

ANOTHER HIT FROM ADAM

HEINZ IN COLOUR P. 7



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Cliff and Shadows tour

OFF to the warmth of the Canary Islands on Monday this week went Cliff Richard, the Shadows (including new bassist John Rossill) and leading lady Susan Hampshire.

And Columbia recording chief Norrie Paramor revealed this week: "I shall be flying over with equipment, in mid-January, for a few days intensive recording with the boys."

In the week before leaving Cliff and the Shadows had separate recording sessions—including, for Cliff, "Constantly" and "I only know I love you", specially for the Italian market.

With Bruce Welch, at the time, still on holiday in Barbados, Hank B. Marvin dubbed in rhythm guitar sequences for the Shads recordings.

Said Cliff before leaving: "I'll miss Christmas at home — I've not missed out on a quiet day with the family since I started in show business. But all the boys and I are happy that quite a few relations and family folks will be joining us in the Canaries over the holidays."

Cliff and the Shadows are undertaking a 36-night special tour, starting March 14. They will play most of the major cities in Britain.



CLIFF RICHARD AND SUSAN HAMPSHIRE won't be here for Christmas. They're flying off to the Canary Islands for ten weeks location work on the new film "Wonderful Life." Picture by Dezo Hoffman

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

MARRIAGE AND YOUR TOP POP FAVOURITES

THERE used to be a theory in the pop world that if a singer married, his career would necessarily suffer. Although this would seem to be an old wives' tale, it's interesting to reflect on the cases of Bobby Darin, Neil Sedaka, the Everlys, Dion, Duane Eddy, Tony Newley, Brenda Lee and others, all of whom have not been faring so well lately. One wonders whether Bobby Vee's career will be badly affected . . . and also what would happen if and when Elvis married.—Stephen Gilbert, Chester House, Midland Road, Wellingborough, Northants.

L.P. Winner.

BEATLE LOVE

Beatle Love. — When I Saw Her Standing There, I thought Love Me Do. I knew if I didn't say Hello Little Girl, I would be in Misery. But would she be Bad To Me or Please Please Me? Then a friend told me She Loves You. So I went up to her and said Do You Want To Know A Secret? I Wanna Be Your Man 'cos you Really Got A Hold On Me. I'll give you All My Loving and when we're married There's A Place where we can live. So she said Hold Me Tight, I was so blue Till There Was You. So we got some Money and soon there were Little Boys, who did nothing but Twist and Shout.—S. Thompson, Bridge Farm, Barlby Bank, Selby, Yorks. EP Winner.



The Everly Brothers during their recent tour.

How do you pick your pop disc collection?

HOW much thought does the average record-buyer give to his purchases? Does he say: "Now will I be playing this record the year after next?" or does he fork out six shillings without thinking that the disc might be gathering dust after a few months? When I bought pop discs, I'd listen to them over the radio as often as possible to give myself time to tire of a particular favourite. If I didn't tire, I bought it. Hence a collection of much played discs. Now I buy only C and W — and it's impossible to tire of a good, authentic Country disc. — Miss Susan Fry, Shrubbery Farm, Pennsylvania, Marshfield, Chippenham, Wilts. L.P. Winner.

SNOBS

WHY do record buyers have to be so snobbish about their tastes in music by so blatantly ignoring other trends? I dig Ray Charles. I love Andy Williams. I think Miles Davis is the greatest. And I like the Beatles. More broad-



HE'S FAB

CONGRATULATIONS to Peter Jay on his reporting of the current Beatles' tour. He's a fab drummer and a talented performer—maybe now he'll do a little writing on the side! He's really dug up some tasty tidbits about life backstage. —V. Pittam, 2 Sandringham Road, Petersfield, Hants.

mindedness would do the recording industry a power of good. — John Gray, 6 Oakley Road Islington, London, N.1. E.P. Winner.

CAN YOU HELP?

COULD I ask for the assistance of all Chuck Berry fan readers of the Record Mirror? I'm carrying out a survey of the most popular discs by Chuck for Chess Recording Company in Chicago. They want the Top Ten Vocals and the Top Five instrumentals by this artiste. Chess have informed me that the much-publicised "Nadine" is likely to be Chuck's next release and it will come out at the start of the New Year. — Mike Boccock, 54 Longfield Road, Bolton, Lancs.

THANKS

EVERY R and B fan owes the Beatles a vote of thanks. It's because of them, and other Northern-based groups on an American coloured kick, that the public has become interested in the original R and B stylists. The result: Messrs. Berry and Diddley are featuring strongly in the single, E.P. and L.P. charts. And the record companies have at last found it worthwhile to issue some terrific discs by the not-so-commercial blues shouters. Three cheers for the Beatles. — D. G. Stephens, YMCA, Stockwell Road, London, S.W.9.

TORNADOS

I WONDER where all the Tornados fans have gone. It seems that amid the Merseybeat wave, this group (once rated a near threat to the Shadows) are being deserted by their once vast following. "Robot" was superior to "Telstar" and "Globetrotter" but missed the Top Ten. And "Dragonfly" is another really good tune missing out. — A. Giles, 3 St. Peter's Close, Old Windsor, Berkshire.

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EVERY THURSDAY

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NO DULLARD DAVE



DAVE CLARK

I LIKE "Ready Steady Go" on television but had become accustomed to hearing the same intelligent, rather dull replies repeated from star to star in the interview spot. So it was a pleasant surprise to see and hear Dave Clark being interviewed. I think one rather expects beat group men to behave rather awkwardly in public, but he was quick-witted, enthusiastic and intelligent. He gave the impression of being an extremely likeable person. And I'm now a fan. — M. Norman, Tudor House, Rugby.

REISSUES

WITH the increasing demand for any recordings by the late Buddy Holly, surely the logical move is for Coral to re-

issue some of his earlier hits with the original Crickets. This policy has paid off in America, especially with the re-release of the Everlys' "Dream," backed by "Bird Dog." I'm sure Buddy's many younger fans would welcome the chance to buy some of his classics. For a first re-release, I suggest: "Oh Boy," with "Rave On." — D. A. Powis, 4 Lonsdale Villas, Elm Road, Manna-mead, Plymouth, Devon. E.P. Winner.

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THERE'S A SPECIAL AWARD FOR THOSE WHO HAVE HELPED THE DREAMERS . . .

Freddie calls them 'TOADS'



FREDDIE: We've lowered our high pitched sound on "You Were Made For Me"

NOT so long ago, Freddie Garrity (of Dreamers' fame) started the organization known as "TOADS." The honour was given to people who'd helped the group make the big-time and the initials stand for "Thespian Order of Acerbated Dreamers." Freddie himself, of course, will stand for anything . . .

RESTRICTED

But the right to put the initials TOAD is restricted to people of special importance. Recent "signings" include Don Moss, Keith Fordyce and Brian Matthew. And it's restricted to those who help, knowingly or UNknowingly, the Dreamers.

Said Freddie this week: "I'm trying to find out the

back-room boy who caused those Beatles' long-players to go wrong on the 'Roll Over Beethoven' track. He's gotta be made a TOAD. Nobody could have been more helpful to us than he was . . ."

Stars like Roy Orbison are TOADS — because they've helped guide the Dreamers on matters of stage presentation. And there'll be a celebration dinner for all available TOADS when "You Were Made For Me" hits the quarter-of-a-million mark . . . which should be sometime next week.

Currently Freddie is being hailed as one of the surest show-stoppers in the business. He has something different up his sleeve for each performance. Did you dig his quick return visit to "Thank Your Lucky Stars" last Saturday?

The flying bit on the end of a length of wire was his own idea. And the "Parachuting" bit in front of Brian Matthew during the "Spin-

by
**PETER
JONES**

A-Disco" section. What wasn't obvious was that Freddie the Irrepressible had to do a re-take on that particular sequence.

"It looked easy enough", he said. "But the truth is that I very nearly strangled myself. I could hardly hear myself screaming for the sounds of laughter coming from the Dreamers."

FIRST PANTO

Soon Freddie starts rehearsals for his first-ever pantomime at the Royalty, Chester. Special parts have been written in for him and the Dreamers. And special notes are attached to each page stressing that he MUST at all costs stick to the words as written.

For Freddie has a knack of putting in his own lines as and when they occur to him. "Most of our comedy on stage is ad-libbed", he said. "Something strikes us as funny so we just go ahead and do it. If the audience don't like it, we scrub round it. If they do, we keep it in — if we can remember what it was that we did!"

On stage, Freddie looks a wee bairn, as the Scots would say. He himself says he needs to wear built-up shoes to see over the footlights. But he somehow fills the stage with his movements and personality. Numbers like "I'm Telling You Now", "I Understand", "You Were Made For Me" go the proverbial bomb . . . because he

gives them all such different treatments.

One American jazz-man eyed Freddie's act and said: "He's funny, sure. But he also merits the word 'soul' being used to describe his work."

