

Record Mirror

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FILM FOR GERRY



GERRY without the Pacemakers. He certainly looks as though he's having a whale of a time here. He's also well up the charts with his latest

disc "I'm The One," a self-penned item that has already sold well over the quarter million mark for him. (R.M. Pic by Dezo Hoffman).



From left to right—Tony Warren, scriptwriter, Cilla Black, Gerry and Brian Epstein.

BRIAN EPSTEIN, enthusiastic and energetic brain behind the powerful NEMS Enterprises concern, announced exciting plans for Gerry and the Pacemakers on Monday of this week.

Gerry, with three number one single hits to his credit and another potential winner in "I'm the one", is to star in a forthcoming film with the Pacemakers. He will also fly to America for television appearances.

Production of the film will be handled by Brian Epstein with George Ornstein who have formed a company to be known as Suba Films Ltd. The United Artists company, who are already handling the Beatles film projects, will also be involved in the distribution of the finished product.

Plans have been afoot to feature Gerry in films for quite a while, but the search for the ideal formula to launch his screen career has only just ended.

Tony Warren, deviser of "Coronation Street", the highly successful television series, is to handle the film script. The background will be Gerry's home-town of Liverpool and the bulk of the location work will be carried out on Merseyside, starting in mid-May.

The film will be a musical with plenty of original material being written for the group to perform throughout the plot.

As yet the film is untitled.

Gerry's American trip will be in the form of two television appearances. He is scheduled for the top-rated "Ed Sullivan Show" from New York on May 3 and 10 respectively. This is the show on which the Beatles make their American debut shortly.

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NOW WHAT ABOUT U.S. COVER VERSIONS?

PLEASE stop moaning about British records not being original. Why shouldn't Brian Poole, The Beatles, etc., delve into the past for material, when American stars like Connie Francis, Del Shannon, Peggy March and Johnny Tillotson and so on cover the best of the current British material. There's a big difference between revivals and cover versions and the quicker people realise it, the better all round.—Sammy Donnachie, 4 Comely Park Street, Gallowgate, Glasgow, E.1. L.P. Winner.



EVERY THURSDAY

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JOHNNY TILLOTSON—He covered Kenny Lynch's hit "You can never stop me loving you" and took it into the U.S. Top Twenty.



BUDDY AND ELVIS

IT would satisfy the Elvis fans who want El's early rock numbers re-released, and the Buddy Holly fans who want any of Bud's tracks released as singles, if Coral brought out an Elvis number which Holly has recorded. I refer to "Ready Teddy," from the "Buddy Holly" L.P. When Coral

previously released a Holly track in this category, "Baby I don't care," Buddy—who died five years ago on February 3—was returned to the charts after a lengthy absence.—Colin M. Ward, "Mee-Yah-Nah," Shinfield Green, Reading, Berks.

ANTICS?

READER N. Farrington writes of the foolish antics of Freddie and the Dreamers. Well, without these antics, the group would be nothing more than any other group. Now he has something different to offer. Carry on as before, Freddie and the Dreamers.—George Owenell, 28 The Charne, Oxford, Rye Lane, Sevenoaks, Kent.

EQUALS

AT last it looks as if the old distinction between British and American records will die down. Support of British discs just because they are British is completely square in every way (flag-waving went out with the Boer War), and it made disc-buyers and dee-jays boring and narrow-minded. Now British discs are established in the States, and R and B sweeps many of the great Americans into our charts. Long may the Beatles, and the Kingsmen, Cliff Richard, and Big Dee Irwin be in the same charts together.—S. D. Hogarth, 21 Central Avenue, Leicester.

HALEY TOUR

NEWS now comes that Bill Haley and the Comets are hoping to come to Britain this year. They play the Star Club in Hamburg in April and tour U.S. Army bases in Germany and France during May. Their manager, Jolly Joyce, is hoping for a British tour. Come on agents, make this a certainty. Incidentally, how about Decca issuing "Corrine Corrina" as a single, possibly backed by "Dinah" from the "Bill Haley's Chicks" album.—Fred Jackson, President, Bill Haley Fan Club, 69 Lindale Gardens, Blackpool.

EARTHY

THE Liverpool scene is beginning to fade and it will go down as another craze, leaving behind the groups and singers who have deservedly achieved success. Among them is Cilla Black, but she is just on the verge of what should be a great career. Her voice reflects the atmosphere of the down-to-earth northern city I think she is one of the best girl singers in the country—equal to Shirley Bassey.—Pierre Wolfes, 177 London Court, Brunswick Road, Ealing, London. W.5.

FROM THEM TO US

DEAR Editor Jimmy and Gang:—Having a lovely time here in Wales, but we don't understand what they're talking about! Ta-Ta and best wishes. — Paul, John, George, Ringo, George George, Cinq Hotel, Paris.

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HELEN TELLS PETER JONES ABOUT THE CHOICE OF HER NEW DISC

Why I made 'FEVER'

WILL she... or won't she? Helen Shapiro, I mean. Will her version of "Fever" mark a triumphant return to a high place in the charts? Or is it going to continue its yo-yo display around the 30-40 mark?

Helen, in any case one of the best stylists in the business, tripped along confidently for a chat about the disc. And I put it to her that

she must have known there'd be criticism for "having the nerve" to tackle a huge-selling song as performed by Peggy Lee.

"Sure," said Helen. "But it's like this. I've wanted to do 'Fever' for quite a long time. Well, when I was only

sixteen, my manager thought I was too young to cope with the lyrics. So I waited.

"But, on stage, I did the actual Peggy Lee version in a routine with the Treble-Tones. And it was one of the most popular items in the act. Just Bongoes and bass guitar. So we got lots of letters.

"When I finally got around to recording it, I realised that it ought to have a completely different arrangement—which is where Johnny Keating comes in.

"Criticism, yes. But from Peggy Lee FANS. Most of the younger buyers just don't know about Peggy Lee, so it came up as a new number for them."

Manager Alan Paramor came in to say: "With the coming of the group scene, we had to think about remodelling Helen. We didn't want to make her sound like a one-girl Ronettes' group, but something different WAS needed."

So now Helen waits. She'd like a big hit disc, no question of that. But hearing about her career, generally, I realised she's way out of the category which positively REQUIRES a hit to keep going.

Something few people outside Newcastle realise is that Helen recently made her cabaret debut... at the plush Dolce Vita, there. She went on around midnight, sang for 45 minutes each night—her longest act yet. And she admits: "I was very



HELEN SHAPIRO AND JANE MORGAN, two popular songstresses from two separate age groups. Jane appeared in last week's Palladium show. (R.M. Pic by Dezo Hoffman).

nervous about it. But in no time I was knocked out by the way things went."

STANDARDS

"An ovation—an enormous ovation—that's what she got," said Alan Paramor. Helen included a load of standards, plus a Judy Garland medley. She went like a bomb, says now: "If all cabaret is like that... well, roll on some more dates."

Lined up for this year: trips to Spain, Belgium, Poland. Yes, Poland... behind the Iron Curtain, where pop singing is not regarded as a desirable cul-

tural import. Said Helen: "I got fan letters and Christmas cards from people in Russia and Poland."

Remember that she's already toured in: the States, South Africa, Canada, Israel, Australia, New Zealand, France, Germany, Sweden, Holland, Italy. Malta is on the short list—for a visit—"we get a lot of letters from there."

All this—and she's still a teenager!

Watch her work. She copes with blues, Beatle-songs like "I saw him standing there," "What'd I say"—and of course, the controversial "Fever."

Cabaret has given more success and maturity to this already astonishingly mature girl. She's always eager to talk music, music, music. And she's only too aware of the fickleness of the pop scene, where a slipped disc draws the knock-commentators like bees round the old honey-pot.

Whether "Fever" ceases it's yo-yo-ing and starts go-go-ing is obviously important. To Helen, her management, her fans.

But if she never made another disc, I reckon she'd still earn a fortune working the show-spots... of the whole pershin' world.

