Chuck Berry (Pye)            | 20 AIN'T GONNA KISS YA<br>(14) The Searchers (Pye)                  |

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

## CHART CHATTER

**N**OBODY, least of all the Bachelors, thought that their "Diane" would make the top. But it has. And it just stops Chla from reaching the coveted top spot who gains in strength, though Dionne Warwick's version fails this week. Other big jumps this week are from Cliff, Eden Kane, Chuck Berry, Ken Dodd, and of course Dave Clark who comes in strongly with the Road Drill sound on "Bits & Pieces." Dusty leaps in, while Roy Orbison makes the lists without much plugging at all. Kathy Kirby didn't make it first week of release so everyone will be watching the progress of "Let Me Go Lover" with some interest.

Freddie also doesn't do as well as might be expected, but Jim Reeves could have a biggie on his hands with the old "I Love You Because" showing first week on release. John Leyton could go higher with his best for ages, and America's Major Lance looks like gaining strength with his great "Um, Um, Um, Um, Um."

Out of the list this week are such discs as "You'll Never Walk Alone" (in comes the EP), "Fever" and "Money." Hanging on the lower bits of the charts are Bobby Vinton, the Dowlands, and the Unit Four Plus Two.

- |   |   |
|---|---|
| 1 DIANE<br>3 (5) The Bachelors (Decca)                                | 26 SWINGING ON A STAR<br>20 (14) Big Dee Irwin (Colpix)         |
| 2 ANYONE WHO HAD A HEART<br>10 (3) Cilla Black (Parlophone)           | 27 NADINE<br>43 (2) Chuck Berry (Pye)                           |
| 3 NEEDLES AND PINS<br>1 (6) The Searchers (Pye)                       | 28 DO YOU REALLY LOVE ME TOO?<br>22 (8) Billy Fury (Decca)      |
| 4 I'M THE ONE<br>2 (6) Gerry & The Pacemakers (Columbia)              | 29 LOUIE LOUIE<br>26 (4) Kingmen (Pye)                          |
| 5 5-4-3-2-1<br>5 (5) Manfred Mann (HMV)                               | 30 STAY AWHILE<br>(-) Dusty Springfield (Phillips)              |
| 6 HIPPI HIPPI SHAKE<br>4 (11) The Swinging Blue Jeans (HMV)           | 31 I WANNA BE YOUR MAN<br>27 (14) The Rolling Stones (Decca)    |
| 7 AS USUAL<br>7 (7) Brenda Lee (Brunswick)                            | 32 MY SPECIAL DREAM<br>34 (5) Shirley Bassey (Columbia)         |
| 8 I'M THE LONELY ONE<br>14 (3) Cliff Richard & The Shadows (Columbia) | 33 BORNE ON THE WIND<br>(-) Roy Orbison (London)                |
| 9 I THINK OF YOU<br>9 (6) The Merseybeats (Fontana)                   | 34 IF I RULED THE WORLD<br>28 (17) Harry Secombe (Phillips)     |
| 10 GLAD ALL OVER<br>6 (14) The Dave Clark Five (Columbia)             | 35 MARIA ELENA<br>29 (17) Los Indios Tabajaras (RCA-Victor)     |
| 11 CANDY MAN<br>13 (4) Brian Poole & The Tremeloes (Decca)            | 36 LET ME GO LOVER<br>(-) Kathy Kirby (Decca)                   |
| 12 DON'T BLAME ME<br>8 (7) Frank Ifield (Columbia)                    | 37 MY BABY LEFT ME<br>41 (6) Dave Berry (Decca)                 |
| 13 BABY I LOVE YOU<br>12 (7) The Ronettes (London)                    | 38 DOMINIQUE<br>33 (12) The Singing Nun (Phillips)              |
| 14 FOR YOU<br>16 (4) Rick Nelson (Brunswick)                          | 39 KISS ME QUICK<br>30 (10) Elvis Presley (RCA-Victor)          |
| 15 I WANT TO HOLD YOUR HAND<br>15 (12) The Beatles (Parlophone)       | 40 UM, UM, UM, UM, UM, UM<br>47 (2) Major Lance (Columbia)      |
| 16 24 HOURS FROM TULSA<br>11 (12) Gene Pitney (United Artists)        | 41 SECRET LOVE<br>32 (16) Kathy Kirby (Decca)                   |
| 17 I ONLY WANT TO BE WITH YOU<br>17 (14) Dusty Springfield (Phillips) | 42 POISON IVY<br>35 (6) The Paramounts (Parlophone)             |
| 18 BOYS CRY<br>24 (4) Eden Kane (Fontana)                             | 43 THERE! I'VE SAID IT AGAIN<br>45 (10) Bobby Vinton (Columbia) |
| 19 BITS AND PIECES<br>(-) Dave Clark Five (Columbia)                  | 44 OVER YOU<br>(-) Freddie and The Dreamers (Columbia)          |
| 20 I'M IN LOVE<br>18 (9) The Fourmost (Parlophone)                    | 45 I LOVE YOU BECAUSE<br>(-) Jim Reeves (RCA-Victor)            |
| 21 STAY<br>19 (14) The Hollies (Parlophone)                           | 46 ALL MY LOVIN'<br>39 (8) Dowlands (Orion)                     |
| 22 EIGHT BY TEN<br>31 (3) Ken Dodd (Columbia)                         | 47 ANYONE WHO HAD A HEART<br>42 (2) Dionne Warwick (Pye)        |
| 23 SHE LOVES YOU<br>21 (26) The Beatles (Parlophone)                  | 48 GERONIMO<br>37 (12) The Shadows (Columbia)                   |
| 24 WE ARE IN LOVE<br>25 (11) Adam Faith (Parlophone)                  | 49 MAKE LOVE TO ME<br>(-) John Leyton (HMV)                     |
| 25 WHISPERING<br>23 (6) April Stevens & Nino Tempo (London)           | 50 GREENFIELDS<br>48 (2) Unit Four Plus Two (Decca)             |

