

Record Mirror

INSIDE TODAY

THE BEATLES CHUCK BERRY

BRENDA LEE DISCOGRAPHY P.10



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EVERY THURSDAY

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Billy the tops in pop

BILLY J. KRAMER, riding high right now with "I'll Keep You Satisfied," still hasn't got over his recent trip to America.

"I did television there and was knocked out by the speed of things. I'd go into a studio and half-an-hour later everything was fixed. They're nowhere near so rigid on things like camera cues and that sort of thing. They just point you along a white line and say: 'Walk that way.' No question of having to find out which note to turn right on, or anything like that.

"I just can't stop collecting records. In America, I picked up some marvellous stuff by artistes I dig like Marvin Gaye, Dr. Feelgood and Martha and the Vandellas. For me, if it's not records—it's clothes. I'm getting so it's hard for me even to walk by a clothing store without having a good look round.

"Meanwhile, it's all go, go, on our current tour. We're having a great time, even if it is hectic.

"Screams? I wouldn't complain. If people want to pay their money and then scream well . . . it's all right by me. It's a tribute to the performer, in a way."



BILLY J. KRAMER & THE DAKOTAS, currently scoring with their third hit-in-a-row "I'll Keep You Satisfied." And providing John Lennon & Paul McCartney can keep Billy in songs we imagine he'll be more than satisfied. Also doing very well is Billy's first LP titled "Listen" after his first big hit, "Do You Want To Know A Secret." R M pic. Dezo Hoffman.



THE HOLLIES

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

WHAT'S YOUR CHOICE SINGER OR THE DISC?

IT'S a pity a lot of the best American records don't make it over here. The Liverpool Sound is the only thing the British public will allow to reach the top. Discs should be judged according to their merits. Lesley Gore, Little Stevie Wonder, The Chiffons, Ruby and the Romantics; the Four Seasons—none, in the States, make the top now because their follow-ups were not up to earlier standards. It should happen here—but from advance orders it's obvious fans buy the singers and not so much the record. You're an outcast if you don't like the Mersey Sound. Are there no individuals?

MORE FREE TIME FOR JOHN

JUST what sort of life do the Beatles lead? They're away from home nearly all the time. I marvel at Mrs. John Lennon's patience with John. She is very trusting . . .



John Lennon

a good sign! Paul, George and Ringo are single so O.K. but John really should have more time to himself to visit his family. Although I simply live for them, it's only fair that we should give them all more privacy. — MOIRA REARDON, 1 Queen Avenue, Hay Road, Talgarth, Brecon, S. Wales. L.P. WINNER.

— NEVILL DRURY, Flat 2, Hazeldene, West Street, Alfriston, Sussex. L.P. WINNER.

DUSTY

DUSTY SPRINGFIELD'S first solo disc was very disappointing. It has no personality, could have been anyone at all. She has a powerful voice and she'd be much more likely to hit the jackpot with bluesy material. I can't help wondering how the two male members of the Springs feel hearing Alan Freeman say, on "Juke Box Jury," that Dusty's solo sounded just like the Springfields did as a group!—M. MORE, Church Farm, South Buckingham, Norwich.

THOSE SCREAMERS

A LITTLE while ago I was trying to watch a television show with pop stars I had to switch the set off because I heard more screaming than singing. Can't anyone stop this, it ruins the show for other people. — ALAN PICKSTOCK (age 9), Woodhatch, Jordans, Bucks.



Lesley Gore the American songstress who had one big hit but missed out on her follow-up.

I wouldn't sit out all night

I'M crazy about the Beatles but I wouldn't be so stupid as to camp out all night for tickets. And the screaming in theatres is carried too far. Naturally, I screamed when I saw them . . . but I didn't wave my arms about so no-one else could see. Also, please don't tear them to pieces when they leave a theatre—otherwise we won't have them anymore. Recently, when Paul was ill, everything was so exaggerated that we were expecting him to die any minute. — JENNIFER HANKEY, Shrubbery Stores, Broad Oak, near Canterbury.



NICE GUY

THE other night I met one of the nicest persons in the business. Gene Vincent. On stage he's as wild as you can imagine, yet backstage you find it hard to believe it is the same man. Very quiet and polite. Now that the Rock age is coming back, let's hope Gene gets the chart breaks he deserves. — ROGER OSBORN, 24 High-lever Road, London, W.10.

PERSONAL

PERHAPS a primary factor in the rise of the Mersey Sound is the simple, direct but extremely personal flavour which is usual in the songs. This is not true of the Beatles, where personality is dominant, but others project their image through the songs—i.e. people connect a group with the song not the song with a group. Personally, I think the Liverpool Sound is terrible. — MICHAEL J. CLARKE, Nottingham University.

POLL

PEOPLE tell you what their favourite discs are. Well, we took a poll at school as to what was the worst disc of the month. There were 75 voters and the results came out as follows: Freddie and the Dreamers ("You Were Made For Me") 19; Gerry and the Pacemakers ("You'll Never Walk Alone"), 15; Elvis Presley ("Bossa Nova Baby"), 14; Shirley Bassey ("I"), 5. I'd say Gerry's last is the worst record of all time. — IAN MAUNDER, 14 Park Avenue, Mumbles, Swansea.

BEST LP?

THE album of the year—"Bobby Vee Meets The Ventures." One track, "Honeycomb" is the greatest. Bobby has written two numbers for it and his composing is really getting good. Nobody can beat Bobby in this form and the Ventures are the most under-rated group going. — PETE WORTHINGTON, 9 Mereclough Avenue, Walkden, near Manchester.

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Record Mirror

EVERY THURSDAY

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WHAT YOU THINK OF THE NEW R.M.

CONGRATULATIONS on a magnificent change in presentation. The whole paper is highly organised. One thing: More articles on girl singers. You'd be surprised how many boys read the paper!—John A. Cohen, 34 Furze Croft, Hove, Sussex.

CONGRATULATIONS on the new fabulous outlook of Record Mirror and may the good work continue for a long, long time. Those terrific coloured pictures are a knock-out.—Lyn Ross, 28 Randolph Court, Langley, Bucks.

WE'D like to congratulate you on the Record Mirror. We both thought the initial issue really excellent and look forward to future developments.—Mark Wynter and Ray Mackender, London, W.1.

CONGRATULATIONS on a fine musical paper. The colour pictures were really fab. I've placed a firm order for the Record Mirror. — Anthony Wheeler, 22 Canon Avenue, Chadwell Heath, Essex.

I FIND the Record Mirror a fabulous paper. I've changed to you for good. Your pictures are not blurred like in others.—Phil Luce, 3 Five Mile Avenue, St. Ouen, Jersey.

I CONGRATULATE you on a very exciting Record Mirror. The colour sets it off completely. It was fabulous and I'm sure every other reader thinks the same. — Miss A. Middleditch, 6 Pilgrims Way, Thorpeness, Leiston, Suffolk.

MAY I say how much I enjoyed the new look Record Mirror. I'm a regular reader but like the new ideas very much. — Dennis Bevan, 31, Garwood Road, South Yardley, Birmingham 26.

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Are the Beatles bad for

pop business?

STAND by for a bone-shaker of a theory! It is, in stark simplicity, that The Beatles — hottest outfit to hit Popsville in years — are actually **BAD FOR THE BUSINESS!**

A short pause while I dive for cover, gather breath and try to explain.

In terms of fan reaction, British pop has seen nothing like Beatlemania. Stories abound of how fans: sleep outside theatres nights on end to find tickets... get sacked from their jobs because of their enthusiasm... go without lunches to raise money for shows and discs... cause the police to forego all leave.

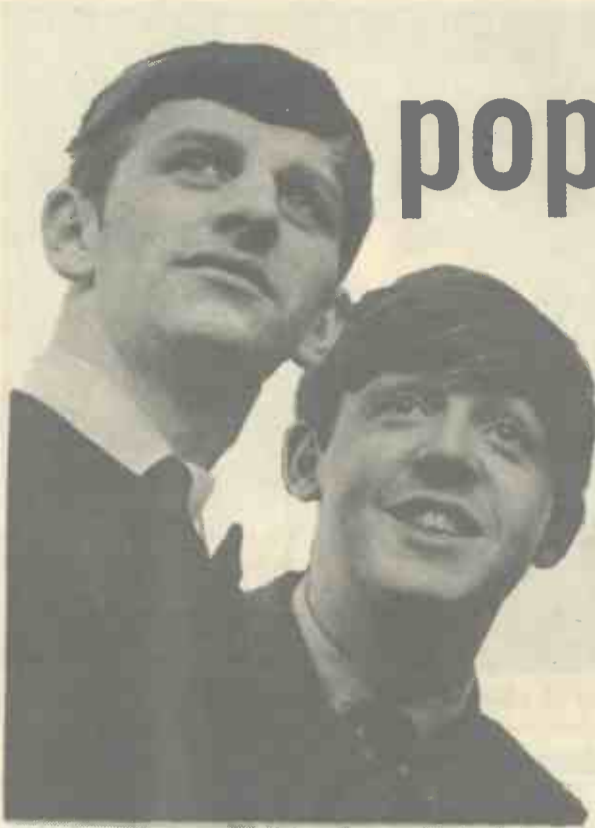
BLACK MARKET

The Beatles could play six shows a day in different places and still pack theatres to bulging point. There's often a black market in tickets on Cup Final at Wembley scale.

SUCCESS UNLIMITED.

And the truth is that other touring shows are feeling the pinch. Several top-liners who normally pack 'em in are reporting fewer takings — simply because they're visiting key towns either just before, or just after, The Beatles.

The leader of one big-name group told me: "You can see the difference all over the country. If our package



Ringo and Paul.



George and John.

by **LANGLEY JOHNSON**

for three weeks at Christmas time — in their own show at Finsbury Park, N. Then there's their debut film which will take several weeks to complete.

