

Record Mirror

No. 150 Week-ending January 25, 1964
 Every Thursday 6d. Registered at the G.P.O. as a newspaper

Beatles top in the U.S.

THE impossible happened. The Beatles crashed the U.S. charts right up to number one—with a jump of 42 places. And it was of course "I want to hold your hand" that did it.



But it looks as though there could be a Beatle battle at the top. For "She loves you" has leapt in, first week at number 51, just missing this week's charts. "Hand" is issued on Capitol in the States, while "She loves you" is on Swan. Also "Please please me" and "From me to you" have been re-released by Vee Jay, who had the original rights to them.

The Beatles are all set for TV dates in the States after their trip to the continent, in fact it was their appearance on the Jack Paar show singing "She loves you" that started it all off. "I want to hold your hand" is Capitol's hottest single ever. In New York everyone is raving over the British foursome, and the disc was selling at ten thousand per day.

Only once before has a Beatles disc made the charts. That was several months ago when "From me to you" made the top 150 in the States, but Del Shannon's cover version moved a lot higher.

THE BLUE JEANS



The Swinging Blue Jeans have zoomed up the best sellers with their great version of "Hippy Hippy Shake". Can they knock Dave Clark off the top spot or must they be content to reach second place?



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A BREAKTHROUGH FOR THE CHARTS! WAYNE GIBSON



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ARE WE FAIR TO THE TOP U.S. STARS?

YES, this could be a big year for R and B. But not the codswallop which is churned out in limited fashion by three over-amplified guitars by groups like the Rolling Stones and other imitators. I mean the stuff that is constantly filling the American charts. But first there must be less bias, more out of patriotism for British discs than for their quality. How many of America's Top 50 are played on B.B.C.? I find I've heard 17 of the American and 48 of the British this week. An example of neglect: "Louie Louie," by the Kingsmen. And buyers know precious little of Marvin Gaye, Mary Wells, Martha and the Vandellas, James Brown, Booker T, Bill Black, Major Lance, the Impressions. If R and B DOES click big, then the Record Mirror will be partly responsible for it's fine support. — A. Sharp, 96 The Woodlands, Southgate, London, N.14.

LP WINNER

SALTY TALE

THE latest original Beatle rage at our school is to write, in salt, the four names round the edge of our plate at dinner time (me too, of course.) It shows how Beatle-crazy we all are.—Rebecca Smith, 33 Warden's Flat, Grenville Place, Great Yarmouth, Norfolk.

ORIGINAL 50?

WHY can't there be an all-original British Top Fifty? At present, there are around 15 old numbers in the list. Chan Romero, Bing Crosby, Doris Day, Maurice Williams, Barrett Strong, Jerry Lee Lewis, Elvis Presley and Little Richard are just a few who have had some of their best-known songs tampered with to suit present-day tastes. Maybe this is why there are so few Americans listed — because all but a few record original material.—Martin Russell, 64 Horsham Avenue, Friern Barnet, London, N.12.



The Kingsmen. Reader A. Sharp wants to know if they, and other U.S. stars, are getting a fair crack of the whip.

THE HIGHEST AWARD

RE the subject of record sales of Bing Crosby. This citation is on the 'platinum plaque' mounted in a 'platinum frame' directly under Bing's 'platinum disc' award.

"To Bing Crosby, first citizen of the recording industry whose unparalleled sales of more than 2,000,000,000 is greatly responsible for the recording

business becoming one of America's great industries. In respect and gratitude." Hollywood Chamber of Commerce June 9, 1960.

The above sales figure has of course been added to considerably over the past three years, and to this day the 'platinum disc' is the industry's premier award.—Leslie Gaylor, 114 Medina Avenue, Newport, I.O.W.

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Record Mirror

EVERY THURSDAY

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116 Shaftesbury Avenue, London W.1.

Telephones GERRard 7460, 3785, 5960

'I like Mike'

I USED to be one of the million girls who would go to great lengths to see, hear or touch the Beatles . . . until I met Mike Berry. It appears to me that this handsome, blonde young man has not had the chance he deserves. He can make you feel like a queen. — Ann Weston, 24 Maesheli, Penparcan, Aberystwyth, Cards.



Mike Berry

FAB FANS

HOW much longer do we Beatle fans have to endure the cutting remarks made about the screaming and riots that are caused everywhere? The Beatles would not be where they are now if it wasn't for these people. They wouldn't have had half as much publicity — and would be almost unknown to the older generations. George Harrison says: "John tells them to 'shurrup' every so often, but we don't really mind the screaming." The throwing of gifts could be dangerous . . . but it's another source of publicity. — Susan Long, Matford House, Northwoods, Winterbourne, Gloucs.

EP WINNER

LEADER?

YOU headlined your first handwriting feature on the Beatles — "An analysis of the leader of the Beatles." Yet I have seen it written that there is no official leader of the group — and that they split their earnings equally. Surely if John were leader, he'd be entitled to more money than the other three. — C. P. Hatten, 79 Burnway, Hornchurch, Essex.

Editor's note: Though there is nothing "official" about the appointment, John IS regarded as leader of the group—and was spokesman through the early days. The earnings ARE split—but then they are in groups like Freddie and the Dreamers and Gerry and the Pacemakers, too.

VERSATILE

THE latest Buddy Holly chart entry, "What To Do," proves once again what a fine artiste he is. If you listen to a collection of Holly discs, you will hear rock 'n' roll, blues, C and W, ballads and R and B, all sung perfectly and with first-class backings. This must make him the most versatile singer of them all. Also he's a trend-setter — if he'd lived, maybe nobody would have wanted to know about the so-called Mersey Sound. — Eddie Boosey, 19 Jenningham Drive, Stifford Clays, Grays, Essex.

GREAT RICHARD

PHEW! What a man! Little Richard is great. His absence from the charts didn't stop him driving the audience mad. Why can't our promoters get people like Jerry Lee Lewis, Bill Haley and Elvis and others to come and . . . well, drive us crazy! They'd be queuing at the box-office three months before a rock 'n' roll festival like that. — W. B. James, 5 Park Farm Road, Bickley, Kent.

Editor's note: Many similar tributes were received following the Little Richard transmission.

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Brenda Lee -her marriage and career...

SO Little Brenda Lee does it again—"As Usual." This time she registers high in the charts—with "As Usual"—but with more than the usual odds stacked against her.

It's hard enough, in all conscience, for a girl to strike through against the current beat group tendencies. But little Miss Lee adds to the odds against by becoming (a) a wife and (b) thoroughly delighted mother-to-be. In fact, she's taken several months off to have the baby, going into the motherhood business with selfless enthusiasm... Last time Brenda was in Britain, there was no hint of marriage. Just a lengthy world tour that clearly was taxing the strength of the lass who looks so tiny that one would think she'd be more interested in cuddly Teddy Bears than a life's mate. You'd think that, of course, only until you heard her sing... But Brenda's mother, chaperone of great understanding, talked then to me

by **Peter Jones**

about Brenda's home life. "Though there's nobody in her mind just at this moment, there's no doubt Brenda looks forward very much to marriage. Don't forget she's been working professionally since she was just a tiny tot. And despite those cynics who think that all show business marriages are doomed, I believe Brenda will make a very good wife and mother. "Often, she has talked about getting married. She confides most things to me—we're really more pals than mother-and-daughter. And she's always said that marriage must be a once-in-

a-lifetime thing for her. She makes it clear that she'll give up the whole singing career if she thinks it might, in any way, interfere with her home and family." That, of course, was looking ahead. But the facts have borne out that so-confident prediction.

NO DIFFERENT

The star's mother went on: "Brenda is treated no differently to the others at home. She's earned a lot of money, of course. She has property and investments. But we don't let her get away with anything simply because she is a star. Unless she's very tired after, say, a recording session, she has to take her hand in the washing-up. "At one time, she was very untidy around the house. I was always getting at her for that. But she's improved. She really takes an interest in our home and she doesn't complain when it comes to her turn to help out with



the cleaning or even the cooking. "That's really the reason I'm so sure she would make a success of marriage. She loves children, too. The true family life is, I'm sure, something very near and dear to her. It's wonderful, really, that the hardness and toughness of showbusiness life hasn't rubbed off on her. It would have been something to be expected, I guess especially as she's met all the top stars, has known them since she was a very

young girl. People like Perry Como have lavished praise on her, but she doesn't let it alter her one little bit. "Though there's never been any cause for us to worry, Brenda always lets us meet her 'dates.' Usually they go off to a show or a dinner party in a group. But Brenda always has felt that her home is the real centre of things. It gives us a wonderful feeling, of course. We're very, very proud of Brenda, both as a star and as a daughter — though we

Brenda Lee is back in the charts again. Her mother talks about Brenda and marriage.



don't let on too much about that, of course." Now Brenda awaits her first child. She'll continue to be in "semi-retirement" for a few months afterwards, but then she promises she'll go back on the road as one of the world's great pop singers. To friends, she admitted fears that announcement of wedding, then birth, might affect her popularity. She really had only the married male stars to go on — for most of the current crop of chart-entry girls were heavily-dated, but steadfastly SINGLE.