### BRUCE FORSYTH SATURDAY SUNSHINE

7N 35169

### LINDA DOLL HE DON'T WANT YOUR LOVE ANYMORE

7N 35166

### THE RIVIERAS CALIFORNIA SUN

7N 25237

### BOB LUMAN

### THE FILE

45-1238



### TOMMY TUCKER HI-HEEL SNEAKERS

7N 25238

### SUE THOMPSON BIG DADDY

45-1240

# The Searchers

**MIKE PENDER** was born on the third of March 1942. Born Michael John Prendergast — "...but I use the name Pender for convenience. I got it from the boxer."

Mike, who plays lead guitar with the boys is probably the quietest one of the group. Carefully dressed, and well-groomed he looks attractive in a way that contrasts with the flashy show-business looks of most of the beat group boys around today. Mike started out with the distinct advantage of having an electric guitar bought for him, although he had been interested in music from an early age. But there were no groups then to play with so Mike just used to strum around the house, and occasionally on street corners. It was there that he met up with fellow Searcher John McNally and together they teamed up, frequenting Mike's house where they would practise.

## ACCORDIAN

"I was first inspired by Buddy Holly and the Shadows. Hank B. Marvin is still one of my favourite guitarists, despite what other Liverpool groups and artistes say about the Shadows. I still like Buddy Holly, and Roy Orbison of course.

"Apart from lead guitar I think I'd like to play the accordion. I don't know why.

## THIS WEEK ... MIKE PENDER

I know it used to be the most popular instrument before the guitar came in. But with an accordion you can make all the music yourself. "Later on, if the group breaks up or when we all become too old to sing beat music I'd like to travel. Travel all over the world but especially to Egypt, and the middle East. That area fascinates me. Despite the stories of the others about the huge insects and the mosquitos.

## HAPPY

"Like Tony I support Everton. We go whenever we can. In fact I'm pretty keen on all kinds of sport although we seem to get less and less time for that sort of thing nowadays. We didn't have a holiday last year, but we're determined to get away from it all somewhere or other this year."

Mike Pender is unlike the other Searchers. But then, all four are totally different characters. All very very dissimilar but all interesting. And although they have one

big thing in common—Liverpool—there are many things they don't have in common.

"We don't pretend that we are one big happy family like certain groups do. We have our arguments and our bad moments very frequently. But that doesn't mean that we are always on the point of breaking up. On the contrary we don't let any personal feelings interfere with our career. Musically we all have slightly differing tastes but basically we all know and like what we are playing." They still don't like their "Sugar and Spice" disc although it reached No.2.