To which Freddie replies: "I didn't know I had a 'soul'. Must tell the Dreamers about that . . ."

HIGH-PITCHED

Described as "Freda and the Dreamers" by Liverpudlian Cilla Black on "Juke Box Jury", Mancunian Freddie now agrees that he does sound a trifle high-pitched on his current single hit, "You Were Made For Me". "We've lowered it a lot for stage appearances", he said.

"Quite frankly, I worry about the record every time I hear it. Although it's well and truly in the can, I still have that 'orrible feeling that I'm never going to reach those notes again. I just sit and cringe and wish I was built more like Edmund Hockridge!"

Ex-milkman Freddie has built a tremendous following in recent months. Though he denies all thoughts of it, I've an idea that one day he'll leave the group big-beat business and branch out as a solo performer with the accent on comedy.

In the meantime, though, he's copping the squeals loud and clear wherever he goes. And he says: "I can hear them just fine . . . as long as I'm wearing my glasses!"

A GREAT Song and a NEW Sound

SUSAN SINGER I KNOW

(You don't love me no more)

CB 1882

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ON TOUR WITH PETER JAY

HELLO again! This is my last bulletin on the Beatles' tour—and I'd like to start by saying how much I've enjoyed doing it. Specially when I've received all your wonderful letters . . .



York had its own problems. First of all all the lights in the theatre fused. Then the curtains wouldn't work. The show was run through with two men each side of the curtains holding them back.

Incidentally, somebody sent in cups of tea all round for all of us, Beatles included. We don't know who it was. But one thing went wrong . . . all the sugar basins were filled up with SALT! Still, it was a nice gesture.

At Lincoln, Ringo had ear-ache and had to cut short rehearsals to go to hospital to have his ear syringed. But he was soon back and the trouble seemed to have cleared up.

That's it then. Hope you've enjoyed these glimpses of life with the fantastic Beatles. Maybe we'll meet again very soon . . .

A HIT PLUS A BABY FOR MATT MONRO

MATT MONRO becomes a father for the second time in March next year—an addition to the family which comprises Matt, Mickie and baby Michelle. And the "M" motif will continue to run when it comes to dreaming up a name for the new babe.

Said Matt: "If it's a girl, I think we'll go for 'Martine.' That name has always appealed to me. If a boy? Well, maybe just 'Martin.' It'd have to be that little bit different—I don't think we want a straight-forward Michael.

"Of course, I'd like a boy to level things out with daughter Michelle. But I'm too knocked out by the whole thing to quibble."

Matt, currently riding high with "From Russia With Love," is off to Australia in the New Year. He said: "I'll be there for three weeks for sure. But there are one or two developments which may come off—so there's a possibility that I won't be back by the time the baby is born."

America

He's also got America and Bermuda in sight.

Matt's film theme hit came in on a wave of controversy when Bunny Lewis, particularly, hit out at it on "Juke Box Jury." More or less challenged to do better, Bunny was involved in the later Craig Douglas version. But Matt has beaten both Craig and the tongue-in-cheek Temperance Seven interpretations.

Said Matt: "It was all a

by LANGLEY JOHNSON

bit of a fluke, really. Don Black, my manager, phoned and said he had a song by Lionel Bart which would be the new James Bond movie theme. They sent a demo disc round and I liked the song right away—first time of playing.

"But I must be honest here. I believe the demo they sent for me was better than my own version! It had a load of excitement. . ."

'Russia'

Even now, Matt doesn't use "From Russia With Love" in the stage show at Coventry, where he stars with Bruce Forsyth. "It's NOT a stage number," he explains. "It's not really a love song and it's hard to produce it properly.

"But the film certainly helped sales. The fans went to the movie, enjoyed it—and looked for a souvenir. The thing is, though, that I made the disc commercially FIRST. The film version over the credits came afterwards."

Then Matt added: "The disc has really gone up and down like a yo-yo. Most people, I think, need to hear

it more than once. It sort of grows on you. I liked it the first time, granted, but I originally felt the lyrics were a bit cumbersome.

"Still, 'Softly As I Leave You' took a long time to build and I'll agree that was a better song for me." Matt also agreed that "My Love and Devotion" was a disappointment to him when it didn't click big.

He said: "I'll tell you this. If Craig Douglas had done the song first, I wouldn't have covered it. Craig is very popular with the fans but I don't want that sort of competition. I like doing a song that is exclusively mine—and I'd hate to think that any success was because someone else had done it. . ."

Bowling

Since being sent to Coventry, Matt has enjoyed himself. "I get out bowling or golfing most of my spare time. And it's wonderful working with Bruce Forsyth.

"Just one thing. Remember how I was ordered to give up smoking? Well, I'm back on it now. I daren't tell you how many a day. I guess I just don't have any will-power—it was too much doing without."

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SCOTS BEAT

by BILLY GRAINGER

THE Top Ten Club, Hamburg, is installing its own recording gear, and they hope to record Scottish groups who appear at the club. Bands who have appeared there recently are the Playboys; The Crescendos; The Teenbeat Showband; Rick, Evie and the Cyclones; Original Diamonds (from Aberdeen). The Meteors are there just now.

Clydeside's, Fontana Five were involved in an accident recently. It is believed that

most of their gear has been ruined. Let's hope that it's not too long before they're back on the beat again.

One Glasgow Promoter wrote a letter to another pop paper in London saying that Scottish groups are the best he's heard. Two weeks later I read in a Glasgow Paper that the very same promoter was off to Liverpool to book bands for his Club!

The E.M. Club at Dunoon, which is the home of the Polaris is at present under re-construction. This Ameri-

can Club keeps six Scottish groups busy each week. Two of the biggest draws at the "Lennoxbank Sunday Club," Dean Ford & The Gaylords and Tommy Scott & The Apaches are being teamed for a great Christmas Dance on December 28.

I have heard from a few bands that they have been receiving enquiries from recording companies. More than that they refuse to say. Let's hope that they are on to something big.

New Clubs opening at the rate of two per week in West of Scotland.

Anyone wishing to contact me can do so by writing to Billy Grainger, 127 Glasgow Road, Dumbarton, Scotland.

NEWS SNIPPETS

RECORDINGS from Decca for the Christmas trade include a "new" one from Buddy Holly, titled "What To Do" (Coral). Elvis Presley is represented by a single "Kiss Me Quick," taken from his recent RCA Victor LP, "Pot Luck." And coming from Billy Fury on December 13 there's a new beat number, "Do You Really Love Me Too"

EX - SPRINGFIELD Mike Hurst is also planning a solo LP for release on Phillips early in the New Year.

MORE thefts: The Hayseeds, backing group for Rockin' Henri, lost a new Gretsch guitar and a Fender bass guitar, looted from their locked van while they were appearing in Birmingham on Friday night.

TO celebrate the launching of Johnny Dankworth's orchestral tribute to Charles Dickens, titled "What The Dickens!", Fontana are holding a party tonight, Thursday, at one of the authentic Dickensian pubs in London, the George at Southwark.

Shirley Tours

AN ambitious tour is being arranged for Shirley Bassey by the Vic Lewis office.

Scheduled to start in January, the show will have Shirley as its solo star accompanied by John Barry and a 23-piece orchestra.

The show will open in London on a date still to be fixed. Dates already booked include Birmingham (January 10), Nottingham (17), Manchester (24), Bradford (31), Henley (February 2), and Sheffield (7).



BERN ELLIOTT and the Fenmen didn't even know their big hit was going to be released.

He talks to Wesley Laine about his surprise disc.

"SURE we like money," laughed Bern Elliott. "But we didn't know that it was that particular track that was to be released—in fact we were under the impression that Decca were going to issue 'Do you Love Me' instead."

"We were pretty choked when we heard that Brian Poole's version was issued—but then Brian has been on the scene for longer than us and had just had a hit with 'Twist and Shout.' Also I think his version was better than ours..."

SUCCESS

Nevertheless Bern is very pleased with the success of "Money" which crashes up the charts this week. The group itself started some eighteen months ago in Kent, when Bern "phoned a few of his friends in existing groups to ask them if they'd like to start a new group—they'd all been playing together on and off for many years before.

The result was Bern Elliott and the Fenmen. And the boys have packed out dance halls all over Britain, becoming one of the biggest attractions in the country. Their break came when

Sure we like 'Money'

says **BERN ELLIOTT**

they went with their manager Ronnie Vaughan to Decca with a demo. Recording manager Peter Sullivan was very impressed—and the result was a three years 18 disc exclusive contract. The kind that not many groups get.

The boys play the bluesy style of stuff on stage now—but they didn't always.

"We always liked the R & B material. But in a lot of places the audience preferred the pop gear. One night we sang all the way through the Beatles first L.P. They all went mad. But not now. We can concentrate on singing the stuff we like to listen to. Mary Wells, the Miracles, Chuck Berry, etc. We waxed a lot of tapes for Decca—there's enough

to fill a couple of L.P.'s and have a lot more left over. But I'd like to cut even more if we bring out an L.P., which I think is being planned."