NO MATCH

Brenda has, of course, had her ups-and-downs with disc releases. Frequently her hits in the States have been plugged through the flip-sides here. But taken all round, she has a record of consistency throughout her career which few girls can match. Slow to speak, and then very slow-spoken through a conversation, she sometimes gives the impression of being a little scared of being in big company. But how she comes to life on a stage, singing with incredible style and maturity. And you'll find her just as lively at her home in Tennessee, busying herself around the house. Just waiting for that first baby. For what she hopes will be the first of four.



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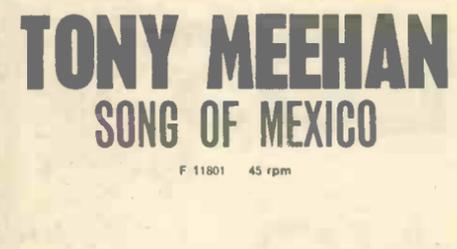
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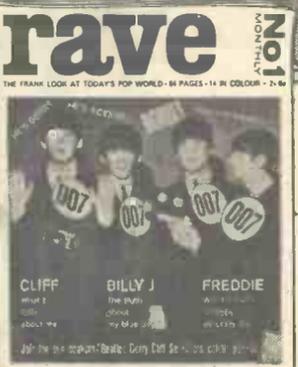
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THURSDAY (30th) 8-1
THE JET BLACKS

THE BEATLES IN GAY PAREE



The Beatles see the sights of Paris. They have really won the French fans over in a big way. Minor Beatlemania has set in. RM Picture by Dezo Hoffman.

**Frank Sinatra Junior
nervous but excellent**

A VERY nervous Frank Sinatra Jr. proved that he is indeed a chip off the family block at the opening concerts of his British tour, last weekend. He sang six numbers with the re-created Tommy Dorsey band and included several associated with his father — "Nancy," "Second Time Around" and "Night and Day."

Despite the publicity hand-outs the younger Sinatra obviously intends to work his way up through the entertainment business and not start at the top. In these opening concerts he took the part of band singer and did so excellently.

His timing, stage presence and general know-how are first class. In a few years time he will be at the top of the tree.

Undoubted hit of the opening shows was former Dorsey band singer Helen Forrest. The band itself was a poor attempt at a re-creation and there were few fireworks and more names than value.

Young Sinatra however is well worth seeing—a talent in his own right despite the family background and all he is expected to live up to. B.H.

**Dusty for
Palladium.**

DUSTY SPRINGFIELD is up and about again after her recent bout of 'flu. But she's taking things easy, fulfilling only those engagements already inked in the book, and concentrating on recording. Among the numbers she's recorded this week is a new one from the Ivor Raymonde-Mike Hawker team that penned I Only Want To Be With You. Dusty makes her first solo appearance on "Sunday Night At The London Palladium" on February 9 and can also be seen in the February 14 "Ready Steady Go."

**TEMPERANCE SEVEN
PERSONNEL CHANGES**

PERSONNEL changes in the distinguished ranks of the Temperance Seven. They are accusing Count Clifford De Bevan (piano; second trombone, euphonium and chief arranger) of trying to get with the Mersey Sound. Clifford has left to join the Liverpool Symphony Orchestra on first tuba.

His replacement is the Temps' original piano player, Canon Colin Bowles. Clarinettist Major Maximilian White has left to

form his own group. They are going to hop an ocean liner and play for cruise passengers. Replacement is Wee Will Hasty the Laird of Kerriemuir.

The Temperance Seven have just signed for their second London theatre appearance (last year they were in the original production of The Bed-Sitting Room). They play and have acting roles in The Royal Commission Revue, opening at the Mermaid Theatre on March 11.

THE MARQUEE

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A REPORT FROM THE CANARY ISLANDS BY PETER JONES

'I can't wait to grow old' - says Cliff Richard



Cliff Richard, Una Stubbs and friend in the Canaries.

CLIFF RICHARD stood in the glaring sunlight ankle-deep in golden sand, on a Canary Island beach, eyes shielded against the penetrating white light. And he delivered his bombshell. "I just can't wait to grow older," said the young star.

"Give me a few wrinkles. And some grey hairs, at least round the temples. Then I'd be very happy indeed."

A startling requirement for a pop star who has been at the top for five years... a spell in the big-time which would have most popsters wondering and worrying about each birthday.

Then Cliff explained: "I've just finished a dream sequence in this movie 'Wonderful Life'. I was a tough American marine, complete with the stubby chin and the steely old look in the eye. And I got to thinking... how I might get offered some real character parts if I only had those wrinkles and those grey hairs.

"I now understand perfectly why most folk in show business envy the character

actor. He can go on for year after year, playing so many different and wonderful parts. It's different with a leading man. In most cases, he has to grow old gracefully and slowly... usually hoping to find some sort of secret of eternal youth."

Cliff, on this beautiful location centre, plays umpteen different parts in "Wonderful Life". He's well made up, but he's also instantly recognisable.

Battle

Recent "parts" include having him as an immaculate Errol Flynn-type leading a group of U.S. Marine Corps men (The Shadows) over the top into battle. He has also played Groucho Marx, along with Richard O'Sullivan (Chico) and Melvyn Hayes (Harpo)... chasing Susan Hampshire who appears as Greta Garbo, Dorothy Lamour and then Mae West.

Said Cliff: "We're having a lot of laughs over here. Remember how we found a huge St. Bernard dog when we were filming 'Summer Holiday' in Greece? Well, over here, we've had a camel called Bert and a tiny donkey named Fred written into the script.

"The St. Bernard was brought back to England for studio sequences. Now

our producer Kenneth Harper is dead-worried in case he has to bring back Bert and Fred, too. Actually Susan Hampshire has said she'll have the little donkey, but I dunno what they'd say at home if I turned up with a camel who'd almost certainly give everybody in sight the hump!"

He grinned. "I've got to ride that camel in the film. It's not easy and I'm certainly no expert. Nothing like riding a horse - if you think that, it's fatal. You have to watch his droopy eyes and get ready for the grunts. Then hang on like grim death, because it's rougher than the roller coaster ride at the fair."

Specs

And he added: "There's one sight you'll just have to see! That's Hank B. Marvin made up as Tarzan, complete with loin cloth and ferocious roar. Of course, he doesn't take off those famous horn-rimmed spectacles."

There's a fair amount more location work to be done on "Wonderful Life." Then the whole unit return to the Associated British Studios, at Borehamwood, to complete the interiors.

And another predictably big money-spinner will be ready for world distribution.

MORE NEW SINGLES

THE FORTUNES

Caroline: If you don't want me now (Decca F 11809).

FOUR Seasons type ditty from this British group. There's a medium pace "Sherry" type beat and lots of falsetto etc. thrown in. It's well-performed, but as the Four Seasons don't make the charts now, we can't imagine this one doing so. Spasmodic drumming and a kitar riff open the flip, another vocal beater.

BERYL MARSDEN

When the lovelight starts shining thru' his eyes: Love is going to happen to me (Decca F 11819).

LIVERPOOL'S pretty young thrush gets to work on the Supremes' U.S. hit. It's a jerky beat-filled effort and Beryl sings well. The sound of the backing isn't up to the Supremes standard. Beryl deserves better material. Flip is another jerky effort with a Bill Haley type sax.



ALLAN SHERMAN

Come back to Sorrento (Me); No one's perfect (Warner Bros. WB 122).

NEWIE from Allan is, of course, a very funny disc with some amusing descriptions of parts of his body. The tune is naturally very familiar but it's taken at a slow-ish pace—not a "Muddah-Fuddah" though. Flip is mainly chorus work, but again rather way-out.

THE LIMELITERS

McIntock's theme; The midnight special! (RCA Victor 1381).