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February

16. Theatre, Coventry
17. Astoria, Finsbury Park
18. Odeon, Luton
19. Gaumont, Bradford
20. Odeon, Bolton
21. Odeon, Blackburn
22. Opera House, Blackpool
23. Empire, Liverpool
24. Gaumont, Derby
25. Gaumont, Wolverhampton
26. Gaumont, Worcester
27. Odeon, Cheltenham
28. Gaumont, Taunton
29. Winter Gardens, Bournemouth

March

1. Guildhall, Portsmouth
2. Granada, Kingston
3. Odeon, Chelmsford
4. Essoldo, Tunbridge Wells
5. Odeon, Guildford

6. Granada, Harrow
7. Gaumont, Norwich
8. de Montfort Hall, Leicester
9. Odeon, Stockton
10. Odeon, Sunderland
11. Rialto, York
12. Futurist, Scarborough
13. Granada, Woolwich
14. Gaumont, Southampton
15. Hippodrome, Birmingham
16. The Usher Hall, Edinburgh
17. Kelvin Hall, Glasgow
18. The Caird Hall, Dundee
19. Granada, Kettering
20. Colston Hall, Bristol
21. Adelphi, Slough
22. Granada, Walthamstow
23. Sophia Gardens, Cardiff
24. Essoldo, Stoke
25. Essoldo, Stockport
26. Granada, Mansfield
27. Essoldo, Brighton
28. Gaumont, Ipswich

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The man behind America's big hits comes to Britain

ONE of the mystery men of the U.S. recording scene is currently here in Britain following the interests of his artistes. His name is Phil Spector, and by now just about everyone interested in the recording scene will have heard of this off-beat young record producer. He's appeared in "Ready-Steady-Go" and "Juke Box Jury"—in the latter he spoke with disarming frankness—and to my mind truth.

Phil is the owner of the top U.S. record company Philles, and for two years on and off he has been producing discs by the Crystals, Bob B. Soxx and the Blue Jeans, Darlene Love and more recently the Ronettes. Yet the story of Phil Spector himself, his sound and his success is more interesting than any of his artistes.

BROKE UP

Phil started off some five or more years ago when he formed a singing group called the Teddy Bears. Their "To Know Him Is To Love Him" has since become a pop standard — Phil wrote both sides of the disc too. The flip "Don't You Worry My Little Pet" was a confused compulsive rocker, the opposite in style to the top side.

"I guess that was the beginning of my 'instrumental

NORMAN JOPLING TALKS TO PHIL SPECTOR

flip' idea," Phil told me jokingly. "After that the group broke up, and the girl lead singer continued on her own, although we let her use the group name. 'Oh Why' was her release."

"I left the recording scene for several years then, and studied law. I also travelled around quite a lot and in 1961 together with some other guys we formed Philles records. The first disc was "There's No Other" by the Crystals. It was a big hit in the States and so was the follow-up "Uptown." But then I drifted away for several months, working free-lance for many big record labels like Liberty, etc. I came back and bought my partners out, and from then on I really got the set-up going."

Discs like "He's A Rebel," "He's Sure The Boy I Love," "Da Doo Ron Ron" and "Then He Kissed Me" were

hits for the Crystals on both sides of the Atlantic while Phil added to his stable with Bob B. Soxx and the Blue Jeans who hit it with their fantastic "Zip-A-Dee-Doo-Dah" and "Why Do Lovers Break Each Others Hearts." Darlene Love and The Ronettes followed, all with huge hits yet the amazing thing is that so far only FIFTEEN discs have been issued by Philles.

GIMMICKS

"My belief is that every disc issued should be a hit. Big labels put out hundreds of discs, but every one I put out I intend for the charts. People are amazed by my measure of success. The big record companies strive to get the Phil Spector sound and it gets very farcical.

"Sometimes I use little off-beat gimmicks on my discs. Like three pianos, or just



PHIL SPECTOR, arranger, producer, writer and owner of the Philles label, which created the so-called sound. (R.M. Pic by Martin Alan).

one mike, or a chain on the piano. The big companies think I do this on EVERY disc. So they try to copy it! Ridiculous . . .

"Our recording sessions are more like parties. We have sandwiches, drink, and we sit around laughing and chatting. But we work, we work hard. The girls and I really try on these discs. Some, most sessions go great — one session we cut "He's A Rebel" and "Zip-A-Dee-Doo-Dah." But my theory is that unless there's something worth recording don't record. I'd sooner wait six months and come up with a good disc rather than bring out regular mediocre discs. That's why Bob B. Soxx haven't had a release lately.

PROUD

"When we started, there was just the girls and I. No office staff, no advertising, no nothing. We were successful purely on the strength of our discs. I'm proud of that.

"Why do I put instrumentals on the flip? Several reasons. The main one is that I like to give value-for-money singles. I think that if the flip is inferior to the top side, it's bad. Rather than make an inferior flip side I'd sooner have my studio musicians do an instrumental. And do you know what? When I first started doing this, some promoters thought that the girls must be superb musicians. When they wanted to book them they said . . . and tell them to bring their instruments.' Just to clear up a few details Darlene used to be with Bob B. Soxx. That's how I found them because of Darlene. She works on many other discs for other labels, although she isn't billed—she is a great talent Darlene Love.

FAVOURITE

"My favourite of my own discs is "Be My Baby" by the Ronettes. That was cut at the same session as "Baby I Love You," in fact it was cut after "Baby I Love You." But we released them in the other order. I think that the

Ronettes could be very big here in Britain. I don't know why my artistes should be so big here when generally American discs are really out, but I think I'm tuning in more to British tastes now—that's why I'm withdrawing the Crystals "Little Boy," because I don't think it is suitable for the market here" (see last week's story in R.M.).



Phil Spector's advertising gimmick. Used in all his trade mag ads he says it contrasts well with other ads! He drew it himself.

"I've always liked the Beatles especially "From Me To You." I guess that the driving earthy sound of my groups is similar in a way to the Beatles. In the States everyone in the trade is worried about British artistes taking over—the first sign came when U.S. artistes started flopping in Britain. It's the little record companies that are doing well in the States now with the young people running them—the industry stateside has been controlled too long by old people. You think you have it bad here, but you don't, compared with the States.

"It makes me feel really good to know that Britain appreciates my work. To have your discs selling on the other side of the Atlantic constantly is wonderful." That's Phil Spector. A nice bloke with forthright views. And a producer of great records. All I know is that I'm hanging on to my review copy of "Little Boy" like grim death.

SATURDAY CLUB



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BILLY'S NEW BACKING GROUP

BILLY FURY TALKS TO PETER JONES ABOUT THE GAMBLERS



BILLY FURY seen with his new backing group THE GAMBLERS.

BILLY FURY emerged from the gloom, and brushed away a jungle-creeper, paused reflectively as two alligators swam a jaw-snapping course through a stream. A parakeet let out a shriek of anguish. A monkey chattered incessantly.

Bill on Safari? Well, yes—in a way. He was actually holding a little party to launch his new backing group, The Gamblers. And the shindig was held in the fantastic Beachcomber Room of London's Mayfair Hotel.

Said Bill: "You know I'm not with the Tornados any more. Well, the problem of finding the right outfit to back me took a bit of sorting out. But Larry first heard of these boys and said he wanted me to go along and sort of work out with them at a rehearsal.

"Soon as I heard them, I knew they'd be right for me. They're very versatile—That's the important point. And they get a good sound on the vocal side as well as instrumentally. I'm knocked

out with this bunch of Newcastle lads.

"Anyway, you'll hear them in a minute or two. I think they're a bit nervous, giving a show like this in the middle of the afternoon, but you'll see how good they are. I'm nervous, too. I'm not

by **PETER JONES**

singing with them, but I've got to do the compere bit and introduce them. Don't laugh!"

But Billy also took a moment to consider the scene. The general pop scene. He said: "You know I've always liked doing good songs—the R and B sort of stuff. I did some on that L.P. with The Tornados. Now the trend is towards that sort of thing, which suits me fine. You know, it sort of gives me a head start on

it. It's the sort of music which has always appealed to me, though I don't want to miss out on the better sort of ballad, either."

Just one more point: "That film business? Well, we'd hoped to fit one in before the summer season at Great Yarmouth. Now we'll just have to wait until later... But I'm dead keen on getting back to the film scene. Still, I keep quiet about contracts and that sort of thing. Often I've said something without

checking with Larry—and bang! Something goes wrong with it."

Billy marched off, hunch-shouldered. And said from the stage: "Now it gives me great pleasure to introduce my new group, The Gamblers." The David Jacobs' bit over, Bill joined a party at one of the tables and clapped as the six boys trooped on.

New suits in a maroon sort of colour. Ruffled shirts in the gambling style.

BILLY FURY seems to getting along nicely with The Gamblers.

★★★★★★★★★★★★

Ken Brady, on tenor; Andy Mac, drums; "Legs" George, organ, piano; Tony Demond, trumpet, rhythm guitar; bassist "Blacks" Sanderson; lead guitarist Jim Crawford.

A full-blooded sound, with interesting vocal work. The occasional touch of comedy — and the most impressive thing the way they switched instruments and vocal sounds. Three different gamblin' men took leads.

