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**NEW
 RECORD
 MIRROR**

116 SHAFTESBURY AVENUE, LONDON, W.1.

INSIDE:—
CLIFF RICHARD
BILLY J. KRAMER
FRANK SINATRA
ROLLING STONES
SONG WRITERS

No. 136

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 as a newspaper

WEEK ENDING OCTOBER 19, 1963

EVERY THURSDAY



**The NRM salutes the
 BEATLES**

(see also centre pages)

THE BEATLES' first release was on Parlophone on October 5, 1962:—

Full list of their releases:—

Singles: Love Me Do b/w P.S. I Love You; Please Please Me b/w Ask Me Why; From Me To You b/w Thank You Girl; She Loves You b/w I'll Get You.

E.P.s: Twist And Shout—featuring "There's A Place; Do You Want To Know A Secret; A Taste Of Honey; Twist And Shout. The Beatles' Hits—featuring Love Me Do; Please Please Me; Ask Me Why; From Me To You; Thank You Girl.

L.P.: Please Please Me — featuring "I Saw Her Standing There; Misery; Anna (Go To Him); Chains; Boys; Ask Me Why; Please Please Me; Love Me Do; P.S. I Love You; Baby, It's You; Do You Want To Know A Secret; A Taste Of Honey; There's A Place; Twist And Shout.

Footnote: All their singles, 'A' sides and flips, to date, have included either "you" or "me" in the title.



Above we have one of the earliest pictures of the BEATLES to appear in a national publication. On the left is the most recent shot of the top group, it is an NRM Picture by DEZO HOFFMANN.

THE SWEATER

AND now, as promised, more details about the fabulous Beatles' sweater—as illustrated by fan-club secretary Anne Collingham in last week's NRM.

It's high fashioned, black polo-neck, a sweater in 100 per cent. botany wool. Designed specially for Beatle People by a leading British manufacturer. The special Beatle Badge is top quality two-tone precision—finished embroidery and in red and gold.

The price? The normal mail order price was 39s. 11d. But now

it's on offer at 35s.—see space ad in next week's New Record Mirror for address instructions. And members of the official Beatles' Fan Club, who will each receive an order form in the next week or so, can obtain their sweaters at 30s.

Anne Collingham, 18-year-old from Islington, who has run the fan club since the London HQ was set up in May this year, urges fan club members: "Please don't send orders to me. Send direct to Weldons of Peckham, Ltd., 144 Rye Lane, London, S.E.15."

TAKE FIVE!

WISHING

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TIJUANA BRASS (Stateside)

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Recorded by
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 (Decca)

**ANOTHER FOOL
 LIKE ME**

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NED MILLER (London)

BURLINGTON-PALACE MUSIC GROUP, 9 Albert Embankment, London, S.E.1

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Southern Music, 8 Denmark St., London, W.C.2

NEW RECORD MIRROR

EVERY THURSDAY

EDITOR: JIMMY WATSON

ASSISTANT TO THE EDITOR: NORMAN JOPLING

FEATURES: PETER JONES

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ROY ORBISON AND JERRY LEE LEWIS

A FEW months ago we saw Jerry Lee Lewis's great song "It'll be me" shoot to the top of the charts via one Cliff Richard, himself a fervent fan of Jerry's for a long time.

Now we have "Mean Woman Blues" which will undoubtedly head the same way, recorded by Roy Orbison. Although this is a great tribute to Jerry Lee, I feel that Jerry's rendering should be re-issued, my reason being that 90% of today's record public will have never heard this great "original." — TONY LAKE, Chancery Dairy, Wootton Bridge, Isle of Wight, Hampshire.

ROY ORBISON is currently doing fine with his latest release, "Mean Woman Blues," but I wonder if anyone has cared to notice that five years ago the same record was released by the shaking king Jerry Lee Lewis.

If anyone has a copy of the Jerry Lee Lewis version I suggest he compare it with Mr. Orbison's release. The versions are identical. Far from being an original and inspiring track. Mr. Orbison's disc is nothing but an outrageous and heavily inferior copy. — C. REDMOND, 28 Verbena Road, Northfield, Birmingham 31.

readers' letter bag

MANIAC?

WHY, oh why did Don Arden have to add Little Richard to the Everly Brothers' show? This singer is an absolute maniac! His act is one huge cheap gimmick from start to finish. He certainly provides a direct contrast to Don and Phil. They employ no gimmicks, relying solely on their vast talent to see them through. I could watch them all night and never get bored; they are sensational. — ESTHER L. M. CHAMBERLAINE, 45, Roosevelt Avenue, Leighton Buzzard, Beds.

