

Record Mirror

No. 157 Week ending March 14, 1964
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**INSIDE
THIS WEEK
THE AMERICAN
BEATLE-HATERS
ELVIS' NEW
FILM**

HOLLIES ARE 1 YEAR OLD!

THE Hollies are celebrating their first year as show business professionals—and what a year it's been for them. Their first disc—(Ain't That) Just Like Me—made the Top 50 within three days of release and then climbed into the Top 20. Their next, Searchin', made the Top 10, and their third release, Stay, hit number 5. A few weeks ago saw the release of their first Parlophone LP, Stay With The Hollies, and that has made the LP charts. Their new single, Just One Look, is also leaping up towards the top.

But just as the boys were considering a little celebration, the group was hit by a minor disaster—bassist Eric Haydock fell off his five-gear racing bicycle and fractured his right wrist. The group will have to use deputies for the next few days.

Still, Eric should be back in action for The Hollies' forthcoming tour with the package that includes their friends the Dave Clark Five and Mark Wynter, starting March 29 and running seven weeks.

"After that," leader and rhythm guitarist Graham Nash told RM, "we're going to have a fortnight's holiday. We'd like more but too much is happening for us so we can't afford to be away longer. Last year we were supposed to have a fortnight but we ended up with only five days. This time I'm going to Greece and they'll have a job getting me back from there. Only the Palladium Show could tempt me to return!"



THE HOLLIES. Their latest disc "Just One Look" seems like following "Stay" into the top end of the lists.

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

SONGWRITERS AND THE MUGS

SONGWRITER Mitch Murray tells us not to use hackneyed rhymes such as "arms" and "charms" . . . it's "unprofessional". Can he tell us how "You've made me blue cos you've been untrue" has been able to pass into the charts in various forms and permutations. This—and others—is being accepted by publishers from some established writers.

I suspect many writers and artistes, once they are "in" take the attitude "the mugs will take just anything from me". All except Mr. Murray. I shall buy his book. —J. K. M. Deas, Associate Member, Songwriters' Guild, Tudor House, 437 Uppingham Road, Leicester.

MITCH MURRAY'S new book is approved of by a reader.

ORIGINALITY

I'VE just heard a record by the Hearts, called "Dear Abby." The unusual lyrics appear to contradict those critics who say that pop songs are all unoriginal. But this is not so. For some years we have been singing a song at school with lyrics as follows: "Nobody loves me, everybody hates me, I'm going in the garden to eat worms" . . . etc. Though the tune is slightly altered, and speeded up, it is still recognisable. —R. J. Penwarden, 9 Primrose Gardens, Halton, Leeds 15.

ORGAN SOUND

SURELY reader J. Walsh is wrong in saying the Tornados kicked off the "organ boom". The sound surely came in 1938 when Johnny and the Hurricanes crashed the charts with "Red River Rock"—a strong, pulsating organ in the foreground. They followed up with "Reveille Rock," "Beatnik Fly," "Rocking Goose" and "Ja-Da." Now they've faded, but that organ really belongs to them.—Stephen Reglar, Brookdown, Arun Close, Amberley, Arundel, Sussex.

RICHARD SONGS

YOU recently printed a letter of mine regarding Little Richard's recording of "Ready Teddy"—and I asked readers to help me compile a list of entertainers who have recorded his songs. Many fans responded. And I now have a list of 56 different versions of 16 songs. Interest point: one of Richard's most revived songs is "Slippin' and Slidin'", a title not usually associated with him. And several of the cover versions were available in Britain before the originals—Haley's "Rip It Up," Boone's "Long Tall Sally." Practically every Richard record has become a rock standard. Such is his greatness. —Bob Bell, 1 Grande Road, St. Cross, Winchester, Hants.

MIXED L.P.'s

AS many of the record-buying public are school-children who don't have much money to spend, why don't the companies record "mixed artiste" L.P.'s. I can't afford to buy L.P.'s of all the stars I like, but if all of them got together and made an L.P., then I WOULD buy it.—Gillian Rees, Upper Talyfan Farm, Dingeston, Monmouth.

USELESS?

IT may interest you to know that the edition of Record Mirror dated February 29, 1964, contains 13,624 words. This useless piece of information took me 41 hours, four pots of tea and three pencils to obtain. It includes adverts, with prices, years, record numbers all counting one word. Anyone care to check?—G. Todd, Norton Lodge, Albert Drive, Landon, Basildon, Essex.

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LARRY REVIVAL

SO there's a revival of interest in the great American R and B and rock stars. But nobody seems to mention Larry Williams. When he was having hits such as "Bony Moronie", "Dizzy Miss Lizzie", "She Said Yeah" and so on, many thought he was second only to Little Richard. Richard is still as popular as ever, so couldn't Decca consider re-releasing some of Larry's hits. I don't know whether he is still on the recording scene in the States, but there must be a few discs available that haven't been issued here. —C. Green, 69 Myms Drive, Brookmans Park, Herts.

engineers into a complete frenzy. The Beatles might just as well consist of Ringo Starr and George Harrison. With all the first-class equipment on hand, one would think that "live" TV performers could use artificial echo-reverberation facilities. TV sound must improve a great deal to equal good old steam radio.—Roger Long, Inverness, Gloucester Road, Coleford, Glos.

TEDDY BEARS

WE hear a lot about Phil Spector, but what about the other members of the Teddy Bears. I have no idea what happened to Annette Bard, but I do know the other boy members. Marshall Leib, is at present at 29 Palms Marine Base, Palm Springs, California, along with his three Marine buddies, Don and Phil Everly and Joey Paige. Joey lives with Marshall and his parents in California.—Miss Kathy Graves, 88 Canterbury Road, Morden, Surrey.

A SERVICE

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TV SOUND

NO television doesn't give a satisfactory "pop" sound. Main problem is the present generation of TV audio engineers. They have been weaned on big band and symphony orchestra sounds, so they use outmoded balance with modern beat groups. They blatantly fail to realise that the bass guitar is an integral part of the group sound. Beatle Palladium shows seem to send ATV

Record Mirror

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THE AMERICAN BEATLE-HATERS

by PETER JONES

THEY'RE still clearing away the debris in the States. The record industry is still sweeping up the mess left by the Beatles. And the most extraordinary point of it all is that the Liverpudlian "take-over" has had many top executives groaning: "The Beatles are BAD for business . . ."

SATURATED

Unless, of course, they happened to be executives of companies handling releases by the red-hot four! From the moment "I Want To Hold Your Hand" hit number one place, any disc not stamped "Beatles" felt the pinch. One top disc-man reports: "The Beatles saturated air-time. Some stations couldn't find time to plug more than a handful of our new releases—so the only thing we could do was NOT release anything remotely like Beatle music."

Schedules were revised. Big-name releases were held back—newies from stars like Bobby Vinton, Trini Lopez, Brenda Lee, Jan and Dean, Ruby and the Romantics. Instead, companies had to concentrate on the non-rock material . . . and direct their plugging at the strong C and W areas, even places where "soft and sweet" music is usually the big attraction.

SHATTERED

Even the big dealers were shattered. One said pointedly: "We could do huge business on Beatle discs, but nobody seemed interested in anything else. Sales on some of the established big-sellers have been way, way down in the past month."

Some stores, on the theory "if you can't beat 'em, join 'em," turned over all available space to Beatle pictures and promotion ideas. Other releases were just tucked away in back rooms, unwanted and forgotten.



THE BEATLES—Not everyone in the States likes them, says Peter Jones.

But the American trade magazine "Cashbox" points out one faint glimmer of "good," done by the Beatles. For some stations concentrating on good music — they keep off rock and R and B — were getting larger audiences. Mostly listeners who just couldn't stand the non-stop Beatle-hammering on other programmes.

"Signs were also evident that good-music radio stations during the past two weeks were playing a great part in the success of hit singles. Listeners who preferred to sit out the great

exposure of Beatles' dates on Top 40 outlets had evidently helped put over such a good-music side as 'Hello Dolly' by Louis Armstrong (Kapp), his first singles smash in years."

NOT HELPING

But that was small consolation for top-name artistes who had to wait for new releases—right there in their own country! This was the point that really brought home "Beatlemania" to everybody!

And down in Chicago, a recording of "Roll Over Beethoven" by the Beatles suddenly appeared. Nothing was known about it—even the label was a mystery. It was suggested that it had come from Capitol in Canada, a different company to the U.S. Capitol. But it was played on a top radio station, caused a furore . . . and caused even bigger chaos when the fans found they couldn't buy it in the stores. A final pertinent point: "Even distributors of Beatle merchandise admitted that the records were not helping the record business like they thought it would" . . . "Billboard."

DEBRIS

Sounds crazy, doesn't it? The Beatles actually BAD for the business in the States . . . after causing the biggest sensation there in the history of show-biz!

Songstress Lesley Gore found herself, in one national chart, "squeezed" between the Beatles' "I Want To Hold Your Hand" and "She Loves You"—with her own "You Don't Own Me." From Chicago, she sent them a telegram: "A girl likes to be squeezed, fellas, but four against one? Congratulations!"

As I was saying, they're still sweeping up the debris in America. And millions of fans can't wait to greet again the Liverpool mop-heads.

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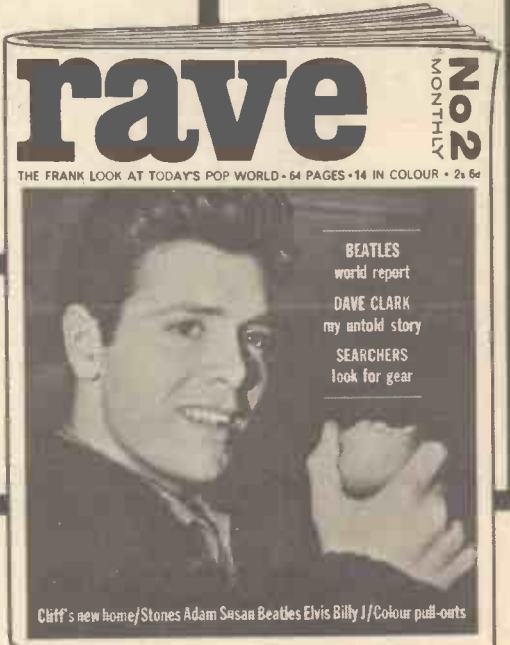
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GENE PITNEY WRITES

WELL, this is it! My first real tour of Britain—something I've wanted to do for a long, long time. And it's a gas! I've been enjoying every single minute, right from the first date in good old Nottingham.

Wanna join me on "The English Travels of Gene Pitney?" Great . . .

Crowds have been unbelievable. Thank goodness for the police, who've been so patient, and the road managers who've been so efficient. Even so, my scarf and a lot of buttons are now in the possession of Nottingham—and I guess I've left some hair behind almost everywhere we've visited.

Honestly, I never expected this sort of reaction. The theatres are packed and each show has been exciting. I really did work hard to get the act right for this tour, and I guess it's paying off.

It didn't take long to make friends with all the others on the tour. That Cilla Black is a doll, and such a good artiste on stage. And you know something? — I believe that Billy J. Kramer is a natural comedian as well as a fine pop singer. He has me in fits with his different accents and the way he plays practical jokes on the others.

CANDIES

The Escorts, Blue Jeans and Dakotas are all real nice people, too, and the way they crack gags at each other makes me feel sure it should be billed as a comedy show! 'Course, the music fine and dandy, too.