Applause

Maybe nervous, but they looked as if they were enjoying themselves, with plenty of smiles and "acting out" of numbers.

They sloped off, with applause from Press men ringing in the ears. Then posed for pictures by the side of those hungry-looking alligators.

Said Billy: "Great aren't they? They will be doing their own act as well as backing me. They're experienced, too. Did years at the Majestic Ballroom, in Newcastle. They're off now for a stay in Germany, then go into ballroom dates in Britain. We'll be together for the season in Yarmouth."

The Gamblers' Decca release is "You really got a hold on me," backed with "Can I see you tonight."

And Billy left. Another "safari" successfully negotiated.

A BRAND NEW LOOK AT THE POP WORLD

rave PICS!

14

PAGES OF SUPER COLOUR PORTRAITS

SUSAN MAUGHAN
THE BEATLES
FREDDIE GARRITY
GERRY MARSDEN
THE SEARCHERS
BILLY J. KRAMER
BILLY FURY
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FONTANA/TF 438

MARY MAY

Anyone Who Had a Heart
FONTANA/TF 440

TONY BENNETT

The Little Boy
CBS/AAG 184

LESLEY GORE

You Don't Own Me
MERCURY/MF 803

ETHNA CAMPBELL

What's Easy For Two Is So Hard For One
MERCURY/MF 804

PHILIPS RECORDS LIMITED
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Yes it's the Ronettes, those three lovely songstresses who created quite a stir when they appeared on the AR-TV show "They Sold A Million" last week. The disc which sold a million was of course their first disc "Be my baby," which made the top five here, and the number one spot in the States. Although they have flown back to the States their follow-up

"Baby I love you" is still rising. Still here is Phil Spector, their manager and record producer—there's an R.M. feature on him on page 4 this week in which he reveals some surprising facts about the Ronettes.

BU

THE Pop scene moves fast. Very fast, indeed. Styles come and go, and hitmakers with even more frequency. An artiste may be at the top one year and be down the next. He or she may be at the top for years in fact and one day find that he or she means nothing. No names needed as examples.

But there's one name that will always be prominent in the pop scene. Prominent not only on fans lips and in their minds but also in the charts. The big question is how on earth can Buddy Holly continue to be one of the most popular artistes in the world a full five years after his tragic and untimely death? How can his discs waxed five, six, seven, or eight years ago still make the charts, still sound up-to-date, when his pop contemporaries of the time sound out-dated and crude?

QUALITY

And the biggest question of all is why does everyone like Buddy Holly. Pop, R & B, C & W, Jazz fans all like Buddy. Genuinely like him. There are few boys or girls who aren't fans in one degree or another of Buddy. Whenever the name Holly is mentioned you hear one of two comments.

"He's STILL bringing out records?" and/or "He's great. Such a pity..." And there are the faithful fans who will



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BUDDY AND THE FAITHFUL FANS

5 YEARS AGO BUDDY HOLLY DIED. WHY DO HIS DISCS STILL SELL FANTASTICALLY WELL ALL OVER THE WORLD?

by
WESLEY LAINE

buy every Holly release. It's no use saying 'regardless of quality'. Even non-Holly fans admit that his standard is unusually high. That's one reason for his success.

In all of Buddy's discs, there can't be more than half a dozen that could be called sub-standard. And even on these the fault lies with the backing or the song, not with Buddy. Every Holly flip side has been of an incredibly high standard. None have been much worse than the top side. Most have been as good — a few better. His few L.P.'s are a joy to listen to and all his discs have been carefully and tactfully released by Coral — despite some accusations to the contrary.

Many of today's young record buyers don't remember the days when Buddy was alive. The hey-day of rock when at one time Buddy and the Crickets had no less than four discs in our top twenty. They toured here with immense success and less than a year later — a phenomenally successful year

—Buddy was killed. His first posthumous hit "It Doesn't Matter Anymore" sold millions and has since become a standard. In Britain his success has been phenomenal — only last year Buddy scored with another top five entries. The Coral label must exist on Buddy Holly for no other artistes have hits on that label.

HITS

In the States Buddy's singles all do reasonably well without making the charts. But his L.P.'s all sell fantastically well — "Buddy Holly Story" Volume 1 has been on the charts for no less than 160 weeks! And his "Reminiscing" album shot up to the top few L.P.'s about a year ago. His fan clubs in every land are

booming and everyone connected with Buddy in his lifetime remembers him with affection. He is spoken of almost in awe by people like Trini Lopez, Dave Brubeck and Roy Orbison — all staunch Holly admirers. The fans who saw him in Britain know they have witnessed a priceless experience. But so far no-one has managed to obtain any film of Buddy despite many efforts to do so.

Buddy's manager Norman Petty so far has still some tracks to release. We have no doubt he will give Buddy's fans the best deal possible — as he always has done. And between them, Norman Petty, the millions of Buddy Holly fans all over the world and all Buddy's friends and relations have showed the world that Buddy was one of the greatest musical talents that ever lived. A man who rose above any petty fad or craze to produce some of the greatest pop records in the world, and a host of faithful fans who will be his fans until the day they die.



BUDDY HOLLY. There are still some eleven tracks due to be issued by Norman Petty — all of them superb well-produced numbers. The tapes are already in Britain and should be issued soon.



Meet the beat group with a difference

TAKE an average vocal group of nineteen sixty four. Take the Paramours. Doing reasonably well with their first disc "Poison Ivy." What do you find? This is what we found. "There's nothing wrong with revivals of beat standards. Mind you, you can never, never, do them as good as the original. Our own "Poison Ivy." Well, that's an old Coasters number. But we had to speed it up, because in its original form

it was too slow to do any of the modern dances. "The Beatles are great. They've proved themselves. Dave Clark? Well, he's at the crossroads at the moment isn't he. And the Rolling Stones? Well, they're the Kings of the R & B scene. They appeal to everybody. The R & B fanatics and the commercial kids. They busted the scene wide open. If it hadn't been for them there wouldn't have been an R & B scene here in London.

Subtle

"We started gradually switching over to playing more bluesy stuff about a year ago. Why? Well, the main thing is it's more subtle. That's what counts. You get very very fed up with rock'n'roll after a while. The same old sounds. R & B is a challenge. We were lucky — we changed before the boom really came. It was a gradual thing of course. But believe us, on stage our sound is com-

pletely different now. "Talking about sounds people say that because we come from Southend we have the 'Southend Sound.' Rubbish! There's no such thing as the Liverpool sound, let alone a Southend sound! Every group has its own individual sound. "We were playing around Southend for years. The scene there is terrible. There are so many groups, some serious some not so serious and it's cut-throat. "We've recorded follow-ups to "Poison Ivy." Don't know when they'll be out though. All depends on this one. But do you know what? We expected it to make the charts. And that's no bragging. Ask ANY artiste about their first disc. They all expect it to be a winner. Like we said, we were lucky . . ." Some quotes from the Paramours. A four-piece, very very efficient combo building up a reputation. And it wasn't only luck that did it . . .

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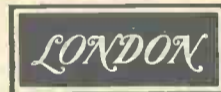
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THE RONETTES

with **Baby, I love you**



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HOST OF HITS ON 'SATURDAY CLUB' L.P.

LAURIE JOHNSON ORCHESTRA
THE NEW BIG SOUND: Ball ha!; I've grown accustomed to her face; South of the border; Twango; Moonlight and roses; My favourite things; The sheik of Araby; Jenny; Baubles, bangles and beads; By myself; Nevada; Pagan love song. (Pye NPL 18088).

WHAT a magnificent album. Laurie Johnson can always be counted on to turn up with something brilliant but this is surely one of his best ever. It sizzles all the way. It kills off the assumption that big bands have no place on the scene these days. No one could surely fail to enjoy this one. It must appeal strongly, if even to the older record customer. More please Pye.

★ ★ ★ ★

JIMMIE RODGERS

HONEYCOMB: Woman from Liberia; The banana boat song; Marianne; Puff (the magic dragon); Jimmie Brown the newsboy; Walk right in; Kisses sweeter than wine; Honeycomb; Wimoweh; If I had a hammer; God bless the child; Jamaica farewell (London HA-D 8116).

IT would be feasible to borrow the title of Tommy Roe's recent hit and use it as the label to identify Jimmie Rodgers. He is, without doubt, "The Folk Singer." Jim's gentle voice is in fine form on this set. The programme comprises most of the top "pop" folk hits and should go down well with customers in both fields. Worth a spin.