They fly to America on February 7 to debut on the networked "Ed Sullivan Show," taping one more — then doing a third after a few days holiday in Miami.

In between all this, they take over the whole panel of "Juke Box Jury" on December 7 — the day of their huge fan club convention in Liverpool. The gathering will be the basis of a short film to be used by BBC TV later on the same evening.

BIG HIT

And America is looking forward to meeting the boys. Reports from visiting stars like Gene Pitney, Buddy Greco, Del Shannon, The Shirelles and so on have reached the States — and the prediction is that The Beatles will be just as big a hit 'cross the Atlantic.

Only problem is: will the Yanks be able to understand the boys' thick Liverpool accents? A top U.S. telly-interviewer, Josh Darsa, met up with the boys and declared: "You've just got to get tuned in to them. I found the Liverpool tones easier to pick up than, say,

the broad Cockney of some of your other top stars."

THREE American TV networks have had cameramen in Britain filming the crowd scenes and the way fans react to Beatle furore. And "Life" magazine, one of the most influential in the world, had a team of picture men and reporters following the boys around.

IN AMERICA

So the scene is set for Beatle triumphs in the States. The way is being paved for them, carefully and efficiently. On the group side of pop, Britain has never produced a top-drawer "in-person" attraction there, though

show goes to a place where The Beatles are not expected... well, it's business as usual for us. But if Beatlemania has hit an area that's it. Sort of 'After the Lord Mayor's Show' for us."

No wonder some managements are working out itineraries more carefully than ever. It's understandable that a Beatle date-sheet has become one of the most im-

portant documents in the business.

Of course, this is really being **BAD FOR BUSINESS** in the nicest possible way! It's a remarkable tribute to the pulling-power of the Liverpool lads. What's more, it's virtually unique in pop-biz annals.

But the hard-hit ones can take heart. For a start, The Beatles will be in London

Cliff and The Shadows and Lonnie Donegan did well enough.

CONQUERERS

Somehow, the boys—John, Paul, Ringo, George — manage to cope with all this adulation and interest. They'd like to conquer America — make no mistake about that. George spent a recent holiday in the States, meeting up again with his sister, and he liked what he saw of the music-business scene there.

Beatlemania is on the way to "infecting" the whole world. Which is **GOOD** for the business, whatever the sufferers have to say about it.

NOT TOO LITTLE—NOT TOO MUCH

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THE ROLLING STONES

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BRIAN POOLE & THE TREMELOES

I can dance F 11771 45 rpm

THE BACHELORS

Long time ago F 11772 45 rpm

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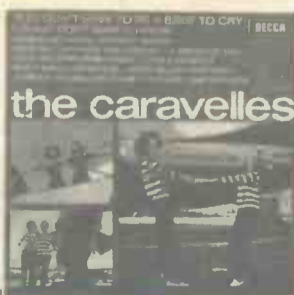
F 11768 45 rpm

THE CARAVELLES

I really don't want to know F 11758

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AND DORA BRYAN SAYS

Beatles, I haven't room for one really!

DORA BRYAN, star comedienne, has compiled her request-list to Santa Claus. She sings: "All I Want For Christmas Is A Beatle," on Fontana—and the mere mention of **THAT GROUP** has pushed sales fast.

I asked Dora how it came about that she hit on the idea of voicing, on disc, the heart-felt plea of millions of British girls.

"It was all a bit sudden, really. I went in to see Jack Bayerstock at Fontana to talk about a long-player I'm doing. And there was this office boy who said he'd written a song.

"Well, Jack said 'Oh, not now, or something. I mean, everybody, but EVERYBODY — is writing songs, aren't they? Anyway, this chap actually had a tape of it. So we listened, without actually being hopeful. And it clicked. Jack said it was just right for me.

"Of course, I like the Beatles. But I don't **REALLY** want one for Christmas. To be honest, we haven't got a

spare bedroom at home! "I'm very keen on their records. No, I don't actually buy them. I mean, you can hear them on the radio all the time can't you? Or see them on Royal Variety Shows and that kind of thing. But I really do like their kind of music.

"I'm not like all the other fans, though. I don't actually **LOVE** them. I'm afraid I'm a bit too old for that kind of thing. But they are so exciting, aren't they — with all that rhythm and those hair-cuts and all."

Dora has featured a skit on a Beatle-type group, The



Dora in Beatle guise

Cockroaches, in her current revue, "Six Of One," at the Adelphi Theatre, London.

And as from last Friday, she has included "All I Want For Christmas Is A Beatle" in the programme.

EP's by KEN GRAHAM

KENNY LYNCH

Hey girl! The one thing that keeps me happy; You can never stop me loving you; Individuality. HMV 7EG 8820.

FOR a lengthy spell it looked as though the very talented Kenny Lynch was going to remain in the background as far as the mass of pop fans was con-

cerned. His praises were highly sung by those in the know throughout his career. However 1963 has seen him make the big breakthrough to the charts. And he is going to stay in the foreground. The more he records the better it will suit this reviewer, particularly hits such as the examples on this release.

★★★★

NOW MARK'S 7-YEAR ITCH PAYS OFF

TERRY LEWIS, 13-year-old conker champion of his South London school, had a problem on his mind. It was Easter, 1956. He'd been told: "You can either have a super Easter egg... or a record to play on our new radiogram at home."

He liked Easter eggs. He also liked a catchy little tune called "It's Almost Tomorrow," a Brunswick release by The Dream Weavers. A number one hit in those days of the old breakable 78's.

Terry chose music before marzipan.

And the investment has certainly paid off. For Terry is now Mark Wynter, highly professional pop singer. His latest fast-riser in the charts: "It's Almost Tomorrow."

Said Mark: "I've never been able to get the tune out of my mind. Last summer, I worked out a list of songs I'd like to record. 'Tomorrow' was one. 'You Don't Have To Be A Baby To Cry' was another... but that oldie hit the top through the Caravelles.

"My manager Ray Mackender liked 'Tomorrow' and

by KEN GRAHAM

so did recording boss Tony Hatch. But you'd be surprised how many others told us we'd be mad to try and bring it up to date. They felt it was all in the wrong idiom.

"So we experimented and came up with the four-four tempo. Now you must excuse the three of us if we feel happy about knocking the knockers."

First single

It's the first revival tackled as a single by Mark. In the past, he's veered between "cover jobs" and originals. But current chart revival "biggies" also include "You'll Never Walk Alone," "Secret Love," "Mean Woman Blues," "Miss You," "Do You Love Me," "If I Had A Hammer," "Fools Rush In," "Deep Purple," "Searchin'," "Red Sails In The Sunset," "It's Love That Really Counts," "Mule Train"... oh, it's not worth labouring the point!

"No, this doesn't mean I'm sticking on revivals," said Mark. "You've got to keep changing. Keep experimenting."

For a man with a hit on his hands, Mark admitted to



MARK WYNTER—Only 13 when he heard his new hit disc!

being "very sore." Reason is that he's been learning fencing and falling for his upcoming role in pantomime as "Robin Hood" at Coventry. A little judo thrown in, plus some staff-fighting.

"Every muscle aches," he admitted. "Even my muscles have muscles that ache. But it's worth while, even if it hurts to laugh. After all, who ever heard of 'Robin Hood' being caught napping in a fight. One can't run the risk of looking a Charlie."

This is Mark's biggest panto break. Producer S. H. Newsome went to watch him at Weymouth in the height of the snowstorms, arrived well after the interval... but was so impressed he drew up the contracts there and then.

Mark had to drag himself away for another session of staff-bashing in a London gymnasium. A couple of shop-girls whistled "It's Almost Tomorrow."

"It's better than Easter eggs," said Mark quietly.

BILLY GRAINGER'S

SCOTS NEWS

THERE has been a split in the Fabulous Falcons. Leader and manager of the group John McGowan has left to form his own agency. McGowan, who is married, with a family felt that it was time that he stopped travelling all over the country and settled down. The group have brought in a replacement for John, namely Mo Trowers who formerly played with the Keen-Aces and the Bill Carson Showband.



The group that's creating great interest in Dundee at the moment is the Wise Brothers. This group have just recently won a competition in the Fifeshire area. Graham (20) and Malcolm (18) do all the singing and they are backed by the usual line-up.

Dean Ford and The Gaylords are now featuring on stage a number which was specially written for them by Dunbartonshire boys Alan McLetchie, Davie Thomson and Rusty Allan. Title of this beat number is "Keep No Secrets."

Tommy Scott and the Apaches who appear at the "Lennoxbank" on the 15th December, will be appearing dressed as Indians!

BEAT '63

by BILL HARRY

AT LAST groups are finding the right sources of material. The majority of them cannot write really good songs, and so far many of them have used trite material.

However, groups have discovered the wealth of talent in numbers by Motown Tamla artists (Miracles, Contours, Mary Wells, etc.) and we have discs such as "You've Really Got A Hold On Me" and "Money." There is a treasure chest of great material in old catalogues and groups should seek them out rather than be content with second-rate material.

Johnny Sandon is leaving The Remo 4. He will continue to perform as a solo artist, and the group will back various artistes as session men for Pye and on tours. A sad split. Johnny has an outstanding voice and The Remo 4 are Merseyside's leading instrumentalists.

disc released recently — "Money," but it's too way-out to get in the charts. Incidentally, the vocalist on the disc is Bobby Thompson, not Kingsize. The group are currently in Frankfurt and return to the Star Club, Hamburg on December 1st. Pianist Sam Hardie left them recently to join The Star Combo, Tony Sheridan's former group. Tony himself intends to fly to America and find a coloured backing group.

Kingsize Taylor and the Dominoes' "Money" entered the Merseyside charts at No. 17 during first week of release... Discs long overdue from Mark Peters and the Silhouettes, Lee Curtis and the All Stars, The Mojoes and The Dennisons... Danny Havoc has left The Secrets

On tour with the Beatles

by PETER JAY

HELLO, again!