EVERYWHERE

The boys have played everywhere from the Lyceum to "The Room At The Top," and from Hamburg's "Star Club" to the "Twist Club '64" just down the road.

Currently one of the fastest rising discs, "Money" was a Barrett Strong original which all beat groups include in their act. Versions so far include Tony Victor, Buddy Britten (singles) and the Searchers and the Beatles (L.P.'s). But



Bern Elliott, leader of the Fenmen, who have hit big with "Money."

the original is unobtainable, and Bern Elliott is the big chart hit. A lot of people have wondered whether or not it is a help or hindrance to perform a number that's on the Beatles L.P.

AMUSED

"Well," said Bern "We've read in a lot of places that the Beatles have included

our hit on their L.P! Which has both amused and pleased us greatly. But there's no question of our cashing in. For one thing our single was issued long before the L.P. was. Secondly all the groups play this number—not only the Beatles."

Line-up of the group is Alan Judge (Lead guitar and vocal), Wally Allen (Rhythm guitar and vocal),

Eric Wilmer (Bass guitar and vocal), and John Povey (Drums, Piano and vocal). And of course Bern with the lead vocal.

And this new group definitely looks like being one of the big new names of '64. Let's hope they are, because for one thing they've got plenty of talent. And another, they don't come from Liverpool.

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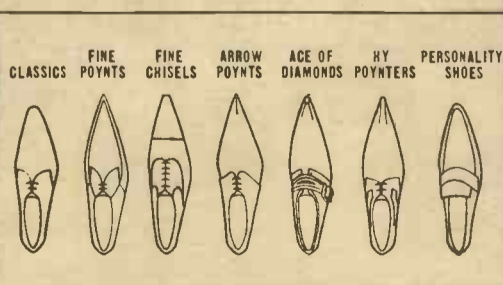
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BRIAN POOLE ANSWERS

HIS CRITICISMS

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SPECIAL



R.M. picture by
DEZO HOFFMANN

BRIAN POOLE and the Tremeloes are under fire! "I Can Dance," their follow-up to the Number One "Do You Love Me," has been hammered by "Juke Box Jury," David Jacobs, sundry other dee-jays... and readers of the Record Mirror.

Words like "disgusting," "rubbish," "complete copy," "insult," "inferior"... they've been scattered willy-nilly. Brian has even been called "The Vicar of Bray" of pop music.

BUT... the disc is selling extremely well. Brian has received many letters himself praising the sound and the performance. And he says: "It's going down better on tour than 'Do You Love Me' ever did at this early stage." So it's Brian Poole versus the irate readers. He's in the witness-box. And he answers in his own words.

'Absurd'

Reader J. Richards, of Oakdene, Newlay Wood Drive, Horsforth, Leeds, writes: "I'm glad Brian is hurt by allegations that he is a copyist. For him to say 'I Can Dance' is original is absurd. It's a carbon copy of the great American hit by the Contours 'Do You Love Me' except that it's inferior. It's a rough, raucous re-hash."

Says Brian: "People have been brainwashed into thinking that 'I Can Dance' is a re-hash, a copy. 'Juke Box Jury' started it all off. The spoken introduction IS similar — and that was deliberate. Anyway, we wanted something in the same idiom. But the new one IS an original."

Reader Martyn Vickers, of 29 Drake Road, Wheatley, Doncaster, Yorks: "Brian Poole must be the 'Vicar of Bray' of pop music. When the Holly style was in vogue,

'I Can Dance' of 'Do You Love Me'

by PETER JONES

he wore thick-rimmed glasses and sang Holly-styled numbers. Now that Liverpool so-called R and B is the rage, Brian records two R and B classics, fills his act with Coasters' material and stops wearing his Holly-glasses. I suppose that, if folk music catches on, he'll grow a beard and sing 'Where Have All The Flowers Gone'." Says Brian: "No, I don't like beards! Fact is that I'm short-sighted and need glasses. Anyway, I wore them only in an on - and - off way on stage in those days. And in two hours' playing, we'd include only ten Holly numbers. And I still wear the same thick-rimmed glasses..."

From 49 Carlton Road, Lowestoft, Suffolk, reader Dave Bullen writes: "I thought that 'Twist and Shout' and 'Do You Love Me' were insults to the great originals. The next was to have been 'original'. It's the most unoriginal original I've ever heard. Rubbish like this shows how lost the majority of British groups are when they've not got an American recording to revive or copy."

Enter Brian: "Fair comment about the first two... it's a matter of opinion. But I've said before that 'I Can Dance' is an original not all that like 'Do You Love Me'."

A. O. Brookes, of Hill Cottage, Feckenham, Near Redditch, Worcs., writes: "I wish Brian Poole would return to making good records like 'Twist Little Sister' and 'Keep On Dancing.' I accepted 'Twist And Shout' as being right in the modern idiom, but the two follow-ups..."

The 'Ronettes' hit and Phil's flips

by
NORMAN JOPLING

BACK in 1958 Estella & Ronnie Bennett bought a disc between them called "To Know Him Is To Love Him." So did their cousin Nadra Talley, but then, all the girls were not singing together, or even singing for a living. It wasn't until years later that they formed up into The Ronettes (taken from Ronnie's name) and made "Be My Baby."

That disc they bought?

Well the implications of it were pretty far-reaching. It was sung by a group called The Teddy Bears with a guy named Phil Spector as one of the male Teddy Bears, backing the female Teddy Bear who sang lead. Phil also wrote both sides, and arranged the disc. It sold two-and-a-half million, throughout the world but only after a lot of trouble. "Title has religious significance" said the U.S. disc companies to whom they tried to peddle the song "Can't use it."

Obscurity

After the Teddy Bears faded into obscurity Phil Spector was out of the scene for a while, wisely spending his loot. Part of it was used to form a record company a few years later called Philles records, named of course after him. Eventually he bought out the other directors of the firm, and made the biggest smash for years on the U.S. pop music scene.

"The most commercially-minded man in the music business," "The boy wonder," are a couple of the tags thrown at him. Why?

Because he has the knack of producing the perfect hit sound — for the States at least. Starting with the Crystals he part-penned all their hits, starting with "There's No Other (Like My Baby)," and up to the latest "Then He Kissed Me." In between came other hits like "Up-town," "He's A Rebel," "He's Sure The Boy I Love" and "Da Doo Ron Ron." Many of them clicked here.

Commercial

Other hits from Bob B. Soxx and Darlene Love followed. And of course the Ronettes. The most commercial man in the U.S. disc biz struck again, in signing a group that had already built up quite a reputation for themselves in the niteries around New York. He gave them a brand-new composition to wax — "Be My Baby" and it shot to the top of the U.S. charts.

With the usual styled femme vocal — Phil has yet to wax a male vocal — and the powerful backing the disc also shot up here, following the success of the two similarly styled Crystals hits. There was also another thing about the Ronettes disc which made it very comparable to the other artistes. On the flip there's an instrumental entitled "Tedesco and Pitman." Why, ask many readers does Phil always put instrumentals on the flip of his discs. One reason is that he employs the best beat musicians in New York to back his artistes. And he likes them to have solo spots occasionally. Another reason

is that Phil finds it easier to pen the flips.

Another treat that U.S. fans will sample is "A Christmas Gift For You," with all the Philles stars singing seasonal songs. For British fans incidentally, the long-awaited album "He's A Rebel" will be issued when the Crystals tour here. And Phil Spector will be coming with both the Crystals and the Ronettes when they tour here.

So that's the story of the most commercial sound in the States. And the golden boy with the Midas touch, when it comes to big beat groups. But just one thing though. The new Darlene Love discs features a VOCAL on the flip.



The Ronettes who have clicked big internationally with "Be My Baby."

JUST RELEASED

MARCH of THE VICTORS (from the film)
TED HEATH & HIS MUSIC F 11787

BROKEN HOME SHIRLEY JACKSON F 11788

TALKING ABOUT YOU THE REDCAPS F 11789

DOUG SHELDON

MICKY'S
MONKEY F 11790



CHRISTMAS
STOCKING

ROGER LAVERN
& THE MICRONS F 11791

DECCA

(Main theme from) THE
MARTY GOLD & HIS ORCHESTRA

PAUL ANTHONY
DID YOU HAVE A HAPPY CHRISTMAS?

TAKE TEN PAUL ANTHONY

RCA VICTOR

Theme from THE CAVALRY
ROGER WILLIAMS

LONDON

ERS IGS

is no copy
'Love Me'

well! I don't think Brian can go on for much longer issuing the same record in a slightly altered form. Please, please, go back to your old style, Brian!"

Says Brian: "Here we go. We didn't start recording with 'Twist And Shout'—but that was the one that first sold for us. What's the point of going back to material that didn't sell for us? We had four singles out before that were good . . . but nobody bought them."