★ ★ ★

HITSVILLE VOL. 3

VARIOUS ARTISTES: I want to hold your hand; Dominique; Sugar and spice; You were made for me; Loddy lo; Busted; Don't talk to him; Blue bayou; I'll keep you satisfied; Fools rush in; Memphis, Tennessee; Maria Elena; You don't have to be a baby to cry; That lucky old sun. Pye Golden Guinea GGL 0246.

NUMBER three in the best-selling Pye series. As before the sound is as close as possible to the original waxings but, naturally, not one hundred per cent smack on the button. For those who can't afford to buy all the single hits they enjoy, this is the obvious answer. Can't see it do anything else but sell big.

★ ★ ★ ★

SATURDAY CLUB

Saturday jump—Ted Heath; Do you love me—Brian Poole and the Tremeloes; You know what I mean—Vernons Girls; Memphis, Tennessee—Dave Berry; Applejack—Jet Harris, Tony Meehan; Greenback dollar—Marauders; Dance on—Kathy Kirby; Fortune teller—Rolling Stones; Say it again—Chimes; Twenty miles—Brian Poole; Mickey's monkey—Doug Sheldon; Go easy with my heart—Lorne Gibson; Poison ivy—Rolling Stones; I forgot what it was like—Karl Denver Trio; Telstar—Tornados; Bye bye Birdie—Kathy Kirby. Decca LK 4583.

A tribute to the ever-popular BBC radio show "Saturday Club" brings another bumper bundle from the Decca studios. Like the "Ready, Steady, Go!" album this is a packed sixteen-tracker just right for the pop fan. A host of top pop names plus a bundle of hit titles make it a certainty for big sales. The cast list reads like a command performance of pop stars.

★ ★ ★ ★

PEGGY LEE

MINK JAZZ: It's a big wide wonderful world; Whisper not; My silent love; The lady is a tramp; Days of wine and roses; As long as I live; I won't dance; Cloudy morning; I could write a book; I never had a chance; Close your eyes; Where can I go without you. Capitol T.1850.

CONTRASTING with the wild pop beat comes this controlled swing as purveyed by Peggy Lee and a bunch of top jazz men. Good programme of songs sung in Peggy's inimitable style make this a must for any Lee collection. Oh so smooth and soothing this one. A swinging opener and a nice mixture of beat and ballad from then on. Good, good, good!

★ ★ ★ ★



THE ROLLING STONES on the Thames.

THE MARKETTS

TAKE TO WHEELS: Woody wagon; Limbo buggy; Cobra; Night capades; No wheels; Sting Ray; Cha cha buggy; Twice pipes; (Parked) under the stars; Bucket seats; Night cruisin'; Makin' rubber. (WARNER BROTHERS WM 8140).

A good disc for dancing, though not one, I feel, for the charts. The Marketts are a most competent combo and, as this set is dedicated to car bugs, the odd horn-type sounds lend atmosphere. An above average album which could draw in a crowd of customers once heard.

★ ★ ★

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check your collection with this list of original

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LPs and EPs

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Slippin' and slidin'; Bo diddley; Brown eyed handsome man & eight others
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The Buddy Holly Story

Raining in my heart; Peggy Sue; Rave on & nine others
LVA 9105 12" Coral LP

The Buddy Holly Story Vol. II

Peggy Sue got married; Little baby; Take your time & nine others
LVA 9127 12" Coral LP

BUDDY HOLLY

Look at me; Words of love; Baby I don't care & nine others
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Buddy Holly, No. 1

You are my one desire; Blue days—black nights; Modern Don Juan & Ting-a-ling
OE 9456 7" Brunswick EP

Buddy Holly, No. 2

Girl on my mind; Love me; I'm changing all those changes & Don't come back knockin'
OE 9457 7" Brunswick EP

The Late Great Buddy Holly

Look at me; Ready Teddy; Mailman, bring me no more blues & Words of love
FEP 2044 7" Coral EP

Heartbeat

Heartbeat; Well... all right; Baby I don't care & Little baby
FEP 2015 7" Coral EP

Rave on

Rave on; Take your time; Early in the morning & Now we're one
FEP 2005 7" Coral EP

Four tracks each from LVA 9105 and LVA 9085 have also been released on EPs, FEP 2032 and FEP 2002, respectively

KENNY BALL

And His Jazzmen

CATERINA



b/w

FROM RUSSIA WITH LOVE



7NJ 2070



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Record Mirror

Pop Disc Jury

DANNY STREET
The eyes of the young ones; Someone as wonderful as you (Phillips BF 1309).

TENDER sort of ballad from Danny who is given the benefit of a gentle Ivor Raymonde backing. It's no different or special to many others, but this class stuff always has appeal. From the film "The Leather Boys." Flip is another gentle song, with quite a bit of sentimentality about it.

★★★★
LITTLE EVA
Let's start the party again; Please hurt me (Colpix PX 11019).

THERE'S a U.S. Bonds type party intro on this one. And the number is a medium beater with usual-style Little Eva vocal work. Not another hit for her — it's not a terribly good song — but sales should be O.K. Flip is a tender ballad with more commercial chance probably than side one. Plaintive.

★★★
BOBBY RYDELL
Until I met you; New love (Cameo-Parkway CP 601).

BIT of an off-beat side from Bobby. It's a dramatic type song without the usual liting quality that we associate with Bobby. There's a build and build flavour, and this should do well without being another "Forget Him." Flip is a lighter piece with some good instrumental work, and the usual impeccable vocal from Bobby.

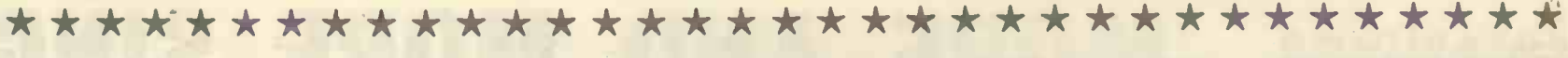
★★★
KEN DODD
Eight by ten; I'll love you tenderly (Columbia DB 7191).

KEN DODD takes another recent Bill Anderson number and injects it with his own special appeal. It's a lovely song and Ken's vast following should see this into the lower half of the charts at least. But there's one difficulty — in Britain we call photographs of this size ten by eight! Flip is a jauntier sort of number with loads of appeal, and a great performance once again.

★★★★
RAY CHARLES
That lucky old sun; Mississippi mud (HMV POP 1251).

THE old Negro spiritual number is given a typical Ray Charles treatment. There's plenty of Raelts, and although the arrangement isn't any better than any of his others, the vocal on this one is pretty tremendous. Very reminiscent of his great "Georgia." Perhaps too emotional to make the twenty—but a hit all the same. Flip is a gay-time treatment of the oldie.

★★★★



TOP 20 TIPS, DUSTY, HEINZ, CILLA, JOHN LEYTON, BIG DEE IRWIN, CHET ATKINS



DUSTY—STRONG FOLLOW-UP

TOP 20 TIP

DUSTY SPRINGFIELD
Stay awhile; Something special (Phillips BF 1313).

THERE'S the usual dramatic type style from Dusty on this breezy follow up to her "I only want to be with you," also high in the States. This one follows the same pattern without having quite the same appeal—nevertheless it's good enough to make the lists. A slight Phil Spector sound on this one, and a coloured feel comes through strongly. Fast and beaty, good for dancing and with the plugs it's bound to get, a huge hit. Flip is a bluesy item with good piano work.

★★★★

TOP 20 TIP

HEINZ
You were there; No matter what they say (Decca F 11831).

NEWIE from Heinz is right out of the "Just like Eddie" mould. It's a plaintive Geoff Goddard penned number with a strange appeal, both commercial and pleasant. It's right out of the rut as far as Heinz or anyone is concerned and it could easily be a great big hit. We hope so anyway. Flip isn't as good—again it's a Joe Meek recording, and partly one of Joe's compositions.

★★★★

TOP 20 TIP

CILLA BLACK
Anyone who had a heart; Just for you (Parlophone R 5101).

SPIRITED version of the big U.S. hit for Dionne Warwick here by Cilla. It's a dramatic emotional number which she performs very well indeed. And due to the publicity she's already had with this one it should easily make the charts. A lovey song. Flip is an average type of affair but without the commercial appeal of side one.

★★★★

TOP 20 TIP



BOBBY RYDELL
Until I met you; New love (Cameo-Parkway CP 601).

BIT of an off-beat side from Bobby. It's a dramatic type song without the usual liting quality that we associate with Bobby. There's a build and build flavour, and this should do well without being another "Forget Him." Flip is a lighter piece with some good instrumental work, and the usual impeccable vocal from Bobby.