I've also just found out about the jelly-baby candies, too. You know the way they throw these things on stage when you're working — I guess it started back with the Beatles. Well, at first I didn't know it was a good sign to get plastered with hard rock candy. Sometimes, though, it's a little hard to smile when one really hits home! All in all great fun, and the English audiences are a pleasure to work for.

Just a little, here about my own act. Like I said, it was a tricky business finding just the right balance for British audiences. Just because a song goes well in the States, where I do a lot of package-show touring, doesn't mean it will register with British audiences.

Well, I've been including "Twenty Four Hours From Tulsa," "I Wanna Love My

Life Away With You," "Half Heaven, Half Heartaches," "Mecca," "If you Didn't Have A Dime," "Who Needs It" and "That Girl Belongs To Yesterday"—that last-named one, you probably know, was written by two of my friends the Stone Rollers . . . Rolling Stones to you!

TOPPED

Incidentally, the Swinging Blue Jeans missed some of the dates because of previous engagements, and one of the replacement groups was the Bachelors. I noticed they topped the charts in the Record Mirror a few weeks back with their "Diane"—I reckon they earned the honour. Three more real nice guys, these boys from Ireland. In fact, it's the spirit of the show, this business of everybody getting on well with each other.

Well, folks, the "English Travels of Gene Pitney" are carrying on. We're on a coach right now, so I just hope Record Mirror's Peter Jones can unravel my rather uneven handwriting.

Our driver's just great—but he seems to be hitting a million bumps! See all of you real soon.



GENE PITNEY writing for RM during his tour. RM Pic Martin Alan.

Record Roulette



THE RECORD ROULETTE TEAM — Left to Right: Ray Orchard, Margaret Stredder, Arthur Muxlow, David Jacobs and Russell Turner.

HIT RECORD INSIDE 3/6

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MOBBED IN NEW YORK

DEAR ALL: "It's one o'clock in the morning and I should be in bed. But I am too excited to sleep for in five hours time I shall be on my way to Montego Bay, Jamaica, for a few days. By the time you read this I shall be lying on a beach getting (I hope) a great tan—and thinking about six fabulous days in New York. I can't describe what a terrific time all of us have had. Little time to sleep or eat but we wouldn't have missed a minute of it. The really exciting thing is that Ed Sullivan has asked us to appear on his show again next Sunday. Unfortunately, this means that the opening night of our week's stint at the Liverpool Empire has had to be set back by a day.

The flight over was great fun. On the 'plane some of the passengers asked us to do a number so we got out our harmonicas and played Move On, a number Dennis and I wrote. It's the first time we have had to perform at 35,000 feet.

New York turned out to be just what I hoped and expected. On the journey from the John Kennedy Airport we passed the buildings going up for the World's Fair that is opening in April. They are really something.

Our room on the 23rd floor of the Warwick Hotel gave us quite a view from our window but we didn't have much time to look out of it.

An hour after we arrived

DAVE CLARK writes from America

☆☆☆☆☆☆☆☆☆☆☆☆☆☆

we were out again, driving to WINS and WABC radio stations for interviews with disc jockeys. They have a completely different approach to record programmes than ours in England. They just play discs continuously and this means that a disc can be played more than 30 times a day!

TOP D.J.

We talked on the air to

On Tuesday we had to go down to Columbia Records to phone dee-jays in different parts of America. Who should be there at the same time but world champion Cassius Clay recording a song that Sam Cooke had written for him. He told me that he was going to give up boxing and become a pop singer!

He also said to Dennis: "Next to me you are the prettiest man in the world." We all creased up at this, because we often call Dennis Cassius because even when he is wrong he is right!

Then to the Empire State Building. We had a marvellous view, as you can



imagine, and watched a building burning in Brooklyn several miles away.

In the evening we really "did" New York. At nine o'clock we piled into a friend's car and by the end of the evening we had driven down to the Bowery, seen Chinatown, visited Rockefeller Plaza, visited two night clubs in Greenwich Village, caught Charlie Mingus playing at a jazz club, and seen Gene Krupa at the Metropole on Broadway.

Didn't take us long to get to sleep that night!

We had a press reception the next evening, then went off to see Mitch Miller recording. Afterwards, at the Waldorf Astoria hotel we saw the New Christy Minstrels and Tessie O'Shea in cabaret.

The Minstrels were half way through one of their numbers when a burst of smoke suddenly appeared from behind the stage! Eventually the smoke was just too much and they had to leave the stage. We learned afterwards that a small fire had started but it was soon put out and the show went on.

Thursday we spent looking through musical shops in New York to hire equipment for our appearance on the Ed Sullivan Show. Our own gear was in London being overhauled for the Liverpool Empire Show.

We also had a chance to see the chipmunks in Central

Park and visit the famous Peppermint Lounge.

Saturday was a day to remember. We decided to hold a teenage press conference at the hotel—and 5,000 fans turned up! The police were there in force, too—some on horseback, some in cars and some on foot. They erected barriers in the street to keep control. They were very good about the whole thing: in fact, we think American police are wonderful.

RIPPED

Getting out of the hotel for rehearsals was quite a feat. The police had told us to leave through the hotel's drug store, but there were crowds again. I got knocked to the ground, Dennis fell over, and Lennie got all the buttons on his jacket ripped off. We drove off but soon realised we were being "tailed." Girls jumped into cabs and followed us.

Doing the Ed Sullivan Show gave us a great kick. We met Steve Lawrence and Juliette Prowse who were also on the bill. We spoke to Richard Rodgers who told us he had enjoyed our act. I'd better go now as I haven't done my packing yet. See you soon. Love, DAVE CLARK.



THE ESCORTS

"DIZZY MISS LIZZY"

c/w

"ALL I WANT IS YOU"

FONTANA TF 453

See the Escorts in the new "Look at Life" film "Sound of a City"

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No. 16

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already you can hear the noise of "the spartans" from sounds incorporated

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"A GIRL NAMED SUE"

say— JOHNNY MILTON
and THE CONDORS

on Decca F11862

HERE COME THE ESCORTS

HURRY, HURRY, HURRY! The Escorts are in one huge, panic-stricken hurry. The four gents, youngest professional beat-group yet to emerge from Liverpool, have fair rushed through their past four weeks.

Like having their first record out on release; like starting their first major tour; like appearing in their first film.

Sudden change of fortune for the lads? Sure. But it doesn't come as any surprise to umpteen Merseyside fans who've had a quiet rave about the boys for the past 12 months.

Three of the acclaim-happy boys—John Kinrade (lead guitar), bassist Mike Gregory and rhythm guitarist Terry Sylvester—teamed up while they were pupils at Morrison Boys' School, in Liverpool. Homework often went for the proverbial Burton as they rehearsed.

In early 1963, the trio of school mates teamed up with Pete Clarke, a young drummer who was making a big name for himself in the Liverpool beat clubs. Pete, who'd just returned from a

trip to the Continent, joined and was immediately appointed leader.

He says: "I think it was the happiest day of my life when Teg, Greg and Kindy asked me to join them. We decided to live, sleep and eat beat music. We spent every minute we could spare rehearsing and playing. For a while, we even gave up ten-pin bowling, then the biggest love of our lives.

"We managed to finish in the top ten in a Liverpool popularity poll and so Jim Ireland, manager of the swinging Blue Jeans, asked us to sign with him. Knowing the friendly set-up the

Blue Jeans have, we jumped at the chance."

Enter Mike Gregory to say: "Since then, everything has snowballed. Firstly, we were booked for the current Gene Pitney tour. Then we appeared in the 'Look At Life' film 'Sound Of A City' . . . and our first single 'Dizzy Miss Lizzie' came out on Fontana."

The boys are busy making notes about the difference in approach of southern and northern audiences. The scream-ratio is just about level pegging, so far.

PETER JONES



THE ESCORTS in the suits they designed themselves (RM pic.)

VELVETTES COMPETITION WINNERS

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J. M. Foster, 50 Cranford Gardens, Acklam, Middlesbrough, Yorks.

George Hill, 19 Livermere Court, Queensbridge Road, Hackney, London, E.8.

Miss Kathy Mournian, 42 Clavering Ave., Duns- ton, Gateshead 11, Co. Durham.

P. Luce, 3 Five Mile Avenue, St. Owen, Jersey.

John Elliott, 8 Southfield Crescent, Greenend, Coatbridge, Lanarkshire, Scotland.

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John, George, Paul and Ringo were glad to help. And so are thousands of other young people in coffee bars and clubs up and down the country. There's nothing old-fashioned about Oxfam. It's helping poor people all over the world, bringing them food, clothing, medicine and education. It's an enormous job and it needs all the help you and your friends can give it.

The Beatles realised that they could do more than put an occasional sixpence in a collecting tin: they launched a national newspaper campaign for Oxfam. We don't expect you to go that far, but how about organising a record hop for hungry kids? Or become a Pledged Gift Collector and collect 2/6 from your friends every month? Lots of people are doing things like this every day. Why not join them? Write for information to:

David Moore
Youth Organiser
OXFAM
274 Banbury Road
Oxford



FAIR PLAY FOR RITCHIE

says **JIM GAINS**

RITCHIE VALENS was just 17 when killed with Buddy Holly in that tragic, now historical air disaster of five years ago.

But very few people realise what a great loss Ritchie was to the world of pop music. He had been forever in the shadow of Buddy Holly, and the fact that his British record company have shown very little interest in keeping his name alive hasn't exactly helped matters.

As well as being well on the way to becoming an international pop singer, Ritchie was a prolific songwriter. "C'mon Let's Go" and "Donna" are familiar to you I'm sure, but only through the smash hit versions of Tommy Steele and Marty Wilde respectively. Well Ritchie had equal success with these numbers in America and he wrote them as well.

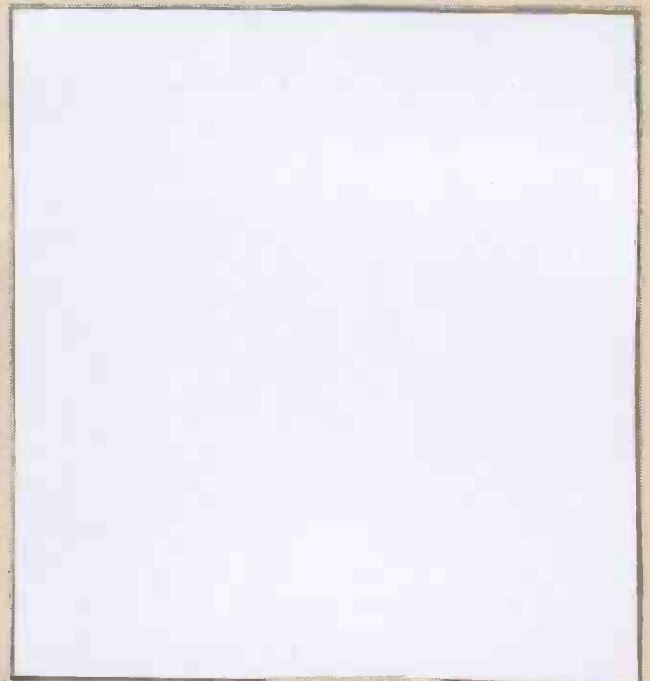
PLEA

It was in fact only these cover versions by top British artistes that prevented Ritchie from breaking through over here. It was just a matter of time.

Instead of persevering after his death, Decca, who released Ritchie over here on the London label, just ignored constant pleas for more discs. Only three singles have been issued in Britain during the past five years.