SUBTITLED "Love in the country," the U.S. folksy lot get to work on the theme from the film of the same name. It's a square-dancy type of thing with a merry jaunty sound. It's a bit 'square' but we suppose it'll appeal to some. Flip is an ultra fast version of the folk-blues classic.

VINCE HILL

If you knew; Fools and lovers (Pye 35161).

A VERY hymnal type thing from Vince, and despite the fact that we're used to hearing him in different mood, this one still sounds o.k. It's corny, and it'll be a big request favourite. A slight "End of the world" quality and a probably minor hit, stretching out over time. Flip is a little more Vince Hill a gentle and well-performed ballad. A touch of the Matt Monro's here.

THE TYMES

Somewhere; View from my window (Cameo-Parkway P 891).

THIS one has been a big hit in the States for the "So much in love" boys. Despite the fact that their last excellent effort didn't make it here, there's hardly a style change. The oldie is based on Handel's minuet but we can't see it making the charts. Good smooth stuff nevertheless. Flip is another well-performed smoothie with more adult than teen appeal. A good group this.

JIMMY JUSTICE

Don't say that again; Green leaves of summer (Pye 15601).

CATCHY sort of disc from Jimmy. It's a heavy sounding beat ballad with Jim in fine vocal form and loads of appeal oozing out of it. Whether or not it'll click we can't say, but a few playings could make this into an unexpected hit. Flip is the old Brothers Four item, and it's a folksy thing with a lovely tune. Jim treats it well.

SHEFFIELD THE R & B CITY

NOWADAYS the big topic of conversation is "Mersey Beat", "London Beat" or "Scots Beat". Outside of the Record Mirror, little has been said of the booming "Sheffield Sound".

Perhaps that's why nobody has said much about Dave Berry and the Cruisers. Dave has become quite a show biz celebrity and his disc of My baby left me (Decca) may well set him on the road to top-of-the-bill stardom. But no matter how famous Dave becomes he is adamant on one thing: he ain't packin' his suitcase and movin' on down the line from Sheffield, his home town.

"Nowadays we have to spend an increasing amount of time away from home, staying in hotels, but Sheffield is still a reasonably convenient base," Dave pointed out. "Our biggest following is still in the North - where audiences seem a bit warmer than in the South—and we are close to most of the big towns.

"Chiefly, though, I wouldn't want to move from Sheffield because it is THE centre for our kind of music" - uncompromising rhythm and blues—"in all Britain. We can do numbers by the greats such as John Lee Hooker and Muddy Waters and our audiences will know all about the original records. It's not exactly pop music that we specialise in but it

is very popular in Sheffield. And I've been surprised and delighted to see that Sheffield's specialised taste is catching on all over the country.

"I've been paying close attention to audience reactions lately," Dave continued. "During the next few weeks we shall be making our first LP which means selecting a dozen numbers. Therefore, we want to include the ones that go down best with the fans. Well, I'm finding that pure r and b material—stuff that would have been considered absolutely way OUT a few months ago—is getting the customers ravingly enthusiastic, even down South!"



Dave Berry RM Pic. by D. Hoffmann

"We don't get much time off at present. We are working longer and harder than ever," reported Dave, who added: "It's very exciting. And very tiring."

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Rhythm and Blues is booming in clubland and on record — but too many rock groups are being pushed on to the bandwagon.

LEAVE THE R&B SCENE TO THE PURISTS

says
**Bill
Carey**

IT'S infuriating! It really is. For three years, some of us have been sponsoring and encouraging sincere, exciting Rhythm 'n' Blues groups. Now every beat group with money enough to buy a cheap harmonica and hire in a four-chord guitarist is calling itself "R. and B." It's a cast-iron certainty that, in 1964, the great heaving mound of Tin Pan Alley - controlled nursery-rhyme beat groups will attach itself to the R. and B. label.

Dedicated

In 1962, Chris Barber, Alexis Korner, the late Cyril Davies and I, were involved in an attempt to create blues-and-jazz-based R and B groups using the material and inspiration of the great American Negro vocalists. We knew it needed the talents of dedicated jazz and blues musicians who KNEW the idiom, loved it, and could create authenticity.

We had three different divisions of approach. First, country and City blues' items suited to full jazz band treatment — such as Chris's band, with Otilie Patterson — rhythmic R and B using trombone, trumpet, saxophone, tambourine, rhythm and voice.

Secondly, R and B based on the talents of trained (musically) musicians normally associated with the so-called "modern" jazz sphere. Alexis, Manfred Mann's group and Graham Bond's Quartet are fine examples. And lastly, the truly authentic R and B, linked with American Negro styles and solo voice/guitar, or harmonica. Cyril Davies' All-Stars, now led by Long John Baldry, Johnny Mayall's Blues Breakers and the recreated Brian Knight's Blues by Six, are in this category. The Rolling Stones are still, often, authentic, but are now

largely concerned with the nursery rhyme market.

Keith Smith, the blues pianist and vocalist, may soon be leading an authentic group. The Yardbirds are another group of authenticity in danger of becoming kindergarten.

The idiom to which most of the current crop of falsely-labelled R and B groups are attached is the American teenage "twist-rock 'n' roll" music, often a showcase for the talents of Negro vocalists who could be, and sometimes are, fine R and B or country blues' vocalists. It's probable that the coming "R and B Scene" will follow the trad set-up and develop its authentic-purists, its popular-commercial side (offensive to the purists) and its completely non-R and B "beat" groups calling themselves R and B groups.

Authentic

The original Blues Incorporated, with Alexis, Cyril and later Graham Bond, found there were distinct but related markets for R and B based on harmonica, saxophone section and electronic organ. Davies left to form the famous, authentic "All Stars." Bond left to form the organ-based "Bond Quartet." Blues Incorporated started at the Ealing R and B Club. The Stones were created as a supporting group at Ealing and the Marquee.

Manfred Mann and Mike Hugg were presenting fine



Jazzman with a Blues soul is Chris Barber. RM Picture. by Dezo Hoffmann.

modern jazz. I suggested they created a unique and interesting modern-based organ R and B sound. Other groups used at the Marquee in an attempt to discover "true blue" sounds were Brian Knight's Blues by Six (with Keith Smith), Pete Deuchar's Country Blues (with Harry Walton), and the Velvettes, girls from the old "King Kong" cast.

The Marquee sessions on Mondays and Thursdays became famous. The Ealing Club was packed most evenings. The Stones, Blues, Inc., Bond's Quartet, Cyril Davies' All-Stars, Manfred Mann, Blues by Six, and groups led by Keith Smith were the SOLE, FULLY ACTIVE, R and B scene, with Chris Barber encouraging at every step.

And I tried, by publicity and so on, arranging "Free auditions," using the Marquee as "testing ground," to encourage nationwide interest, without using commercial promotion methods.

Band wagon

Only one commercial firm indicated positive interest — Hohners Concessionaires. Only the Record Mirror among the popular musical press seemed to be interested.

But slowly the interest grew, with the Malcolm Nixon agency taking the first positive steps. Now the band wagon is rolling and the boys are jumping on fast!

Let's set the record straight. A group is NOT an R and B group unless its total work is based on the rhythmic, blues artistry of

playing guitar and/or harmonica, rhythm guitar, bass guitar (or, better, amplified string bass), piano doubling organ, ONE saxophone (no more), drums. If the drummer knows modern jazz percussion techniques, so much the better! The use of a supporting vocal quartet (one lead singer) is admissible.

The pianist-organist should be familiar with the work of Ray Charles, Jimmy Smith, and Graham Bond and that fine blues - modernist Alan Haven. The work of Harry Walton and Manfred Mann, also. Guitarist should know the work of ALL the Negro bluesmen, and our own Alexis Korner and Dave Goldberg, plus past - master of the blues Davy Graham.

Study

Despite all the above recommendations, there is only one REAL way to reach into the blues. Listen to, buy the records of, and study the music of these Negro blues vocalists who will visit Britain in 1964. A dedicated "listen" to Duke Ellington's orchestra would help, too.

To those entertaining beat groups which do NOT intend to steal the R and B label (like the Beatles, who are, at least, honest in their approach to THEIR music)... have a ball in 1964.

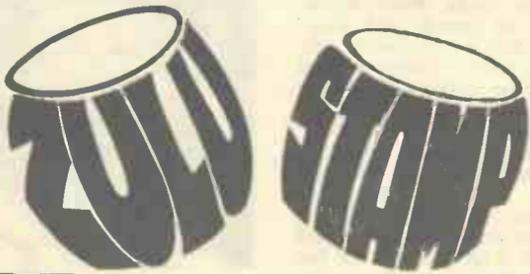
To the others — those bandwagon groups with no R and B knowledge or sincerity who are using R and B as a "come on" — all I can say is: "Climb Off the wagon, boys, before you tilt it over and destroy REAL R and B... and yourselves along with it!"