★★★★

TOP 20 TIP

BIG DEE IRWIN
Donkey walk; Someday you'll understand me (Stateside SS 261).

NEW one from Big Dee is again an ultra commercial sounding R & B flavoured affair. The familiar tune is well controlled by Dee and it tends to grow on you. Not on his current label though, and with the Little Eva type girl, it may not do as well as "Swinging on a star"—but it's still pretty good. Flip is a heavy slow beater.

★★★★

TOP 20 TIP

JOHN LEYTON
Make love to me; Missing you (HMV POP 1264).

FROM John, who didn't click with his last few excellent discs comes this off-beat revival of the old standard. It's arranged very well indeed, sports a good dance beat and has been praised all round. A decent beat disc that deserves to make the charts, tuneful and commercial and of course very well performed. Flip is a guitar-backed beaty affair with loads of appeal again.

★★★★

SINGLES IN BRIEF

JACK JONES performs beautifully on "Charade" from the film. But this isn't really for Britain. (London HLR 9844).

THE IMPRESSIONS, that great R and B group continue making fabulous discs with "Talking About my baby." Too advanced for here. (HMV POP 1262).

JEANNIE AND HER REDHEADS. Gimmicky comedy disc about animals in clothes called "Animal duds." Strictly for the birds. (Decca F 11829).

ALEX HARVEY together with his soul band makes a great job of the R and B classic "I just wanna make love to you." (Polydor NH 52264).

RUSSELL BYRD and a double-sider entitled "Hitch-hike." A gen R and B for the hip kids but not a national disc. (Sue WI 305).

BETTY EVERETT has a big U.S. hit with her bluesy "You're no good." Again too advanced for Britain—but just about. (Stateside SS 259).

JIMMY McGRUFF and a lovely organ lead affair "All about my girl." Bluesy, danceable and maybe a surprise biggie. (Sue WI 303).

VARIOUS ARTISTS. Excellent interpretations of six top hits. Best is "Needles and pins." All the others are good. (Top Six 1).

THE ORLONS with their U.S. biggie "Bon doo wah" which has a beat but not much else. Typical group stuff but not their best. (Cameo-Parkway CC 287).

FREDDY CANNON has left this label so this isn't one of his best. A middle of the road rocker titled "That's the way girls are." (Stateside SS 260).

HUMPHREY LYTTTELTON and a very appealing number titled "Sona Portugese." Title tells you about the disc, which is more for adults. (Columbia DB 7209).

THE FOUR FRESHMEN and yet another version of "Charade." At least all the artists are good on this excellent item. (Capitol CL 15336).

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DICK MORRISSEY QT.

SATURDAY 12 mid.-6 a.m.
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RONNIE ROSS QUINTET

SUNDAY (9th) Afternoon 3-6
ZOOT MONEY'S BIG ROLL BAND

SUNDAY 7-11
GEORGIE FAME AND THE BLUE FLAMES

MONDAY (10th) 8-1
DAVE DAVANI AND THE D-MEN

MORE AND MORE SINGLES

RECORD MIRROR POP DISC JURY

JIMMY LENNON

I learned how to yodel; Louisiana Mama (Decca F 11825).

THERE'S a fast country styled beat on this well-performed effort. It's a Joe Meek RGM sound recording. And there's loads of yodelling packed into the off-beat affair. You either love yodelling or hate it, and one thinks for sure. All the ones who do, will love this amusing disc. Flip is a bright R & B style beater with loads of appeal, and a Presley type vocal. Could be a take-off.

★★★★

JOHNNY DEVLIN

Sometimes; If you want someone (Pye 15598).

TOGETHER with the Detours. Johnny has a go at this typical teen-styled number. There's a group sound here, multi-tracking, and a bright backing. Maybe not a hit, but certainly a good seller nevertheless. Flip is a heavy beat ballad with lots of appeal.

★★★

ALAN ELSDON & MICK EMERY

Tennessee stud; Titanic (Columbia DB 7202).

FUNNY thing this. Alan and his band giving a country number a Bo Diddley treatment. Powerful and compelling with loads of appeal, and commercial chances. The old country number about the fiery horse still sounds good with this fast-ish treatment. Bluesy and exciting with shades of trad. Flip is a story-type number with a folksy quality.

★★★

THE PRESIDENTS

Let the sun shine in; Candy man (Decca F 11826).

THERE'S a good Ray Charles "What'd I say" type beat on this old Teddy Randazzo number. It's a powerful beat effort with some good vocal from the boys. The number is good and it tends to build up quite a lot. We liked it, and reckon it stands a good chance. Flip, the new Brian Poole number is given an R & B type treatment.

★★★★

MARY MAY

Anyone who had a heart; They say it's wonderful (Fontana TF 440).

MARY gets in first with her version of the big U.S. Dionne Warwick hit. She has competition but her version is beautifully performed. Her delicate voice comes over well on the plaintive bluesy side, which builds and builds to several emotional climaxes. Great stuff, and a dead cert seller. Flip is a Bossa Nova treatment of the great oldie. Good performance.

★★★★

THE FOUR SEASONS

Peanuts; Silhouettes (Stateside SS 262).

ALTHOUGH they've changed labels, the hit team could still have a surprise biggie here with their interpretation of the years-old teen beater. It's a falsetto laden item with loads of appeal and in fact could do pretty well. Watch out for it in the charts. Incidentally it's a track from an L.P. Flip is another oldie from an L.P. that moves along very well indeed in typical Four Seasons form.

★★★

PETULA CLARK

Thank you; Crying through a sleepless night (Pye 15606).

A VERY pretty little song indeed for Pet. It's a catchy sort of thing and extremely repetitive in the nicest possible sense. Not a strong song for Pet, who can handle better material than this but the commercialism of it could give her her first big hit for quite a while. Watch it. Flip is a typical sounding beat ballad with Pet in excellent vocal form.

★★★

VARIOUS ARTISTS

I only want to be with you; Stay; We are in love; Geronimo; Glad all over; Dominique (Cannon EP 019).

SOME good renderings of current hits. O.K. for the family who don't fancy buying all those pop sides they hear. Performances are very good indeed, standouts being "I only want to be with you," "Glad all over" and "Dominique."

★★★

THE CAMEOS

My baby's coming home; Where e're you walk (Columbia DB 7201).

FROM the Joe Meek RGM studios comes this Springfield styled folksy effort. There's a good beaty backing, and a great vocal sound from the group. Femme voice is outstanding and the song is very good. Could easily be a surprise hit. Flip is a jolly little affair with plenty of appeal—not commercial but pleasing.

★★★

TOMMY MCCOOKE

Adams apple; THE MAYTELS; Evertime (Island WI 102).

THERE'S the real blue beat sound on this Ray Charles type instrumental with the organ leading on the "One mint julep" type number. Commercial, right up to the current trends and a little different to most of these type of discs. The vocal group on the flip really go to town on the bluesy type swinger.

★★★★



THE FOUR SEASONS

LEE CURTIS

What about me; I've got my eyes on you (Decca F 11830).

A POLISHED commercial number from Lee, who deserves to get a big hit. Very catchy and well-performed with loads of appeal. Maybe not quite with that certain something to make it into the big hit he needs, but nevertheless there's a good beat and much more professional quality than most Mersey type discs. Flip has excellent guitar once again, and again Lee is ably supported by the All-Stars. Probably more commercial than side one.

★★★

CLEO LAINE

Love you madly; All gone (Fontana TF 441).

THIS girl is always pretty consistent. There's a busy latin type backing on the song, which moves along very well indeed. She sings well, and although this won't be a big hit a load of people are going to like this one. Climax, and lushy strings make this a listenable number. Flip comes from the film "The Servant" and maybe it should have been the top side seeing what plug it has had. It's a smooth gentle ballad with Cleo on top of her vocal form.

★★★★

ROBERT FARNON

Charade; Gina, Gina, don't you cry (Phillips BF 1299).

THE lovely Henry Mancini-Johnny Mercer composition that's way up the U.S. charts is given perhaps the most commercial of the vocal treatments by Bob Farnon here. It's a tender yet dramatic song with loads of appeal, especially to the adult set, by the chorus who mouth their way well through the song. Flip a brighter affair.

★★★★

ANDY WILLIAMS

A fool never learns; Charade (CBS AAG 182).

HIGH in the U.S. charts is this beaty affair penned by Sonny Curtis of the Crickets. It's a good beater with an insistent guitar backing and a definite country flavour to it. Different sort of stuff for Andy but it's good, and it looks like doing pretty well here too. The much-recorded tune is given a vocal treatment by Andy. More like his ballad stuff, and an excellent flip. Good double sided value.