The rain in Manchester didn't even stop for The Beatles. Nor did the petty pilferers who seem to plague touring shows these these days. From the coach we lost: one guitar belonging to Beatle George Harrison, a six-string bass from Jaywalker Geoff Moss, two suits — and a guitar belonging to one of The Kestrels.

George's rather special instrument was eventually found hanging on some railings nearby.



PETER JAY

Fans at Wolverhampton reading of the difficulties of getting grub into theatres, sent in packets of sandwiches for everybody, Beatles included. Much appreciated.

Touring with The Beatles is a load of fun, but believe me it is hectic, too. There was another policeman who went on a glass roof to get some fans down. And he fell through, cutting his boots to ribbons, though thankfully otherwise unhurt.

There's never been anything like this tour. Never!

LIVERPOOL'S LATEST!

LIVERPOOL'S GREATEST!!

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MARY WELLS

Rory Storm and the Hurricanes—Liverpool's first Beat outfit, are still seeking a drummer. Since Ringo Starr left them in August last year, they have had more than a dozen different drummers.

Great interest

"The pick of the groups currently playing on Merseyside" is how John Lennon described The Mojoes on a radio programme recently.

Great countrywide interest in The Original All Stars following big publicity in National papers re Pete Best, former Beatles' drummer. Bookings on Merseyside are flowing thick and fast and the group may be recording in the near future.

Kingsize Taylor and the Dominoes had a fantastic

I WONDER WHAT SHE'S DOING TONIGHT Barry & The Tamerlanes

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THE RECORD MIRROR TELEPHONES CHUCK BERRY IN MISSOURI

I can't wait to meet my friends in Britain

CHUCK BERRY'S popularity in this country over the past twelve months has increased phenomenally. Although many of his records have been released over here since his first American hit "Maybellene" in 1955, nothing very much happened for the dynamic St. Louis-born singer-guitarist until the middle of this year, when with the popularity of rhythm and blues growing steadily, he burst into the single, E.P. and L.P. charts within a few weeks.

THE FACTS

With the renewed interest in his music, many stories started circulating about his personal life and his recording to the extend of confusing practically everybody as to the actual facts. To clear the whole controversy up once and for all, I phoned Chuck earlier this week at his country club campus near St. Louis, Missouri, which he is hoping to open shortly. Our conversation is reproduced below.

G.S. How are you?
C.B. I'm fine, man, fine.
When were you released

from prison?
October 18 last.
Are you looking forward to touring this country?
Definitely, I can't wait to get over there.
Do you intend to devote yourself to your business interests now, or return to touring and recording extensively?
Well, I'm working on my country club here during the lull, but after next month, I will be returning to my musical activities practically full-time.
What group are you going to use for future dates?
I'll be using my old group, which consists of Johnny Johnson, piano, Ebby Hardy, drums, J. C. Davis, tenor sax, and we sometimes use George Smith, bass.

by GUY STEVENS

What are your favourites of your own recordings?
"Maybellene," "School Days," "Sweet Little Sixteen" and "Memphis Tennessee."
Have you made any recordings since your release, and if so, what are they?
We have a recording session fixed up for the latter part of this month or the early part of next month, and I've written 22 new songs for this.
Can you give me any idea of what your next single release will be?
I think Chess Records are planning to release "Nadine" about January 6.
There is a great deal of controversy over here as to whether you recorded for the "Rodeo" label before signing with Chess. Did you, in fact?

No, there is no truth in that. The only label I have ever recorded for is Chess.
Who are your favourite artistes?
Well, I can always listen to Frank Sinatra and Nat King Cole, and Will Bradley, do you remember him? I also like Joe Turner, and, in the blues field, Muddy Waters, who is an intimate friend of mine.
Would you describe yourself as a rhythm and blues artiste?



Chuck Berry is due to visit Britain within the next few months. His records are strong in the LP and EP lists.

month at Princeton, Yale, Harvard and Georgia State. Also a few week-end spots. And, as you most probably know, I will be touring Europe for three months in the very near future.

That's great news for all of us over here, Chuck, I can assure you that you've got thousands of fans who can't wait to see you.

Is that so? That's really great, man, more power to them all. I can't wait to meet them in person.

PHENOMENON

At this our conversation ended, I was most impressed with the thoughtful manner in which Chuck had answered my questions. He had not avoided any of the more delicate subjects concerning his personal life.

The appearance of this hip-swinging, multi-talented singer-guitarist on our shores within the next few months should provide another exciting chapter in his turbulent career, and also provide many thousands of his fans in this country with one of the biggest thrills of their lives.

And now it only remains for his next single release over here "Johnny B. Goode" / "Run Rudolph Run" to shoot up the charts to really establish Chuck Berry as the greatest show business phenomenon of recent years.

OVER 1,000,000 copies sold

The greatest-selling LP of all time

5½ years in the LP charts

SOUTH PACIFIC

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AND STILL SELLING BIG!

STEREO OR

RCA VICTOR



MONO RECORDS



AN R.M. PREVIEW

THE CRAZY WORLD



Susan Maughan and Joe Brown in a scene from "What A Crazy World," a film which promises to be a big draw for pop fans when it goes the rounds. Joe tells the story alongside.

OF JOE BROWN



Here's the Susan Maughan we are more used to seeing. She prettily swings into action at the mike.

Joe Brown tells the story of his new film 'What A Crazy World'

COR, what a carry-on! You know how the old song went . . . "Dad's gone down the dog track, Muvver's playing Bingo, Granie's boozin' up on the corner, you wanna see the gin go, No-one seems to notice me, isn't it a sin, What A Crazy World . . . and all that sort of stuff.

Well, in this film, this 'ere musical, I play the part of Alf Hitchens. My mate is Herbie (Marty Wilde, really), and we find that life in the old East End, where I really come from, is a real tough, dodgy old struggle.

NO CHANCE

You can guess what it's like. The older folk don't go for us. We don't get the right chances. All we seem to do is hang around the Labour Exchange, the local caff or the dance hall.

Me dad (that's Harry H. Corbett, otherwise "Steptoe Jnr"), me mum (Avis Bunnage), me sister (Grazina Frame, who is a good singer, too) — all worried abah

by
JAMES CRAIG

their own worlds of dogs bingo and courting. Me and me bruvver (Michael Goodman) only hear from them when they're having a go at our behaviour.

Even me girl friend (Susar Maughan) has a right old go at me about my mates and the way we wander round the place.

Anyway, dad threatens to throw me out of the house unless I get a good job. And the girl . . . well, she clears off with another boy. And makes sure I know about it. So I starts writing the lyrics of a little number, helping meself learn it with me little toy ukelele. And I ups and takes it round Tin Pan Alley, only to find that nobody wants to know. One bloke does help out — a geysier who doesn't actually give me a contract but hands me a pile of manuscripts, and a bike, and tells me to get out on the delivery round.

Anyway, I've finally got meself a job. I can give me mum money for the bingo

bits, I can lend me mates money if they're short, and I can buy a new shirt. And, what's more, me girl friend comes back to me.

I even start talking 'bout marriage, so help me.

I even get me song published — "What A Crazy World" — though of course it was written by Alan Klein in real life.

Everyone seems dead chuffed. Except most of my own family. Dad just won't see that I've had a bit of success as a song writer so he starts chatting on and on again about having me thrown out of the house unless I get meself a regular job.

REAL CRAZY

Like I was trying to say in the song in the first place, it's a real crazy old world. Note: "What A Crazy World" opens at the Rialto, London, W., on December 5 and is due for general release on January 18. There's a long-player of the score due out for Christmas — and there have already been several singles of the hit songs. The story-line was originally the basis of a stage musical by Alan Klein for the Theatre Workshop in London's East End. Background music is by Stanley Black.

This TV show has GO!

Every week Ready, Steady, Go presents the top stars and their latest discs. It's the most successful TV pop music show in a long while. Although it means a lot to a television company to have such a programme, "Ready Steady, Go," is still a rarer type of show on TV than it ought to be.

Ever since the BBC got stuck with that old "Auntie" tag all British TV companies have been eager to avoid the charge of being old-fashioned, fuddy-duddy and out of touch with modern youth. Nobody likes to be regarded as Without It and so ITV has been desperately eager to capture young viewers.

But it's not easy. Most of the executives of ITV companies have been men from traditional music hall and theatre backgrounds, or just businessmen with little or no grasp of teenage tastes.

PATHETIC

Then, a little over a year ago, A-R moved into the world of teenage pop. We had the pathetic compromise called "Kingsley Amis Goes Pop" in which a fairly serious popular novelist and University teacher with a taste for jazz attempted to evaluate pop music and interview its practitioners. After that, A-R went all the way — we were given excited, ever-smiling Alan Freeman, ace deejay, and such chatty shows as "Here Come The Girls."

Nothing approaching ABC's successor to the old "Oh Boy" type formula, though. For "Thank Your Lucky Stars," screened at the same time as BBC's simple "Juke Box Jury," had re-established ABC as the tops-in-pops ITV company. Provincial stations began their own pop shows, such as "Discs A Gogo" and "Beat On The Border."

Then, four months ago, Associated-Rediffusion whammed into view with



Dusty Springfield and Kenny Lynch performing on "Ready, Steady, Go!" The show is drawing bigger and bigger audiences each week and it's no wonder when you glance at the guest star names who have been featured.

"Ready, Steady, Go," an informal disc show with plenty of record stars, hosted by all-talking Keith Fordyce, and using the clever slogan "The Weekend starts here." It's transmitted live, in all its spontaneity — and it's had its share of incidents: Polly Perkins was in camera when one of her musicians, a former boy-friend, leapt into view to express his unrequited and unrequited ardour. Dion walked off the show in the middle. He performed one number, then took offence at something and left the studio. He was due to do another song but adjustments were made while the show was running and no viewer could tell that anything had gone wrong.