Footnote: Bill Carey: Secretary of N.J.F. from 1961 to 1963. Manager of Marquee Jazz Club from 1961 to 1963. Organiser of National Amateur Jazz Contest, 1963. Critic, writer, journalist, amateur and semi - professional jazz and R and B group publicist.

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RM Picture by Dezo Hoffmann.

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RUSS HAMILTON
Sings
VALLEY OF LOVE

THE LATEST RECORDS REVIEWED ★ TWO TOP 20 TIPS

FILM SONG FOR SPRINGFIELDS



Together again, for record only, the fabulous Springfields. Could be the now-non-existent team will hit the top again. RM Picture by Dezo Hoffmann

TOP 20 TIP

THE SPRINGFIELDS

Java: I was down and out; Maracabamba (Phillips BF 1306).

FROM the archives comes this effort from "It's all over town." Dusty sings a slow intro, and then the beaty affair comes through

with all the typical Springfield sounds. It's a commercial disc, and although it doesn't come up to the "Island of dreams" standard it should make the lists. Flip is a very Latin-ish effort sung in Spanish. Good stuff again.

★★★★

AL HIRT

Java: I can't get started (RCA-Victor 1380).

"AL (He's the King) Hirt" as it says on the label is currently enjoying a hit in the States with this number. It's a trumpet-led instrumental. There's a good backing, and the whole thing has a fair appeal to the adult section. Could do well without making the charts. Flip is far more mellow, and makes for good late night listening.

★★★★

HOUSTON WELLS

Anna Marie: Moon watch over my baby (Parlophone R 5099).

TOGETHER with the Marksman, Houston gets going on this tender country-styled ballad with a night-time only sound. It's compulsive despite the gentleness of it, and this is far better than his last disc—in fact it could do pretty well, although we doubt if it will be another "Only The Heartaches." Flip is a whistly piece without the commercial appeal of side one.

★★★★

THE ZEPHYRS

I can tell; Sweet little baby (Columbia DB 7199).

THE Bo Diddley number is given a merciless treatment by this team of shouters. It's a medium pace heavy beat number. However as it sports a good beat it may do well, as nobody is likely to hear the original. Flip sports a better sound altogether and glimmerings of talent show through—song is good.

★★★★

THE JOHN BARRY SEVEN

Zulu stamp; Monkey feathers (Ember S 185).

A JOHN BARRY penned side, the theme from the film "Zulu." It's a guitar-led medium-paced beater, with a thobbing undertone of drums. Decent tune, and, of course, impeccably performed. Maybe a little off-beat in places but it generates plenty of excitement. Good stuff that could easily make the charts. Whatever the flip side means we don't know, but it's a fast-ish jungle-sound affair.

★★★★

JULIE DE MARCO

Bless this house; And this is my beloved (HMV POP 1255).

TONY OSBORNE is responsible for lush backing on this rendering of the standard. Julie, from Hughie Green's "Double Your Money" is already a firm favourite with the Mums and Dads, and this operatic effort from her lovely tonsils could do a big surprise bit, and hit the charts. Lovely! Flip, the lovely number from "Kismet" is also given a beautiful, tender, treatment from a beautiful voice.

★★★★

DICKIE VALENTINE

Free me; Build yourself a dream (Phillips BF 1307).

A SONG that's been around for a little while is resurrected by Dickie, who is in fine vocal form. It's a jerky, cleverly-arranged, side with lush strings. It could well be a minor hit—if Jimmy Young can do it so can Dickie. Flip is a perkier piece without the dramatic quality of side one.

★★★★

THE FEDERALS

The climb; Dance with a dolly (Parlophone R 5100).

A LEIBER-STOLLER number for the Federals, recorded by the Coasters in the States. It's a dance disc with an off-tune flavour, and a clever lyric. Maybe too off-beat for success, but there's a good beat and it's well-performed. Flip is the old number that has been done by many, many artistes. Tuneful and commercial.

★★★★

CHRIS BARBER'S JAZZ BAND

O sole mio; Bonsor mes souvenirs (Columbia DB 7196).

THE Italian standard, immortalised by Elvis as "It's now or never" is given an off-beat trad treatment from Chris and the boys. It's appealing in a wistful sort of way and there are touches of originality all the way through. Good stuff could even be a minor chart hit. Flip is a slower more poudy sort of affair, again with loads of appeal.

★★★★



CONWAY TWITTY

Go on and cry; She loves me (HMV POP 1258).

LABEL change for Conway. This side is a compelling rocker in which he's supported by a girlie chorus who shriek their way through with him. Very bluesy and with loads of current appeal. It could well be his first hit for some time—naturally it's well-performed. Flip, is an efficient sounding piece.

★★★★

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NAME (Block Letters, please) ADDRESS (RM)

ROBBIE ROYAL Big big star; Little words of love (HMV POP 1253).

THIS one tells a story, and there's a slight country tinge to it. Jog-along sort of performance on the insistent, rather peculiar, number. It'll either be a big hit or a big miss. A sort of "folk singer" without a happy ending. Less of the Presley type vocals on the flip, a routine beater.

JERRY VAN DYKE and STEFONIE POWERS McLintock theme; Just right for me (United Artists UP 1040).

SUBTITLED "Love in the country," this jaunty type effort comes from the film "McLintock. It's a western type thing. Square dance type beat, no

chart appeal though. Flip is from the film too, and the duo sing well.

TONY SHEVETON A million drums; Dance with me (Orlone CB 1895).

JAUNTY kind of beat on this gay little number from Tony. It's a bright, breezy, and healthy kind of affair that moves along at a fast-ish pace. Girlie chorus on the affair which should rouse some interest. Flip is the old Drifters hit, and Tony makes a good job of it—it's pretty similar to the original.

ANTHONY NEWLEY Tribute; Lament for a hero (Decca F 11818).

A dedicated, sincere tribute from Anthony. But it's all rather

old now—all right, for the States maybe. The lyrics, written by Tony, are very good. Flip from an old poem, is another in the same style.

ME AND THEM I think I'm gonna kill myself; Feels so good (Pye 15596).

DESPITE the extremely off-beat artistes' names, and the morbid title, this is an extremely good disc. It's a revival of the Buddy Knox beat classic and there's an oh-so-commercial sound running throughout. Great tune, catchy delivery, and we think it'll be a surprise hit. Flip is a typical tuneful vocal group type of number. Like side one though.

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DUSTY SPRINGFIELD AND THE ECHOES

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Record Mirror

Pop Disc Jury

Brian—a good revival of Orbison 'B' side



Millicent Martin, Jane Asher, David Jacobs and Brian Poole pictured after Brian had been a "hot seat" victim on BBC-TV's "Juke Box Jury." Brian brought along large sticks of rock to underline the title of his latest single "Candy Man." RM Picture by Dezo Hoffmann

JIMMY SMITH
When my dream boat comes home, Parts 1 and 2 (Blue Note 1904).

A VERY danceable disc from Jimmy Smith—these two sides come from the L.P. "Rockin' the boat." Organ leads on the jerky rhythmic affair which features some good work from all concerned. Maybe too way-out to click much though.

★★★
TEDDY MERTENS
Autumn love; Try to love me again (Oriole CB 1904).

THERE'S a soft-ish chorus on this trumpet-led instrumental. Medium-slow pace tune with plenty of adult appeal, but not much for the teen scene. However there must be plenty who will buy this. Flip is the same sort of thing with a slight Latin-type beat on it.

★★★
ERIC WINSTONE
Dr. Who; Pony express (Pye 15603).

A VERSION of the theme from the very popular "Dr. Who" BBC-TV series. It's an electronic sounding affair with a semi-dramatic tune running through it. Good stuff, but maybe not too commercial. Flip is a fast-ish instrumental beater with some good sounds.

★★★

TOP 20 TIP

BRIAN POOLE

Candy Man; I wish I could dance (Decca F 11823).
THERE'S a great beat laid down on this number by Brian and the fabulous Tremeloes. A crashing guitar leads the way, and Brian sings the vocal with more than a touch of R & B in the

delivery. Much more original than his last—and a great hit. Ideal for dancing too, it was formerly a Roy Orbison 'B' side—but Brian gives it a completely different treatment. Plenty of echo starts off the flip, which is a plaintive beater.