★★★★

IKE AND TINA TURNER

Gonna work out fine; Won't you forgive me (Sue WI 306).

RELEASED through the Island stable, this years-old R & B hit still sounds great. Throbbing guitar, shrieking vocal, tremendous beat and superb lyric make this into a must for any R & B fan. Although this is intended for sale amongst West Indians here there isn't much doubt that young R & B fans will swallow most of the copies. Flip is also a great blues number.

★★★★

DIONNE WARWICK

Anyone who had a heart; The love of a boy (Pye Int. 25234).

THE original version of the number that's riding high in the States. It's a tender emotional ballad written and produced by Bert Bacharach. Loads of appeal and warmth and very bluesy. Could have been a hit if it wasn't for Cilla Black's cover version. Flip is the old Timi Yuro number performed very well indeed by Dionne.

★★★★

KARL DENVER

My world of blue; Green Grass grows all around (Decca F 11828).

AFTER a big hit with his last disc, Karl comes up with a similarly styled effort that isn't so commercial. It has a definite country tinge and there's the girl chorus on this one. Plaintive in parts and entertaining. A top 50 disc but not a biggie. Nice stuff though. Flip is a faster folksier type of thing that moves along very well.

★★★★

LOUISE CORDET

Don't let the sun catch you crying; Loving baby (Decca F 11824).

A BUBBLY kind of number from the very popular Miss. She has a good voice on this adult off-beat type of number which moves along at a medium tempo. It's a grow-on-you number—we found that out—and could easily give her a hit which would surprise everyone. But not us. Flip is an excellent teen beater produced and written by Tony Meehan. It's a good flipside—as good as side one.

★★★★

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CASHBOX TOP 50

AIR MAILED FROM NEW YORK

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include "Live wire"—Martha and The Vandellas; "Little boxes"—Pete Seeger; "From me to you"—The Beatles; "So far away"—Hank Jacobs; "Miller's cave"—Bobby Bare; "High heel sneakers"—Tommy Tucker; "My Bonnie"—The Beatles with Tony Sheridan; "Comin' on"—Bill Black Combo; "Roberta"—Barry and The Tamerlanes; "I saw her standing there"—Beatles.

New U.S. releases include—"He'll have to go"—Solomon Burke; "All my trials"—Dick and Dedee; "Goodnight my love"—"Stay"—The Four Seasons; "Bird dance beat"—The Trashmen; "Please don't tell me now"—Dean and Jean; "What's wrong with life"—Chris Kenner; "Dream baby"—Wayne Newton; "Here's your heart"—The Ikettes; "Rented Tuxedo"—H. B. Barnum; "That boy of mine"—The Breakaways; "Hello Dolly"—Louis Armstrong; "Castles in the sand"—Little Stevie Wonder; "Unbreakable love"—Marv Johnson; "Football season's over"—Shelley Fabares; "I'm Travellin' on"—Jackie Wilson; "The father of girls"—Anthony Newley; "Secret"—Billy J. Kramer; "A face, a bone"—Nat Cole; "Think nothing about it"—Gene Chandler; "Never put it in writing"—Pat Boone; "My boyfriend got a head haircut"—Donna Lynn; "She loves you"/"Love me do"—The Haircuts; "The boy with the beetle hair"—The Swans; "Please please please"—James Brown (live); "Please don't go away"—Johnny Tillotson.

The fifth anniversary of the death of Buddy Holly was marked by many tributes from radio stations all over the States. New R. & B. LP's include "The never ending impressions"—Impressions; "Fats in the fire"—Fats Domino; "Sweet and sour tears"—Ray Charles; Lonnie Mack now back in action after a road crash in which himself and his group were all hurt, New L.P. "Apollo Saturday night"—recorded live by Ben E. King, The Coasters, Doris Troy, Rufus Thomas, Otis Redding and the Falcons. N.J.

- | | |
|--|---|
| 1 I WANT TO HOLD YOUR HAND*
1 (4) Beatles (Capitol) | 26 DRAG CITY*
22 (8) Jan & Dean (Liberty) |
| 2 YOU DON'T OWN ME*
4 (5) Leslie Gore (Mercury) | 27 STOP AND THINK IT OVER
- (1) Dale & Grace (Montel) |
| 3 OUT OF LIMITS*
7 (7) Marketts (Warner Bros.) | 28 BABY I LOVE YOU*
24 (5) Ronettes (Phillys) |
| 4 HEY LITTLE COBRA*
7 (6) Rip Chords (Columbia) | 29 SINCE I FELL FOR YOU*
20 (14) Lenny Welch (Cadence) |
| 5 THERE I'VE SAID IT AGAIN*
2 (10) Bobbie Vinton (Epic) | 30 I ONLY WANT TO BE WITH YOU*
45 (2) Dusty Springfield (Philips) |
| 6 UM, UM, UM, UM, UM, UM*
8 (5) Major Lance (Okeh) | 31 COME ON*
41 (2) Tommy Roe (ABC) |
| 7 SHE LOVES YOU*
11 (2) Beatles (Swan) | 32 DAWN (GO AWAY)
- (1) Four Seasons (Philips) |
| 8 ANYONE WHO HAD A HEART*
10 (7) Dionne Warwick (Scepter) | 33 SOMEWHERE*
29 (8) Tymes (Parkway) |
| 9 FOR YOU*
12 (6) Rick Nelson (Decca) | 34 SEE THE FUNNY LITTLE CLOWN
- (1) Bobby Goldsboro (Unart) |
| 10 LOUIE LOUIE*
3 (12) Kingsmen (Ward) | 35 DOMINIQUE*
23 (13) Singing Nun (Philips) |
| 11 JAVA*
13 (3) Al Hirt (RCA Victor) | 36 MIDNIGHT MARY*
32 (11) Joey Powers (Amy) |
| 12 WHAT KIND OF FOOL (DO YOU THINK I AM)*
25 (4) Tams (ABC) | 37 HARLEM SHUFFLE
40 (3) Bob and Earl (Marc) |
| 13 A FOOL NEVER LEARNS
19 (4) Andy Williams (Columbia) | 38 GOING GOING GONE
48 (2) Brook Benton (Mercury) |
| 14 SURFIN' BIRD*
5 (8) Trashmen (Garrett) | 39 A LETTER FROM SHERRY*
50 (2) Dale Ward (Dot) |
| 15 TALKING ABOUT MY BABY*
21 (3) Impressions (ABC) | 40 OH BABY DON'T YOU WEEP
- (1) James Brown (King) |
| 16 POPSICLES AND ICICLES*
9 (10) Mermaids (Chattahoochee) | 41 YOU'LL NEVER WALK ALONE
49 (2) Patti Sabelle & the Bluebelles (Parkway) |
| 17 AS USUAL*
13 (8) Brenda Lee (Decca) | 42 THE SHELTER OF YOUR ARMS
- (1) Sammy Davis Jr. (Reprise) |
| 18 DAISY PETAL PICKIN'*
15 (6) Jimmy Gilmer & the Fireballs (Dot) | 43 SHARADE
46 (2) Henri Mancini (RCA Victor) |
| 19 HOOKA TOOKA*
28 (3) Chubby Checker (Parkway) | 44 GONNA SEND YOU BACK TO GEORGIA
- (1) Timmy Shaw (Ward) |
| 20 FORGET HIM*
14 (11) Bobby Rydell (Cameo) | 45 NAVY BLUE
- (1) Diane Renay (20th Century Fox) |
| 21 SOUTHTOWN U.S.A.
33 (2) Dixiebelles (Sound-Stage) | 46 YOU'RE NO GOOD
42 (4) Betty Everett (Vee Jay) |
| 22 WHISPERING*
16 (7) Nino Tempo & April Stevens (Atoe) | 47 TONIGHT YOU'RE GONNA FALL IN LOVE WITH ME
44 (2) Shirelles (Scepter) |
| 23 THE NITTY GRITTY*
17 (11) Shirley Ellis (Congress) | 48 WOW WOW WEE
- (1) Angels (Smash) |
| 24 CALIFORNIA SUN
- (1) The Rivieras (Riviera) | 49 WHO DO YOU LOVE
- (1) Sapphires (Swan) |
| 25 IT'S ALL IN THE GAME*
30 (3) Cliff Richard (Epic) | 50 (IT'S NO) SIN*
- (1) Duprees (Coed) |

* An Asterisk denotes record released in Britain.