'Copyist'

Reader Richard Garrett, of 47 Chequers Drive, Horley, Surrey: "First Brian copied The Beatles with 'Twist And Shout,' then Faron's Flamingos with 'Do You Love Me.' Now he copies himself. . ."

Brian Poole: "Really! 'Twist And Shout' was an Isley Brothers' record originally. Surely it isn't thought that I'd copy Faron's Flamingos on a disc that didn't sell for them — and hadn't sold for The Contours' version. It was simply that these were numbers we'd been using and were thought right for recording. Remember: the final say doesn't rest with us on releases — it rests with the record company."

Marion Bennett, of 2 Lancaster Walk, Kirkdale, Liverpool 5, says: "Brian is not original. His success is due to the fact that he's recorded standards which would have been a success anyway."

Says Brian: "Well, 'Do You Love Me' was NOT a success earlier. This reader also suggests McCartney and Lennon should write a song for me. I doubt if they'd do it!"

And perhaps the most pertinent point of Brian's defence is simply: "The artiste doesn't always have the last say in what is to be released."



R.M. picture by DEZO HOFFMANN

HEINZ CONFIDES— 'MY BIG MISTAKE'

I NEVER thought I'd say this about an acting part in a movie—but I do think that my being in "Farewell Performance," now out on the circuits, was one great big, big mistake!

Not that I'm not grateful for the opportunity. It's just that it's not worked out right. You see, one of the main songs in the film is "Dreams Do Come True." Well, that was my FIRST single after leaving The Tornados — and it didn't do very well when it came out five months ago.

So really the film is plugging a disc which has been followed by two hits—"Just Like Eddie" and "Country Boy." That doesn't help.



There's really only one other thing that bothers me in this fast-and-furious life of mine. Some of you will know that I like to leap on top of a piano at one stage in my act. Well, word has got round to theatre managers now — and I usually arrive

to find them moving the piano out of harm's way.

I tell them "I need the piano for my act." They say: "Yes, we've heard about you." Actually, my lead guitarist Roy DOES actually play piano for one number in the act as well, so I don't use the instrument entirely for leaping on.



I'm always very careful, though, and put a cloth—a big duster — on top of the piano so I don't scratch the surface with my clodhoppers.

Which is where I went wrong at a one-nighter this week. The piano stayed on stage. I noticed they'd already put a cloth on it. So it came to the time for my big leap across the stage. I landed just right. Except the cloth was covering up the fact that there was NO LID on the piano.

By the time I'd disentangled myself from the piano strings and the bits of wire and everything, I honestly wished the stage had just opened up and let me disappear quietly from view.

I WONDER WHAT SHE'S DOING TONIGHT

Barry & The Tamerlanes

WB 116 45 rpm



PETER, PAUL & MARY

Blowin' in the wind

WB 104 45 rpm

and

Puff—The magic dragon

WB 95 45 rpm

LEASED

THE CARDINAL
ORCHESTRA RCA 1371

KA
BIRTHDAY RCA 1372

DESMOND RCA 1373

RDINAL
HLR 9816

BEN E. KING
I could have danced all night

HLR 9819



Please don't kiss me again
THE CHARMETTES

HLR 9820



Can't stop talking about you
TOBIN MATTHEWS WB 117



EMBANKMENT LONDON SE1



Warner Bros Records
Decca House Albert Embankment London SE1

ALL THE LATEST RECORDS REVIEWED * THREE TOP 20 TIPS

FAST ROCK-A-BEATER FOR BLUE JEANS

ROLF HARRIS

I've Lost My Mummy; Six White Boomers (Columbia DB 7166).

ANOTHER semi-comedy number from Rolf who ties this one up nicely with the Xmas rush. It's the story of a little lad who loses his Mum in a big shop. He raises the roof, and the lilted multi-voiced number should do very well. It could creep into the bottom of the charts. Good seasonal stuff.

This one was issued as a double-sider some two or three Christmases back. It's a story told well by Rolf, and this too is a good side.

★★★★

THE FOUR PENNIES

When The Boy's Happy; Hockaday Part 1 (Stateside SS 244).

GOOD teen-sounds on the top side. Girlie voices batter away at a lively backing. Point taken is that when the girl's happiest is when the boy is happy. Fair enough—and this could do well given the exposure on radio. Hearty and heavy beat. Spoken intro for the flip and xylophonic statement of the theme. Fair atmosphere and beat but it seems to go on and on. Top side is undoubtedly the seller here. And when do we get Part Two?

★★★

BEN E. KING

I Could Have Danced All Night; Gypsy (London HLK 9819).

THE show number is given one of those up-and-down vocal treatments by Ben. It's a latin-beat number with the "Ecstasy" backing and some fantastic vocal sounds from Ben. It's not his best disc but it's still pretty smooth. Flip is an emotional vocal number with loads of appeal and plenty of groaning from Ben.

★★★

JULIE GRANT

Hello Love; It's Alright (Pye 15590).

EVER-POPULAR Julie is lively and bright on this effervescent number with a very catchy beat and good tune. There's a jumpy backing and the whole thing is very tuneful and very commercial. Watch it, as it should make the lower end of the charts. Flip has a good beaty backing.

★★★★



Julie Grant comes up with another good disc

THE FALCONS

Stampede; Kazutzka (Phillips BF 1297).

REAL sounds of stamped-ing musicians for the top side, guitar-led to the tape. A good piece of atmospheric instrumental, with a recognisable tune running through it. Highly amplified in parts but in keeping with current trends. Fair whip-lash guitar stabs here and there. Flip "Kazutzka," has a Russian flavour and also rides along amiably.

★★★

THE SWINGING BLUE JEANS

The Hippy Hippy Shake; Now I Must Go (HMV POP 1242).

THE old Chan Romero rock number is given a pounding beat treatment by the boys on this powerful rock-a-beater with loads of

screaming and who knows what on the fast number. Guitar solo and maybe a step back to the rock era for this one which must be a cert for the charts. Could be their biggest yet. Flip is a catchy beater with lots of appeal. Good double-sider.

★★★★

THE INNOCENTS

A Fine, Fine Bird; Spanish Holiday (Columbia DB 7173).

HERE'S a good all-round sound — one that will register with the juke and in the dance-halls. Big solid beat and some vocal work that is understandable and interesting. "Fine, Fine Bird" may not be the Queen's English... but thousands will dig. All-round excellence of performance. Flip is an instrumental with fair power but nowhere near as strong as the top side. Rating is for "Bird".

★★★★

THE SECRETS

The Boy Next Door; Learnin' To Forget (Phillips BF 1298)

MILITARY sort of opening to the top side. Then the Girlie Group start operating in a very commendable style. They roar and belt in the most unlady-like fashion—and it adds up to a commercial offering. Up-tempo song with a lot of varied harmonies. Tenor sax states the theme midway. Flip also contains some good vocal work, with ideas stated clearly. We look forward to the next "secret" instalment.

★★★



The Swinging Blue Jeans.

CY TUCKER

My Prayer; High School Dance (Fontana TF 424).

YES, it's the old Platters number revived by off-beat vocalist Cy Tucker. There's a distinct negro spiritual sound to this disc and the whole thing is extremely atmospheric and listenable. Whether or not it'll strike chart gold we don't know—but if it gets

The Swinging Blue Jeans are tipped for the top by the RM Pop Disc Jury this week.

☆☆☆☆☆

LITTLE EVA & BIG DEE IRWIN

I Wish You A Merry Christmas; The Christmas Song (Colpix 11021).

DEE is currently scoring with his "Swinging On A Star" and Pye have rush-released this new effort just out in the States. It's a frantic version of the old number with Dee and Eva singing out loud. Beat backing and good dance tempo, but the whole thing is rather confused and tends to be tiring after a while. Not a hit we think—what's happened to Eva lately? Flip features some good guitar, and the whole thing is slower with a kind of bluesy quality. We liked this side better and think it stands more chance.

★★★

MARTY GOLD

Main Theme From The Cardinal; Ballerina (RCA 1371).

ANOTHER of those "big" movie themes again. This one leads out brashly and then subdues into a delicate piano-and-chorus led number with loads of adult appeal. For late night listening it's great—but a tune of say the "Exodus" calibre is lacking to put it into the best-sellers. Good stuff nevertheless and bound for high sales. Brighter type thing on the flip, an atmospheric orchestral effort with Spanish guitars, lush strings and the lot thrown in on the instrumental version of "Dance Ballerina Dance."

★★★

enough plays it will sell very well. Flip is a medium pace beat-ballad that is also extremely well-performed and with a load of appeal. A most unusual two-sider.

★★★★

DO YOU HEAR WHAT I HEAR The Valley Youth Chorale

HLU 9818 45 rpm

BE MY BABY The Ronettes

HLU 9793 45 rpm

LONDON ATLANTIC JACK JONES

HLR 9806 45 rpm

TRINI LOPEZ Jeanie Marie

HL 9808 45 rpm

Wives and lovers (from the film)

DEEP PURPLE Nino Tempo & April Stevens

DALE & GRACE I'm leaving it up to you

HL 9807 45 rpm



Christmas Number for Chuck

TOP 20 TIP

CHUCK BERRY

Run Rudolph Run; Johnny B. Goode (Pye Int. 25228).