★★★★

THE UNIT FOUR plus TWO

Green fields; Swing down chariot (Decca F 11821).

NOT a bad vocal group effort with some rather country-ish sounds. Not the Brothers Four song, but a nice little beater with a good guitar backing. It's rather unusual and stands a chance of making the charts as it tends to have a 'grow on you' appeal. Flip is a kospelly vocal group effort with some fair old sounds.

★★★
FRANKIE DAVIDSON

Lickin' an' a stickin'; I just love to shake (HMV POP 1256).

FAST moving gimmick number from Frankie which sounds like it's recorded live. It's very very corny, and very music-hall but that may well push it

high into the charts. The lyric idea is of course about trading stamps and Frankie bemoans the fact that his wife can't leave the stamps alone. He wrote the flip, like he did the top side. It's a routine beater, that's all.

★★★
THE SUPREMES

When the lovelight starts shining through his eyes; Standing at the crossroads of love (Stateside SS 257)

FAIR-SIZED U.S. hit from the shrill girlie group. Despite the fact they're nearly drowned by echo, and backing the song still manages to come through pretty effectively. There's a strange sort of let's-all-join-in appeal. Flip is a slower less poundy type number.

★★★
NANA MOUSKOURI

Longing; My Special Dream (Fontana TF 434).

LUSHY strinks open this, a latin-ish beat effort with Nana singing wonderfully on the very attractive song. It's a fast number with loads of appeal and we imagine it will have a lot of radio plucks. Maybe not a chart contender but definitely a strong seller

★★★
THE SUNDOWNERS

Come On In; A Shot Of Rhythm And Blues (Piccadilly 35162).

SLOW intro on this one with the pounding aftermath and the group vocal supported by a falsetto. It's an average-sounding effort without much in the way of originality. Performance is of average standard. Flip is a version of the Arthur Alexander R & B standard. The group give it an insistent beat treatment that would sound good to anyone who hasn't heard the original. Exciting and some potential shows through.

★★★
MICHAEL GOODMAN

Did You; True To You (Piccadilly 35159).

THIS one is a perky, semi-comic, beat ballad with Michael singing in a cockney type style, and supported ably by a chorus. Different, but not enough to make it a hit. Good for dancing, but not an outstanding song. Flip is similar to side one, and again it doesn't stand much chart chance.

★★★

ANTOINETTE

Jenny let him go; Please don't hurt me any more (Decca F 11820).

A Christian-name only lass gets the benefit of the musical talents of Charles Blackwell on this joy-along, commercial-sounding, effort that features a compulsive type of sound. It grows on you and although this isn't quite in the current trend it's a good disc. Martial beat for the flip, another well-performed effort from the stylish thrush.

★★★★

THE CASCADES

For Your Sweet Love; Jeannie (RCA Victor RCA 1378).

LIKEABLE American group. Voices genuinely "cascade" as the melody gets under way and it's so pleasant it's almost unbelievable. Lead voice blends well with the group—and the instrumental passages roll properly along. Nice touches in the arrangement, but the beat is always well in sight. Flip is fair only. At times the lead voice seems to lose control of the range—but the lyrics are outstanding.

★★★

'BIG' JOHN PATTON

The silver meter parts one and two (Blue Note 1888).

THERE'S almost a blue beat sound on this insistent sax-lead effort with a throbbing organ all the way through. Both sides are good and danceable, and might prove to be commercial—good for clubs. Blues tinged jazz like this is growing steadily in popularity so watch out. Purely instrumental. Flip features great organ lead.

★★★★

MIKE BERRY

On my mind; This little girl (HMV POP 1257).

THERE'S a pounding bluesy backing on this latest effort from the hitmaker, with loads of gimmicks and loads of appeal. The Innocents provide a grand backing and the whole thing is

one of those numbers that could easily make the charts with enough plugging. Good stuff. Quite a change from his usual style really. Flip sounds more like the Mike Berry of old. There's the Holly tang in his excellent voice and the whole thing is very well performed.

★★★★

LESLEY GORE

You Don't Own Me; Run Bobby Run (Mercury MF 803).

THE "It's my party" lassie is doing well in the States with this rather dramatic number in the big beat ballad vein. Good lyric and fair old performance from all concerned. She sings well and there's a smooth yet heavy backing. Could be a minor hit, but we don't think so, as it's not inclined towards our current tastes here. Flip is a kayer number with Lesley singing pretty well again.

★★★

EDEN KANE

Boys Cry; Don't Come Crying To Me (Fontana TF 438).

A TEARFUL release from Eden Kane. The one-time hitmaker has a powerful beat ballad on this one which exposes the hidden weaknesses of the stronger sex. They cry when no one can see them etc. but the whole thing is very catchy and commercial. Could easily put the lad back into the charts where he belongs. Flip is a routine sort of beat number, again well performed.

★★★★

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RM SPECIAL ★ BEATLES HANDWRITING ANALYSED ★ PART 3

That's the trouble with good old Harry - isn't it!

George—the businessman

by **BILL HOGARTH**

UP steps George Harrison, Beatle lead guitarist and third in our series by handwriting expert Bill Hogarth. George writes a few words with a flourish, hands over the slip of paper . . . and waits amiably as Bill digs deep into the handwriting specimen, digging for the basic Harrison character that is revealed, writes Peter Jones.

Writes Bill: "Quite a lot shows through. It seems that George is actually the quiet and cautious one of the quartet. There are several signs of this, notably the variation in the final letters of his words. It seems to emphasise a slightly shy characteristic—it reveals fair timidity and, in a sense, a tortoise-type of nature. Nothing drastic about this, I'd say. It merely means that he is less flamboyant than many people in his profession.

"Then I took special note of the closed formation of his 'a' and 'o' letters. This adds corroboration on a slightly

different line, stressing that he is tactful and diplomatic. He thinks before leaping into an argument.

Secrets

"There's another aspect to this. I'd say if there are any secrets to be divulged, George is probably the safest member of the group to give them to. He would respect a confidence—treat it as something specially important.

"This shows through just as strongly in his individual letters. The dots to the left of the 'i' reveal again his cautious nature — and the short crosses of the 'i' indicate he will not readily change his ways.

"As indicated in last week's article, there are several characteristics shared by at least three of the Beatles. I'm stressing, here, the variations between them.

"Perhaps at times this Beatle is a wee bit of a ditherer. He may have difficulty making up his mind on important matters, maybe in actually getting something done. But note the way the dots above his 'i's' change to

other shapes, more like commas or arrowheads. This shows, in graphology, that he is a very nice chap, with plenty of native wit and a good sense of fun.

"Now despite this apparently quiet nature, George is certainly nobody's mug. Like the others, he has a shrewd eye for a phoney and, though he may sometimes give a different impression, he is rarely taken in by smart talk or quick action.

Executive

"The spacing between the lines shows an important aspect of his character. Certainly he is an excellent judge of character, probably with the ability to sum another person up very quickly indeed. I'd say he could make an excellent executive—I just wonder if the fans could see him in black jacket and striped trousers! But if he has any ideas of going into business once his Beatle days are over, I'd say



Beatle George Harrison comes under the scrutiny of graphologist Bill Hogarth. RM Picture by Dezo Hoffmann.

he stands a very good chance of making a complete success of the venture.

"Really it seems as if low-brow activities are not really in George's line. Given rather more time than he seems to get these days, I think he'd veer towards more cultural subjects. It's impossible to judge precisely what line they would take, but if it were art, for instance, I think he'd have the tenacity to dig very deeply into the subject. And the interest. Probably the staying power, too . . . because of that ten-

dency not to change his ways once set in them.

"I have not met George, of course. But the signs are that he'll be snapped up, eventually, into the business world. That he'll make a very good go of it, with his qualities of shrewdness and consistency and judgement.

Next week: Bill Hogarth, a most "in-demand" expert in this field, casts his specialist eye over a sample of the handwriting of Beatle drummer Ringo Starr. "A surprisingly interesting character," hints Bill.