The last of these was "La Bamba"—a re-issue that was originally on the flip of "Donna" and only re-issued to cash in on the renewed interest in the "La Bamba" dance on the continent—an old South American folk song given a commercial arrangement by Ritchie. This new treatment has since been copied by Chubby Checker, Trini Lopez, Bobby Darin and Chris Montez.

As I said in an article on Ritchie in the "Record Mirror" seven months ago, Decca have enough hit-potential material to keep



RITCHIE VALENS

Ritchie's name alive for quite a time yet. Two numbers immediately spring to mind. "The Paddiwack Song" and "Stay Beside Me" were on the "Ritchie" album released some time after his death and are definitely chart material.

Now Decca tell me they have no intention of issuing any more Valens discs in this country.

"It's no use us trying to make Ritchie into another Buddy Holly, it just wouldn't work. He is no longer a commercial proposition, and the demand for his records is not great enough to justify another release."

I fully agree that a business should be run on a profit-or-nothing basis, but surely an exception could be made in the case of Ritchie. After all Decca, like every other company, issue a large percentage of misses, and say they did issue another Valens singly and it failed, the effects wouldn't be all that disastrous.

But on the other hand a new single could easily click as Ritchie has still got quite a large following in Britain. These fans and a big publicity campaign would I'm sure arouse enough interest to push it into the charts—providing there are

no cover versions of course. Buddy Holly and Eddie Cochran have been plugged incessantly since their deaths and look how handsomely it has paid off. It is not too late to start pushing the name of Ritchie Valens into the public eye—in fact it's long overdue.

PLUGGED

Whereas Buddy and Eddie have managed to remain alive vocally thanks to the efforts of their disc companies (not forgetting Buddy is released on the Decca-controlled Coral label) Ritchie, it appears is to die a second time.

I am issuing this final plea to the bosses of Decca for more Valens releases. A similar plea was put to Del-Fi Records in America recently and a "Ritchie Valens Memorial Album" was immediately issued — they obviously have the customers interests at heart as well as their own. It proved to be a good move for them financially as well as pleasing many of Ritchie's disc-hungry fans. Why not take a chance on a single Decca?—don't let the name of Ritchie Valens slip further and further into oblivion!



PATIENCE



MUMSIE



HAZEL

ELVIS—TOO OLD FOR ROCK?

THE new Elvis Presley disc arrived last week. Remember Elvis? He's the guy who used to make wonderful rock classics and spend weeks on end at number one in our charts. That was quite some time ago, of course, but it is worth remembering that Elvis was even something of an idol in his own quiet way a while back, like when folks used to copy the way he sung and moved, and even the way he wore his hair.

SAMSON

Funnily enough, some of El's critics claim that, as with that other legendary figure, Samson, his hair may well have been the cause of his downfall, because when the U.S. Army lopped off his sideburns it seemed to take all the guts out of his singing. This may or may not be, but nobody can deny that of late the Master has been having a mighty lean time chartwise.

FILM SONGS

But all this is history. What we are concerned with here and now is the brand new, hot-from-the-presses Presley offering. Will it, regardless of its pedigree, be the disc to put him back into our good graces? The answer is "Possibly." Why only "Possibly?" Because the new coupling features film songs yet again, whereas most of Elvis' fans had hoped this time for studio-recorded material.

The top side of the disc features the title song from El's new film, "Love In Las Vegas" (previously called "Viva Las Vegas") which opened in London this week. It is built on a very fast Latin beat with a "Bossa Nova Baby"—styled performance from Pres. El's enthusiasm is highly commendable, but his worst enemy is his maturity which has completely removed the roughness from his voice, and for him to have a hope of capping Merseybeat in the charts, this is a vital requirement. The same can be said of the flip, a revival of Ray Charles' immortal "What'd I Say." Elvis gets better support than he's had for years from the chorus and combo, but again his voice just doesn't suit the song. Either side up, the disc will make the Top Ten (which is better than he managed during the latter half of last year) but it's by no means a monumental comeback.

LAUGHABLE

Whilst we're on the subject of Elvis, this would seem as good a time as any for laying to rest an awfully silly notion which seems to be growing in popularity.

by ALAN STINTON

Inevitably, since this time last year when "One broken heart for sale" gave Elvis his worst chart placing for five years, a mountain of free advice, some good, most useless; has been offered to him. About the most laughable lumps of the latter sort, which seems crop up with wearying monotony, is the suggestion that Elvis Presley should hop the next plane for England and embark upon a nationwide concert tour. For sheer nonsense value, a suggestion like this takes some beating, and those who advocate such a catastrophic move speak either from criminal ignorance, or an arch-patriotic desire to see America's last champion finished off for good. How utterly absurd it is to say that if Elvis were here it would enable him to sell a disc like "One broken heart"; and how stupid it is to even think that, at the height of groupmania here in Britain, the man who, for six years, held the throne which the Beatles now occupy would be afforded a reception even remotely befitting his years of achievement. No, Elvis may have the time to tour here, but he also has

more sense. There are, of course, some sensible suggestions forwarded occasionally. The call for him to spend far more time in the recording studio should not be ignored, and this time should be spent in a meticulous search for the old tearaway Presley vocal style, and the spot on accompaniment which once made every track a work of art.

BLUES

He need not go back to recording rock numbers, or particularly wild ones, at twenty-nine he really is too old for that; but Elvis has been widely acclaimed as a fine blues singer, and just how many great R & B singers are there under thirty? If he was to sort out a few genuine R & B classics, round up the Bill Black Combo, and hurl himself body and soul into his recording, the results would be infinitely preferable to the unworthy film songs which he now seems determined to inflict upon us.



ELVIS in a scene from his latest film "Love In Las Vegas"

A 'live' beat L.P. from the cavern

"MARVELLOUS," murmured recording manager Noel Walker, as he munched a cheese roll and sipped the red wine thoughtfully provided by Cavern owner Ray McFall.

We stood in a deserted corner of the Liverpool "tube" that has become more famous than London's transport system while Noel relaxed after completing tracks by the Big Three and Dave Berry and the Cruisers—first stage of Decca's marathon recording schedule to record an L.P. of beat music at the Mecca of Beat, the Cavern.

"The temperature of this wine is fine," said Noel to compeer Bob Wooler. "Where do you keep it?" Said Bob: "Actually we suspend the bottles from the roof and the temperature and humidity is controlled by a new process called PEOPLE." The people, in fact, who crowd the Cavern night and day to hear the groups.

He said: "Everybody seemed rather impressed with the EP we did at the Cavern, featuring the Big Three. So it seemed natural to follow with an LP. It's not a Merseyside album, though. We are using groups and singers from all over the country.

"In addition to the Big Three and Dave Berry, we are featuring tracks by Bern Elliott and the Fenmen, Heinz, the Dennisons, Lee Curtis and the All-stars, the Fortunes, Beryl Marsden and the Marauders.

"Technical problems here in the Cavern? Well, there are plenty. That's why I look so harrassed. Apart from the fact that the Cavern is not the easiest place in the world to make records, we have the added problems of having to change groups in the middle of the session and re-balance without upsetting the fans too much.

"I must say, though, that both Ray McFall and Bob Wooler have been helped tremendously in keeping things moving smoothly. Anyway, there's nowhere else in the country that can supply an atmosphere like this."



BERN ELLIOT & THE FENMEN



BERYL MARSDEN



DAVE BERRY

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Print the identity letters of your selections in the appropriate places in the first downward column of the entry form. The other columns are for additional attempts.

You may make up to a maximum of 12 attempts on each entry form, and send as many official entry forms as you like. A donation of 3d. to the Olympic Appeal Fund must be sent for every attempt and a donation of 3/- will entitle you to twelve attempts.

A panel of judges will award the prizes to the senders of the three entries they consider best. In the event of ties, an eliminating contest will be held. A copy of the full rules may be obtained by sending a s.a.e. to the organisers of the contest.

The Judges, and Members of the B.O.A. Council and employees of the B.O.A., their agents and I.C.T Ltd.—and their families, are not eligible to enter. All winners will be notified by post.

CLOSING DATE FOR ENTRIES—27th JUNE, 1964.

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6th choice												
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Entries in a sealed envelope (3d. postage) must be sent to:—

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To cover the above entries I enclose cheque/P.O. value and I agree to abide by the rules of the contest.

Send crossed postal order or cheque payable to the "Trip to Tokyo" Contest.

Donations—after deduction of expenses—will go towards the £150,000 needed to send the British Team to the 1964 Olympic Games

★ ★ ★ ★ Close-Up On Elvis And Lovely Ann-Margret In His Latest

ELVIS IN 'L IN LAS VEG



FOUR SEASONS

Dawn
(Go away)

PHILIPS/BF 1317

MIKE HURST

Any Time That
You Want Me

PHILIPS/BF 1319

MILLIE

My Boy
Lollipop

FONTANA/TF 449

THE ESCORTS

Dizzy
Miss Lizzie

FONTANA/TF 453

PEPPI

So Used To
Loving You

FONTANA/TF 446

TROY DANTE and the INFERNOS

Tell Me When

FONTANA/TF 445

ANDY WILLIAMS

A Fool Never
Learns

CBS/AAG 182

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ELVIS PRESLEY speaks well, DRAWLS, then! "When Ann-Margret is on the set, she sizzles. She's positively electric. She's supercharged. Off-stage she is a quiet, intense sort of gal, but point a camera at her and she just explodes with vitality."

By which quote you may gather that Elvis was extremely impressed by filming with Ann-Margret on the colourful new "Love In Las Vegas." At the same time Elvis is careful to deny romance rumours, saying: "We are very friendly. It's impossible NOT to be friendly with a gal like Ann."

He added. "You will be seeing much more of Ann-Margret in future."

You see plenty of her in "Love In Las Vegas," because she plays the part of a swimming instructor and is called upon to wear a variety of bathing costumes. Miss Ann-Margret "sizzling" in a swim suit is indeed an eyeful.

Song content of the movie is strong. Titles: "Appreciation," "I need somebody to lean on," "The yellow rose of Texas," "Viva Las Vegas," "The lady loves me," "What'd I say," "The eyes of Texas," "C'mon everybody," "If you think I don't need you," "My rival," "The climb," "Today, tomorrow and forever," "Santa Lucia."

Story-line? Does it REALLY matter in a Presley film? Anyway, he plays Lucky Jackson, a playboy type with a burning ambition to become world car racing champion. He starts by going to Las Vegas with his mechanic, Shorty (Nicky Blair) to enter their car in the annual Grand Prix. Lucky

had been "lucky"—he earned the necessary loot in a gambling saloon.

At Las Vegas, he meets Italian racing champion Count Elmo Mancini (Cesare Danova), preparing his Ferrari for the big race. But motor racing is banished from their minds with the arrival of Rusty Martin, shapely and red-haired (Ann-Margret!), who wants repairs to her sports car.

Lucky and Mancini lose sight of Rusty but go off together on a tour of the fabulous Las Vegas strip, looking for her — they're sure she is a show-girl.

ACCIDENT

Next day, Lucky meets her by accident. He's happy. But Rusty pushes him in the swimming pool and the money with which he hoped to buy a new car engine literally went down the drain.

Lucky and Shorty become waiters, but this has its compensations because they become eligible to enter the annual Employees' Ball Talent Contest. Rusty takes part. But Lucky wins first prize, you'll be glad to know. Trouble is that instead of cash, the prize is a gold cup and a free honeymoon ticket.