The audience (youngsters who have written in for tickets — which are now almost impossible to get) is wildly enthusiastic — especially, of course, when stars of the calibre of The Beatles (who were on RSG

several weeks before the Palladium TV appearance that alerted the pop press to the group pop appeal) are there. A contest on the programme to find boys who look like The Beatles brought 200 hopefuls to auditions in Television House. "It was a nightmare," said one A-R executive. "Everywhere you looked — Beatles!" The winners did a mock-Beatles spot on RSG a few weeks ago and looked uncannily Beatlik.

YOUNG TASTES

"Ready, Steady, Go" is a happy show with plenty of vitality and exuberant dancing. There's no elaborate scenery and rehearsals have a makeshift, informal air about them. The result is "must" viewing for millions of pop fans.

Television, at long last, is beginning to cater properly and well for modern young tastes.

JUST RELEASED

FREDDIE STARR & THE MIDNIGHTERS

It's shaking time F 11706



Theme from THE VICTORS—My special
Frank Chacksfield & His Orchestra

DECCA

SAY IT AGAIN
The Chimes featuring Denise F 11705

LOVE HIT ME
The Orchids F 11785

DARLENE LOVE
A fine fine boy HLU 9815

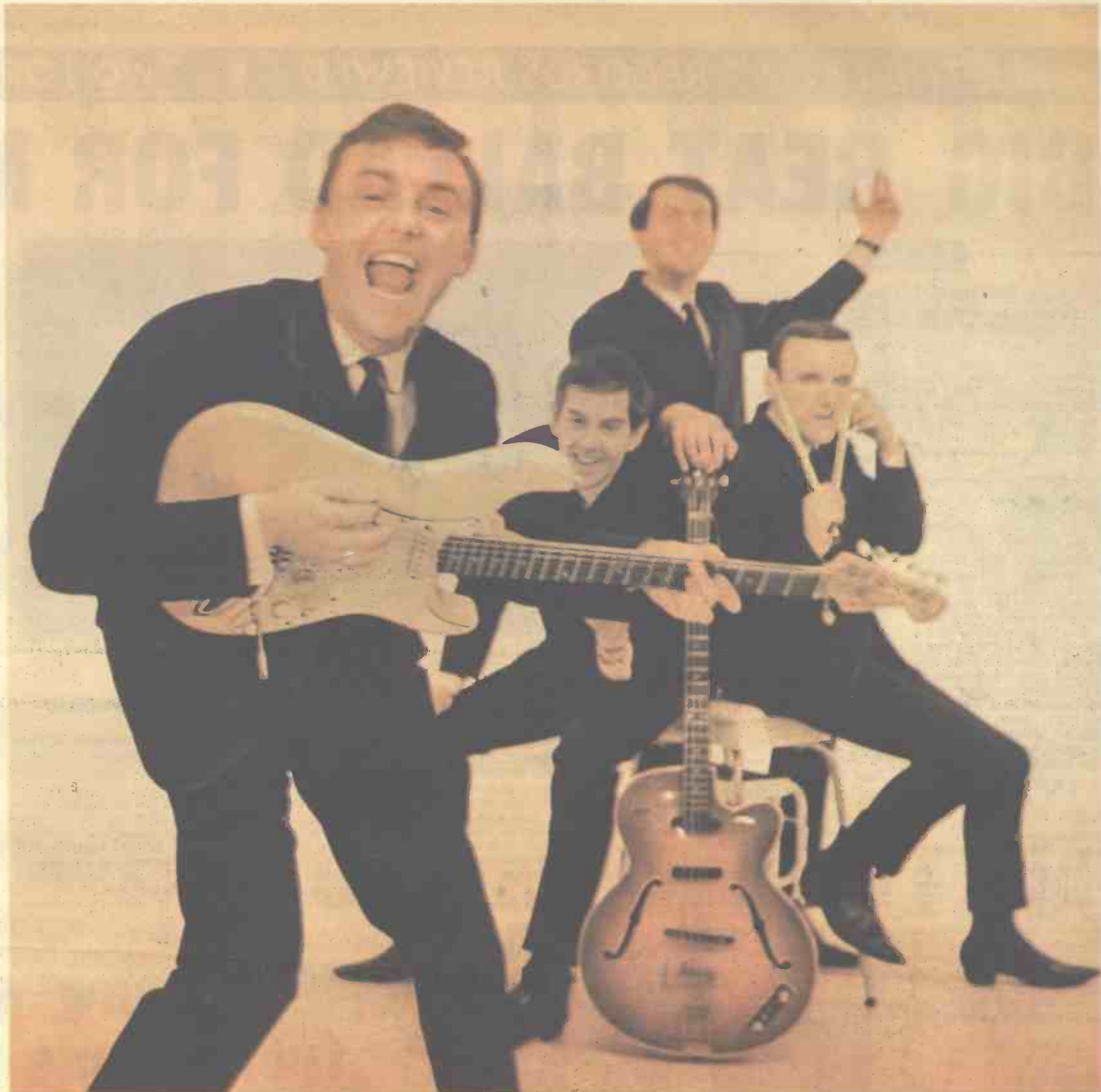
IT'S A MAD
MAD MAD

Tom Glazer & The
Children's Chorus

DO YOU HEAR W
The Valley Y

LONDON

HLU 9816



'I will never leave the group'—says Gerry

THREE Number One hits with their first three records — an unprecedented performance. But that's what was achieved by Gerry and the Pacemakers, via "How Do You Do it," "I Like It" and "You'll Never Walk Alone."

by **PETER JONES**

Somehow this astonishing fact has missed the attention of National newspapers. But Gerry accepts the situation with a Cinerama-smile. "We've sold the records—that's the important thing. Anyway, it's all happening now . . ."

Happening? Yes, Gerry goes into pantomime at Christmas for the first time in his career. He's in Sweden this week, tackling major concert and television appearances. And in March next year, he goes to America to appear on the "Ed Sullivan Show." And his next major British tour starts on February 8.

Said Gerry: "Before going

to Sweden, the only place we'd been overseas was Hamburg, where just about everybody has been! Now we look like becoming world travellers. Marvellous!"

Gerry's next record? "We tried 'Never Walk Alone' as an experiment," he said. "But that doesn't mean we're sticking to a ballad formula. We believe in change."

And discount that crazy rumour that Gerry is going to leave the Pacemakers. It's plain rubbish. "We're a group in the real sense of the word," he said. "It's just that someone had to be singled out as a separate name. It could easily have been my brother Fred and the Pacemakers . . ."

**NEXT WEEK
CLIFF
IN COLOUR**



GERRY AND THE PACEMAKERS — sensational team who have broken all records by putting their first three discs in the top spot. Big question still is — what will their next be like? Record Mirror plc. by Dezo Hoffman.

TRINI LOPEZ *Jeanie Marie* HL 9808 45 rpm

DALE & GRACE *I'm leaving it up to you* HL 9807 45 rpm

DEL SHANNON *Sue's gotta be mine* HLU 9800 45 rpm

BE MY BABY *The Ronettes* HLU 9793 45 rpm

DEEP PURPLE *Nino-Tempo & April Stevens* HLK 9782 45 rpm

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orchestra** F 11782

**D MAD
WORLD
e Do-re-mi**
HLR 9817

**HAT I HEAR
uth Chorale**

ALL THE LATEST RECORDS REVIEWED ★ TWO TOP 20 TIPS

BIG BEAT BALLAD FOR MIKE

TOP 20 TIP

MICHAEL HOLLIDAY

Drums; Can I Forget You (Columbia DB 7171).

THE late Michael Holliday gets the benefit of a Leiber-Stoller number here, and it's heavy beat-ballad with a good lyric line, and a plaintive tune. It's extremely commercial,

and there's an excellent string backing on the number which must sell well, due to his large fan-following wanting this excellent last disc. Flip is a tender ballad with loads of appeal, and Mike's deep brown voice richly singing the lyrics of the excellent song.

★★★★

JAMES DARREN

Back Stage; Gegetta (Colpix PX 708).

SLOW heavy beat for this dramatic sounding number from James, who has had his fair share of best-sellers here. The song is very reminiscent of a building Roy Orbison number. Lyric is about the star who gets lonely because his girl left him. Great song, great performance but a hit? We don't know. We don't think so, unfortunately. Flip is gimmicky ballad, with some beat thrown in.

★★★★

FRANK BARBER

Halloween; Palma Di Majorca (Oriole CB 1883)

A BIT late for timely sales if any exist, but nevertheless, this pleasant little tune should do well with the older set. Instrumental, with some perky strings and a gay latin-ish tune. Likeable but out of the rut. The rather familiar tune is given a good work-over on the flip. Efficient, and as good as side one.

★★★★

THE SINNERS

I Can't Stand It; If You Leave Me Now (Columbia DB 7158)

QUITE a good debut here. The group, with a two-group-in-one sound to them, get at a deliberate sort of song with the title theme repeated o'er and o'er. Big beat all the way and we feel it is the sort of number which could easily, though surprisingly, make the charts. Listen to it; for sure, you can't ignore it! It kinda sticks in the mind. "If You Leave Me Now" has the sort of sound associated with the Springfields to the vocal side. Again, highly commended.

★★★★

THE ORCHIDS

Love Hit Me; Don't Make Me Mad (Decca F 11785).

BIG brash backing for the three schoolgirls. A strongly saleable sound all round with the gals whipping up a fair vocal storm. Jukes, dance-halls, dance parties — it'll get plays all round. One certainly to watch. An up-tempo beater of quality. Same sequence of ingredients for "Don't Make Me Mad".

★★★★

THE CHIMES

Say It Again; Can This Be Love (Decca F 11783).