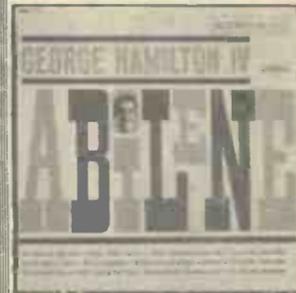
The Rockin' Berries -
The Chucks - Bern Elliott
& The Fenmen - Heinz -
Jet Harris & Tony Meehan
- Peter Jay & the Jay-
walkers - Kathy Kirby
- Pete MacLaine & The
Clan - The Mojos -
Brian Poole & The
Tremeloes - The
Rolling Stones - The Big
Three - The Tornadoes

All on the Fabulous
LP of Associated
Rediffusion's

READY STEADY GO

LK 4577 Decca 12" mono LP

GEORGE HAMILTON IV ABILENE



© SF 7595 © RD 7595
RCA Victor 12" stereo or mono LP

L.P.'s by JIMMY WATSON

THE CRYSTALS

HE'S A REBEL: He's a rebel; Uptown; Another country—another world; Frankenstein twist; Oh yeah, maybe baby; He's sure the boy I love; There's no other like my baby; On Broadway; What a nice way to turn seventeen; No one ever tells you; He hit me; I love you Eddie. (LONDON HA-8120).

Another outstanding album from Philes, the company led by Phil Spector. The Crystals have broken through the British charts strongly and this set must therefore be a big seller. It will have even greater success when you hear the strong material it contains. The Crystals have a great sound, a distinctive sound, and this LP contains some of their finest material yet.

★★★★★



The Crystals come up with a swinging L.P. which should make the best sellers.

MORECAMBE & WISE

MR. MORECAMBE MEETS MR. WISE: Not now—later; Indians; Singing the blues; Ton up boy; Why did I let you go; Impressions; Grieg piano concerto; Boom oo yatta-ta-ta; Tape recorder; The pibroch bla; Get it right corporal; Song of youth; The Ambassador of Khasiland. (HMV CLP 1682).

For my money, Morecombe and Wise are the greatest comedy team in years. Their timing of a gag is superb and Eric Morecombe (the tall one, with glasses) is sheer comic genius at his peak. Ernie Wise is the perfect partner and, incidentally, the possessor of a very melodic singing voice. You will probably be familiar with some of these routines from television or radio but they can well stand further hearings. All the material is excellent and the record a first-class buy . . . even though I prefer to watch this team in action.

★★★★★

TONY BENNETT

I LEFT MY HEART IN SAN FRANCISCO: I left my heart in San Francisco; Once upon a time; Tender is the night; Smile; Love for sale; Taking a chance on love; Candy kisses; Have I told you lately?; Rules of the road; Marry young; I'm always chasing rainbows; The best is yet to come. CBS BPG 62201.

Tony Bennett continues his upward climb as an international vocal entertainer. He is now firmly established among the top stars and continues to delight me with each succeeding release. Just listen to his superb handling of the title song here. His lyric readings rank with the top boys. Tony Bennett has turned out some great albums in his time, but I always have the feeling, as the closing

song on this set says, that the "best is yet to come."

★★★★★

FATS DOMINO

HERE COMES FATS: When I'm walking; I've got a right to cry; There goes my heart again; Just a lonely man; Red sails in the sunset; Bye baby, bye, bye; Forever, forever; I'm living' right; Can't go on without you; Land of 1,000 dances; Song for Rosemary; Tell me the truth baby. (HMV CLP 1690).

The swinging, rocking, jovial Fats in a collection of items typical of his style. It's good to see him swinging back into popularity these days riding along with the beat boom. Fats is one of the best individual stylists on the scene. Each track has a most danceable tempo.

★★★★★

JUST RELEASED

- | | |
|---|---------------------|
| BRIAN POOLE & THE TREMELOES | DECCA |
| CANDY MAN F 11823 | |
| CAROLINE | DECCA |
| THE FORTUNES F 11809 | |
| TRIBUTE | DECCA |
| ANTHONY NEWLEY F 11818 | |
| WHEN THE LOVELIGHT STARTS SHINING THRU' HIS EYES | DECCA |
| BERYL MARSDEN F 11819 | |
| JENNY LET HIM GO | DECCA |
| ANTOINETTE F 11820 | |
| THE GREEN FIELDS | DECCA |
| UNIT FOUR PLUS TWO F 11821 | |
| JAVA AL HIRT | RCA VICTOR |
| RCA 1380 | |
| McLINTOCK'S THEME (LOVE IN THE COUNTRY) | RCA VICTOR |
| THE LIMELITERS RCA 1381 | |
| LETTER FROM SHERRY | LONDON |
| DALE WARD HLD 9835 | |
| JUDY LOVES ME | LONDON |
| JOHNNY CRAWFORD HL 9836 | |
| ALLAN SHERMAN | WARNER BROS. |
| ME WB 122 | |

The Decca Record Company Ltd Decca House Albert Embankment London SE1

JIMMY DURANTE

SEPTEMBER SONG



© WS 8139 © WM 8139
Warner Bros. 12" stereo or mono LP

DECCA

RCA VICTOR



The Decca Record Company Ltd
Decca House
Albert Embankment London SE1

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—"She loves you"—Beatles; "Southdown U.S.A."—Dixiebelles; "A letter from Sherry"—Dale Waid; "See the funny little clown"—Bobby Goldboro; "Going going gone"—Brook Benton; "That girl belongs to yesterday"—Gene Pitney; "Wow wow wee"—Angels; "California Sun"—Rivieras; "Vaya con dios"—Drifters.

New U.S. releases include—"The la dee dah song"—Village Stompers; "Little Boy"—Crystals; "I love you more and more every day"—Al Martino; "Stop and think it over"—Dale and Grace; "Stranger in your arms"—Bobby Vee; "Bye Bye Barbara"—Johnny Mathis; "Every little move you make"—Little Peggy March; "What now my love"—Ben E. King; "Miller's cave"—Bobby Bare; "Abigail Beecher"—Freddie Cannon; "Who's been sleeping in my bed"—Linda Scott; "Sail away ladies"—Rooftop Singers; "Glad all over"—Dave Clark Five; "Blue skies"—Jack Scott; "Everybody likes to dance with Johnny"—Johnny Thunder; "Talk back blubberin' lips"—Ben Colder; "Can your monkey do the dog"—Rufus Thomas; "Big Daddy"—Sue Thompson; "Blang dong"—Dr. Feelgood and The Interns; "Can heat"—Jimmy Smith.

Results of Chuck Berry favourites as requested in R.M.—1. Roll over Beethoven (472); 2. Johnny B. Goode (390); 3. Sweet little sixteen (351); 4. Schoolday (245); 5. Carol (229); 6. Memphis Tennessee (216); 7. Little Queenie (173); 8. I'm talking about you (146); 9. Sweet little rock and roller (144); 10. Maybellene (135). Top instrumentals—1. Mad lad (214); 2. Rock at the Philharmonic (193); 3. Guitar boogie (138); 4. Deep-feeling (109); 5. Blue feeling (94). Courtesy Mike Bocoek, who wishes to thank readers who sent in their favourites, N.J.