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THE SHAFTESBURY SONGWRITING AND SCRIPTING AGENCY, Dept. RM/1, Jamaica Chambers, 49 Jamaica Street, Glasgow C.1.

BE CAREFUL BRIAN! Warns a Reader

RECENTLY Brian Epstein manager of the Beatles and Billy J. Kramer, said that he intends both of them to appear in films soon, probably in the New Year. To do this he has even formed his own company to do it.

Before pushing them into films I suggest he takes a careful choice of films.

Presley has been over-exposed

in very poor films, possibly to satisfy fans because of his lack of tours. Fury made a mistake filming "Play It Cool" so have countless others. Cliff Richard is the only singer to really pull it off in a big way.

So I suggest Mr. Epstein thinks twice before doing anything rash. — PHILIP PALMER, Bedston Court, Bucknell, Shropshire.



Manager of the BEATLES, etc., BRIAN EPSTEIN is urged to take care with films for his stars. While we appreciate reader PHILIP PALMER'S concern, we feel certain that Brian is carefully weighing-up the situation. (NRM Picture.)

NEW RECORD MIRROR

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THE SWINGING BLUE JEANS' FAN CLUB. S.A.E. Jim Ireland, Mardi-Gras Club (NRM), Mount Pleasant, Liverpool, 3.

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SCOTLAND'S BEAT SCENE by Billy Grainger

THE FABULOUS FALCONS are appearing next Friday and Saturday in La Cave, Glasgow. Appearing at the Lennoxbank Sunday Club on Sunday are The Apaches, with Tommy Scott and the Alley Cats. The opening of Glasgow's new club, called The Elizabethan, proved very successful last Saturday night; appearing were the Mustangs and Terry Lightfoot. Tonight (Thursday) Everly Brothers, Bo Diddley, Rolling Stones, Julie Grant and Little Richard are at the Odeon, Glasgow. The Searchers booked for a further tour of Scotland.

At the Lennoxbank Club first anniversary private party last Wednesday, The Gaylords' new vocalist, Dean Ford, made his debut. This dynamic eighteen-year-old lad started off with "20 Miles" and followed straight into the Roy Orbison hit, "Blue Bayou"; he followed that with a few of the current hits, closing with the Johnny Mathis number "The 12th of Never," and in this song he really proved himself as not just a

"rock" vocalist. The number which impressed me best of all was the "Three Bells." Together with The Gaylords, this boy has a great future. Glasgow group Beat Unlimited on same show as Billy J. Kramer.

Last week I mentioned that I would be giving you further information into Fabulous Falcons' record. Unfortunately there has been some delay, which leader John McGowan prefers not to talk about at the moment, but as soon as information is forthcoming, I'll let you know.

The band which I'd like to feature this week is Sol Byron and the Impacts. This seven piece rock unit is resident in the Flamingo Ballroom, Cardonald, every Tuesday, and are drawing capacity crowds. The line-up is three guitars, two saxophones, drummer and vocalist. A tour of Ireland is likely, and in January they are off to Germany for three months.

Five hundred teenagers in Dumbarton Academy signed a petition and sent it to the B.B.C., reason being that aunty cancelled the

Beatles' "Mersey Beat" programme in Scotland and put on a football match. So I suppose one could say that the Beatles were "kicked" out!

One of the best show bands going around Scotland at the moment is the Seven Sinners from Ayrshire.

Toledo Combo stand in for Kinning Park Ramblers at Kirkcolum, Stranraer, and are a great success. They were then offered a booking at the Palladium in Greenock by Chariots manager, Owen Goodwin.

Johnny Law and the M.I.5 improved greatly and are being sought for further appearance at top Lennoxbank Sunday Club for December. The McKinley Sisters are now officially a part of the Fabulous Falcons. Dean Ford and the Gaylords turning into one of the most original bands in Scotland.

Should anyone be wishing to contact me they can do so by writing to me at 127, Glasgow Road, Dumbarton, Scotland.

BROOKS TO THE RESCUE

DRIVING home to Winchester over the week-end, the Brooks Brothers saw a man thumbing for a lift. They stopped — and found he was their father, George Brook. His car had broken down.

The Brooks (latest disc, just out: "Whistle To The Wind") introduce their Rhythm and Blues Quartet on their forthcoming tour with the Beatles and Peter Jay which starts at Cheltenham on November 1.

JAMAICAN R&B BOOM

IN London, at least, the sale of Jamaican R & B discs has been nothing short of fantastic. The enterprising new label "R & B Discs" has reported sell-outs everywhere of their discs, which feature a throbbing dance beat and an atmospheric vocal or instrumental.