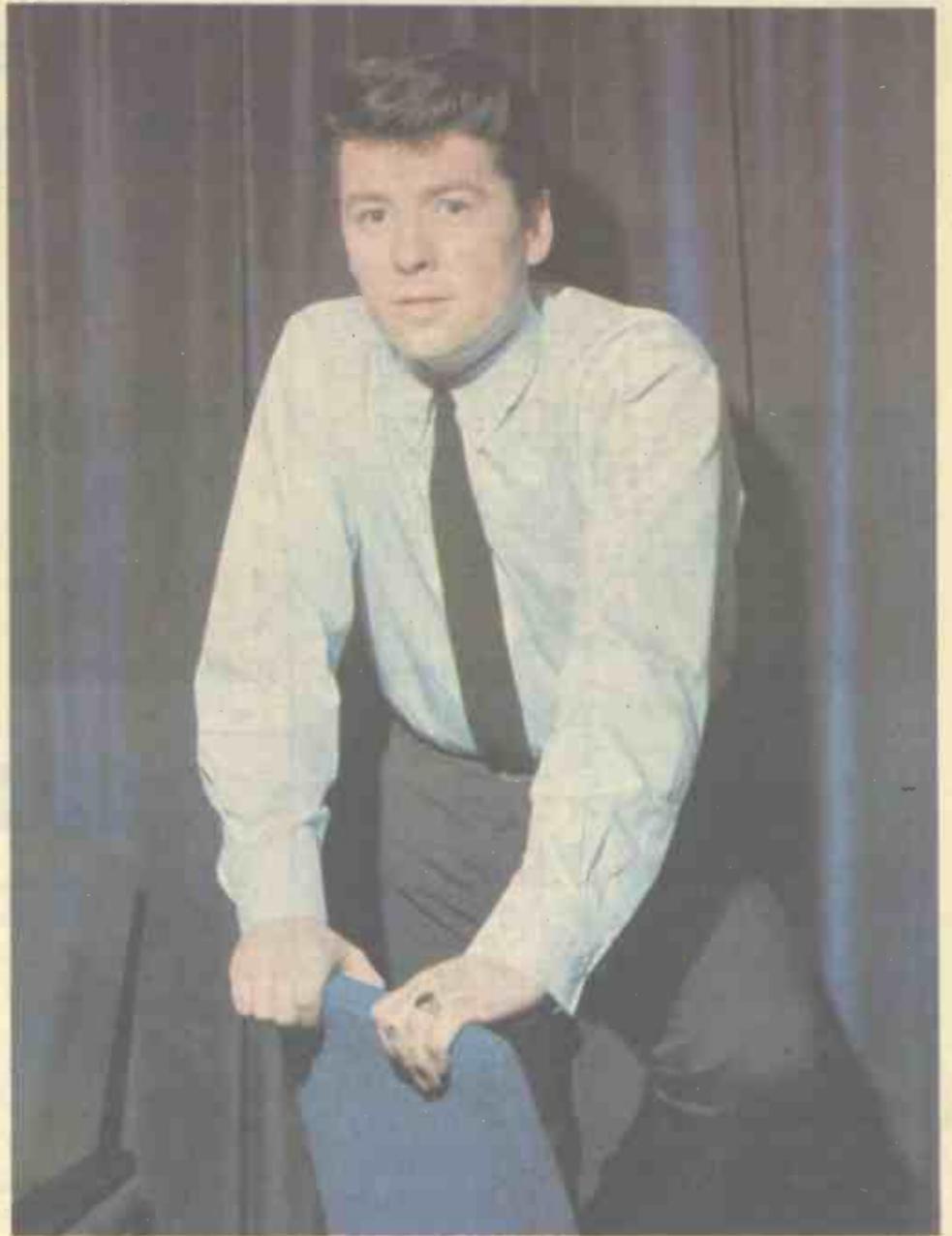
## RUBBISH!

"But one newspaper said that we were choked it didn't get to number one! What absolute rubbish! That was a pretty bad bit of flannel, in fact we have been grateful that any of our discs have made the charts at all."

That is typical of Mike Pender and the group in general. They must be the most unaffected bunch of blokes to crash the number one spot twice — and probably many more times to come.

And I'm convinced that they'll stay that way.