THE recently revived Chuck Berry should easily follow-up "Memphis Tennessee" with this Christmas number which features a solid pounding guitar beat and Chuck belting out the fantastic lyrics. Medium pace, and

just right for all of today's top dances it should click in a big way with the R & B set. They don't make many records like this today. Flip is one of Chuck's biggest-ever hits, and although it's been heard a lot before it'll still help to notch up sales. You can't go wrong with this man.

★★★★

JOAN BAEZ

We Shall Overcome; What They Have Done To The Rain (Fontana TF 428).

THIS one is climbing steadily in the States, and it's a plaintive gospel flavoured folk number that's much favoured by the Ban-The-Bomb brigade. There's a hint of a chorus, and for all the difference in sound, it could be Vera Lynn singing to the troops. Not really a hit—beatniks might not fork out for this one, even despite the 'feel' and good performance. Simple guitar backing on the flip, another moving number. But not for the British market again.

★★★

DARLENE LOVE

A Fine Boy; (It's A) Marsh-mallow World (London HLU 9815).

EX-CRYSTAL or Blue Jean, Darlene Love is in the lower half of the U.S. charts with this one. It's a catchy number that's much in the style of the other big Phyllis hits of the Crystals and Ronettes. Good bluesy tune, fast heavy beat, femme chorus and all the ingredients. Maybe not as good as "The Boy I'm Gonna Marry" but we liked it. Wow! Not an instrumental flip. Off-beat vocal and backing on the show-type tune. Good voice she's got. Top side could make it, we hope so.

★★★★



Chuck Berry

TOM GLAZER

It's A Mad Mad Mad Mad World; Dance With Dolly (London HLR 9817).

TOGETHER with the Do-Re-Mi Children's chorus (of "On Top of Spaghetti" fame) this kiddie effort from the film doesn't seem like a likely top ten entry. But we suppose there's a certain amount of appeal for the typically show tune. It's all getting a bit too much now. Flip is the old number that's been done by lots of people, and it's still a good song.

★★★

THE ESSEX

She's Got Everything; Out of Sight, Out of Mind (Columbia DB 7178).

THIS is a fabulous American group. Anita Humes takes the lead on a variety of vocal sounds. It's doing well in the States and needs only a quick shove to make it here. Shuffle rhythm in parts and a lot of feeling. Great stuff — but look how much good stuff goes for the proverbial Burton! Flip is a softer, simpler sort of ballad. Doesn't show off the versatility of the group half as much.

★★★★

THE WAIKIKIS

Carnival of Venice; In Einem Hula Bar (Pye International 25230).

HAWAIIAN music on a number made famous by several big bands in the days long past. Typical guitar sounds as they work through a familiar melody line. Not sufficient for big sales in the British market—but commendable all the same. Same sort of formula for the flip but with organ-led introduction. Then an up-tempo, good-humoured piece.

★★★

Record Mirror

Pop Disc Jury

Lively and pretty hit from Adam Faith

TOP 20 TIP

THE VALLEY YOUTH CHORAL

Do You Hear What I Hear; A Little Bell (London HLU 9818).

SWEET little voices on this medium tempo Christmas song. Enchanting little piece with loads of seasonal appeal. There's a subdued backing and the story line is appealing and no doubt it'll garner a lot of plays. More of the same stuff on the flip, a faster sort of thing with the kids singing well again.

★★★

BRIAN HYLAND

Let Us Make Our Own Mistakes; Nothing Matters But You (HMV POP 1237).

SLOW Latin-ish tempo on the latest from Brian. It's very catchy and could easily put him into the lower end of the charts. He sings well, with much multi-tracking and there's a delicate string backing. Maybe not enough beat though. Flip is another slowie with shades of some of his other discs. Plaintive and delicate, and with sensitive lyrics.

★★★★

BUDDY BRITTEN & THE REGENTS

Money; Sorrow Tomorrow (Orlone CB 1889).

YET another version of "Money." A pounding beat behind the number which has a repetitive and commercial sound. Echo galore, but it has been issued as a topside a little too late to have any commercial success. Flip is the Bobby Darin number, and is also a heavy beater, but without much appeal.

★★★

ALAN DREW

Sweet Talk; The Judas Tree (Columbia DB 7167).

AMIALE walk-along, talk-along performance by Alan who has the sort of telly-following which could boost sales here nicely. It's a pretty little song, with a sound throughout that makes for completely tolerable listening. Not notably chart conscious, though. "The Judas Tree" has girlie choir opening and Alan sings extremely well on a mid-tempo ballad of considerable charm.

★★★

NANCY WILSON

That's What I Want for Christmas; Tell Me The Truth (Capitol CL 15330).

DELICATE piano and orchestra then the wonderful Nancy has a quiet opening. Her boy-friend has asked her what she wants for the festive season... and what she wants is him to love her. "Mug", we cry, if he disagrees. First-class singing and a first-rate interpretation of a simple song. Spoken opening for the flip and Nancy again sells to the top of her so-outstanding ability. She's a fine, fine, fine artiste.

★★★★

ADAM FAITH

We Are In Love; Made For Me (Parlophone R 5091).

ADAM'S recent return to the charts should be continued with this fine number. "La-lah-lah" opening and then Adam takes control. He sings with a whole lotta fire and venom and

sincerity and the jurists dig deeply. Heavy guitar backing as the star sings out with all the fire available. Slightly complicated in conception. But a hit. That's for sure. "Made For Me" is another lively performance, not far short of the top side on quality.

★★★★

JIMMY CRAWFORD

Don't Worry About Bobby; Take This Rose (Columbia DB 7175).

THE talented Mr. Crawford gets his teeth into this beauty affair in which he discovers the infidelity of his girl. All very sad, and all very well-performed. It's



Jimmy Crawford

medium paced, and interesting with a smooth polished Ivor Raymonde backing. Could make the lists in a small way. Flip is a pretty ballad with Jimmy singing well. He's good this boy, and one day he'll have a big hit. We doubt if it'll be this one—more adult material would suit him.

★★★

DOUG SHELDON

Mickey's Monkey; Falling In Love With Love (Decca F 11790).

THIS is either a late cover version or an early revival of the recent big Miracles U.S. hit. It's a fast dance disc that sports a heavy "Bo Diddley" type beat and a throbbing vocal from Doug. Purists will hate it but commercialwise it's powerful and well-performed. He could see the charts with this one—it's right in the current vein. Yet another version of the song from "Boys From Syracuse" on the flip. Slightly off-beat, but not as good as some of the versions.

★★★

VERN ROGERS

I Will; One Way Love Affair (Orlone CB 1885).

THE old Vic Dana number is given a revival on this efficient beat ballad treatment from Vern who sounds quite a bit like the early Bobby Vee. It's a catchy—immensely catchy—number that should have been a hit first time round but wasn't. Therefore we reckon that this one stands a great chance of making the charts. Flip is a breezy type of thing with good work from all concerned. Nothing new to offer though.

★★★

MAJOR LANCE

Hey Little Girl; Crying In The Rain (Columbia DB 7168).

THE "Monkey Time" gent comes up with another that's high in the U.S. charts. There's the typical monkey dance beat, and the whole thing simply reeks of his first hit. Bluesy, multi-tracked with some exciting moments. Unusual. Flip isn't the Everly Brothers number. Typical bluesy medium tempo number.

★★★

WALTER GATES

I Remember Papa; That's My Boy (Stateside SS 245).

REMEMBER discs like "Petite Fleur" and "Summer Set". Well, this is a clarinet-led number with a pretty tune and exquisite treatment and quite a bit of commercial appeal. It builds and builds and we reckon it has quite a chance for good sales. Flip is another traddie type thing with maybe a little more beat. But less appeal.

★★★



Gunilla Thorn

GUNILLA THORN

Merry Go Round; Go On Then (HMV Pop 1239).

CONTINENTAL singer on a Geoff Goddard composition on a Joe Meek recording session. Could add up to a steady seller. Gimmicks of course, but through it all Gunilla shows a goodly style. In parts, she sounds as if she's played at the wrong speed. But the beat is there and Gunilla sounds happy enough. Flip is written by Joe Meek. More low-pitched vocalistics.

★★★



It looks like Adam Faith is going to hit the charts strongly again with his latest. Picture shows Adam being "mobbed" by enthusiastic fan at B.B.C. broadcast. R.M. picture by DEZO HOFFMANN.

THE CHARMETTES

Please Don't Kiss Me Again; What is a Tear (London HLR 9820).