Lucky's luck holds, though. Eventually he gets enough money to enter the Grand Prix. It's a fast and furious ending to the movie and... well, I'd better not give away the ending.

A brisk-paced, bright Presley offering, packed with glorious scenery, including Ann-Margret.

Vocal highlight is El's performance of "What'd I say" in a night club sequence. But the talent contest final really hums, too — with El singing "Viva Las Vegas" and Ann-Margret countering with a dynamic song-and-dance version of "Appreciation."

There is also an eye-staggering sequence in the Hotel Tropicana, Las Vegas—"Folies Bergere."

Film was written by Sally Benson, directed by George Sidney, music by George Stoll.



ELVIS risks a few



● In a natty racing costume, Elvis certainly looks the part in his new film "Love in Las Vegas" to be premiered on Wednesday this week. Co-star Ann-Margret hit it big record wise with her R & B hit "I just don't understand."

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That's the way lov

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Film ★★☆☆

LOVE AS'



broken bones on his motor-cycle.



ELVIS in another amusing scene from the film.



ELVIS AND ANN-MARGRET in a song-and-dance routine.



DALE & GRACE

Stop and think it over

HL 9857 45 rpm



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DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

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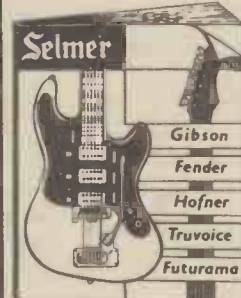
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B/W

"SHAKING FEELING"

BY THE

SWINGING BLUE JEANS

(HMV POP 1273)

EMBLEM



PAUL ANKA

the other hand, head of their old label Cadence, Archie Bleyer, only had a few artistes on his label and he cut every disc made with the intention of having a hit.

The Everly's, Andy Williams and the Chordettes were his chief artistes, and his system inspired Phil Spector to do the same sort of thing with his Philles label.

FACT

That's about it then. The facts DO bear out that a label change affects an artiste's popularity, if he or she is very popular already. Of course in the cases of unknown or forgotten stars, changes are often for the better like with Mark Wynter and Ray Charles.

It all adds up to the fact that the fans still have a strange kind of sentimentality over labels here, something which very definitely doesn't exist in the States where an artiste can have strings of hits on his old label.

Wonder how the Beatles would fare on Philips?

reason for their decline. This may seem hard to believe when one considers their hits like, "Cathy's clown," "Walk right back" and "Temptation" on Warner but there is a definite sign that their latter discs on this label haven't been produced with the obvious care which their first ones were. On

STORY OF THE SINGING DOG!

THE guitars pound out a stolid beat. Drums crash with ponderous determination. Amplification units reverberate. And the vocalist, taking a deep breath, starts to wail into the microphone. And sings: "Woof, woof. Woof, woof, woof. Woof." His ears prickle with excitement. And, the chorus over, he runs out of the studio . . . WAGGING HIS TAIL!

MICHEL

No kidding! Epic Records in the States have signed a two-year-old black standard poodle, a handsome-looking fellow who answers to the name Michel.

It happened like this. Michel is a talking dog, who made an appearance on the "Tonight Show", a networked telly-production. He talked his way out of trouble in an interview with Johnny Carson.

Michel is alleged to be able to say things like: "Hello", "I Love You", "I'm Hungry". He also says "No", firmly, when he is feeling somewhat tired and wishes to be left alone.

"YES"

"Cashbox" magazine report this incredible signing with the simple headline "Epic Signs Talking Dog". Apparently, Michel does understand what he is talking about . . . demonstrated by

the fact that if his ball rolls out of reach he says plainly: "I want it".

Michel does not say "Yes", but his owner, a Mr. Messick, said "Yes" very loudly when offered the Epic contract.

First release has Michel not only talking but playing a character part, believe it or not. Single is called "My Talking Dog, Napoleon", and Michel plays the title role. He has already been photographed wearing a Napoleon hat and an expression of indulgence at the way human recording engineers are flipping over his talents.

LOGICAL?

This, of course, is something that simply HAD to happen. Once the initial shock is over, it is clear that the disc debut of Michel is a logical development in the pop music industry.

After all, there are a lot of top pop singers going around looking more like shaggy sheepdogs than human beings.

Why then should not "man's best friend" get in on the act?

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JIMMY YOUNG

JET'S SELF-TORTURE



JET HARRIS (RM plc.)

THE first few weeks of the current Robert Stigwood tour have been sheer delight for the fans — and sheer hell for Jet Harris.

"I've always been a neryv boy, just can't help it," Jet told me. "And my car smash didn't help. Then, facing 2,000 people for the first time in nine months scared me to death."

Was there any justification for this fear? Absolutely none. As Jet himself admitted: "Letters and telegrams poured in. Fans came backstage to say hello. Everybody was marvellous. It helped me a lot to know that people still liked me."

Secretly, Jet thought of packing the whole business in and withdrawing from the tour. But thanks to the support he got from the fans he decided to press on. And the worst is now over.

CONFIDENT

"It took me about three weeks before I began to feel all right on stage. Now I feel confident that I can go on with my career. After this tour I shall do some TV work, a few more tours, and I'll probably go to Belgium for club and radio work."

Apart from the enjoyment of meeting the kids, Jet has

★ ★

Jet Harris Talks To R.M.'s David Griffiths About His Career

★ ★

a new pleasure: a portable TV set. "It's great to sit in my dressing room and relax in front of the box," he said. "It seems to work reasonably well in most places, though Brighton is very bad, for some reason."

Always, of course, there is the never-ending pleasure of learning the guitar. "Yes, I'm still learning," he pointed out. "You can never know all there is to know about a guitar. And I find it very different from the bass guitar I used to play with the Shadows. Now I use a six-string guitar and there's always something new to experiment with. On my new record, BIG BAD BASS, I tuned the guitar in D, tuning every string down a tone."

SOUND

I said that the "experts" of Juke Box Jury had been doubtful about the disc's hit potential because it sounded like a backing track to which they'd forgotten to add a vocal.

"Well, maybe," replied Jet. "But it's a sound, my sound, that I've used a lot on concerts and it's gone down very well with the fans. Lots of screams. So it seemed a good thing to record. I hope its liked."

ADULATION

Which remark is typical of Jet Harris. Few young men in show business have received as much adulation as he has. Waves of screams, applause and other tokens of love have welled up at him across the footlights. Despite it all, Jet has never succumbed to that great show business danger—big headedness, the tendency to believe you are fantastically important because you are able to entertain a few thousand teenagers.

Unlike so many stars, a little touch of conceit, of vanity, is just what Jet could do with. He still seems to feel inadequate, to be surprised

when he gets a big hand.

But his "come-back" tour has shown him that the fans do still care, and wish him well. Which ought to ensure

that Jet stops taking himself and his troubles too seriously, and starts getting relaxed pleasure from pleasing his public.

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ANOTHER GREAT COLOUR SOUVENIR: **GERRY AND THE PACEMAKERS**
Tony Warren—the man who created CORONATION STREET—writes about the chaos, the fun, the screaming fans on tour with Gerry and the Pacemakers!

PLUS: WIN A FORD CORTINA AUTOMATIC—FREE!
Exciting new competition.

AND In '8-PAGE SPECIAL' STEPTOE: "ME AND THAT LAD OF MINE" exclusive TV Inside story.

GET TODAY OUT TUESDAY



NEW group on the Decca label—Johnny Milton and the Condors, whose first release is "A Girl Named Sue". In two years, they've travelled 175,000 miles round Britain—and have also starred in Hamburg. On the left is leader-drummer Clive Graham, then (L to R) guitarist Rikki Smith, vocalist Johnny Milton, bassist Paul Servis. RM Picture, Dezo Hoffmann.

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A DOO
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IN GLOSSY COLOUR SLEEVE

6 TOP POPPS ON ONE GREAT EP 6'8 T.P.S 510

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GOOD SINATRA RE-ISSUE DISC

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.

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

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.

★★★★
GEORGE HAMILTON IV

ABILENE: The roving gambler; China doll; Where nobody knows me; The everglades; Oh 'so many years; Come on home boy; Jimmy Brown the newsboy; Abilene; The little lunch box; If you don't know I ain't gonna tell you; Tendex hearted baby; You are my sunshine. R.C.A.-Victor RD-7595.

HANDSOME George Hamilton sets the girls hearts a-flutter with his looks and singing. The album is country-styled, tending towards the pop fields. This is a mixture which should do well for the melodious singer. It's well worth a listen.

★★★
JIM REEVES

GOOD 'N' COUNTRY: Don't Let Me Cross Over; There's A Heartache Following Me; The Talking Walls; Little Old Dime; The World You Left Behind; I've Enjoyed As Much Of This As I Can; Lonely Music; Bottle Take Effect; You Kept Me Awake Last Night; Before I Die. RCA CDN 5114.

The great Jim Reeves has a splendid collection of country and western songs here. Purists may frown, but this set is one of his most enjoyable yet. The lower price—it's a Camden L.P. make this into a hit disc.

★★★★

TRINI LOPEZ

TEENAGE LOVE SONGS: Love Me Tonight; Chain Of Love; Then You Know; I'm Just A Poor Little Schemer; Jeanie Marie; One Heart One Life One Love; You Broke The Only Heart That Loved You; The Club For Broken Hearts; Nobody Listens To Our Teenage Problems; My Runaway Heart; I'm Grateful; It Hurts To Be In Love. London HA 8132.

TRINI was on the U.S. scene for many years before he got his break with Reprise. One of the many labels he recorded for in his pre-hit days was King, a subsidiary of London here. Here are twelve tracks which although not quite in his current style are nevertheless well performed and quality tracks, worth buying for any Lopez fan. King admit on the sleeve notes that they turned him out when he didn't score with them. Good and truthful at least.

★★★

PAUL ANKA

SONGS I WISH I'D WRITTEN: Ramblin' Rose; I Can't Stop Loving You; The End Of The World; He'll Have To Go; All I Have To Do Is Dream; Can't Get Used To Losing You; Oh Lonesome Me; Save The Last Dance For Me; Blue On Blue; Moon River; It's Not For Me To Say; Memories Are Made Of This; You Always Hurt The One You Love; Cry; Who's Sorry Now.

ONE time hitmaker Paul gets his vocal chords wrapped around a bevy of old or new hits. Fine for Anka fans but we suspect non-fans won't like these, versions of their favourites. He sings quite well, but this isn't his best set by far. Like we said, OK for Anka fans.

★★

VARIOUS ARTISTES

MEMORIES ARE MADE OF HITS VOL. FOUR: Tutti Frutti—Little Richard; Just Keep It Up—Dee Clark; Yakety Yak—Coasters; I'm Hurtin'—Roy Orbison; Here Comes Summer—Jerry Keller; The Happy Organ—Dave 'Baby' Cortez; To Know Him Is To Love Him—Teddy Bears; Great Balls Of Fire—Jerry Lee Lewis; Red River Rock—Johnny and the Hurricanes; Splish Splash—Bobby Darin; Ballad Of A Teenage Queen—Johnny Cash; Cannonball—Duane Eddy. London American HA 8138.

ANOTHER in the superb London series of past hits. And some of these — if not all — are amongst the greatest beat discs ever produced. A varied selection from the greatest hit label ever and although no standout track could possibly be named amongst these, favourites of the Jury were "To Know Him", "Happy Organ" and "Great Balls Of Fire".