USEFUL group with Denise taking the lead. Pulsating beat but a bit rough on some of the group sounds. Beat and presentation is commercial enough but it needs something different to enthrall the jury. Male voices state the flipside theme. Less aggressive; less effective, really.

★★★★



Freddie Starr

FREDDIE STARR AND MIDNIGHTERS

It's Shakin' Time; Baby Blue (Decca F 11786).

ANOTHER Northern group. Quite a beat-storm created with out-of-the-rut sounds early on. Piano included effectively. Freddie sings out wildly and with considerable style. Good for the dance-fans as well as listeners. Flip is a Joe Meek number. Slower, less violent. Gimmicky.

★★★★



The RM Jury have tipped Michael Holliday's last single for success. He is pictured here with top U.S. comedian Bob Hope.

DICK ROMAN

Christmas village; Touch of love. STATESIDE SS 239.

AN early contender for the Yuletide sales. Dick sings with extreme pleasantness, enunciating carefully and, in parts, dramatically. The sort of thing that grows on you after a play or two, but probably not chart material. Tastefully arranged, with airy choral sounds.

★★★★

GENE PITNEY

Twenty four hours from Tulsa; Lonely night dreams UNITED ARTISTS UP 1035

UNUSUAL sounds on the intro to the wide-ranged talent. He develops a croaking sort of style but it's an interesting song, distinctive and exciting. May prove too complex to give him his really big break-through in this country. Flip has Gene doing his vocal fireworks bit, with high-flown notes and a swooping, gliding approach.

★★★★

BILLY MURE

Maria Elena; Theme from "In The Cool Of The Day." MGM 1213.

GUITAR - LED theme — though a bit late for the top version-stakes—and Billy Mure does a fine job all round on the haunting theme. It's really a beautiful number which will be around a long while. Normally, Mr. Mure would have attacked this song with trumpets. Flip is a likeable theme but lacking in the catchiness which usually registers.

★★★★

PHIL CROSBY

Where The Blue Of The Night; Little By Little (Reprise R 20220).

YOUNG son Crosby tackles an upbeat showing of his dad's ageless hit. He sings rather well with a jerky, compulsive back-beat. Song certainly is strong enough to stand revival and Phil should garner plenty plays on this. Flip is up-tempo and shades of dad's phrasing show through.

★★★★

ROYAL SHOWBAND (Waterford)

No More; Fountain Of Love (HMV Pop 1238).

TOP Irish attraction debut on disc. Brendan Bowyer handles the lyrics both sides and there's something compelling about the unusual line-up of the backing. Not chart material, of course, but "exiles" from the Emerald Isle will particularly dig. "No More" is certainly the more likely side.

★★★★

Here's a new swinger from Annie Ross

ANNIE ROSS

A Lot Of Livin' To Do; Bye Bye Blues (Ember Int. S 182).

LOT of talent gathered. The imagination of songstress Annie, the production of John Barry, the orchestra led by Johnnie Spence. It swings, of course. Annie varies between caressing the lyrics and belting them. Very satisfying. Might sell, too. Organ intro's flip. Slow opening, moody pace.

★★★★

FRANK SINATRA, BING CROSBY, DEAN MARTIN

The Oldest Established; Fugue For Tinhorns (Reprise 20217).

WHATTA line-up of talent. Famed show tune getting the full works, from a trio that money couldn't buy normally. Big brash backing as they treat the proceedings with humour and style. There'll be a lot of sales for this one. Flip is equally worth a spin. Whatta line-up of talent!

★★★★

KINGSTON TRIO

Atley Ally Oxen Free; Marcelle Vahine (Capitol CL 15327).

ONE of the most personable folk groups. An atmosphere of peace and calm with the lyrics getting full expression. While it may not be strong enough for the Top Twenty, it could easily creep gently into the lower reaches. Whistling obligato helps the effect. Delayed opening for the flip vocal. Then plenty excitement.

★★★★



A swinging song from "Bye Bye Birdie" for Annie Ross.

JERRY LEE LEWIS

Pen & Paper; Hit The Road Jack (Mercury AMT 1216).

THIS may be the disc all the Jerry Lee fans are waiting for, but when they hear it they may be disappointed. Topside is a typical pseudo country-styled number with gentle strings and femme chorus on the slowie. Probably the worst thing he's ever done with no inspiration whatsoever. Flip is a twice-as-fast version of the Ray Charles hit. He can do better than these two.

★★

THE BLACK JACKS

The Red Dragon; Woo Hoo (Pye 15586).

GUITAR lead rock instrumental with a deep-sounding guitar pounding out the tune and male voices intruding occasionally. Not really in the current idiom, but the quality of the disc may shove it into the bottom half of the charts. Good stuff with lots of beat. Flip is the old Rock-A-Teens number and the big U.S. hit tune is given a pounding instrumental workover by the group who stick close to the original.

★★★★

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OR

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Fools Rush In
Country Boy
I'll Keep You Satisfied
Hungry For Love
You were Made For Me

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Winter Wonderland
Mary's Boy Child
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God Rest Ye Merry Gentlemen

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Record Mirror

Pop Disc Jury

'Apache' type beat for the Shadows

The Shadows and another hit. We picture the line-up who made the record which comprised, Hank, Bruce, Brian and "Licorice." Now, of course, "Licorice" has departed and been replaced by John Rostill.

KING BROTHERS Anyone Else; The Rainbow's End (Pye 15589). TYPICALLY brisk treatment for the trio. Lively sort of song, too, but it's difficult to predict particular success for "Anyone Else". It's very professional, but lacks the current rough-edged beat. "Rainbow's End" is expressive, featuring organ and choir.

JULIE LONDON I'm Coming Back To You; When Snow Flakes Fall In The Summer (Liberty 55605).

PERKY little number, the top-side Julie, dual-tracked, is brighter than usual and sells with softly-produced charm. A fair song but not notably strong for the British market. Air of delicacy throughout. Flip is syrup-laden and sentimental. Standard set of lyrics.

FRANK CHACKSFIELD Theme From "The Victors"; Tickled Pink (Decca F 11782).

SEVERAL versions to choose from on this major movie theme. But it doesn't really seem strong enough for single success, even though Mr. Chacksfield brings all his arranging skill to it. Lots of strings. Lots of efficiency. "Tickled Pink" is an entertaining slice of orchestration.

HARRY H. CORBETT The Table And The Chair; Things We Never Heard (Pye 15584).

STEPTOE JUNIOR on a novelty piece. A fairy-story fable of a table which loved a chair! Click-clonk backing as Harry tells how the happy couple plan to leave the furniture shop and find a room somewhere. Rather amusing. Flip is a slice of home-spun philosophy.

SAMMY DAVIS JNR The Shelter Of Your Arms; Falling In Love With Love (Reprise 20227).

CLIPPED delivery for the opening of "Shelter". Of course, Sammy Davis performs beautifully but there's a shortage of commercial impact here. His fans will dig... but the wider audience may pass it over. A musician's performance in a way-Breakneck pace of the familiar flip could be a stronger bet.

TOP 20 TIP

THE SHADOWS Geronimo; Shazam (Columbia DB 7163).

HANK B. MARVIN penned this typical guitar instrumental from the hit team. There's an "Apache" beat in the background, and the whole thing moves along smoothly. Maybe not up to the standard of some of their previous hits, but cleverly played, and with a driving beat. Norrie Paramor string and choral backing. But we don't reckon this'll do so well as most of theirs. Flip is of course the Duane Eddy number and it moves along at a reasonable pace, with all the catchiness of the original, and some good bits here and there.

THE SPOTNICKS Sailor's Hornpipe; Anna (Ortloe CB 1886).

SUBTITLED "Bach Goes To Sea," this fast-moving light-instrumental piece could easily put the Spotnicks back into the charts. It's a danceable beat version of the Sailor's hornpipe, and the whole thing has a lilting quality—but the only thing lacking may be a commercial beat. However time will tell.

Flip is another oldie, and the boys play well on the guitar-led number which moves along at a fair pace. Efficient.

DANNY WILLIAMS How Do You Keep From Crying?; Now The Day Is Over (HMV Pop 1236).

LOVELY ballad for smoothie Danny. Eloquent piano in parts as he sings with



Danny Williams

creamy lushness. It's a pity he can't do better, chart-wise, these days for he sings tremendously well. A slowish, string-filled backing for the flip—a similar-paced piece.



BOBBY SANSON AND THE GIANTS Where Have You Been; Do You Promise (Ortloe CB 1888).

PONDEROUS opening here for one of the most under-rated stylists in the business. Bobby gets the "feel" right away and sells with power and professional phrasing. A good song, too, setting off the complex-yet-simple backing. An outsider for the charts. Flip is not so different, but the performance is excellent.

THE KESTRELS Dance With Me; I Want You (Piccadilly 35155).

OFF-BEAT revival of the old Drifters hit. And the punchy hard-hitting version could easily give the boys a sizeable hit. It's a superb song, and the plaintive quality and thumping beat and unusual choral work gives this a good chance. Flip features some plaintive organ work and there's again good performances from all concerned on this good double-sider.

FREDDIE SCOTT I Got A Woman; Brand New World (Colpix PX 709)

FREDDIE, of "Hey Girl!" fame gets his teeth into the Ray Charles number which he takes at a far slower pace than the original, and he injects a bluesy quality into it. Groovy with a girlie chorus, and very smooth and well-performed. Not a hit, but a good record, performance-wise. More subtle stuff on the flip, a pretty good song with Freddie again singing well. Pretty stuff.

THE RAMBLERS Dodge City; Just For Chicks (Decca F 11775).

DEBUT disc by an Essex-based group. A Joe Meek recording, a Geoff Goddard (instrumental, for a change) composition. A good full-blooded beat sound with strident guitar leading most of the way. Saxes add a welcome edge to it—and some choral chanting from the boys. Piano noticeable, too. Mid-tempo. One to watch. Flip was co-written by all the Ramblers. It rides along very well indeed.