The label has tied up many deals with Jamaican recording companies and also very shortly a disc will be issued by the Blue Flames, the great R & B group who back Georgie Fame at "The Flamingo" and "The Scene". Titles will be "J.A. Blues"/"Orange Street". Latest from the label now is "Change of Plan" by Clive and Gloria.

Anybody who has heard these discs but cannot obtain them is advised to write to: R & B Discs Ltd., 282b Stamford Hill, London, N.16.

STONES NEW DISC

NEXT Decca disc from the Rolling Stones, due out on November 1, is "I Wanna Be Your Man". It was written for the group by a couple of up-and-coming songwriters called John Lennon and Paul McCartney!

Backing is an instrumental by the Stones themselves. They've called it, "Stoned".

NEW OUTLET

SENNHEISER Electronics of Bisendorf, West Germany, have appointed British agents: Inspection Ltd., Empire House, Chiswick Road, London, W.4. Their range covers many kinds of microphone, transformers, and amplifiers. Their mikes are standard equipment on all Telefunken tape recorders.

Distribution will be handled by Light and Sound of the same address.

NEXT WEEK

- ELVIS PRESLEY
- ROY ORBISON
- TRINI LOPEZ
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CLIFF'S NEW FILM AND HANK'S NEW GUITAR!

IT was busy-ness as usual for birthday boy Cliff Richard this week. On Sunday night he cut his next record (out in about three weeks) and it took three hours to get it right.

"It was just me and the Shadows, no strings this time, and it's a composition by Bruce Welch and myself titled "Don't Talk To Him". It was Hank Marvin's new guitar that took us so long. It's a new type with twelve strings; every other string is the same note but an octave lower. It's a sort of ordinary guitar and bass guitar rolled into one. A wonderful idea and Hank is sticking with it, but it wasn't working quite right on the session so Hank had to play the high notes first and then dub in the low notes later. Now we've sent it back to be put right".

Despite intense competition from the Liverpool sound Cliff is leaving this disc to fight for itself—he won't be around for personal promotion because he's too busy working on his forthcoming film, "Wonderful Life."

U.S. TV

This week, though, Cliff is in New York rehearsing for Sunday's Ed Sullivan Show. He flew out on Tuesday after spending Monday celebrating his birthday in London. It's his second appearance on Sullivan's top-rated TV variety show. Last time, Sullivan was so impressed with Cliff's rehearsal that he put him on the coveted show-closing spot.

The film? Well, it is set in the Canary Islands and will be filmed there from December 2. Starring with Cliff is toothsome blond Susan Hampshire (her birthday present to Cliff: a bottle opener Viking figure). These sunny locations are important to Cliff because he is normally too busy to take a proper holiday. And his last holiday, 10 days in Greece last year

after finishing work on "Summer Holiday," was a bit of a disaster: it rained for a week! Acapulco, Mexico, was to have been the location for "Wonderful Life," but producer Kenneth Harper and director Sid Furie went there to look the place over and found it less than wonderful from a film-making point of view.

by **DAVID GRIFFITHS**

Film companies are well used to union conditions making them hire extra local technicians (in the Canaries, for example, they will have to hire a Spanish film crew because they are taking their own British crew who must not be allowed to do Spaniards out of work) but they found that the Mexicans expected them to hire a full local cast as non-working deputies for Cliff, Shadows, Susan, Robert Morley and the rest. Not surprisingly, then, they smartly

switched locations to the Canaries. Cliff plays a stunt man working on an action-packed movie who decides with his friends (the Shadows) to make his own film in his spare time.

CONFIDENT

Over a birthday drink with Cliff I congratulated him on looking so fit and asked if this was bracing Blackpool's effect.

"Er, no, hardly," he replied, "I'm just back from tour of Israel. It was great—but I didn't get much food. I'm on a diet. I love eating different food on our travels around the world but I can put on three pounds with just one meal so I'm watching it."

Cliff now looks much, much skinnier than he's ever looked. How does he feel about looking lean and hungry?

"Hungry I feel, but not lean. With my bone structure I can never look really gaunt but getting off the fat has done me a lot of good. Makes me feel much more confident when meeting people."

HUNGRY

After a chat with the girls in his office and a discussion on what to do with the birthday presents ("We've persuaded most fans to send money this year. We are using it for the education of two orphans—so much more sensible than sending me presents that I often don't get the time to see.") Cliff went off for a slap-up birthday meal, with a drop of wine.

"But I shan't eat regardless," he said, "I'm determined to watch that diet."