- | | |
|--|--|
| 1 I WANT TO HOLD YOUR HAND*
43 (2) Beatles (Capitol) | 26 BABY I LOVE YOU*
30 (3) Ronettes (Phyllis) |
| 2 THERE! I'VE SAID IT AGAIN*
2 (8) Bobbie Vinton (Epic) | 27 WIVES AND LOVERS*
23 (10) Jack Jones (Kapp) |
| 3 LOUIE LOUIE*
1 (10) Kingsmen (Ward) | 28 NEED TO BELONG*
28 (6) Jerry Butler (Vee Jay) |
| 4 POPSICLES AND ICICLES*
3 (8) Murmaids (Chattahoochee) | 29 A FOOL NEVER LEARNS
40 (2) Andy Williams (Columbia) |
| 5 SURFIN' BIRD*
4 (6) Trashmen (Garrett) | 30 YOU DON'T HAVE TO BE A BABY TO CRY*
26 (11) Caravelles (Smash) |
| 6 YOU DON'T OWN ME*
18 (3) Lesley Gore (Mercury) | 31 IN THE SUMMER OF HIS YEARS*
32 (3) Connie Francis (MGM) |
| 7 HEY LITTLE COBRA*
8 (5) Rip Chords (Columbia) | 32 TALKING ABOUT MY BABY
- (1) Impressions (ABC) |
| 8 OUT OF LIMITS*
15 (5) Marketts (Warner Bros.) | 33 THAT LUCKY OLD SUN*
25 (6) Ray Charles (ABC) |
| 9 FORGET HIM*
5 (9) Bobby Rydell (Cameo) | 34 WHAT KIND OF FOOL (DO YOU THINK I AM)*
48 (2) Tams (ABC) |
| 10 ANYONE WHO HAD A HEART
21 (5) Dionne Warwick (Scepter) | 35 HOOKA TOOKA*
- (1) Chubby Checker |
| 11 WHISPERING*
12 (5) Nino Tempo & April Stevens (Ato) | 36 DRIP DROP*
29 (10) Dion DiMucci (Columbia) |
| 12 UM, UM, UM, UM, UM, UM,
24 (3) Major Lance (Okeh) | 37 IT'S ALL IN THE GAME*
- (1) Cliff Richard (Epic) |
| 13 THE NITTY GRITTY*
7 (9) Shirley Ellis (Congress) | 38 BE TRUE TO YOUR SCHOOL
31 (12) Beach Boys (Capitol) |
| 14 AS USUAL*
11 (6) Brenda Lee (Decca) | 39 PRETTY PAPER
33 (6) Roy Orbison (Monument) |
| 15 FOR YOU*
16 (4) Rick Nelson (Decca) | 40 YOU'RE NO GOOD
50 (2) Betty Everett (Vee Jay) |
| 16 DAISY PETAL PICKIN*
19 (4) Jimmy Gilmer & the Fireballs (Dot) | 41 TRA LA LA LA SUZY*
36 (7) Dean & Jean (Rust) |
| 17 DOMINIQUE*
6 (11) Singing Nun (Philips) | 42 GIRLS GROW UP FASTER THAN BOYS*
41 (3) Cookies (Dimension) |
| 18 SINCE I FELL FOR YOU*
9 (12) Lenny Welch (Cadence) | 43 KANSAS CITY*
37 (8) Trini Lopez (Reprise) |
| 19 DRAG CITY*
10 (6) Jan & Dean (Liberty) | 44 TURN AROUND*
39 (8) Dick & Dee Dee (Warner Bros.) |
| 20 MIDNIGHT MARY*
13 (9) Joey Powers (Amy) | 45 LODDY LO*
38 (12) Chubby Checker (Parkway) |
| 21 SOMEWHERE*
14 (6) Tymes (Parkway) | 46 FOR YOUR PRECIOUS LOVE*
34 (7) Garnet Mimms and the Enchanters (Unart) |
| 22 TALK BACK TREMBLING LIPS*
17 (10) Johnny Tillotson (MGM) | 47 PAIN IN MY HEART*
- (1) Otis Redding (Volt) |
| 23 WHEN THE LOVELIGHT STARTS SHINING THROUGH HIS EYES*
20 (6) Supremes (Motown) | 48 JAVA*
- (1) Al Hirt (RCA Victor) |
| 24 QUICKSAND*
22 (9) Martha and the Vandellas (Gordy) | 49 I GOTTA DANCE TO KEEP FROM CRYING
42 (5) Miracles (Tamla) |
| 25 CAN I GET A WITNESS*
27 (2) Marvin Gaye (Tamla) | 50 HARLEM SHUFFLE
(1) Bob and Earl (Marc) |

* An Asterisk denotes record released in Britain.

Record Mirror

TOP TWENTY—5 YEARS AGO

- | | |
|---|---|
| 1 I GOT STUNG/ONE NIGHT
(-) Elvis Presley | 11 TOM DOOLEY
(3) Lonnie Donegan |
| 2 TO KNOW HIM IS TO LOVE HIM
(4) The Teddy Bears | 12 LOVE MAKES THE WORLD GO ROUND / MANDOLINS IN THE MOONLIGHT
(7) Perry Como |
| 3 IT'S ONLY MAKE BELIEVE
(1) Conway Twitty | 13 AS I LOVE YOU
(20) Shirley Bassey |
| 4 BABY FACE
(6) Little Richard | 14 CHANTILLY LACE
(18) Big Bopper |
| 5 THE DAY THE RAINS CAME
(5) Jane Morgan | 15 COME ON LET'S GO
(13) Tommy Steele |
| 6 TOM DOOLEY
(8) Kingston Trio | 16 HIGH CLASS BABY
(10) Cliff Richard |
| 7 KISS ME HONEY
(11) Shirley Bassey | 17 HIGH SCHOOL CONFIDENTIAL
(-) Jerry Lee Lewis |
| 8 HOOTS MON
(2) Lord Rockingham XI | 18 YOU ALWAYS HURT THE ONE YOU LOVE
(12) Connie Francis |
| 9 TEA FOR TWO CHA CHA
(7) Tommy Dorsey Orchestra | 19 PROBLEMS
(-) The Everly Brothers |
| 10 SMOKE GETS IN YOUR EYES
(15) The Platters | 20 CANNONBALL
(14) Duane Eddy |

BRITAIN'S TOP LP's

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

BRITAIN'S TOP EP's

- | | |
|---|--|
| 1 TWIST & SHOUT
(1) The Beatles (Parlophone) | 12 AIN'T GONNA KISS YA
(11) The Searchers (Pye) |
| 2 THE BEATLES HITS
(2) The Beatles (Parlophone) | 13 FRANK IFIELD HITS
(13) Frank Ifield (Columbia) |
| 3 THE BEATLES No. 1
(3) The Beatles (Parlophone) | 14 BERN ELLIOT & THE FENMEN
(15) Bern Elliot & The Fenman (Decca) |
| 4 THE DAVE CLARK FIVE
(10) The Dave Clark Five (Columbia) | 15 WAGES OF SIN
(14) Harry H. Corbett & Wilfred Brambell (Pye) |
| 5 THE ROLLING STONES
(17) The Rolling Stones (Decca) | 16 FACTS OF LIFE FROM "STEPTOE & SON"
(-) Wilfred Brambell & Harry H. Corbett (Pye) |
| 6 AT THE CAVERN
(7) Big Three (Decca) | 17 CHUCK & BO, Vol. I
(-) Chuck Berry & Bo Diddley (Pye) |
| 7 PETER, PAUL & MARY
(6) Peter, Paul & Mary (Warner Bros.) | 18 PLEASE
(-) Frank Ifield (Columbia) |
| 8 SWEETS FOR MY SWEET
(5) The Searchers (Pye) | 19 IF YOU GOTTA MAKE A FOOL OF SOMEBODY
(19) Freddie & The Dreamers (Columbia) |
| 9 HOW DO YOU DO IT
(8) Gerry & The Pacemakers (Columbia) | 20 TRINI LOPEZ AT "P.J.'s"
(Vol. 1)
(18) Trini Lopez (Reprise) |
| 10 IN DREAMS
(12) Roy Orbison (London) | |
| 11 LOVE SONG
(4) Cliff Richard (Columbia) | |

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

CHART CHATTER

MANFRED MANN makes a huge jump this week with his "5-4-3-2-1" opus, watch out for a feature next week. Others rushing up the charts include the Searchers, making a strong bid for the top with their great "Needles & Pins," while Helen Shapiro looks like making a chart comeback with her much-plugged "Fever." Brenda Lee looks like having her biggest since "All Alone Am I" with her poignant "As Usual," but the other girls are doing well too, with the Ronettes still rising, and Shirley Bassey's new one in.

Group-wise everything is still going as strong—Gerry shoots up after the Searchers and the Merseybeats look like having a surprise biggie with their delicate "I Think Of You." Chart artists whose names appear in RM next week include Tony Meehan, Billy J. Kramer, the Paramounts, Brian Poole and Richard Anthony. Out of the top fifty this week are "I Can Dance," "I'm Leaving It Up To You," "Sugar & Spice," "Deep Purple," and "Do You Want Me Too." And still no sign of the erstwhile U.S. No. 1 "Louie Louie" by the Kingsmen.