N. J.



## THE THINGS WE HEAR

By Raymond Dale

**THE BEATLES** are going to Madame Tussauds! Tussauds management are to put the Beatles on display in wax, last week officials from the famous waxworks were taking measurements and collecting photographs. Shortly after their return to England the four-some are expected to attend the Baker Street emporium of the famous and infamous to have exact measurements taken.

Heinz and road manager Lionel Howard were unhurt when the singer's car crashed in London. Official Russian newspaper for teenagers states that the Beatles "distract British youngsters from politics". Joe Brown will star in the musical "For Love or Money". Washing machine magnate John Bloom who recently made an unsuccessful attempt to buy Jeff Kruger's Ember record label has now formed his own company Rolls Records. He is said to be negotiating with C.B.S.

Carter & Lewis wrote Jet Harris comeback single "Big bad bass". Duane Eddy's new single titled "Son of Rebel Rouser" has three publishers Max Diamond has three numbers in Charlie Drake's Palladium panto which Charlie is recording on an EP, he's writing a new single for Charlie, is running two new groups, one called the

Aristocrats and recording both himself. In addition he's running his own disc shop in Greenwich. Quite a schedule for a man who's rumoured to be out of the music business!

Beatles call their new Vox amplification equipment "scream drowners". Peter and the Wolves is the name for a new group of technicians from the Fenton Weill guitar factory quarter mile long crowd of fans queued to see Manfred Mann at the Marquee. The Manfred men signed autographs 'till well past midnight.

Del Shannon's newie will be on Stateside. Fourmost chart success mainly due to David Jacobs insistent plugging. Reception for Ben E. King guests included Ringo Starr, Cilla Black, Johnny Kidd, Bachelors and Phil Spector. Brian Matthew was wrong when he said that Phil Spector was at recording session for Dusty Springfield's "Stay awhile."

Gerry Marsden given up snoking. The Gamblers, Billy Fury's new group, recommended to Larry Parnes by Marty Wilde. Now

Elvis waxes "What'd I say" following Darin and Orbison—can he change the run of bad luck? Robin Hall and Jimmy McGregor for Australia on April 22. First TV date for Beatles after USA is ABC's "Big Night Out" on Feb. 29.

Ed Sullivan delighted with success of Beatles trying to sign Shadows, Frank Ifield, Dusty Springfield and Dave Clark. Duke Ellington will probably record for BBC-2 whilst here. Beatles may read poetry at City of London Festival. Robin Hall and Jimmy McGregor for R & B TV series? Ketty Lester appearing in off-Broadway production of "Cabin in the Sky". Burl Ives slimming.

Chet Atkins recording this week. Lonnie Donegan to Nashville for sessions late March. Everley Bros "Wake Up Little Suzie" due for revival? Cliff great on Palladium—has he put on weight?

Roy Castle will star in Broadway show "Kelly". Johnny Dankworth writing ballet music for Bath Festival. Frankie Laine and Nancy Sinatra appear in TV series "Burke's Law" Feb. 28.

Duke Ellington tour started with a bang. Allan Freeman may be resident host of Brian Epstein's London Sunday concerts. Jimmy Saville's next car an 11,000 Rolls Royce. Allan Sherman's father was a racing driver. Beatles haircuts costing 35s. 6d. in New York. Terry Dene to form group in new comeback bid.

Whilst Beatles top many overseas charts they don't have a top ten single here. Marty Wilde giving Blue Jean Les Braid mouth harp lessons. Only one of the Manfreds has a car—Mike Vickers with a 1933 Riley. Bernard Delfont signed Jan Burnette. Francoise Hardy, top French popper, on RSG this Friday. Ethel Merman started her Talk of the Town season in rousing, stonking style.

Why on why did Matt Monro miss Lennon-McCartney and Johnny Worth from the list of songwriters for the Eurovision Song Contest? Peggy Lee uses taped sound effects in her cabaret act.

Frankie Lyman, no longer a teenager, has great act reports. Ronnie of Ronettes why not a London branch of the Cavern? Dave Clark now plays Rogers drums. Blue Beat night at the Marquee is Tuesday not Thursday as recently reported.

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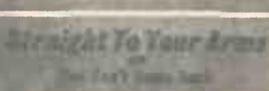
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