★★★★★
JUNE CHRISTY

THE INTIMATE MISS CHRISTY: Spring is here; Fly me to the moon; I fall in love too easily; Time after time; The more I see you; Don't explain; It never entered my mind; You're nearer; Misty; Suddenly it's spring; I get along without you very well; Ev'ry time. Capitol T.1953.

A delightfully warm album from June Christy, the coolest of cool singers. Just the job for those romantic late night sessions by the fireside. So make a date with your favourite girl, turn the lights down low and let June Christy do the rest. Not for the beat fans, naturally, but the older customers will like, and like a lot.

★★★★★



FRANK SINATRA in a scene from the film "Manchurian Candidate"

JIMMY MCGRIFF

I'VE GOT A WOMAN: I've Got A Woman; On The Street Where You Live; Satin Doll; 'Round Midnight; All About My Girl/MG Blues; That's The Way I Feel; After Hours; Flying Home; Sermon. Sue ILP 907.

TOP R & B organist Jimmy McGriff gets to town on this set of atmospheric bluesy items which fall into both the R & B and jazz categories. Jimmy's previously unreleased great U.S. hit is the title track of this L.P.—the Ray Charles number is still superb. Bubbling organ work, or drawn out and bluesy, this album can be played and enjoyed over and over again.

★★★★★

IN THE WIND

PETER, PAUL AND MARY: Very Last Day; Hush-A-Bye; Long Chain On; Rocky Road; Tell It On The Mountain; Polly Von; Stewball; All My Trials; Don't Think Twice It's All Right; Freight Train; Quit Your Lowdown Ways; Blowin' In The Wind. Warner Bros. WM 8142.

THE very successful folk trio have an excellent album here, which contains at least four single top sides. Commercial yet appealing, the gentle sound they create goes rather deeper than usual. The usual message is here, but for those who just want this album for its musical content, it can be ignored.

★★★★★

RICK NELSON

FOR YOU: For You; Fools Rush In; Down Home; That Same Old Feeling; You're Free To Go; I Rise I Fall; That's All She Wrote; A Legend In My Time; Just A Moment; Hello Mr. Happiness; Hey There Little Miss Tease; The Nearness Of You. Brunswick LAT 8562.

EVER popular U.S. hitmaker Rick put two of his recent hits on this L.P. All the tracks are extremely polished and well-performed and although many of them are not at all distinctive this is a common L.P. fault. Nevertheless this makes good listening — particularly good were "Down Home" and "I Rise I Fall".

★★★

Rhet Stoller 'Knockout' competition

Win £500 worth of guitars and equipment as illustrated. Just mark the 6 instruments from the list below that you think make the Rhet Stoller Sound on KNOCKOUT and say in 20 words or less why you like Rhet's disc.

BASS GUITAR	12 STRING GUITAR
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I like Rhet Stoller's disc because

READ THESE RULES
Entry forms must be returned to Record Mirror, 116, Shaftesbury Avenue, London W.1., not later than Tuesday, March 31, 1964. Every entry form will be considered by the editor. Entry is barred to members, family and friends of Record Mirror, Windsor Records, Jennings Music Co., and all persons connected in any way with this competition. Rhet Stoller has not revealed the make up of this record to anybody. The Windsor Record Trademark from the Record Sleeve must accompany all entries. I agree to the rules and accept the Editor's decision as final.

Name
(block letters)

Address

Signature.....

I'M OVERWHELMED — RHET STOLLER

I'M overwhelmed with the reception my disc has received; the phone in my manager's office has not stopped ringing. I'm told by the RM that the response to the competition has been tremendous, I'm really pleased and happy about it all.

BEDROOM

Some people seem to find it hard to believe that I produced "KNOCKOUT" in my bedroom—I did, just ask the neighbours.

I may have to move soon, for if I get an idea I have to work on it right away, sometimes I wake up in the middle of the night, the idea is there and away I go. The neighbours tell me if it is good—or bad, one way or another.

RHET WITH SOME OF THE INSTRUMENTS YOU CAN WIN



WIN

HERE'S your second chance to enter the Rhet Stoller competition sponsored by RECORD MIRROR. When you have listened to Rhet play "KNOCK-OUT" on Peter Sterling's Windsor label (WPS 130) fill in the form provided and the instruments, donated by JENNINGS MUSIC of Charing Cross Road,

could be yours. Winners will be entertained by Rhet and the RM in London when the results are known.

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Record Mirror

Pop Disc Jury

THE BEATLES

Can't buy me love; You can't do that (Parlophone R 5114).

"I DON'T care too much for money" sing the Beatles. Ha Ha! With million-plus orders on this medium pace single they don't have to. Not their best disc, but the backing is probably the best for them for a long while. It builds up to a climax, and is totally different from their previous sides. Catchy, commercial, the Beatles, nothing more need be said. Flip is another from the prolific pens of Messrs. L. & M. Bluesy, well-performed and we preferred it to side one.

TOP FIFTY TIP

JOHNNY MILTON AND THE CONDORS

A girl named Sue; Somethin' else (Decca F 11862).

A CATCHY out-of-the-rut teen affair here, with a good grow-on-you tune and lyric. There's a compulsive beat, commercial repetition and the performance is strong enough to send this off-beat disc into the lower end of the charts. At least, Flip is an extremely busy revival of the old Eddie Cochran number.

TOP FIFTY TIP

DEL SHANNON

That's the way love is; Time of the day (London HLU 9858).

ALTHOUGH Del has moved to a new label here, London have



Top Fifty Tips

NEW BEATLES DISC!

acquired this Berlee single which is a very good example of Del in a quieter mood. He's so popular that this one will be a hit and it's certainly up to the standard of his last few. Flip is a gentle beat ballad with loads of appeal.

TOP FIFTY TIP

THE BACHELORS

I believe; Happy Land (Decca F 11857).

AN unexpected disc from the group currently hitting the high spots with "Diane." Completely different from their previous discs, there isn't much of a folksy quality here, but the dramatics of the item should make this into a number one without much difficulty. Flip is more familiar style, and is a jaunty little item.

TOP FIFTY TIP

RICHARD ANTHONY

If I loved you; More than words can say (Columbia DB 7235).

THE inimitable Richard Anthony must have a huge hit on his hands with this oh-so-plaintive rendering of the "Carousel" tune. Lovely delicate backings, beautiful song, and the slight French tinge in his hoarse voice makes this a big hit with all birds everywhere. Flip is an up-beat number that's well performed.

TOP FIFTY TIP

ELVIS PRESLEY

Viva Las Vegas; What'd I say (RCA Victor 1390).

A BOUNCY latin-beat number for El's latest outing. It's a well-produced number with a good set of appropriate lyrics about the life in the gambling town of Las Vegas. Not for his beat fans, though. Flip is a smooth version of the Ray Charles number with much appeal. Familiar and beaty. Should be a big hit.

TOP FIFTY TIP

RAY CHARLES

Baby, don't you cry; My heart cries for you (HMV POP 1272).

CATCHY jerky rhythmic beat from Ray Charles on his latest U.S. hit. There's a good bluesy quality in his voice on this up-beat treatment—and it gets a bit gimmicky towards the end too. Flip is the old standard sung with great spiritual feeling by Ray. A great song and great treatment.

TOP FIFTY TIP

JIMMY YOUNG

Unchained melody; There's always me (Columbia DB 7234).

A REVIVAL of his old hit, this one is as well-performed as Jimmy's original great hit of some eight or nine years back. It's a good familiar song, but the backing isn't as strong or compelling as his original. Flip is a gentle ballad that's bound to be played a lot by anyone who buys the top side.

TOP FIFTY TIP

SINGLES IN BRIEF

ALMA COGAN. Tennessee waltz; I love you much too much (Columbia DB 7233). We liked this slow deliberate version of the corny oldie. But it still sounds good.

MILLIE. My boy lollipop; Something's gotta be done (Fontana TF 449). Shrilf voiced lass with a good blue beat type number that could do better than most people think.

THE ESCORTS. Dizzy Miss Lizzy; All I want is you (Fontana TF 453). Revival of the rock classic. Good performance and probably a hit if they get enough exposure. Wild stuff.

THE LeROYS. Gotta lotta love (Ciribiribin); Don't cry baby (HMV POP 1274). Nice little treatment of the oldie with new lyrics. Right for today's market.

DESMOND DEKKER. Parents; Labour for Learning (Island WI 111). Good subtle blue beat stuff with loads of appeal during this craze. At least this is genuine.

THE MOJOS. Everything's alright Give your lovin' to me (Decca F 11853). Good beaty teen disc from Liverpool's group. Watch this one closely.

MIGIL FIVE. Mockingbird Hill; Long Ago and far away (Pye 15597). Good revival of the oldie with a strong beat and plenty of hit potential.

THE MCKINLEYS. Someone cares for me; A million miles away (Columbia DB 7230). Girl duo and a breezy disc which moves along well. They have plenty of potential.

GENE THOMAS. Baby's gone; Stand by love (United Artists UP 1047). Roy Orbison type songs and arrangement—in fact he penned both sides.

THE RAVENS. I just wanna hear you say I love you; Send me a letter (Oriole CB 1910). Nice bouncy catchy number that's pretty well performed.

SHEL NAYLOR. One fine day; It's gonna happen soon (Decca F 11856). Fast beat on this rock disc which moves along at a brisk danceable pace.

LEE STIRLING AND THE BRUISERS. I believe; Now that I've found you (Parlophone R 5112). Nice off-beat sincere rendering of the oldie by the efficient and popular group.

ERNEST ASHWORTH. A week in the country; Heartbreak Avenue. (Hickory 1237). Good C. & W. stuff with more than a tinge of commercial appeal.

MIKE HURST. Anytime that you want me; Carol-Anne (Philips BF 1319). Grow-on-you number from Mike that doesn't fall into any category. He could do well, or it may get lost.

CHRIS FARLOW AND THE THUNDERBIRDS. Itty Bitty Pieces; Girl Trouble (Columbia DB 7237). James Ray original — good revival by the semi-authentic group — lead singer has great potential.

DION DIMUCCI. I'm Your Hoochie Coochie Man; The Road I'm On (CBS AAG 188). Good beaty version of the Muddy Waters R and B classic. Too way-out though.

ERNEST RANGLIN. Exodus; ROBERT MARLEY; One Cup Of Coffee (Island WI 128). Subtle instrumental with good backbeat, a grow-on-you treatment of the tune.

JACKIE LYNTON. Little Child; Never A Mention (Piccadilly 35177). One of Britain's best real beat boys with a great wild R and B number. Not Liverpool though.

THE SYNDICATS. Maybelle; True To Me (Columbia DB 7238). Chuck Berry number given a typical beat treatment, in which the beat is predominant.

KEITH POWELL AND THE VALETS. Tore up; You better let him go (Columbia DB 7229). Wild rock effort with loads of dance potential. They could do well with this.

THE ECHOES. My little girl; More (Fontana TF 439). Pleasant smooth effort that's well-performed and could do well.

IAN McCULLOCH. Come on home; Down by the river (Decca F 11855). A scots styled effort without much hit potential.

DOMINIC BEHAN. Liverpool Lou; Love is where you find it (Piccadilly 35172). Recital from the well-known playwright's brother that may sell to the specialists.

MARTHA AND THE VANDELLAS. Live wire; Old love (Stateside SS 272). Same style for the very successful U.S. hitmakers. Bluesy and interesting.