MARVIN GAYE Can I Get A Witness; I'm Crazy 'Bout My Baby (State-side SS 243).

A SIZEABLE hit in the States. Up-tempo with full-blooded performance from Marvin. Bluesy piano hammering away in the background. The fury builds and builds and the effect is so powerful that it could catch on nicely here. More bluesy. R and B, with answering choir for the flip.

BOBBY DARIN Be Mad Little Girl; Since You Been Gone (Capitol CL 15328).

A SELF-PENNEDED opus again for Bobby. Not one of his wild swingers. Heavy-handed piano and girlie choir help him out on some telling lyrics. It's a repetitive formula throughout but may not be enough to make a major hit. Flip has versatile Bobby on a whooping-up wildie which is a cracker in its own way.

JANE MORGAN Bless 'em All; Does Good-night Mean Goodbye (Colpix PX 713).

THIS actually got the "Disc of the Week" over the Beatles on "TYLS"! It's good, this re-hash of the old war-



Jane Morgan

time ditty, with Nashville piano and stirring orchestral bits. Jane sings with usual dynamics and it could take off unexpectedly. Flip, a good ballad, has been treated as an "A" side by opposition performers. Excellent, also.

ANDY WILLIAMS White Christmas; The Christmas Song (CBS AAG 174).

TOP balladeer on a Bing Crosby standard. And of course Andy does a wonderfully smooth job. It's difficult to see how this can suddenly reverse the Crosby annual sales, but it's a professional and musician's job all the same. Williams really is a top performer. Nothing ambitious anywhere. Flip is another well-established festive number, also well-sung.

WILFRED BRAMBELL AND HARRY H. CORBETT

At Buckingham Palace Parts One and Two (Pye 15588.)

"STEPTOE and Son" visit the Palace—and this brilliantly written sketch was one of the highlights of the Royal Variety Performance. It'll sell extremely well for sure because it is the rag-and-bone men at their very funniest. Which is very funny indeed. Great topicality and wonderful comic timing from the two stars.

FRENESI WATSON Happiness Train; The Green Willow (Pye 15581.)

CUTE-VOICED new "name" on a slightly gossipy number. She takes the intro without backing, then the tempo hots up with instrumental group and a chorus. Should do well—it has the necessary ingredient of catchiness. Well-performed. Flute opening for the flip which is much slower. Rather a breathy husky quality to the singing and plenty of charm in the lyrics.

THE SHIRELLES It's a mad, mad, mad, mad world; 31 flavors (Pye 25229).

THEME from the star-studded and massive movie. Nothing like the usual Shirelles' material but infectious for all that. Patently a theme song, which means it veers from chart commercialism. Neatly arranged with solo and group vocal work. The "31 Flavors" side is the top seller in the States. It's more commercial but still not really typical Shirelle gear.

Advertisement for 'HALLOWEEN' and 'MEM'RIES OF YOU' by Lee Chevin & The Riders. Recorded by Frank Barber and Russ Conway. Apollo Music Ltd. 164 Shaftesbury Avenue, W.C.2. TEM. 0022. ON PARLOPHONE R. 5074.



ALLAN SHERMAN

You went the wrong way old King Louie; Automation; I see bones; Hungarian goulash No. 5; Headaches; Here's to the crabgrass; Hello mud-dah, hello fadduh; One hippopotami; Rraattffiiinnkk; You're getting to be a rabbit with me; Eight foot two, solid blue; Hail to thee, fat person. Warner Brothers WM 8137.

I was quietly amused by Alan Sherman's first album. His second raised healthy chuckles at every line. This, the third, had me in stitches for most of its duration I simply cannot understand the recent claim by a journalist who could not find anything funny in this humour.

★★★★

SAMMY DAVIS Jr.

And this is my beloved; in a Persian market; Bess, oh where's my Bess; It's all right with me; Stand up and fight; That old black magic; Spoken for; They

LP REVIEWS by JIMMY WATSON

'Stitches' by Sherman and superb Sammy

can't take that away from me; Without you I'm nothing; Hey there; Birth of the blues (Reprise R 6096).

WHEN an artiste of the stature of Sammy Davis re-records some of his earlier biggies you wonder whether he will stick to the same arrangement as before or will try a different approach. Well Sammy has treated them differently and improved upon a couple or so, believe it or not. He thoroughly deserves his place among the "greats."

★★★★

EDDIE COCHRAN

Sittin' in the balcony; Completely sweet; Undying love; I'm alone because I love you; Lovin' time; Proud of you; Am I blue; Twenty flight rock; Drive in show; Mean when I'm mad; Stockin's'n'shoes; Tell me why; Have I told you lately that I love you; Cradle baby; One kiss (Liberty LBV 1158).



Sammy Davis Jr. in action for the television cameras.

DICK GREGORY

THE more I listen to these tracks by Eddie Cochran, the more I am convinced that, had he lived, he must surely have been one of the biggest stars on record today. Lend an ear and see for yourself. A great collection which should sell big.

★★★★

Dick Gregory talks turkey. America's leading Negro comedian recorded during a performance. Stateside SL 10043.

DICK Gregory is more than a comedian. Dick Gregory is a spokesman for his race. He is an astute commentator on present day

problems. He gets his message across in an amusing manner, which, perhaps, make it stick all the firmer in people's minds. The album deserves a wide hearing and it should get it as it could become very fashionable to collect Dick Gregory recordings.

★★★

BRENDA LEE ★ DISCOGRAPHY

HERE'S a discography of the amazing Brenda Lee, the girl who is more likely to be remembered in 40 years' time than any other singer. Mainly because despite the fact she has been recording some eight years and sold millions of discs she's still just in her teens. And improving all the time. First 8 singles were never issued here or are deleted. Given here are the highest British and U.S. chart position, and for the first 8 singles the U.S. Decca numbers.

SINGLES

- 30050—Jambalaya/Bigelow 6-200.
- 30107—Christy Christmas/I'm gonna lasso Santa Claus — Brunswick 05628.
- 30198—One step at a time/Fairyland.
- 30333—Dynamite/Love you till I die — Brunswick 05685.
- 30411—Ain't that love/One teenager to another—Brunswick 05720.
- 30535—Rock the bop/Rock-a-bye-baby blues.
- 30673—Ring-a-my-phone/Little Jonah — Brunswick 05755.
- 30855—Let's jump the broomstick/Some of these days.

BRUNSWICK

- 05780—Bill Bailey won't you please come home/Hummin' the blues over you.
- 05819—Sweet nuthin's (Br. 5, US 4); Weep no more my baby.
- 05833—I'm sorry (Br. 10, US 1); That's all you gotta do (US 6).
- 05839—I want to be wanted (Br. 32, US 1)/Just a little.
- 05832—Let's jump the broomstick (Br. 14)/Rock-a-bye baby blues.
- 05847—Emotions (Br. 29, US 7)/I'm learnin' about love.
- 05849—You can depend on me (US 6)/It's never too late.
- 05854—Dum dum (Br. 20, US 4)/Eventually.
- 05860—Anybody but me/Fool No. 1 (US 3).
- 05864—So deep/Break it to me gently (US 4).
- 05867—Speak to me pretty (Br. 4)/Lover come back to me.
- 05871—Here comes that feeling (Br. 5)/Everybody loves me but you (US 6).
- 05876—It started all over again (Br. 15, US 28)/Heart in hand (US 20).
- 05880—Rockin' around the Christmas tree/Papa Noel (Br. 6, US see below).
- 05882—All alone am I (Br. 7, US 3)/Save all your lovin' for me (US 38).
- 05886—Losing you (Br. 10, US 10)/He's so heavenly.
- 05891—I wonder (Br. 14, US 23)/My whole world is falling down (US 23).
- 05896—Sweet impossible you / The grass is greener (US 21).

Of the above singles, "Sweet Impossible You" is Brenda's current hit which is rising fast. The two singles "Let's Jump The Broomstick" / "Rock-A-Bye Baby Blues" and "Speak To Me Pretty" / "Lover" were special releases for the British market only. "Rockin' Around The Christmas Tree" has appeared in the US top 20 on three separate seasonal occasions, the latest being in 1960 when it made No. 14. A single "Your Used To

by PETER J. NICKOLS

Be"/"She'll Never Know" was issued after "All Alone Am I" in the States and is available here on E.P. "Your Used To Be" reached No. 23 in the States and "She'll Never Know"—No. 50.

BRITISH E.P.'S

- BRENDA LEE—Love You Till I Die; Rock-A-Bye Baby Blues; Rock The Bop; Ring-A-My Phone —OE 9482.
- PRETEND—Pretend; Love & Learn; Three—OE 9482.
- SPEAK TO ME PRETTY—(18 in EP's)—Speak To Me Pretty; Here Comes That Feeling; Dum Dum; So Deep—OE 9488.
- ALL ALONE AM I—(8 in EP's)—All Alone Am I; I Left My Heart In San Francisco; "Your



Brenda.

Used To Be; She'll Never Know—OE 9492.

A TRIBUTE TO AL JOLSON—Rock-A-Bye Your Baby With A Dixie Melody; Baby Face; Toot Toot Tootsie; Pretty Baby —OE 9499.

FOREIGN E.P.'S

- LET'S JUMP WITH BRENDA LEE —Let's Jump The Broomstick; Some Of These Days; Bill Bailey; Hummin' The Blues Over You—German Brunswick 10-172 EPB.
- MORE BRENDA LEE—Baby Face; Just Because; Ballin' The Jack; Toot Toot Tootsie—German Brunswick 10-175 EPB.
- UNE EXPLOSION BRENDA LEE —Ain't That Love; One Teenager To Another; Bigelow 6-200; The Stroll—French Brunswick 10615.