A birthday picture of CLIFF with his new co-star SUSAN HAMPSHIRE. They are soon off to the Canaries on location. As the film title says, it really is a "Wonderful Life". (NRM Picture by DEZO HOFFMANN.)



'LICORICE', HANK, CLIFF and BRUCE take things easy—a rare event for them these days. (NRM Picture by DEZO HOFFMANN.)

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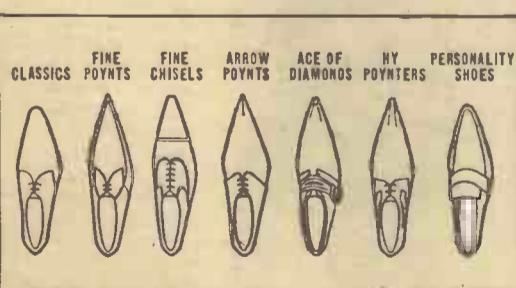
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BEAT '63

BY BILL HARRY

NEMS Enterprises moving lock stock and barrel to London early next year. Artists on their books include The Beatles, Gerry and the Pacemakers, Billy J. Kramer and the Dakotas, The Fourmost, Cilla Black and Tommy Quickly. The move was inevitable. Whatever merits the North has, London will always win out, having the main recording TV and Radio facilities.

I wonder if Faron's Flamingos will make it with their next release, The Contours number "Shake Sherry" out on the Oriole label on October 25th? They had no luck with The Contours "Do You Love Me" released earlier this year, but countrywide appearances have since increased their popularity. Personally, I found guitarist Paddy Chambers own composition "Give Me Time" almost as enjoyable as the "A" side.

The old Hollywood Argyles number "Alley Oop" would suit Screaming "Lord" Sutch... Alby and the Sorralis have re-formed and are now back on the Liverpool scene... Advice to Beat groups—originality, not imitation, is what will get you to the top... For vocal harmony work The Searchers are superior to The Beatles... When will John Lennon appear on Juke Box Jury again—and when will that programme introduce more panellists who know what they're talking about?... Next Cliff Bennett and the Rebel Rousers disc not under Joe Meek Supervision... Pye's latest recording group from Merseyside Jeannie and the Big Guys formerly Four Hits and A Miss, before that The Pacemakers...

The Daily Express series on "The Liverpool Sound" said nothing... AR TV team due on Merseyside this month. Latest Liverpool team to visit Hamburg—Rory Storm and the Hurricanes—there are now three Liverpool outfits currently appearing at the Star Club—The Hurricanes, The

Challengers (Tommy Quickly's former backing group) and The Dominoes... I hear that Sonny Webb and the Cascades will be recording soon... Is Sheffield Britain's second Beat City?—Groups who have visited there tell me they have been very impressed... Will Merseybeats be the next Liverpool group to enter the Top 20?

Despite their own Luxembourg series The Swinging Blue Jeans do not seem to be having as much luck with their second disc as they had with their first... I predict The Mojos will become a top group... No-one has yet come up with a suitable definition for R & B—but it's provided a form of snob appeal for a number of fans who now look down on "Rock and Roll" (but that's what Chuck Berry and Bo Diddley play)... So many people are making hits of Coasters numbers, I wonder when they'll have similar fortune?...

Philips singles of Searchers badly recorded... New disc from Wayne Fontana and the Mindbenders has "Love Potion Number Nine" as flipside... Dennisons at Decca re-recording their next single this week... Nice recording of the Joey Dee number "Hello" by Hamburg group The Rattles currently on Everly Brothers' tour... Doubt if there are more than fifty groups in Manchester... "The Mersey Sound," BBC documentary featuring The Beatles not screened in the Midlands... Controversy regarding Billy Fury topping the bill at the Palladium as lasting as talk of Elvis Presley appearing in England...

Rolling Stones made their first appearance in Liverpool last Sunday—went down like a bomb! Joey Dee and the Starlites to tour British ballrooms... At Hamburg's Top Ten Club—The Giants... Groups, agents, managers wishing to contact me write: Bill Harry, 14a Childwall Parade, Liverpool 14.

TROUBLE FOR TONY NOW!

AFTER the disasters that have lately overtaken Jet Harris, it has now become the turn of partner Tony Meehan. After a triumphant appearance in Dublin last week, Tony went into his dressing room and opened the window for some fresh air. The sash broke and the window fell on the drummer's hands. But after a few stitches in time, Tony was able to carry on playing.

EX-SPRINGFIELDS' SOLOS

Dates For Tom And Dusty

TOM SPRINGFIELD has been commissioned to write three or four songs for the forthcoming Charlie Drake panto at the London Palladium, "Man in the Moon." Already Tom has penned one, "Have You Heard About Love?"