JOE MELSON. Stay away from her; His girl (Hickory 1229). A good C. & W. type number from the new label. Maybe a little too off-beat to click.

DON CHARLES. Tower tall; Look before you love (HMV POP 1271). A gentle uncommercial ballad from Don, who has made more saleable sides.

JAY. I rise I fall; How sweet it is (Coral Q 72451). Nice little effort from the guy from the Americans vocal group. Pleasant and hit-worthy.

BOB LEAPER. Come and join us; Sunday morning (Pye 15616). A handy little perky instrumental effort with more than meets the ear.

DR. FEELGOOD AND THE INTERNS. Blang Dong; The doctor's Boogie (Columbia DB 7228). Latest from the R. & B King is an interesting dance disc.

DAVID NELSON. Somebody loves me; Well I have (Philips BF 1321). Big voiced disc that won't appeal to the teens, but may do to the David Whitfield fans.

BABA BROOKS. Jelly bean; Sampson (Black Swan WI 142). Two blue beat sides which could do well with the dance set. Instrumental.

DERAK MARTIN. Daddy Rollin' stone; Don't put me down like this. (Sue WI 308). Good R. & B. number with drive and beat—more for the specialist.

THE MIKE LEANDER ORCHESTRA AND CHORUS. The Heroes; Rang-A-Tang. Theme from "Zulu." dramatic reading of "Men of Harlech." Decca F 11849.

DIANE RENAY. Navy blue; Unbelievable guy (Stateside SS 270). Big hit in the States, but we can't see why. Average femme vocal, smooth and pleasant.

JOHANNE & JIMMY. Everybody knows; I still love you (Fontana TF 447). A pleasant little number with the pair performing well, on the little song. But not with a hit sound.

DICK AND DEDEE. All My Trials; Don't Think Twice It's All Right (Warner WB 126). Sugary folksy item from the polished yet off-beat duo. Unusual.

THE INTERNS. Don't You Dare; Here - There - Everywhere (Philips BF 1320). Solid beat effort, danceable and better than average. Ray Charles-y in parts.

THE SPINNERS. Maggie May; Linstead Market (Fontana TF 450). The genuine folk team on the traditional number, which won't appeal to teenagers.

DAVID NELSON. Somebody Loves Me; Well I Have (Philips BF 1321). Powerful big band backing on the more-for-the-adult number. Frankie-Vaughan-ish.

JOHNNY TILLOTSON. Worried Guy; Please Don't Go Away (MGM 1225). U.S. hitmaker and a faster-than-usual teen style number. Not his best.

THE ORCHIDS. I've Got That Feeling; Larry (Decca F 11861). The good British group and a powerful femme bluesy vocal number. Could catch on.

THE CHANCIS. Everybody's Laughing; Tell Me (Decca F 11860). One of the best vocal beaters this week. Everly Bros. cum R and B, a fifty fifty hit.

JOY MARSHALL. When You Hold Me Tight; Rain On Snow (Decca F 11863). The oldie is given a surprisingly commercial yet appealing treatment.

LITTLE LENNY DAVIS. Little Schoolgirl; Gonna Go Back To Jeannie (Decca F 11858). A rather out-of-date sort of tune and treatment. His voice isn't bad though.

SOUNDS INCORPORATED. The Spartans; Detroit (Columbia DB 7239). The top comb. gets to town on the atmospheric French-Horn semi-beater.

HANK LOCKLIN. You never want to love me; Followed closely by my teardrops (RCA-Victor 1391). Average country number, but he's got a good voice.

LEON YOUNG STRING CHORALE. Drina; Winter in Ischia (Columbia DB 7236). Without Aker, but a military beat with adult appeal.

JAN AND KELLY. And Then He Kicked Me; My Country And Western Lover. (Philips BF 1323). Take-off on the Crystals great hit. Maybe not for the charts.

JOE HENDERSON. Isle Of Capri; Yours (Pye 15620). Bluesy up-beat piano version of the tuneful oldie. Could do very well. Certainly appealing.

LINDA SAXONE. Love Is A Many Splendoured Thing; The Other Side Of The Street (Pye 15624). Lovely song, belittled slightly by the beat backing, but definitely commercial.

SANDY AND THE TEACHERS. Listen With Mammy; Real Sweet (Columbia DB 7244). Gentle piano, hummed vocal especially for mums to put their kids to sleep. A genuine lullaby.

CHICK GRAHAM I know; Education (Decca F 11859). Chick sounds like Helen Shapiro on this dramatic pleasing number. Could do well.

PRINCE BUSTER. Beggars are no choosers; Blue beat spirit (Blue Beat BB 211). King of the blue beat and two original items for the Mods.

BOBBY VINTON. My heart belongs to only you; Warm and tender (Columbia DB 7240). U.S. hitmaker and a sugary version of the oldie. Minor hit.

DICK CHARLESWORTH. Father came too; Amanda (HMV POP 1268). Latest trad item, could do well owing to the film. Well-performed.

RUDDY AND SKETTO. Let me dream; Show me the way to go home (Blue Beat 208). Soft husky and slow, very appealing. With a strong back-beat.

THE BULLDOGS. John. Paul. George and Ringo; What Do I See (Mercury MF 808). Average vocal group beater without much of a lyric.

THE INITIALS. School day; The song is number one (London HLR 9860). Live folksy type recording by the team—atmospheric but not too beaty.

BARBARA CHANDLER. I'm going out with the girls; A lonely New Year (London HLR 9861). High-pitched little voice, not too good a song.

INEZ FOX. Jaybirds; Broken hearted fool (Sue WI 304). Latest from the "Mockingbird" girl is less beaty, more plaintive and less commercial.

SHANG
A DOO
LANG



Always in my heart LOS INDIOS TABAJARAS

RCA 1388 45 rpm



DUANE EDDY

The son of rebel rouser

RCA 1389 45 rpm



JIM REEVES

I love you because

RCA 1385 45 rpm



RCA VICTOR RECORDS PRODUCT OF
THE DECCA RECORD COMPANY LTD DECCA HOUSE
ALBERT EMBANKMENT LONDON SE1

Billy—'That Great Demo'

YOU know how it is in this funny old disc business! Some new sensation hits the scene, gets a couple of number one hits—then makes only the top five with his third. "Hullo, hullo," say the knowing gents, "he's already got the skids under him..."

This reasoning baffles me. Suddenly the national press have taken an interest in pop music. Each new chart-topper gets a blaze of publicity—i.e., Cilla Black, Searchers, Dave Clark. It's boosted, this summit position, to the same extent as the winners of the F.A. Cup.

BLUE

So when I checked with Billy J. about his personal scene, I half expected him to have believed some of the "skids-under-him" stories. But this shy young good-looker from the 'Pool has learned a lot about how to cope with the ups-and-downs of show business. Said he: "If you're feeling a bit blue,

by **PETER JONES**

you CAN let these things worry you. But then I remember that "I'll Keep You Satisfied," our third release, kept us MORE than satisfied in royalties.

"If you worry about everything that people say about you, you'd never find time to get up there on a stage and sing..."

In any case, "Little Children" has hustled Billy and the Dakotas right back to top favour. A rather delicate, sweet little song—I had to listen to it about a dozen times before I could see anything hit-worthy about it. Seems I was the odd one out.

Said Billy: "We went for it first time of hearing. Actually, it's a Mort Shuman and Doc Pomus song and we're great fans of some of the great songs they pro-

duced for Elvis Presley in the early days. It was a demonstration disc we heard—and one or other of the composers sang it through. I think it was Mort Shuman, who was over in Britain not long ago.

MILES

"You know something? He isn't even a singer, but he did such a good job on the lyrics—sang it so well—that I didn't think I'd get within miles of his performance. Normally you don't expect to get a high-class performance on an ordinary demo... but I can't help wondering what would have happened if that one had been released"

Only cloud over the boys recently has been the illness of drummer Tony Mansfield, reckoned by many to be about the best beat percussionist in the group scene. He's in Ancoats Hospital, Manchester, recovering from an operation. His deputy has been Roy Dyke, of the Remo Four, for the early dates—and he fitted in just fine despite having little rehearsal time.

FILMS

Left for Billy now is a major film appearance. He says: "This is a long-standing ambition of mine. And I guess my appetite has been whetted even more now that the Beatles have started filming and the Gerry Marsden movie has been finalised.

"But Brian Epstein, my manager, isn't rushing into anything. We're waiting along for exactly the right story line. If you're planning on movies as a long-term career, you don't want to



BILLY J. KRAMER—His latest compulsive off-beat disc continues to follow in the footsteps of his other hits. (RM Pic).

wreck your chances early on with a flop."

Each time I meet Billy, he seems to have developed, to have matured. Time was when he was a trifle tongue-tied and appeared to be anxiously looking for the exit every time he was asked a direct question. Now he demonstrates a quick sense of humour and is specially good when talking about the love of his life... show business.

I doubt if he even stops thinking about his work, even when he's apparently

asleep.

And I do know he is thinking in terms of building the Dakotas into a big-band sort of backing outfit for some dates. "What's more," he says, "I want to use them more and more on the vocal side. I don't want to be thought of as a solo artiste—we're a real, all-in group."

Meanwhile, the boys carry on touring. And send daily "get-well-soon" messages to energetic drummer Tony Mansfield.

A very likeable outfit, Billy J. and the Dakotas.

New LPs PETER PAUL & MARY

IN THE WIND



Rocky road; Stewball; Blowin' in the wind and nine others

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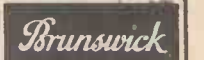
RICK NELSON

FOR YOU



Fools rush in; Just take a moment; The nearness of you and nine others

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TEENAGE LOVE SONGS



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THE MOJOS EVERYTHING'S AL'RIGHT

F 11853 45 rpm



KARL DENVER MY WORLD OF BLUE

F 11328 45 rpm



BERN ELLIOTT & THE FENMEN NEW ORLEANS

F 11852 45 rpm



THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

RHYTHM AND BLUE-BEAT

TOP TEN

1. MOCKING BIRD Inez Foxx W.I.301
2. HOUSEWIVES CHOICE Derrick & Patsy. W.I.018
3. KING OF KINGS (Original version) Sir Percy W.I.070
4. COME DOWN Tanamo W.I.108
5. EXODUS Ernest Ranglin W.I.128
6. ALL ABOUT MY GIRL Jimmy McGriff W.I.303
7. IT'S GONNA WORK OUT FINE Ike & Tina Turner W.I.306
8. WE ARE ROLLING ON Stranger Cole W.I.126
9. SAMPSON Eric Morris W.I.412
10. JAYBIRDS Inez Foxx W.I.304



108 CAMBRIDGE ROAD,
LONDON, N.W.6

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—"Crooked little man"—Serendipity Singers; "You're a wonderful one"—Marvin Gaye; "Castles in the Sand"—Little Stevie Wonder; "Hey bobba needle"—Chubby Checker; "We love you Beatles"—Care Free; "From me to you"—Beatles; "Our Everlasting Love"—Ruby and the Romantics; "The man in you"—Miracles; "White on white"—Danny Williams; "Searchin'"—Ace Cannon.