L.P.'S

GRANDMA WHAT GREAT SONGS YOU SANG — Some Of These Days; Pennies From Heaven; Baby Face; A Good Man Is Hard To Find; Just Because; Toot Toot Tootsie; Ballin' The Jack; Rock-A-Bye Your Baby With A Dixie Melody; Pretty Baby; Side By Side; Back In Your Own Backyard; St. Louis Blues—LAT 8319.

MISS DYNAMITE—Dynamite; Weep No More My Baby; Jambalaya; Just Let Me Dream; Be My Love Again; My Baby Likes

Western Guys; Sweet Nuthin's; I'm Sorry; That's All You Gotta Do; Headin' Home; Wee Willes; Let's Jump The Broomstick—LAT 8347.

THIS IS BRENDA — When My Dreamboat Comes Home; I Want To Be Wanted; Just A Little; Pretend; Love & Learn; Teach Me Tonight; Hallelujah I Love Him So; Walking To New Orleans; Blueberry Hill; We Three; Build A Big Fence; If I Didn't Care—LAT 8360.

EMOTIONS — Emotions; Just Another Lie; If You Love Me; Crazy Talk; When I Fall In Love; Around The World; Swanee River Rock; Will You Love Me Tomorrow; I'm Learning About Love; Georgia On My Mind; Cry; I'm In The Mood For Love—LAT 8376.

ALL THE WAY—Lover Come Back To Me; All The Way; Dum Dum; On The Sunny Side Of The Street; Talkin' Bout You; Someone To Love Me; Do I Worry; Tragedy; Kansas City; Eventually; Speak To Me Pretty; The Big Chance—LAT 8383—No. 20 in L.P.s.

SINCERELY — You Always Hurt The One You Love; Lazy River; You've Got Me Cryin' Again; Talk Of The Town; Send Me Some Lovin'; How Deep Is The Ocean; I'll Always Be In Love With You; I Miss You So; Fools Rush In; Only You; Hold Me; I'll Be Seelins; You—LAT 8396.

BRENDA, THAT'S ALL—I'm Sitting On Top Of The World; Fool No. 1; White Silver Sands; Just Out Of Reach; Sweethearts On Parade; It's a Lonesome Old Town; Organ Grinders Swins; Gonna Find Me A Bluebird; Why Me; Valley Of Tears; Someday; You Can Depend On Me—LAT 8516—No. 13 in L.P.s.

ALL ALONE AM I—All Alone Am I; By Myself; I Left My Heart In San Francisco; It's All Right With Me; My Colouring Book; My Prayer; Lover; All By Myself; What Kind Of Fool Am I; Come Rain Or Come Shine; I Hadn't Anyone Till You; Fly Me To The Moon—LAT 8530—No. 8 in L.P.s.

LOVE YOU—Love You Till I Die; Ring-A-My-Phone; Hummin' The Blues Over You; Rock-A-Bye Baby Blues; Rock The Bop; It's Never Too Late; I'm Learning About Love; Bill Bailey; Dynamite; Little Jonah; One Teenager To Another; Ain't That Love—Ace Of Hearts AH 59.

LET ME SING—Night And Day; The End Of The World; Our Day Will Come; You're The Reason I'm Living; Break It To Me Gently; Where Are You; When Your Lover Has Gone; Losing You; I Wanna Be Around; Out In The Cold Again; At Last; There Goes My Heart—LAT 8548.

The track "Dynamite" on the "Miss Dynamite" L.P. is not the original as found on Brenda's first ever single (L.P. version published 1960).

Any readers interested in joining the Official Brenda Lee Fan Club—SAE for details to PETER J. NICKOLS, BLFS (Southern), 38 Victoria Avenue, Bournemouth.

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—"There I've Said It Again," Bobby Vinton; "Need To Belong," Jerry Butler; "For Your Precious Love," Garnett Mimms and The Enchanters; "Turn Around," Dick and Dee Dee; "I Gotta Dance To Keep From Crying," Miracles; "The Impossible Happened," Little Peggy March; "Be Mad Little Girl," Bobby Darin; "Stewball," Peter, Paul and Mary; "Stop Foolin'," Brook Benton and Damita Jo; "Please," Frank Ifield, and "What's Easy For Two," Mary Wells.

New U.S. releases include—"Drag City," Jan and Dean; "Anyone Who Had A Heart," Dionne Warwick; "Did You Have A Happy Birthday," Paul Anka; "Sound Of The Sun," Ran-Dells; "Hey Little Cobra," Rip Chords; "When You Walk In The Room," Jackie DeShannon; "Somebody Help Me," Donald Jenkins; "Monkey Donkey," Freddie King; "Holiday Hootenanny," Paul and Paula; "The Xmas Song," Little Eva and Big Dee Irwin; "Wonderful Day," Chipmunks; "It's A Mad Mad Mad Mad World," Johnny and The Hurricanes; "God Bless The Child," Esther Philips; "You Don't Exist No More," Percy Mayfield; "Outskirts Of Town," Jimmy Reed; "I've Got To Change," James Brown; "Lonely Man," Don and Juan; "Somewhere," The Tymes; "Pretty Paper," Roy Orbison. New L.P. from Tamla includes such gems as the ORIGINALS of "Money," "You Really Got A Hold On Me," "Shop Around," "Please Mr. Postman," "Beechwood," "The One Who Really Loves You," "You Beat Me To The Punch," "Jamie," "Come And Get These Memories," "Your Heart Belongs To Me." Altogether sixteen fantastic tracks. N.J.



5 YEARS AGO

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

<p>DUANE EDDY Guitar'd and feathered RCA 1369 45 rpm</p>	<p>NEIL SEDAKA Bad girl RCA 1368 45 rpm</p>
<p>SAM COOKE Little red rooster RCA 1367 45 rpm</p>	<p>BOBBY BARE 500 miles away from home RCA 1366 45 rpm</p>
<p>JIM REEVES Guilty RCA 1364 45 rpm</p>	<p>MARIA ELENA Los Indios Tabajaras RCA 1365 45 rpm</p>

SAM COOKE
Night beat
SF 7583 RD 7583
12" stereo or mono Dynagroove LP

RCA VICTOR

RCA Victor Records product of
The Decca Record Company Ltd Decca House -Albert Embankment London SE1

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

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

Record Mirror

WELL, although the fantastic "She Loves You" takes over after a mere three-and-a-half months in the charts, including many of those at the top, we predict it'll only be there another couple of weeks at the most. Reason? Just "I Want To Hold Your Hand," the new Beatles single. Dave Clark looks like making the top 3 with his great "Glad All Over." We bet all five of them are too. And Dusty makes a useful jump, too, with her solo newie. Others on the upgrade include: "Money," "Stay," "From Russia With Love," "Deep Purple" and the fantastic bluesy belter "Swinging On A Star" from Big Dee Irwin. A number of well-established artistes have smaller hits than everyone thought. They include Elvis, Ray Charles, Brenda Lee, Frank Ifield, Del Shannon, and Jim Reeves. Watch out for powerful newcomers in the shape of Chard Stuart & Jeremy Clyde.

BRITAIN'S TOP EP's

- | | |
|--|--|
| 1 TWIST AND SHOUT
(1) The Beatles
(Parlophone) | 11 JUST ONE MORE
CHANCE
(10) Frank Ifield
(Columbia) |
| 2 THE BEATLES HITS
(2) The Beatles
(Parlophone) | 12 IF YOU GOTTA MAKE
A FOOL OF SOMEBODY
(11) Freddie & The
Dreamers (Columbia) |
| 3 THE BEATLES NO. 1
(3) The Beatles
(Parlophone) | 13 C'MON EVERYBODY
(16) Eddie Cochran
(Liberty) |
| 4 AIN'T GONNA KISS YA
(4) The Searchers
(Pye) | 14 CHUCK BERRY
(13) Chuck Berry
(Pye) |
| 5 LOS SHADOWS
(5) The Shadows
(Columbia) | 15 PETER, PAUL &
MARY
(Warner Bros.) |
| 6 CHUCK & BO
(8) Chuck Berry &
Bo Diddley (Pye) | 16 TOP TWENTY RECORDS
(19) Various Artists
(Aral) |
| 7 HOW DO YOU DO IT?
(6) Gerry & The
Pacemakers (Columbia) | 17 VIVA IFIELD
(15) Frank Ifield
(Columbia) |
| 8 IN DREAMS
(7) Roy Orbison
(London) | 18 FACTS OF LIFE FROM
'STEPTOE & SON'
(15) Wilfred Brambell
& Harry H. Corbett
(Pye) |
| 9 LOVE SONG
(12) Cliff Richard
(Columbia) | 19 FOOT TAPPING
(18) The Shadows
(Columbia) |
| 10 BILLY J. KRAMER'S
HITS
(9) Billy J. Kramer And
The Dakotas
(Parlophone) | 20 CHUCK & BO VOL. 2
(-) Chuck Berry &
Bo Diddley (Pye) |