COMING up in the States is this typically styled femme vocal number that's rather like a subdued Crystals or Ronettes thing. There's a tuneful delivery and a lead vocal while the other girlies back well on the medium pace number which could easily creep into the lower end of the charts. Same kind of thing on the flip, a jerky kind of song without the appeal of side one.

★★★

PAUL ANKA

Did You Have A Happy Birthday; For No Good Reason At All (RCA 1372).

PAUL part penned this with Howard Greenfield. It's a dramatic styled number with Paul in big-voiced form, and almost weeping through the big, big ballad. There's a chorus on the slow-to-medium paced song; it's corny to say the least but quite well preformed. We can't see Paul getting his comeback hit here with this. Flip is another big dramatic number but lacking the commercial sound of side one.

★★★

BOBBY VINTON

There! I've Said It Again; The Girl With The Bow In Her Hair (Columbia DB 7179).

CURRENTLY the fastest rising U.S. hit this emotion packed old standard is given a syrup sweet treatment from Bobby and his multi-tracking. It's a pretty number with extensive use of chorus and although the whole thing is rather corny it could be just that which may give Bobby his biggest hit here. Flip is a gentle almost folksy type of thing.

★★★

DUANE EDDY
Guitar'd and feathered

RCA 1369 45 rpm



NEIL SEDAKA
Bad girl

RCA 1368 45 rpm



JIM REEVES
Guilty

RCA 1364 45 rpm

MARIA ELENA
Los Indios Tabajaras

RCA 1365 45 rpm



Some outstanding releases by R and B stars

A LOOK AT THE U.S. CHARTS

BO DIDDLEY

Hey Bo Diddle; Before You Accuse Me; Hush Your Mouth; "I'm Looking For A Woman (Pye International NEP 44014).

THIS EP contains 4 of the best tracks from the "Hey Bo Diddle" L.P. which I consider to be his best issued here. With the spotlight on the title track which Bo has been performing, there is a good commercial choice on the disc. Tremendous beat, with "Before you accuse me" as my favourite—but any one track could be spotlighted.

★★★★

CHUCK AND BO

Vol. 2 You Can't Catch Me; No Money Down; She's Fine She's Mine; Bo Meets The Monster (Pye International 44012).

MAYBE a premature release, but with the first EP in the series doing so well, this one MUST be an excellent follow-up. The tracks have been selected to enable Chuck Berry and Bo Diddle fans to obtain tracks previously unobtainable and all four are gems. R and B fans couldn't do any better than to buy this one — the semi-talkie "No money down," the rocky "You can't catch me," and the throbbing "She's fine, she's mine," plus the comic "Monster" makes this a great disc.

★★★★

EP's by KEN GRAHAM



HOWLIN' WOLF

Smokestack lightnin'; Howlin' for my baby; Going down slow; You'll be mine (Pye International NEP 44015).

THIS is great. Four of the best from Chester Burnette, with his great R and B classic "Smokestack lightnin'" as the major track. Powerful, hoarse and punchy, with some great beat—probably the best beat track being "You'll be mine." The best R and B EP for a long time.

★★★★

CHUCK BERRY

Bye bye Johnny; Rock and roll music; Childhood sweetheart; Broken arrow (Pye

International NEP 44013).

THIS new EP "This is Chuck Berry" is a cert for the charts. Again, it's a load of re-issued old Chuck Berry stuff that sports an excellent beat all way through and with the high-light probably "Rock and roll music." Great beat stuff — and very commercial.

★★★★

CLIFF RICHARD

It's all in the game; Your eyes tell on you; Lucky lips; I wonder. Columbia SEG 8269.

CLIFF'S been around so long that he rates as the "old man of music" in the current beat scene. But his name is never far from the top of the hit parade, and you will find two of his recent successes in this package. The colour cover will garner even more sales for this popular artiste.

★★★★



PEGGY LEE

Mack the knife; I'm a woman; The alley cat song; A taste of honey. Capitol EAP-4 1857.

TAKEN from Peggy's "I'm a woman" LP this quartet of class vocals deserves a much wider success than it will have in these days of the big beat. Happily there are more than enough Peggy Lee fans to make the disc a first rate commercial proposition, but it will be nowhere in the charts. Listen to Peggy's delightfully different "Mack the knife," and her purring "Alley cat song." All four rate tops.

★★★★

JOHNNY BURNETTE

Dreamin'; Little boy sad; Girls; You're sixteen. Liberty LEP 2091.

WITH the music trends changing in the wink of an eye nowadays it seems an eternity since we last saw the name Johnny Burnette among the best sellers. But it really isn't so long ago that he took these items strongly into the parade of top pops. No doubt when the current beat scene settles down from its present panic, Johnny will be back in there hitting the highspots.

★★★

MIKE SAMMES SINGERS

Mary's Boy Child; Christmas Song; God Rest Ye; Virgin Mary; Silent Night; Winter Wonderland (Top Ten 100).

THIS should get 'em singing at the Christmas parties. Six of the best-loved songs for the festivities—and sung in that unmistakable Sammes' style. Loads of colour, change of pace and catchiness.

★★★★



Bo Diddle the R & B star.

ALBUM REVIEWS

SAM COOKE

Nobody knows the trouble I've seen; Lost and lookin'; Mean old world; Please don't drive me away; I lost everything; Get yourself another fool; Little red rooster; Laughin' and clownin'; Trouble blues; You gotta move; Fool's paradise; Shake rattle and roll. RCA-Victor RD-7583.

STYLISH Sam Cooke in bluesy after hours mood. It's a Sam Cooke mood I particularly enjoy. Quite a bit removed from most of his hit successes but this shouldn't detract from the sales potential in any way. I find that those who enjoy any Sam Cooke disc seem to enjoy all his work, no matter the style. A lasting record for any collection.

★★★★

MEMPHIS SLIM

John Henry; Rock Me; Stackalee; How Long; All This Piano Boogie; Bye Bye Baby; Love My Baby; When The Sun Goes Down; Sunrise Blues; Someday Baby; Slim's Slow Blues; Gee Ain't It Hard To Find Somebody. United Artists UP L042.

SOME recent tracks from the top blues artist who has just toured successfully here, a fact which will sell this disc well. The material is more country style blues, with harmonica and piano very prominent, beneath the groaning vocals. Many of the tracks are Memphis's interpretations of old folk numbers, and the whole set is extremely atmospheric without actually being uncommercial. N.J.

★★★★

FAST rising U.S. hits include "When The Love Light Shines Through His Eyes", Supremes; "Pretty Paper", Roy Orbison; "Surfin' Bird", Trashmen; "Drag City", Jan & Dean; "Watch Your Step", Brooks O'Dell; "That Lucky Old Sun", Ray Charles.

New U.S. releases include — "As Usual", Brenda Lee; "Somewhere", The Tymes; "I Can't Stop Talking About You", Steve & Eydie; "Son Of Rebel Rouser", Duane Eddy; "Bon-Doo-Wah", Orions; "Snap Your Fingers" (the Joe Henderson number), Barbara Lewis; "Some Enchanted Evening", Pat Boone; "I Hate You Baby", Jimmy Soul; "My Heart Is Filled With Pain", Little Johnny Taylor; "The Wedge", Dick Dale; "Stand Tall", The O'Jays; "Little Miss Blue", The Emotions; "Where Or When", The Lettermen; "Blues At Night", Lightnin' Slim; "A Surfer's Christmas List", The Surfari; "Oh Holy Night", Jackie Wilson; "She Loves Me", Conway Twitty; "Flibbity Jibbit", Rockin' Rebels; "You're All I Want For Christmas", Brook Benton.

Top R & B LP's are "James Brown Show", "The Impressions", "Chuck Berry On Stage", "Heat Wave", and "The Wham Of That Memphis Man". Discs coming up include — "Coming Back To You", Maxine Brown; "The Feeling Is Gone", Bobby Bland; & "I Had A Dream", Nathaniel Mayer. Domino re-issue L.P. on Imperial — "Here He Comes Again".

N.J.



5 YEARS AGO

- 1 HOOTS MON (1) Lord Rockingham XI
- 2 IT'S ONLY MAKE BELIEVE (4) Conway Twitty
- 3 IT'S ALL IN THE GAME (2) Tommy Edwards
- 4 TOM DOOLEY (15) Lonnie Donegan
- 5 BIRD DOG (3) The Everly Brothers
- 6 A CERTAIN SMILE (5) Johnny Mathis
- 7 MORE THAN EVER (6) Malcolm Vaughan
- 8 COME PRIMA/VOLARE (7) Marino Marini
- 9 COME ON LET'S GO (14) Tommy Steele
- 10 HIGH CLASS BABY (17) Cliff Richard
- 11 LOVE MAKES THE WORLD GO ROUND (11) Perry Como
- 12 SOMEDAY/I GOT A FEELING (13) Ricky Nelson
- 13 STUPID CUPID/CAROLINA MOON (9) Connie Francis
- 14 TEA FOR TWO CHA-CHA (16) Tommy Dorsey Orch.
- 15 MOVE IT (8) Cliff Richard
- 16 MY TRUE LOVE (10) Jack Scott
- 17 TOM DOOLEY (—) The Kingston Trio
- 18 SOMEDAY (18) Jodi Sands
- 19 KING CREOLE (12) Elvis Presley
- 20 I'LL GET BY/FALLIN' (19) Connie Francis

Into The Charts!