Record Mirror

TOP TWENTY-5 YEARS AGO

- | | |
|---|---|
| 1 I GOT STUNG/ONE NIGHT
(1) Elvis Presley | 11 TEA FOR TWO CHA CHA
(11) Tommy Dorsey Orchestra |
| 2 BABY FACE
(2) Little Richard | 12 DOES YOUR CHEWING GUM LOSE ITS FLAVOUR
(-) Lonnie Donegan |
| 3 TO KNOW HIM IS TO LOVE HIM
(3) Teddy Bears | 13 ALL OF A SUDDEN MY HEART SINGS
(19) Paul Anka |
| 4 KISS ME HONEY
(5) Shirley Bassey | 14 TOM DOOLEY
(9) Kingston Trio |
| 5 PROBLEMS
(6) Everly Brothers | 15 HOOTS MON
(14) Lord Rockingham XI |
| 6 AS I LOVE YOU
(10) Shirley Bassey | 16 WEE TOM
(-) Lord Rockingham XI |
| 7 SMOKE GETS IN YOUR EYES
(8) Platters | 17 I'LL BE WITH YOU IN APPLE BLOSSOM TIME
(-) Rosemary June |
| 8 THE DAY THE RAINS CAME
(4) Jane Morgan | 18 CHANTILLY LACE
(16) Big Bopper |
| 9 IT'S ONLY MAKE BELIEVE
(7) Conway Twitty | 19 TOM DOOLEY
(12) Lonnie Donegan |
| 10 HIGH SCHOOL CONFIDENTIAL
(13) Jerry Lee Lewis | 20 YOU ALWAYS HURT THE ONE YOU LOVE
(17) Connie Francis |

BRITAIN'S TOP LP'S

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

BRITAIN'S TOP EP'S

- | | |
|---|--|
| 1 THE ROLLING STONES
(2) The Rolling Stones (Decca) | 12 LOVE SONG
(9) Cliff Richard (Columbia) |
| 2 TWIST & SHOUT
(1) The Beatles (Parlophone) | 13 BERN ELLIOT & THE FENMEN
(10) Bern Elliot & The Fenmen (Decca) |
| 3 THE DAVE CLARK FIVE
(4) The Dave Clark Five (Columbia) | 14 LIVE IT UP
(14) Heinz (Decca) |
| 4 THE BEATLES HITS
(3) The Beatles (Parlophone) | 15 AIN'T GONNA KISS YA
(12) The Searchers (Pye) |
| 5 THE BEATLES No. 1
(5) The Beatles (Parlophone) | 16 WAGES OF SIN
(15) Harry H. Corbett & Wilfred Brambell (Pye) |
| 6 AT THE CAVERN
(6) Big Three (Decca) | 17 THE BEST OF CHUCK BERRY
(-) Chuck Berry (Pye) |
| 7 ALL MY LOVING
(-) The Beatles (Parlophone) | 18 CHUCK & BO. Vol. I
(19) Chuck Berry & Bo Diddley (Pye) |
| 8 PETER, PAUL & MARY
(8) Peter, Paul and Mary (Warner Bros.) | 19 PLEASE
(20) Frank Ifield (Columbia) |
| 9 SWEETS FOR MY SWEET
(7) The Searchers (Pye) | 20 WHAT A CRAZY WORLD
(-) Freddie & The Dreamers (Columbia) |
| 10 HOW DO YOU DO IT
(11) Gerry & The Pacemakers (Columbia) | |
| 11 IN DREAMS
(13) Roy Orbison (London) | |

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

CHART CHATTER

QUITE a lot of fast movers this week. Newies include Cliff and Cilla Black who looks like having a huge hit with her disc. Brenda Lee makes a surprise jump into the top five, while Manfred Mann continue their fast upward climb. The Bachelors better their last few discs with "Diane" which leaps into the top ten, and the Merseybeats prove themselves to be the only efficient ballad group from the 'pool. The Ronettes are still gradually climbing—due no doubt to the excellent publicity they have been receiving as well as their excellent disc.

Other newies are Ken Dodd with his folksy "Eight By Ten," and a return of the Four Pennies with their "Do You Want Me To." We predict there'll be a lot more newies next week though. Rick Nelson looks like having his second top twenty hit on the trot on Brunswick, his new label. He's only one place away now.

On the EP scene the Rolling Stones take over from the Beatles monopoly with their disc, but maybe it's not for long. For "All My Loving" streaks in this week. And the phenomenal Chuck Berry scores with yet another collection of oldies "The Best Of Chuck Berry." They really are too!

- | | |
|---|--|
| 1 NEEDLES AND PINS
1 (4) The Searchers (Pye) | 26 IF I RULED THE WORLD
28 (15) Harry Secombe (Philips) |
| 2 I'M THE ONE
4 (4) Gerry & The Pacemakers (Columbia) | 27 SECRET LOVE
21 (14) Kathy Kirby (Decca) |
| 3 HIPPIY HIPPIY SHAKE
3 (9) The Swinging Blue Jeans (HMV) | 28 ANYONE WHO HAD A HEART
- (1) Cilla Black (Parlophone) |
| 4 GLAD ALL OVER
2 (12) The Dave Clark Five (Columbia) | 29 DOMINIQUE
24 (10) The Singing Nun (Philips) |
| 5 AS USUAL
9 (5) Brenda Lee (Brunswick) | 30 YOU WERE MADE FOR ME
25 (14) Freddie & The Dreamers (Columbia) |
| 6 24 HOURS FROM TULSA
7 (10) Gene Pitney (United Artists) | 31 MARIA ELENA
23 (15) Los Indios Tabajaras (RCA-Victor) |
| 7 I WANT TO HOLD YOUR HAND
6 (10) The Beatles (Parlophone) | 32 YOU'LL NEVER WALK ALONE
27 (18) Gerry & The Pacemakers (Columbia) |
| 8 DIANE
22 (3) The Bachelors (Decca) | 33 BOYS CRY
49 (2) Eden Kane (Fontana) |
| 9 5-4-3-2-1
14 (3) Manfred Mann (HMV) | 34 LOUIE LOUIE
40 (2) Kingsmen (Pye) |
| 10 DON'T BLAME ME
10 (5) Frank Ifield (Columbia) | 35 THERE I'VE SAID IT AGAIN
34 (8) Bobby Vinton (Columbia) |
| 11 I ONLY WANT TO BE WITH YOU
5 (12) Dusty Springfield (Philips) | 36 MY SPECIAL DREAM
36 (3) Shirley Bassey (Columbia) |
| 12 STAY
8 (12) The Hollies (Parlophone) | 37 POISON IVY
37 (4) The Paramours (Parlophone) |
| 13 BABY I LOVE YOU
18 (5) The Ronettes (London) | 38 GERONIMO
29 (10) The Shadows (Columbia) |
| 14 DO YOU REALLY LOVE ME TOO?
13 (6) Billy Fury (Decca) | 39 ALL MY LOVIN'
35 (6) Dowlands (Oriole) |
| 15 I THINK OF YOU
19 (4) The Merseybeats (Fontana) | 40 EIGHT BY TEN
- (1) Ken Dodd (Columbia) |
| 16 SWINGING ON A STAR
12 (12) Big Dee Irwin (Colpix) | 41 MONEY
31 (12) Bern Elliott & The Fenmen (Decca) |
| 17 I'M IN LOVE
20 (7) The Fourmost (Parlophone) | 42 FEVER
45 (3) Helen Shapiro (Columbia) |
| 18 WE ARE IN LOVE
11 (9) Adam Faith (Parlophone) | 43 STEPTOE & SON AT BUCKINGHAM PALACE
38 (11) Harry H. Corbett & Wilfred Brambell (Pye) |
| 19 SHE LOVES YOU
16 (24) The Beatles (Parlophone) | 44 WHAT TO DO
39 (8) Buddy Holly (Coral) |
| 20 WHISPERING
26 (4) April Stevens & Nino Tempo (London) | 45 FROM RUSSIA WITH LOVE
44 (13) Matt Monro (Parlophone) |
| 21 FOR YOU
30 (2) Rick Nelson (Brunswick) | 46 SONG OF MEXICO
46 (4) Tony Meehan (Decca) |
| 22 CANDY MAN
42 (2) Brian Poole & The Tremeloes (Decca) | 47 NOT TOO LITTLE NOT TOO MUCH
33 (9) Chris Sandford (Decca) |
| 23 I'M THE LONELY ONE
- (1) Cliff Richard & The Shadows (Columbia) | 48 MY BABY LEFT ME
47 (4) Dave Berry (Decca) |
| 24 I WANNA BE YOUR MAN
17 (12) The Rolling Stones (Decca) | 49 DO YOU WANT ME TO
- (2) The Four Pennies (Philips) |
| 25 KISS ME QUICK
15 (8) Elvis Presley (RCA-Victor) | 50 I (WHO HAVE NOTHING)
43 (20) Shirley Bassey (Columbia) |

NEW LP'S.
BO DIDDLEY'S BEACH PARTY
NPL 28032
FOLK FESTIVAL OF THE BLUES
NPL 28033

NEW EP'S.
CHUCK & BO vol.III
NEP44017
THE STORY OF BO DIDDLEY
NEP44019



SINGLES.