- | | |
|---|---|
| 1 GLAD ALL OVER
1 (10) The Dave Clark Five (Columbia) | 25 NOT TOO LITTLE NOT TOO MUCH
18 (7) Chris Sandford (Decca) |
| 2 HIPPI HIPPI SHAKE
3 (7) The Swinging Blue Jeans (HMV) | 26 DON'T TALK TO HIM
21 (14) Cliff Richard (Columbia) |
| 3 I WANT TO HOLD YOUR HAND
2 (8) The Beatles (Parlophone) | 27 5-4-3-2-1
- (1) Manfred Mann (HMV) |
| 4 I ONLY WANT TO BE WITH YOU
4 (10) Dusty Springfield (Philips) | 28 MONEY
24 (10) Bern Elliott & The Fenmen (Decca) |
| 5 24 HOURS FROM TULSA
6 (8) Gene Pitney (United Artists) | 29 I THINK OF YOU
41 (2) The Merseybeats (Fontana) |
| 6 NEEDLES AND PINS
26 (2) The Searchers (Pye) | 30 IF I RULED THE WORLD
25 (13) Harry Secombe (Philips) |
| 7 SWINGING ON A STAR
7 (10) Big Dee Irwin (Colpix) | 31 WHISPERING
35 (2) April Stevens & Nino Tempo (London) |
| 8 SHE LOVES YOU
5 (22) The Beatles (Parlophone) | 32 I'LL KEEP YOU SATISFIED
31 (12) Billy J. Kramer & The Dakotas (Parlophone) |
| 9 AS USUAL
16 (3) Brenda Lee (Brunswick) | 33 ALL MY LOVIN'
39 (4) Dowlands (Ortole) |
| 10 I'M THE ONE
23 (2) Gerry & The Pacemakers (Columbia) | 34 THERE! I'VE SAID IT AGAIN
34 (6) Bobby Vinton (Columbia) |
| 11 WE ARE IN LOVE
13 (7) Adam Faith (Parlophone) | 35 STEPTOE & SON AT BUCKINGHAM PALACE
30 (9) Harry H. Corbett & Wilfred Brambell (Pye) |
| 12 STAY
8 (10) The Hollies (Parlophone) | 36 FROM RUSSIA WITH LOVE
36 (11) Matt Monro (Parlophone) |
| 13 DON'T BLAME ME
19 (3) Frank Ifield (Columbia) | 37 I (WHO HAVE NOTHING)
37 (18) Shirley Bassey (Columbia) |
| 14 KISS ME QUICK
15 (6) Elvis Presley (RCA-Victor) | 38 FEVER
- (1) Helen Shapiro (Columbia) |
| 15 I WANNA BE YOUR MAN
14 (10) The Rolling Stones (Decca) | 39 SONG OF MEXICO
44 (2) Tony Meehan (Decca) |
| 16 DOMINIQUE
10 (8) The Singing Nun (Philips) | 40 DIANE
- (1) The Bachelors (Decca) |
| 17 DO YOU REALLY LOVE ME TOO?
17 (4) Billy Fury (Decca) | 41 POISON IVY
42 (2) The Paramounts (Parlophone) |
| 18 SECRET LOVE
12 (12) Kathy Kirby (Decca) | 42 MY SPECIAL DREAM
- (1) Shirley Bassey (Columbia) |
| 19 MARIA ELENA
11 (13) Los Indios Tabajaros (RCA-Victor) | 43 WHAT TO DO
29 (6) Buddy Holly (Coral) |
| 20 YOU WERE MADE FOR ME
9 (12) Freddie & The Dreamers (Columbia) | 44 BLOWIN' IN THE WIND
40 (16) Peter, Paul & Mary (Warner Bros.) |
| 21 I'M IN LOVE
33 (5) The Fourmost (Parlophone) | 45 BLUE BAYOU/MEAN WOMAN BLUES
38 (19) Roy Orbison (London) |
| 22 YOU'LL NEVER WALK ALONE
20 (16) Gerry & The Pacemakers (Columbia) | 46 COUNTRY BOY
32 (8) Heinz (Decca) |
| 23 BABY I LOVE YOU
27 (3) The Ronettes (London) | 47 MY BABY LEFT ME
- (2) Dave Berry (Decca) |
| 24 GERONIMO
22 (8) The Shadows (Columbia) | 48 RUN RUDOLPH RUN
43 (6) Chuck Berry (Pye) |
| | 49 IT'S ALMOST TOMORROW
45 (11) Mark Wynter (Pye) |
| | 50 HUNGRY FOR LOVE
28 (8) Johnny Kidd (HMV) |



BOBBY RYDELL

UNTIL I MET YOU

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VINCE HILL

IF YOU KNEW

7N 35161

THE SHEFFIELDS

IT MUST BE LOVE

7N 15600

JOHNNY DEVLIN AND THE DETOURS

SOMETIMES

7N 15598

LITTLE EVA

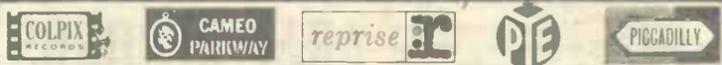
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RUSS CONWAY YOUR STAR CHOICE

When we commenced this star portrait gallery we, naturally, expected to be flooded with requests for pictures of The Beatles and all the other top groups. But, surprise, surprise, the result has been hordes of letters requesting stars outside the beat scene. This week piano star Russ Conway wins hands down. Despite the beat boom Russ is doing very nicely these days, careerwise. His piano is very much in demand for television and personal stage appearances. On record his sales are still very, very healthy. Don't forget to let us have your star picture requests at our usual address.

BARRY LANGFORD devisor of TV's "Dad You're a Square" taking a BBC producer's course. Sid Fury, director of "The Young Ones" and "Wonderful Life" describes Cliff Richard as a "junior Cary Grant" . . . Les Braid of the Swinging Blue Jeans has a 2.4 litre Jaguar . . .

★★★
Daryl Quist has two discs in Canadian Top Twenty — "Goodbye to Love" is ten and "Thanks to You" is twelve . . . Benny Hill deputised for an ailing Tommy Steele on the latter's Sunday radio show.

★★★
Susan Hampshire who shared Cliff Richard's first screen kiss said afterwards that she preferred working with him to that 'expert' lover Albert Finney . . . Jerry Lordan seen packing parcels in a Tin Pan Alley music publishers office . . . On "Ready Steady Go" Marty Wilde smoked whilst miming

★ ★ ★ THE THINGS WE HEAR ★ ★ ★

by Raymond Dale

"When Day is Done" . . . How about a follow up film to "Crazy World" from Alan Klein . . . The Beatles have silenced many critics with their American success.

★★★
Death of ace trombonist Jack Teagarden robbed us of yet another irreplaceable jazz giant . . . Burt Lancaster in the same Paris hotel as the Beatles said he had "never heard of them" . . . Steve Arlen still THE big rage of Paris at the Lido — he'll be there until December . . . British singer Tony Victor was the first to greet the Beatles on their arrival in Paris . . . George Cooper says the Rolling Stones tour is a sellout.

According to Patrick Doncaster the recent kidnapping brought dad Sinatra much closer to his son . . . A new assistant for Keith Fordyce on "Ready Steady Go?"

★★★
On Luxembourg's "Dancing Party" Marie Cartmell demonstrated the 'Sally Anne' a new dance created for Freddie Garrity's song in the "Crazy World" film . . . Mark Wynter sensational with his "The Boy You're Kissin'" on "Lucky Stars" . . . the Beatles "All My Lovin'" could become one of the most played new songs for ten years . . . The Ronettes tell me they'll be back in October . . .

Latest Ray Charles single deserves to be double sided smash . . . Millie Martin's Kennedy tribute completely overshadows the Connie Francis effort . . . Marty Wilde was in a minor motor accident on his way to "Pop Inn".

★★★
New Philips Mercury label should have quick success with Al Saxon and Denny Seyton singles . . . Publicist Andrew Loog Oldham who already has had success in that field and as a recording advisor and manager to the Rolling Stones is to make a disc for Decca with songwriter Ian Samwell and Kenny Lynch's manager Jean Lincoln. . . C & W singer Big Pete Deuchar off to the States shortly to sing, says he will not come back . . . Wayne Gibson one of the best look-

ing new singers . . . new Kathy Kirby single (still on the secret list) a knock-out . . .

★★★
Top Ten record chief Peter Sterling recording an LP for his own Mayfair label . . . Deep in conversation with Frank Sinatra Jr. after his opening concerts last weekend were film actor John Mills and daughter Hayley. Also in the first night audience were band-leader Ted Heath and pianist, composer, Steve Race.

★★★
Cilla Black's next single will be "Anyone Who Had A Heart" — It's a Dion-White number — wish we had colour TV, didn't know till last week she had red hair . . . EMI's radio shows are a great tribute to their



Cliff

producer Arthur Muxlow. Most underrated group were the now defunct Faron's Flamingos . . . Big Three recording session last Monday for a new single . . . The Paramounts haven't let success go their heads, they play regularly at their home base, the Shades coffee bar on Thorpe Bay esplanade . . . why can't some journalists learn to spell the name of Pete Barden's group the Ronettes on tour. I've seen it as 'Chains' and 'Shades.'

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- 2 Kiss Me Quick
- 3 Needles And Pins

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- 1 The Hippy, Hippy Shake
- 2 Beatle Crazy
- 3 I'm The One

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