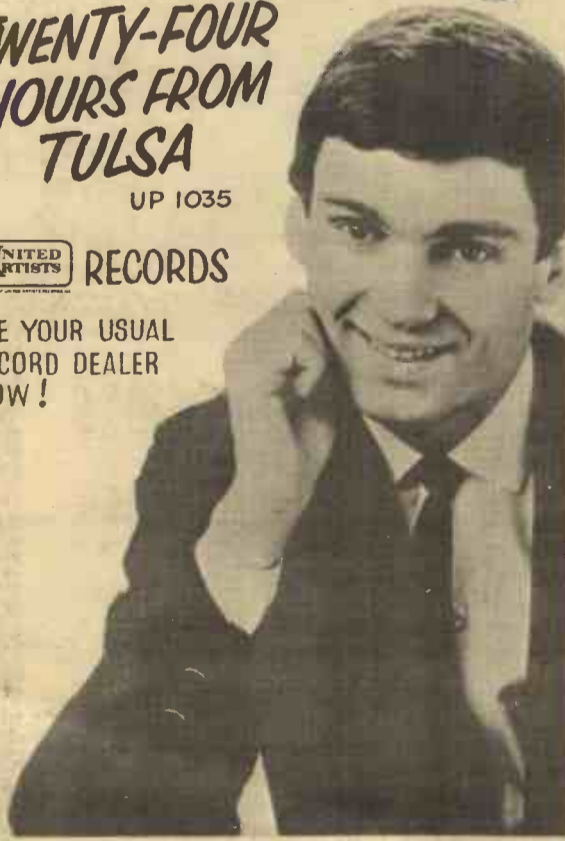
Gene Pitney

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CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|---|--|
| 1 DOMINIQUE*
1 (4) The Singing Nun (Philips) | 26 I WONDER WHAT SHE'S DOING TONIGHT*
25 (5) Barry & The Tamerlanes (Valiant) |
| 2 I'M LEAVING IT UP TO YOU*
2 (10) Dale & Grace (Montel) | 27 WIVES & LOVERS*
33 (3) Jack Jones (Kapp) |
| 3 DEEP PURPLE*
3 (10) April Stevens & Nino Tempo (Atco) | 28 HAVE YOU HEARD*
34 (3) The Duprees (Coed) |
| 4 IT'S ALL RIGHT*
5 (9) The Impressions (ABC) | 29 BOSSA NOVA BABY*
21 (8) Elvis Presley (RCA) |
| 5 EVERYBODY*
7 (7) Tommy Roe (ABC) | 30 I ADORE HIM*
26 (6) The Angels (Smash) |
| 6 SUGAR SHACK*
4 (11) Jimmy Gilmer & The Fireballs (Dot) | 31 FORGET HIM*
43 (2) Bobby Rydell (Cameo) |
| 7 SHE'S A FOOL*
6 (10) Lesley Gore (Mercury) | 32 MIDNIGHT MARY*
47 (2) Joey Powers (Amy) |
| 8 LOUIE LOUIE
14 (3) The Kingsmen (Wand) | 33 FOOLS RUSH IN*
30 (12) Rick Nelson (Decca) |
| 9 WASHINGTON SQUARE*
8 (10) The Village Stompers (Epic) | 34 QUICKSAND
50 (2) Martha & The Vandellas (Gordy) |
| 10 YOU DON'T HAVE TO BE A BABY TO CRY*
11 (4) The Caravelles (Smash) | 35 THE NITTY GRITTY
44 (2) Shirley Ellis (Congress) |
| 11 LITTLE RED ROOSTER*
12 (5) Sam Cooke (RCA) | 36 500 MILES AWAY FROM HOME*
32 (8) Bobby Bare (RCA) |
| 12 WALKING THE DOG*
10 (7) Rufus Thomas (Stax) | 37 IN MY ROOM
41 (3) Beach Boys (Capitol) |
| 13 SINCE I FELL FOR YOU*
15 (5) Lenny Welch (Cadence) | 38 I CAN'T STAY MAD AT YOU*
29 (12) Skeeter Davis (RCA) |
| 14 (DOWN AT) PAPA JOE'S*
13 (8) The Dixie-Belles (Sound-Stage) | 39 POPSICLES AND ICICLES
— (1) The Murmaids (Chattahoochee) |
| 15 WONDERFUL SUMMER
16 (4) Robin Ward (Dot) | 40 WALKIN' PROUD*
35 (6) Steve Lawrence (Columbia) |
| 16 LODDY LO
19 (5) Chubby Checker (Parkway) | 41 CRY TO ME*
37 (8) Betty Harris (Jubilee) |
| 17 BE TRUE TO YOUR SCHOOL
20 (5) The Beach Boys (Capitol) | 42 MEAN WOMAN BLUES*
28 (12) Roy Orbison (Monument) |
| 18 DRIP DROP*
24 (3) Dion (Columbia) | 43 YOUR OTHER LOVE*
31 (7) Connie Francis (MGM) |
| 19 MARIA ELENA*
9 (9) Los Indios Tabajaros (RCA) | 44 YOU'RE GOOD FOR ME
— (1) Solomon Burke (Atlantic) |
| 20 TALK BACK TREMBLING LIPS*
27 (3) Johnny Tillotson (MGM) | 45 MISERY*
42 (5) The Dynamics (Big Top) |
| 21 CAN I GET A WITNESS*
22 (5) Marvin Gaye (Tamla) | 46 I HAVE A BOYFRIEND
— (1) The Chiffons (Laurie) |
| 22 HEY LITTLE GIRL
17 (6) Major Lance (Okeh) | 47 KANSAS CITY*
— (1) Trini Lopez (Reprise) |
| 23 LIVING A LIE*
23 (5) Al Martino (Capitol) | 48 MISTY*
39 (8) Lloyd Price (Double-L) |
| 24 THERE! I'VE SAID IT AGAIN
— (1) Bobby Vinton (Epic) | 49 THE BOY NEXT DOOR*
— (1) Secrets (Philips) |
| 25 24 HOURS FROM TULSA*
18 (5) Gene Pitney (Musicor) | 50 DOWN THE AISLE
46 (5) Patti LaBelle & The Bluebelles (Newtown) |

Record Mirror

ONLY two days in the shops prevented the Beatles from reaching No. One, but watch out next week. Meanwhile, "She Loves You" is still holding firm. . . . Freddie moves up gradually with his third big hit, while The Rolling Stones hoot in with "I Wanna Be Your Man." Dave Clark COULD have reached the top if it hadn't been for The Beatles—EMI say that "Glad All Over" is their second fastest selling disc. "Money," "Hungry For Love," "I Only Want To Be With You," shoot up while Matt Monro unexpectedly moves down. Other surprise drops include "Yesterday's Gone." Newies include Dora Bryan—the first Christmas song to make it so far, plus a very unexpected item from Gene Pitney—we bet his visit has something to do with it. The Singing Nun may not repeat her U.S. triumph here, but she's doing awfully well—first week in at No. 24.

BRITAIN'S TOP LP's

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

BRITAIN'S TOP EP's

- | | |
|---|---|
| 1 TWIST AND SHOUT
(1) The Beatles (Parlophone) | 11 JUST ONE MORE CHANCE
(11) Frank Ifield (Columbia) |
| 2 THE BEATLES NO. 1
(3) The Beatles (Parlophone) | 12 IF YOU GOTTA MAKE A FOOL OF SOMEBODY
(12) Freddie & The Dreamers (Columbia) |
| 3 THE BEATLES HITS
(2) The Beatles (Parlophone) | 13 VIVA IFIELD
(17) Frank Ifield (Columbia) |
| 4 AIN'T GONNA KISS YA
(4) The Searchers (Pye) | 14 PETER, PAUL & MARY
(15) Peter, Paul & Mary (Warner Bros.) |
| 5 LOS SHADOWS
(5) The Shadows (Columbia) | 15 CHUCK & BO VOL. 2
(20) Chuck Berry & Bo Diddley (Pye) |
| 6 CHUCK & BO
(6) Chuck Berry & Bo Diddley (Pye) | 16 TRINI LOPEZ AT P.J.'s VOL. 1
(—) Trini Lopez (Reprise) |
| 7 IN DREAMS
(8) Roy Orbison (London) | 17 FRANK IFIELD'S HITS
(—) Frank Ifield (Columbia) |
| 8 HOW DO YOU DO IT?
(7) Gerry & The Pacemakers (Columbia) | 18 CHUCK BERRY
(14) Chuck Berry (Pye) |
| 9 BILLY J. KRAMER'S HITS
(10) Billy J. Kramer & The Dakotas (Parlophone) | 19 FOOT TAPPING
(19) The Shadows (Columbia) |
| 10 LOVE SONG
(9) Cliff Richard (Columbia) | 20 PEACE IN THE VALLEY
(—) Elvis Presley (RCA) |