New U.S. releases include—"When Joanna loved me"—Tony Bennett; "Sha la la"—Shirley; "Little Beate Boy"—Angels; "Ain't gonna tell nobody"—Jimmy Gilmer & the Fireballs; "Here's to our love"—Brian Hyland; "Puppet on a string"—Bob & Earl; "I am the greatest"—Stand by me—Cassius Clay; "5-4-3-2-1"—Manfred Mann; "We are in love"—Adam Faith; "That's when it hurts"—Around the corner—Ben E. King; "Java Jive"—Platters; "Let's go skiing"—Danny and the Juniors; "The sinking of the Reuben"—Highwaymen; "Blowin' in the wind"—Lena Horne.

King re-issue Bobby Freeman's great "Shimmy Shimmy." But the Orions version was their smallest seller since "I'll be true." New Beatles disc "Twist & Shout" issued on Tollie—a new Vee Jay subsidiary. They have a good L.P. to pick and choose from. Strange new album—"Since I don't have you" by the sky-liners. Imperial issue "Million-sellers" Albums of Rick & Fats. Conway Twitty selling well L.P.-wise. Coming up "You were wrong"—Z. Z. Hill; "Tall cool one"—Wailers (remember it four and a half back, and their "Mau Mau"?); "All you had to do"—Chris and Cathy on Monogram.

- | | |
|---|---|
| 1 I WANT TO HOLD YOUR HAND*
1 (9) The Beatles (Capitol) | 25 STOP AND THINK IT OVER*
11 (6) Dale & Grace (Montel) |
| 2 SHE LOVES YOU*
2 (7) The Beatles (Swan) | 26 OH BABY DON'T YOU WEEP
28 (6) James Brown (King) |
| 3 DAWN GO AWAY*
3 (6) Four Seasons (Phillips) | 27 THE WAY YOU DO THE THINGS YOU DO
41 (2) Temptations (Gordy) |
| 4 PLEASE PLEASE ME*
4 (5) Beatles (Vee Jay) | 28 WHAT KIND OF FOOL DO YOU THINK I AM*
18 (9) Tams (ABC) |
| 5 JAVA*
5 (8) Al Hirt (RCA Victor) | 29 MY BONNIE*
32 (4) Beatles with Tony Sheridan (MGM) |
| 6 FUN, FUN, FUN*
10 (4) Beach Boys (Capitol) | 30 STARDUST*
36 (3) April Stevens and Nino Tempo (Atco) |
| 7 NAVY BLUE*
6 (6) Diane Renay (20th Century Fox) | 31 BIRD DANCE BEAT
37 (3) Trashmen (Garrett) |
| 8 CALIFORNIA SUN*
7 (6) The Riverias (Riviera) | 32 SUSPICION
- (1) Terry Stafford (Crusader) |
| 9 GOOD NEWS*
9 (5) Sam Cooke (RCA-Victor) | 33 STAY
47 (2) Four Seasons (Vee Jay) |
| 10 SEE THE FUNNY LITTLE CLOWN*
12 (6) Bobby Goldsboro (Unart) | 34 THE SHOOP SHOOP SONG
- (1) Betty Everett (Vee Jay) |
| 11 KISSIN' COUSINS
16 (3) Elvis Presley (RCA-Victor) | 35 UM, UM, UM, UM, UM, UM*
17 (10) Major Lance (Okeh) |
| 12 I LOVE YOU MORE AND MORE EVERY DAY*
13 (5) Al Martino (Capitol) | 36 LIVE WIRE*
35 (4) Martha and the Vandellas (Gordy) |
| 13 HIGH HEEL SNEAKERS*
15 (4) Tommy Tucker (Checker) | 37 CAN YOUR MONKEY DO THE DOG*
39 (4) Rufus Thomas (Stax) |
| 14 I ONLY WANT TO BE WITH YOU*
14 (7) Dusty Springfield (Phillips) | 38 WORRIED GUY*
43 (2) Johnny Tillotson (MGM) |
| 15 HELLO DOLLY
22 (3) Louis Armstrong (Kapp) | 39 NEEDLES AND PINS*
- (1) Searchers (Kapp) |
| 16 GLAD ALL OVER*
21 (4) Dave Clark Five (Epic) | 40 RIP VAN WINKLE
45 (3) Devotions (Roulette) |
| 17 PENETRATION*
20 (5) Pyramids (Best) | 41 MY HEART CRIES FOR YOU*
49 (2) Ray Charles (ABC) |
| 18 MY HEART BELONGS TO ONLY YOU*
34 (2) Bobby Vinton (Epic) | 42 MY TRUE CARRIE LOVE
44 (3) Nat Cole (Capitol) |
| 19 THE SHELTER OF YOUR ARMS
19 (6) Sammy Davis Jr. (Reprise) | 43 TWIST AND SHOUT*
- (1) Beatles (Tollie) |
| 20 BLUE WINTER*
27 (4) Connie Francis (MGM) | 44 THINK
- (1) Brenda Lee (Decca) |
| 21 YOU DON'T OWN ME*
8 (10) Leslie Gore (Mercury) | 45 MILLER'S CAVE*
48 (2) Bobby Bare (RCA) |
| 22 I WISH YOU LOVE*
24 (5) Gloria Lynne (Everest) | 46 HEY LITTLE COBRA*
26 (11) Rip Chords (Columbia) |
| 23 WHO DO YOU LOVE*
23 (6) Sapphires (Swan) | 47 BABY DON'T YOU CRY*
46 (2) Ray Charles (ABC) |
| 24 ABIGAIL BEECHER*
25 (5) Freddy Cannon (Warner Brothers) | 48 TALKING ABOUT MY BABY*
30 (8) Impressions (ABC) |
| | 49 A FOOL NEVER LEARNS*
33 (9) Andy Williams (Columbia) |
| | 50 HIPPIY HIPPIY SHAKE*
- (1) Swinging Blue Jeans (Imperial) |

* An asterisk denotes record released in Britain.

Record Mirror

TOP 20-FIVE YEARS AGO

- | | |
|--|---|
| 1 SMOKE GETS IN YOUR EYES
(1) Platters | 11 IT DOESN'T MATTER ANY MORE
(14) Buddy Holly |
| 2 AS I LOVE YOU
(2) Shirley Bassey | 12 KISS ME HONEY
(11) Shirley Bassey |
| 3 PUB WITH NO BEER
(5) Slim Dusty | 13 ALL OF A SUDDEN MY HEART SINGS
(15) Paul Anka |
| 4 SIDE SADDLE
(6) Russ Conway | 14 TOMBOY
(17) Perry Como |
| 5 DOES YOUR CHEWING GUM LOSE ITS FLAVOUR
(3) Lonnie Donegan | 15 TO KNOW HIM IS TO LOVE HIM
(10) Teddy Bears |
| 6 PETITE FLEUR
(8) Chris Barber | 16 BABY FACE
(16) Little Richard |
| 7 MY HAPPINESS
(7) Connie Francis | 17 PROBLEMS
(13) Everly Brothers |
| 8 I GOT STUNG/ONE NIGHT
(4) Elvis Presley | 18 MANHATTAN SPIRITUAL
(19) Reg Owen |
| 9 LITTLE DRUMMER BOY
(9) Beverley Sisters | 19 I'LL REMEMBER TONIGHT
(-) Pat Boone |
| 10 STAGGER LEE
(12) Lloyd Price | 20 GIGI
(18) Billy Eckstein |

BRITAIN'S TOP LP'S

- | | |
|---|---|
| 1 WITH THE BEATLES
(1) The Beatles (Parlophone) | 12 IN DREAMS
(10) Roy Orbison (London) |
| 2 PLEASE PLEASE ME
(2) The Beatles (Parlophone) | 13 SOUTH PACIFIC
(12) Sound Track (RCA) |
| 3 WEST SIDE STORY
(3) Sound Track (CBS) | 14 BO DIDDLEY'S BEACH PARTY
(13) Bo Diddley (Pye) |
| 4 STAY WITH THE HOLLIES
(7) The Hollies (Parlophone) | 15 LISTEN TO BILLY J. KRAMER
(20) Billy J. Kramer & The Dakotas (Parlophone) |
| 5 HOW DO YOU LIKE IT
(4) Gerry & The Pacemakers (Columbia) | 16 SINATRA'S SINATRA
(15) Frank Sinatra (Reprise) |
| 6 MEET THE SEARCHERS
(5) The Searchers (Pye) | 17 TRINI LOPEZ AT P.J.'S
(16) Trini Lopez (Reprise) |
| 7 THE SHADOWS GREATEST HITS
(8) The Shadows (Columbia) | 18 AT THE DROP OF ANOTHER HAT
(17) Michael Flanders & Donald Swan (Parlophone) |
| 8 FREDDIE & THE DREAMERS
(6) Freddie & The Dreamers (Columbia) | 19 MORE JUNK
(-) Wilfred Brambell & Harry H. Corbett (Pye) |
| 9 BORN FREE
(9) Frank Ifield (Columbia) | 20 STEPTOE & SON
(-) Wilfred Brambell & Harry H. Corbett (Pye) |
| 10 SUGAR AND SPICE
(11) Searchers (Pye) | |
| 11 FUN IN ACAPULCO
(14) Elvis Presley (RCA-Victor) | |

BRITAIN'S TOP EP'S

- | | |
|--|---|
| 1 ALL MY LOVING
(1) The Beatles (Parlophone) | 11 AT THE CAVERN
(10) Big Three (Decca) |
| 2 THE ROLLING STONES
(2) The Rolling Stones (Decca) | 12 LIVE IT UP
(13) Heinz (Decca) |
| 3 TWIST & SHOUT
(3) The Beatles (Parlophone) | 13 SWEETS FOR MY SWEET
(11) The Searchers (Pye) |
| 4 THE DAVE CLARK FIVE
(4) The Dave Clark Five (Columbia) | 14 24 HOURS FROM TULSA
(19) Gene Pitney (United Artists) |
| 5 THE BEATLES HITS
(5) The Beatles (Parlophone) | 15 THE BACHELORS VOL. 2
(-) Bachelors (Decca) |
| 6 HUNGRY FOR LOVE
(7) The Searchers (Pye) | 16 SONG FOR EUROPE
(18) Matt Monro (Parlophone) |
| 7 THE BEATLES No. 1
(6) The Beatles (Parlophone) | 17 IN DREAMS
(14) Roy Orbison (London) |
| 8 YOU'LL NEVER WALK ALONE
(8) Gerry & The Pacemakers (Columbia) | 18 FOURMOST SOUND
(15) The Fourmost (Parlophone) |
| 9 PETER, PAUL & MARY
(9) Peter, Paul and Mary (Warner Bros.) | 19 CHUCK AND BO Vol. 3
(17) Chuck Berry & Bo Diddley (Pye) |
| 10 TOP SIX
(12) Various Artists (Top Six) | 20 THE BEST OF CHUCK BERRY
(16) Chuck Berry (Pye) |

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

CHART CHATTER

CILLA holds on at the top, but Billy and the Stones are racing up to challenge her. Gerry falls right down without making the top spot—and Freddie drops rather surprisingly enough too. Eden Kane is coming up slowly but surely with his infectious "Boys Cry," while a little way below another top favourite Cliff drops even lower. The Hollies leap into the top ten with their version of "Just One Look," and Jim Reeves looks like having his biggest for a while with the oldie "I Love You Because." Other goodly risers this week include Kathy Kirby, Gene Pitney, the Shadows, Karl Denver, and the Crystals.