CHUCK BERRY
Nadine (Is It You?)
7N25236

BODIDDLEY
Monkey Diddle
7N25235



JOHN McNALLY, one of the founder-members of the group. (R.M. Pic by Bill Williams).

The Searchers one by one

THREE top singles in a row—two top L.P.'s. Voted the second most popular group in Britain. But maybe the most mysterious. So here's the full gen on Liverpool's Searchers with one individual Searcher spotlighted per week for a month.

Here's the first, John McNally. The original founder-member of the group. He was born and bred in the good old town of Liverpool and made his first appearance in this world on August 31st, 1942. Unlike all the other members of the team John wasn't interested in music at an early age. In fact to quote his own words, "I couldn't have cared less." But one day while he was watching the telly something struck him.

'OH BOY'

"It was the show 'Oh Boy.' You know, the Jack Good beat show on ITV. They don't have shows like that now you know... Well, I saw these artistes, and listened to the music and it struck me that this was something that I would like to do. Make rock and roll. Then, the idea of a group wasn't really in my mind you know.

"That was because then there just weren't any groups as we know them. There were people like Tommy Steele and that lot. But no groups. I bought my-

THIS WEEK JOHN McNALLY

by NORMAN JOPLING

self a cheap guitar and learned a few chords. I didn't have anywhere to play though, so I used to knock around our street corner. There would be a gang of us, all playing and singing. "Liverpool didn't used to have any of the clubs then that it has now. There was no-where to go except the streets. That was where I met Mike Prendergast. He used to play in the streets too. But on the other corner! So we joined up and for a few months we'd knock around the pubs and his house—he had an electric guitar, just playing for kicks—and drinks. We met up with some others kicking around the pubs. We've had a lot of group changes in our time—mainly in the early days. Then, we had Johnny Sandon singing with us. But it was in a pub called the Cross Keys that we teamed up with Tony Jackson.

REPUTATION

"After that we met Chris, and things began to get a lot better career-wise. We

started to play in dance halls a lot, but they called us a load of rough diamonds. We'd just come on for as long—or short—as we liked and play what we liked. And act how we liked. But that way we earned ourselves a reputation at last.

"Not that it did much good. We've never been all that popular in Liverpool. Fifth is the highest we've reached in the polls from Liverpool. Beatles, Gerry, Escorts, Merseybeats all top us. And last year we weren't even in the top 20 Liverpool groups! That's why it came as such a shock to us when we were voted the second most popular group. That's the best thing that's happened to us really. It means a lot, like our first hit did.

FLAMENCO

John himself is a well-built blonde-haired lad who plays rhythm guitar with the group. His musical likes are Roy Orbison, the early Shadows and Buddy Holly. And he'd like very much to be able to play the harmonica.

"What I really like is Flamenco music. But just the Spanish guitar. I can't stand all the stamping feet and castanets. Just the guitar. I'd like to go to Spain too. For a holiday that is, because eventually I want to settle down just outside of Liverpool. Liverpool's the place for me, and what I don't like about London is the Show Business scene. Everyone's out for all they can get. It's not for me."

Like a lot of Liverpoolians, John supports Everton. Both he and Tony like to go on Saturday afternoons whenever they can. Family wise nothing has changed very much. His parents like the job he does now. They tend to say to him "I don't like that record that's beating your one. Yours is best." He's pleased and proud whenever he sees the Searchers name in the charts, and like all the others takes a major interest in their discs. To him their records are everything. His life.

That's John McNally, the first of a very interesting foursome.

★ ★ ★ THE THINGS WE HEAR ★ ★ ★

by Raymond Dale

ALL the Searchers' records, LPs, EPs and singles, have been in the charts—some achievement... Frankie Avalon arrived in London, Tuesday... CBS here may release the Yardbirds with Sonny Boy Williamson doing "Boom Boom."

Stan Getz may play Ronnie Scott's from March 3... a reader points out that Lonnie Donegan recorded "Stewball," song about a racehorse, in 1956—so much for Pins(a)!... saw Eden Kane at Ronnie Scott's being enthusiastic over Mark Murphy.

George Harrison dropped in to say hello to Ronettes at Decca reception—so did Tony Meehan... found myself sitting opposite Rupert Davies (Margret) in a Shaftesbury Avenue coffee bar, despite the handouts he does smoke a pipe.

Searchers recorded "Needles and Pins" in German on Monday... the six titles on Pye's first Top Six release were THE top six in one chart last week... Andrew Loog Oldham tells me he's giving up press publicity and will be the "greatest British A and R man by December."

Elvis Presley told publisher Franklyn Boyd that he'd love to play concerts here but would only do so for charity—what's the hold up?... watch out for the Mojos... Tommy Dorsey orchestra TV show a disappointment last week... Chris Blackwell of Island Records runs an automatic 3.8 Jaguar and manages the Velvettes... Helen Forrest missed some concerts with the Dorsey band owing to a bad cold... Rickenbacker guitars, used by two of the Beatles, will be on sale here in March for the first time ever.

Granada TV are to repeat that sensational Little Richard show... Frank Sinatra jar says "Folk will not compare me with the average entertainer. I guess it's natural to compare me with my father—and he's an absolute phenomenon"... George Chakiris' first screen role was carrying a spear in a Marilyn Monroe film... Joan Turner starts her first radio disc show on Feb. 13.

The Viscounts are resident in Mrs. Mills' new radio series starting this week... Dave Clark Five will appear in Searchers' new Radio Luxembourg series... Peter Callander joined Robert Melin's publishing firm... Jet Harris not really well again... Rockin' Berries—top 'Brum group—booked for Jerry Lee Lewis show March 20... writer Guy Stevens planning Stateside trip to meet Chuck Berry... Blue Beat catching on much to the delight of Melodisc Records... Sissy Jackson who started it all... when I saw J... Lordan packing parcels in Til. Pan Alley I didn't notice the contents—royalties from Tony Meehan's "Song of Mexico"... Jerry Lee Lewis' TV show planned by Granada with Gene Vincent and the Animals.

Pet Clark recorded French titles at Pye—she prefers British studios... how about a new single from the late Richie Valens?... who will release an LP of the soundtrack from Little Richard's TV

show?... can Dionne Warwick put it over Cilla Black with "Anyone who had a heart?"

Blue Flames single "Stop right here" going great guns... new Sue label has singles out by fab new organist Jimmy McGriff... Bruce Prochnik—remember him from Oliver—to be recorded by Andrew Oldham... Kenny Lynch wrote his fab newie "Shake and scream"...

Jane Morgan turned the tables on Shirley Bassey with "My special dream"... Some time ago Bassey recorded Morgan's hit "What now my love"... Larry Parnes held big party to introduce Billy Fury's new backing group to replace Tornados... Phil Spector told me the worst moment of his life was having his name spelt "Spectre."

Alan Klein hoping to sign Crystals and Bobby Rydell for follow up film to "Crazy World"... Leroy Van Dyke, shot in Xmas accident, now back in action... Sammy Davis plans to spend some months in London for filming and TV work... Yma Sumac making Stateside comeback... United Artists signed Beatles for three

pictures... Cliff Richard, The Shadows and Susan Hampshire back in town this week for studio work on "Wonderful Life."

Tom Springfield in Brazil looking for strange instruments for sessions. Says "I'm looking for a Cuica which makes a sound like a pig, if I don't find one I'll hire a pig"... Big sales for "There are but five Rolling Stones" by the Andrew Oldham Orchestra the B side of Cleo's single "To know him is to love him"... Bachelors "Diane" sold over 100,000 in two weeks... Decca Chairman Sir Edward Lewis keeps a cricket bat in his office.

Manchester groups The Warriors, Sid and Addie, Vance and the Avengers signed by Dick Rowe... new label Dial bows in with LP titled "Brum Beat."

British disc trade last year set an all time high selling £35,000,000 worth of records... according to American trade paper "Variety" Tony Osborne is Shirley Bassey's husband!... Ben. E. King will tour here after his stint in the San Remo song Festival... also due here for radio and TV are Nino Tempo and April Stevens.

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