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- | | |
|---|---|
| 1 SHE LOVES YOU
1 (15) The Beatles (Parlophone) | 26 BUSTED
24 (6) Ray Charles (HMV) |
| 2 DON'T TALK TO HIM
3 (6) Cliff Richard (Columbia) | 27 STAY
29 (3) The Hollies (Parlophone) |
| 3 YOU WERE MADE FOR ME
7 (5) Freddie & The Dreamers (Columbia) | 28 GERONIMO
— (1) The Shadows (Columbia) |
| 4 YOU'LL NEVER WALK ALONE
2 (9) Gerry & The Pacemakers (Columbia) | 29 FOOLS RUSH IN
18 (8) Rick Nelson (Brunswick) |
| 5 SECRET LOVE
5 (5) Kathy Kirby (Decca) | 30 MISS YOU
22 (9) Jimmy Young (Parlophone) |
| 6 I'LL KEEP YOU SATISFIED
4 (5) Billy J. Kramer & The Dakotas (Parlophone) | 31 IF I RULED THE WORLD
35 (6) Harry Secombe (Philips) |
| 7 MARIA ELENA
10 (6) Los Indios Tabajaros (RCA) | 32 THEN HE KISSED ME
17 (12) The Crystals (London) |
| 8 GLAD ALL OVER
19 (3) The Dave Clark Five (Columbia) | 33 24 HOURS FROM TULSA
— (1) Gene Pitney (United Artists) |
| 9 I ONLY WANT TO BE WITH YOU
25 (3) Dusty Springfield (Philips) | 34 STEPTOE & SON AT BUCKINGHAM PALACE
47 (2) Harry H. Corbett & Wilfred Brambell (Pye) |
| 10 I WANT TO HOLD YOUR HAND
— (1) The Beatles (Parlophone) | 35 SWINGING ON A STAR
42 (3) Big Dee Irwin (Colpix) |
| 11 BE MY BABY
8 (8) The Ronettes (London) | 36 I CAN DANCE
41 (2) Brian Poole & The Tremeloes (Decca) |
| 12 IT'S ALMOST TOMORROW
14 (4) Mark Wynter (Pye) | 37 ALL I WANT FOR CHRISTMAS IS A BEATLE
— (1) Dora Bryan (Fontana) |
| 13 SUGAR AND SPICE
6 (7) The Searchers (Pye) | 38 COUNTRY BOY
46 (2) Heinz (Decca) |
| 14 BLUE BAYOU/MEAN WOMAN BLUES
9 (12) Roy Orbison (London) | 39 SUE'S GONNA BE MINE
33 (7) Del Shannon (London) |
| 15 I (WHO HAVE NOTHING)
11 (11) Shirley Bassey (Columbia) | 40 MEMPHIS TENNESSEE
43 (12) Dave Berry & The Cruisers (Decca) |
| 16 I WANNA BE YOUR MAN
30 (3) The Rolling Stones (Decca) | 41 RED SAILS IN THE SUNSET
39 (6) Fats Domino (HMV) |
| 17 DEEP PURPLE
21 (5) April Stevens & Nino Tempo (London) | 42 EVERYBODY
27 (11) Tommy Roe (HMV) |
| 18 LET IT ROCK/MEMPHIS TENNESSEE
12 (9) Chuck Berry (Pye Int.) | 43 BOSSA NOVA BABY
28 (7) Elvis Presley (RCA) |
| 19 BLOWIN' IN THE WIND
13 (9) Peter, Paul & Mary (Warner Bros.) | 44 SHINDIG
37 (12) The Shadows (Columbia) |
| 20 HUNGRY FOR LOVE
32 (2) Johnny Kidd (HMV) | 45 HELLO LITTLE GIRL
34 (13) The Fourmost (Parlophone) |
| 21 FROM RUSSIA WITH LOVE
20 (4) Matt Monro (Parlophone) | 46 SUGAR SHACK
45 (4) Jimmy Gilmer & The Fireballs (London) |
| 22 IF I HAD A HAMMER
15 (14) Trini Lopez (Reprise) | 47 YESTERDAY'S GONE
40 (2) Chad Stuart & Jeremy Clyde (Ember) |
| 23 MONEY
31 (3) Bern Elliot & The Fenmen (Decca) | 48 SWEET IMPOSSIBLE YOU
36 (6) Brenda Lee (Brunswick) |
| 24 DOMINIQUE
— (1) The Singing Nun (Philips) | 49 THE GIRL SANG THE BLUES
37 (8) The Everly Brothers (Warner Bros.) |
| 25 DO YOU LOVE ME?
16 (13) Brian Poole & The Tremeloes (Decca) | 50 THE FIRST TIME
23 (9) Adam Faith (Parlophone) |

A STACK OF HITS

IT'S ALMOST TOMORROW
by MARK WYNTER
Pye 7N 15577

As featured in "OUR MAN AT ST. MARKS" on A.R.-T.V.
GO TELL IT ON THE MOUNTAIN
by THE CLASSMATES
on Decca F 11779

As featured in "READY STEADY GO" on A.R.-T.V.
THE HITCH-HIKER
by THE CHUCKS
on Decca F 11777
KPM MUSIC

SWEET IMPOSSIBLE YOU
by BRENDA LEE
Brunswick 05896

RED SAILS IN THE SUNSET
by FATS DOMINO
HMV POP 1219

IT COMES AND GOES
BURL IVES | MIKI & PETE GRIFF DEUCHAR
| | |
Brunswick 05897 | Pye 7N 15580 | Fontana TF 423

SOME READERS SUGGEST THIS GROUP ARE PANDERING TO POP FANS



Going commercial? Rubbish say the 'Stones'

● THE ROLLING STONES are one of the few threats to the popularity of the Merseyside groups to emerge from London recently. Three of the boys—Brian, Mick, and Keith live in a Chelsea flat together with their huge collection of R & B discs.

"RUBBISH!" said Brian Jones of the Rolling Stones. He was answering the accusation of some of the groups fans that the boys had "gone commercial."

by
NORMAN JOPLING

"When we left the club scene we also left the die-hard R & B fanatics. So we temporarily made a compromise to cope with the pop fans we came across in dance halls and tours. Now we have gone back to our old style. Except we're even wilder than we were before." Their disc "I Wanna Be Your Man" is shooting up the charts—and it's a Paul McCartney and John Lennon composition. I asked the boys why they should record a Beatles number.

'IT'S WILD'

"Well, we decided we didn't want to do a revival again—everyone is jumping on that bandwagon now. So we looked around for an original. Then John and Paul gave us this number—we think it suits us down to the ground—it's wild and much more like our act than our first disc, "Come On" ever was. In fact we all prefer "I Wanna Be Your

Man". We were very lucky the other weekend—our disc must have been the most-plugged-record. We had TYLS, Ready-Steady-Go, and Two-Way Family Favourites among others, talk about luck!"

NEW E.P.

The Stones have just cut an E.P. that's to be issued soon. It's a real wild disc containing "Money", "You Better Move On", "Poison Ivy", and "Bye Bye Johnny". When the Stones used to be the great raves of Richmond and Eel Pie Island, "Bye Bye Johnny" was the closing number that went down fantastically well. Now, they've recorded these popular tracks to show a lot of fans what they are like when performing to R & B audiences. The sound is almost that of a live recording—there's so much atmosphere on the disc.

For their future singles the Stones just don't know

what to record. But there is a distinct possibility that it may be a Rolling Stones composition, for the single after next. The boys are having a shot at writing, and already Mick Jagger and Keith Richards have had a composition accepted by Gene Pitney who is using it as his next disc to be issued in the States. The title is "That Girl's From Yesterday" and the boys are very pleased about it. Also Brian has a composition accepted by a U.S. artiste who is using it as his next "A" side—but no name is given yet.

But the really big change about the Rolling Stones is the fantastic extent of their popularity. Everywhere they go they sell out, faintings and frenzied girls are becoming commonplace. I asked Brian what the boys thought of all this.

FRIGHTENING

"It's all very nice I suppose to know you're appreciated. But it's also rather frightening. And sometimes we worry quite a lot about this sort of thing—of course when any girls faint in our audience we see them after to make sure everything is O.K. with them."

That's typical of the Stones. A bunch of nice blokes. But they're also the most off-beat and extrovert group on the scene. Their hair—the longest of the beat groups, claim their fans—and their garb proclaims them visually as well as vocally one of the most unusual groups around.

And there's another thing that their fans can be thankful for. The fact that the Rolling Stones are a group who can sing R & B to a pop audience and be highly appreciated.

They really ARE off-beat.

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