The Applejacks, that musical bunch of school lads and lasses may have to choose between their studies and show biz—their disc "Tell Me When" is one of the fastest risers this week. Another interesting disc is "My Boy Lollipop" by Millie, that talented young Jamaican Blue Beat lassie on Fontana—also Ezz Reco's "King of Kings" is making gradual yet steady progress. Newies include the surprise Doris Day hit "Move Over Darling," due no doubt to the successful film of the same name. Peter and Gordon score with the Lennon-McCartney number "World Without Love," while Adam Faith looks like continuing successfully in his new style with "If He Tells You"—but the flip of that one is great too. Del Shannon makes it despite the forebodings of Norman Jopling's feature on p. 10, and Elvis Presley gets in although not officially released until next week.

- | | |
|--|--|
| 1 ANYONE WHO HAD A HEART
1 (6) Cilla Black (Parlophone) | 26 YOU WERE THERE
29 (3) Heinz (Decca) |
| 2 BITS AND PIECES
2 (4) Dave Clark Five (Columbia) | 27 HIPPIY HIPPIY SHAKE
23 (14) The Swinging Blue Jeans (HMV) |
| 3 LITTLE CHILDREN
9 (3) Billy J. Kramer and The Dakotas (Parlophone) | 28 DON'T BLAME ME
16 (10) Frank Ifield (Columbia) |
| 4 DIANE
3 (8) The Bachelors (Decca) | 29 TELL ME WHEN
47 (2) Applejacks (Decca) |
| 5 NOT FADE AWAY
11 (3) Rolling Stones (Decca) | 30 GLAD ALL OVER
24 (17) The Dave Clark Five (Columbia) |
| 6 JUST ONE LOOK
20 (3) The Hollies (Parlophone) | 31 24 HOURS FROM TULSA
17 (15) Gene Pitney (United Artists) |
| 7 NEEDLES AND PINS
4 (9) The Searchers (Pye) | 32 MY WORLD OF BLUE
42 (2) Karl Denver (Decca) |
| 8 I THINK OF YOU
5 (9) The Merseybeats (Fontana) | 33 NADINE
30 (5) Chuck Berry (Pye) |
| 9 BOYS CRY
12 (7) Eden Kane (Fontana) | 34 I LOVE HOW YOU LOVE ME
38 (3) Maureen Evans (Orion) |
| 10 LET ME GO LOVER
18 (4) Kathy Kirby (Decca) | 35 SHE LOVES YOU
33 (29) The Beatles (Parlophone) |
| 11 CANDY MAN
6 (7) Brian Poole & The Tremeloes (Decca) | 36 I WONDER
18 (2) Crystals (London) |
| 12 I'M THE ONE
7 (9) Gerry & The Pacemakers (Columbia) | 37 IT'S AN OPEN SECRET
32 (9) Joy Stringer (Royal Zonophone) |
| 13 STAY AWHILE
16 (4) Dusty Springfield (Phillips) | 38 MOVE OVER DARLING
- (1) Doris Day (C.B.S.) |
| 14 I LOVE YOU BECAUSE
21 (4) Jim Reeves (RCA-Victor) | 39 WORLD WITHOUT LOVE
- (1) Peter and Gordon (Columbia) |
| 15 BORNE ON THE WIND
17 (4) Roy Orbison (London) | 40 LOUIE LOUIE
31 (7) Kingsmen (Pye) |
| 16 THAT GIRL BELONGS TO YESTERDAY
28 (2) Gene Pitney (United Artists) | 41 A FOOL NEVER LEARNS
34 (3) Andy Williams (C.B.S.) |
| 17 AS USUAL
10 (10) Brenda Lee (Brunswick) | 42 IF HE TELLS YOU
- (1) Adam Faith with the Roulettes (Parlophone) |
| 18 OVER YOU
13 (4) Freddie and The Dreamers (Columbia) | 43 MARY JANE
- (1) Del Shannon (Stateside) |
| 19 BABY I LOVE YOU
15 (10) The Ronettes (London) | 44 KING OF KINGS
50 (2) Ezz Reco and The Launchers with Boyste Grant and Beverly (Columbia) |
| 20 5-4-3-2-1
8 (8) Manfred Mann (HMV) | 45 SWINGING ON A STAR
41 (17) Big Dee Irwin (Colpix) |
| 21 I'M THE LONELY ONE
14 (6) Cliff Richard & The Shadows (Columbia) | 46 VIVA LAS VEGAS
- (1) Elvis Presley (RCA Victor) |
| 22 THEME FOR YOUNG LOVERS
36 (2) The Shadows | 47 MY BOY LULLYPOP
- (1) Millie (Fontana) |
| 23 FOR YOU
15 (7) Rick Nelson (Brunswick) | 48 MY BABY LEFT ME
49 (9) Dave Berry (Decca) |
| 24 I WANT TO HOLD YOUR HAND
25 (15) The Beatles (Parlophone) | 49 I ONLY WANT TO BE WITH YOU
37 (17) Dusty Springfield (Phillips) |
| 25 EIGHT BY TEN
22 (6) Ken Dodd (Columbia) | 50 I'M IN LOVE
34 (12) The Fourmost (Parlophone) |

NEW L.P.s FROM
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R 6106
DUKE ELLINGTON
THE SYMPHONIC ELLINGTON
R 6097

Handwritten notes: "CROSBY FROM SHIRLEY ELLIS"

Handwritten note: "AMERICAN"

DISC FLOP FOR CHRIS?



by **LANGLEY JOHNSON**

HOW goes it with Chris Sandford? The lean, hungry-looking young man who tugged heart-strings galore as "Wally Potts" on ITV's "Coronation Street" did, of course, hit the charts soundly with his debut disc "Not Too Little, Not Too Much".

So how goes it now? His second release, "You're Gonna Be My Girl", has not (as yet) exactly set the charts a-burning.

How's it going? **FIRST**, a re-cap. Chris got the serial part because he was a rarity—a singer (starting in skiffle days) who was also a trained actor. So it was hardly a gimmick disc success. In fact, Chris hankered after a full singing career—and launched into just that a few weeks ago.

Result: He has been working around the ballrooms with his own group, the Coronets . . . piano, three guitars, drums. Percussion department when Chris is on stage is handled by his manager, Cavan Malone, though George Tuck takes over when the Coronets do their own stage routine.

Chris, a truly exciting performer, has pulled in huge crowds everywhere—and he's smashed at least two attendance records. His material is surprisingly wide-ranged. Jerry Lee Lewis stuff, Chuck

Berry-isms, Little Richard "bashers". Plus, of course, his so quiet records.

Said Cavan Malone: "Quite honestly, we thought the follow-up disc was twice as good as 'Not Too Little, Not Too Much'. Looks as if we were wrong. One of the criticisms seems to be the double-tracking. Well, that wasn't done to cover up Chris's voice—as you can tell by listening to the 'B' side. It just happened to suit the song.

"But maybe we should have done a thumper for the follow-up disc, specially as they've gone so well on tour. In fact, I've been talking to Ken Jones, Chris's musical director, to see if we can cook up some beat numbers specially slanted towards Chris's style."

Chris, on stand, uses all his experience as an actor to sell his vocal performances. He mixes in little caricatures of the "gormless" Wally Potts, and pushes over the more emotional material with a sort of ferocious impact.

"Next thing for Chris is to get him out on a one-nighter tour. He'd do well in theatres—and we feel it is the fastest way to get his

new-look image across to the fans. The Coronets, certainly, have worked in with him exceptionally well.

"And me being on drums for Chris—well, I've heard of managers staying close to their artistes, but this is ridiculous!"

Actually, hit disc or no, Chris's personal appeal is quite staggering. He's a much-decorated (lipstick) veteran of some fifty-odd mobbing scenes. His fan-mail has bent the back of many a postman.

I'll stick to my December, 1963, prediction that Chris will be one of the big names of this year.

JOHN M. SCOTT ENTERPRISES

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Invite you to write to them at 11, Leinster Square, London, W.2, if you feel you have a group (especially R. & B.) that could play here.

THE THINGS WE HEAR

by **RAYMOND DALE**

I PREDICT that United Artists are going to discover that in George, Ringo, Paul and John they have a comedy team with a greater potential than even the Marx brothers at the height of their stupendous career.

Bern Elliott's wife gave birth to twins . . . Oriole A & R chief John Schroeder was refused permission to record Sonny Boy Williamson at the Cavern . . .

Searchers' personal manager Les Ackerley has extensive property interests and an accountant's business . . . Beatles PR man Brian Sommerville spends his spare time playing hockey and horse riding . . . a new image being thought up for Brian Poole

Songwriter Hal Shaper setting up new publishing firm with disc label boss Jeff Kruger . . . Big Dee Irwin says he'll make an important announcement soon . . . Brian Epstein moved his office to London . . . Mary of Peter, Paul and Mary on Juke Box Jury next month . . . publicist Keith Goodwin chipped a leg bone practising judo—is he learning to overthrow Les Perrin?

Elvis Presley will make "Frankie and Johnnie" film . . . Unusually frank—Jet Harris in his "T.V. Times" life story . . . Cilla Black has lost weight

reader T. N. Young of Ramsgate writes to say that Petula Clark has sold over ten million French Language discs and two million in German—Pet was uninjured when a car carrying her and her husband crashed in France last week.

Bob Monkhouse plugged that up and coming group The Mojos on JBJ . . . great press acclaim for Millie Martin's fine performance in film "Nothing But the Best"

Crystals will be star guests at Eden Kane's North London Fan Club Dance on March 21st . . . Beatle fan club secretary Anne Collingham used to work for Melodisc Records boss Siggy Jackson.

Elizabeth Taylor is Richard Burton's barber . . . Dave Clark 5 and Gene Pitney head this week's Lucky Stars . . . early May release for Cassius Clay album "I'm the Greatest" following plea for its release in this column last week. Merseybeats now a limited company

Can the Rolling Stones get to No. 1 before March 20—Beatles release date? . . . RM colleague Jim Gains received a congratulatory letter from the West German

Ritchie Valens Fan Club following his recent article . . . last week's Top of the Pops appearance was Merseybeats fifth in succession and each time they've had a different guitarist.

According to Juke Box Jury Ember records not well distributed—Bob Monkhouse appears to be about to ask for job as Sales Manager . . . Stand 234 at the Ideal Home Exhibition shows a complete range of musical instruments by Boosey and Hawkes in two sections. One titled "Music in Education" the second covering the complete beat scene . . . Brian Matthew claims Hawker and Raymond are 'new' songwriters and yet Hawker co-wrote many of Helen Shapiro's 1961 hits with John Schroeder.

Tornados brief visit to Belgium was cancelled—no work permits . . . lots of 'debut' dates for Billy Fury's group The Gambblers. Their first disc with him is now on sale, first Saturday Club is on March 21, first stage date is Wembley on 22 and first TV is Lucky Stars on April 4—phew.

Crystals will discuss possible African tour at Nigerian High Commissioner's dinner party on

29th . . . Cassius Clay and Sam Cooke sang "The Gangs All Here" on TV . . . four record labels in race to sign youngster Steve Marriott who has been offered the lead in a new musical play . . . Checkmates signed for three part summer season in Stockholm, Sweden and Ireland . . . Dusty Springfield's "Stay Awake" for Stateside release April 1st . . . The Interns wrote their first release "Don't You Dare" due out this week.

Searchers risking life and limb to escape fans on tour—latest 'escape plan' is to make running jumps at their moving band bus—hope they're insured! . . . Keith of Keith Powell and Valets upset by enquiry to his agent for the Violets—these are no shrinking violets! he says of his group.

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