BRITAIN'S TOP LP's

- | | |
|---|--|
| 1 PLEASE, PLEASE ME
(1) The Beatles
(Parlophone) | 12 TRINI LOPEZ AT P.J.'S
(12) Trini Lopez
(Reprise) |
| 2 WITH THE BEATLES
(-) The Beatles
(Parlophone) | 13 ON TOUR WITH
GEORGE MITCHELL'S
MINSTRELS
(16) George Mitchell's
Black & White Minstrels
(Columbia) |
| 3 MEET THE SEARCHERS
(3) The Searchers (Pye) | 14 IN DREAMS
(-) Roy Orbison
(London) |
| 4 HOW DO YOU LIKE IT*
(2) Gerry & The
Pacemakers (Columbia) | 15 WHEN IN SPAIN
(13) Cliff Richard &
The Shadows
(Columbia) |
| 5 FREDDIE AND THE
DREAMERS
(7) Freddie & The
Dreamers (Columbia) | 16 LITTLE TOWN FLIRT
(18) Del Shannon
(London) |
| 6 BORN FREE
(5) Frank Ifield (Columbia) | 17 SINATRA'S SINATRA
(11) Frank Sinatra
(Reprise) |
| 7 SUGAR & SPICE
(6) The Searchers (Pye) | 18 FOOL BRITANNIA
(19) Anthony Newley &
Peter Sellers (Ember) |
| 8 KENNY BALL'S
GOLDEN HITS
(4) Kenny Ball (Pye) | 19 BO DIDDLEY RIDES
AGAIN
(-) Bo Diddley (Pye) |
| 9 THE SHADOWS
GREATEST HITS
(11) The Shadows
(Columbia) | 20 LISTEN
(17) Billy J. Kramer &
The Dakotas
(Parlophone) |
| 10 WEST SIDE STORY
(8) Sound Track (CBS) | |
| 11 CHUCK BERRY ON
STAGE
(8) Chuck Berry (Pye) | |

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- | | |
|--|--|
| 1 SHE LOVES YOU
2 (14) The Beatles
(Parlophone) | 26 STILL
25 (15) Karl Denver
(Decca) |
| 2 YOU'LL NEVER WALK
ALONE
1 (8) Gerry And The
Pacemakers (Columbia) | 27 EVERYBODY
26 (10) Tommy Roe
(HMV) |
| 3 DON'T TALK TO HIM
5 (5) Cliff Richard
(Columbia) | 28 BOSSA NOVA BABY
20 (6) Elvis Presley
(RCA) |
| 4 I'LL KEEP YOU
SATISFIED
9 (4) Billy J. Kramer
& The Dakotas
(Parlophone) | 29 STAY
42 (2) The Hollies
(Parlophone) |
| 5 SECRET LOVE
6 (4) Kathy Kirby
(Decca) | 30 I WANNA BE YOUR
MAN
32 (2) The Rolling
Stones (Decca) |
| 6 SUGAR AND SPICE
3 (6) The Searchers
(Pye) | 31 MONEY
43 (2) Bern Elliott &
The Fenman (Decca) |
| 7 YOU WERE MADE
FOR ME
11 (4) Freddie & The
Dreamers (Columbia) | 32 HUNGRY FOR LOVE
—(1) Johnny Kidd &
The Pirates (HMV) |
| 8 BE MY BABY
4 (7) The Ronettes
(London) | 33 SUE'S GONNA BE
MINE
24 (6) Del Shannon
(London) |
| 9 BLUE BAYOU/
MEAN WOMAN BLUES
7 (11) Roy Orbison
(London) | 34 HELLO LITTLE GIRL
32 (12) The Fourmost
(Parlophone) |
| 10 MARIA ELENA
13 (5) Los Indios
Tabajaros (RCA) | 35 IF I RULED THE
WORLD
39 (5) Harry Secombe
(Phillips) |
| 11 I (WHO HAVE NOTH-
ING)
8 (10) Shirley Bassey
(Columbia) | 36 SWEET IMPOSSIBLE
YOU
31 (5) Brenda Lee
(Brunswick) |
| 12 LET IT ROCK/
MEMPHIS TENNESSEE
10 (8) Chuck Berry
(Pye Int.) | 37 SHINDIG
30 (11) The Shadows
(Columbia) |
| 13 BLOWIN' IN THE WIND
17 (8) Peter, Paul And
Mary (Warner Bros.) | 38 THE GIRL SANG THE
BLUES
34 (7) The Everly
Brothers (Warner Bros.) |
| 14 IT'S ALMOST
TOMORROW
22 (3) Mark Wynter (Pye) | 39 RED SAILS IN THE
SUNSET
35 (5) Fats Domino
(HMV) |
| 15 IF I HAD A HAMMER
15 (13) Trini Lopez
(Reprise) | 40 YESTERDAY'S GONE
—(1) Chad Stuart &
Jeremy Clyde (Ember) |
| 16 DO YOU LOVE ME?
12 (12) Brian Poole &
The Tremeloes (Decca) | 41 I CAN DANCE
—(1) Brian Poole & The
Tremeloes (Decca) |
| 17 THEN HE KISSED ME
14 (11) The Crystals
(London) | 42 SWINGING ON A STAR
45 (2) Big Dee Irwin
(Colpix) |
| 18 FOOLS RUSH IN
16 (7) Rick Nelson
(Brunswick) | 43 MEMPHIS TENNESSEE
28 (11) Dave Berry
(Decca) |
| 19 GLAD ALL OVER
38 (2) The Dave Clark
Five (Columbia) | 44 IT'S LOVE THAT
REALLY COUNTS
36 (12) The Merseybeats
(Fontana) |
| 20 FROM RUSSIA WITH
LOVE
27 (3) Matt Monro
(Parlophone) | 45 SUGAR SHACK
48 (3) Jimmy Gilmer &
The Fireballs (London) |
| 21 DEEP PURPLE
29 (4) April Stevens
& Nino Tempo (London) | 46 COUNTRY BOY
—(1) Heinz (Decca) |
| 22 MISS YOU
18 (8) Jimmy Young
(Parlophone) | 47 STEPTOE & SON AT
BUCKINGHAM PALACE
—(1) Wilfred Brambell
& Harry H. Corbett
(Pye) |
| 23 THE FIRST TIME
18 (8) Adam Faith
(Parlophone) | 48 APPLEJACK
40 (13) Jet Harris &
Tony Meehan (Decca) |
| 24 BUSTED
21 (5) Ray Charles
(HMV) | 49 SEARCHIN'
33 (11) The Hollies
(Parlophone) |
| 25 I ONLY WANT TO BE
WITH YOU
46 (2) Dusty Springfield
(Phillips) | 50 GUILTY
41 (7) Jim Reeves
(RCA) |

A STACK OF HITS

<p>IT'S ALMOST TOMORROW</p> <p>by MARK WYNTER</p> <p>Pye 7N 15577</p>	<p>As featured in "OUR MAN AT ST. MARKS" on A.R.-T.V.</p> <p>GO TELL IT ON THE MOUNTAIN</p> <p>by THE CLASSMATES</p> <p>on Decca F 11779</p>	<p>As featured in "READY STEADY GO" on A.R.-T.V.</p> <p>THE HITCH-HIKER</p> <p>by THE CHUCKS</p> <p>on Decca F 11777</p>	<p>SWEET IMPOSSIBLE YOU</p> <p>by BRENDA LEE</p> <p>Brunswick 05896</p>	<p>RED SAILS IN THE SUNSET</p> <p>by FATS DOMINO</p> <p>HMV POP 1219</p>	<p>IT COMES AND GOES</p> <p>BURL MIKI & PETE IVES GRIFF DEUCHAR</p> <p>Brunswick Pye Fontana 05897 7N 15580 TF 423</p>
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BOBBY RYDELL THE AMERICAN WHO RECORDS IN BRITAIN SAYS—

GIVE ME ANOTHER 'BYE BYE BIRDIE'

BOBBY RYDELL'S amiable voice came through loud and clear from Scarborough where the theatre attendants were dusting off the "house-full" notices in readiness for the evening's shows. "Business is fine no, it's great!" said Mr. R.

British best

"This is the first time I've had a chance to spend a lot of time in Britain and I'm sure enjoying it. I have many friends among your stars, like Helen Shapiro, who's touring with me, and Mark Wynter. "Then there's Cliff Richard—we toured together in the States. And those ex-Shadows Jet Harris and Tony Meehan, "Forgive me if I say it extra loud and extra clear. But BRITISH HAS BEEN BEST for me on the recording side. I was worried that things didn't go so well here on numbers which were hits for me in the States. Then we started recording here.

"Well, 'Forget Him' was one really great song. Tony Hatch

by **PETER JONES**

who A and R's my British sessions, wrote it. I can't pinpoint the differences between recording here and in the States, but it sure did the trick for me.

"And I'm so thrilled that 'Since We Fell In Love,' which is by the Avons, is getting all sorts of air-plays here. You feel good to go to your hotel room, switch on . . . and hear yourself warbling away.

"Say, you're using a picture of me with Ann-Margret. Great. We had a ball on the movie 'Bye Bye Birdie.' First couple of weeks, well . . . we had to wait for the edginess to wear off.

"They say she's vivacious and sexy and all that. She IS when she's working. But off the set, she's a real shy gal. So beautiful. She has real poise. And, you know, she's a bit of a nut for comedy. So am I so we went in for some way-out comedy routines."

Bobby paused to accept a pile of fan mail from a hotel waiter. And said: "Ann-Mar-

garet had a big hit in the States with 'I Just Don't Understand.' But she doesn't seem to do so much nowadays. I think she's got a real O.K. voice, specially when she's singing with a big band backing.

"You know, 'Bye Bye Birdie' did me a power of good, prestige-wise. I'd just love to try some more movies. Maybe something dramatic, though I honestly don't know whether I have any talent in that direction.

Real thrill

"Sure I'd go for any film offers that came along. But in the meantime I'm very happy with all the night club work and television shows. 'Live' performances give me a real thrill."

Then he said: "People keep asking me if I'm getting married or engaged. Nope. That's the answer. I'm just too busy with my work.

"But I'd like you to tell the British fans how much I appreciated their support on 'Forget Him,' and tell them not to forget 'Since We Fell In Love!'"

Bobby's break-through in Britain was too long delayed. Now things are swingin' more than somewhat.



Bobby Rydell and Ann-Margret in a scene from the current film "Bye Bye Birdie."

AT THE CAVERN



THE BIG THREE

*a fabulous EP
of a fabulous group*

**What'd I say;
Don't start running away
AND
Zip-a-dee-doo-dah;
Reelin' and Rockin'**

DFE 8552
7" mono EP

DECCA

The Decca Record Company Ltd Decca House Albert Embankment SE1