He's also working on arrangements for a recording of a 25-piece orchestra and chorus for Philips.

Tom's first solo personal appearance will be as a Juke Box Jury panellist on October 26.

Sister Dusty appears in Juke Box Jury this Saturday and makes her first solo appearance as a singer on Sunday at a concert for the troops in Germany (with Harry Secombe, Norman Vaughan and Stanley Baker).

She cuts her first single, and starts work on an L.P., next month for Philips with MD Ivor Raymonde.

THE BEATLES XMAS SHOW

THE Beatles head a three-week Christmas show in London, starting December 24.

Venue is the Astoria, Finsbury Park, and the Beatles will be supported by a top-line show featuring Rolf Harris, Billy J. Kramer and the Dakotas, Tommy Quickly, the Fourmost, Cilla Black and the Barron Knights with Duke D'Mond.

BALL BOOMS MORE PLANS

ALL goes well for Kenny Ball and Band out in New Zealand, where their concerts are proving sell-outs all the way. News from America is that the band have been invited back next year to play at the San Antonio, Texas, Jazz Festival on July 4.

Among their bookings on return to Britain are ATV's Morecambe and Wise Show on November 11, and ATV's Richard Hearne Show on November 13. For the BBC there's "Easy Beat" on November 17 and 30. Also on November 30, Kenny and the Jazzmen star in ABC's "Thank Your Lucky Stars."

BUDDY A BOOK

FROM Amsterdam comes "We'll Always Remember," a publication devoted to the late Buddy Holly.

John Beecher, president of the English branch of the Buddy Holly Appreciation Society, has ordered 250 copies. It is published in both Dutch and English, and a German edition is also being prepared.

"We'll Always Remember" includes a letter from Buddy's parents.

BEATLES, BROOKS AND JAY'—DATES

THE BROOK BROTHERS—new style—have been added to the 36-day series of one-night stands with The Beatles and Peter Jay and the Jaywalkers, which starts next month.

The Brooks now have their own group, titled RBQ (Rhythm and Blues Quartet). They make their recording debut next week with a Pye release, "Whistle to the Wind," and "Crosswords," both by Geoff Brook, who plays rhythm guitar with the Quartet, consisting of Dusty Miller lead guitar, Mal Jones bass guitar, Bill Patrick tenor sax, and Derek Hogg drums.

Tour dates for the Beatles, The Jaywalkers and The Brooks are as follows:

November 1, Cheltenham Gaumont; 2, Sheffield City Hall; 3, Leeds Odeon; 5, Slough Adelphi; 6, Northampton ABC; 7, Dublin Ritz; 8, Belfast Adelphi; 9, East Ham Granada; 10, Birmingham Hippodrome; 12, Portsmouth Guildhall; 13, Plymouth ABC; 14, Exeter ABC; 15, Bristol Colston Hall; 16, Bournemouth Winter Gardens; 17, Coventry Theatre; 19, Wolverhampton Gaumont; 20, Manchester Apollo; 21, Carlisle ABC; 22, Stockton Globe; 23, Newcastle City Hall; 24, Hull ABC; 26, Cambridge ABC; 27, York Rialto; 28, Lincoln ABC; 29, Huddersfield ABC; 30, Sunderland Empire; December 1, Leicester De Montfort Hall; 8, Lewisham Odeon; 9, Southend Odeon; 10, Doncaster Gaumont; 11, Scarborough Futurist Theatre; 12, Nottingham Odeon; 13, Southampton Gaumont.

BRIAN TAKES THE STAGE

A NOVEL booking for Professor Brian Innes, drummer with the Temperance Seven (who are currently touring in Sweden): Tonight, Thursday, he opposes the motion by John Stonehouse, M.P., "Down with tradition," in public debate at Stockholm University.

R & H SHOW IN LONDON

ONE of the greatest of the Rodgers and Hart musicals, "The Boys From Syracuse," is being revived and will open at the Theatre Royal, Drury Lane, on November 7.

It was first produced on Broadway in 1938, and was successfully re-staged in New York early this year, and is still playing to capacity.

For the British production, Bob Monkhouse, Denis Quilley, Carol Arthur, Lynn Kennington, Paula Hendrix, Pat Turner, Ronnie Corbett and Sonny Farrar head a cast of 60.

"My Fair Lady" closes this Saturday at Drury Lane after 2,281 performances, the longest recorded run at this theatre.



The great ERROLL GARNER in pensive mood.

ERROLL GARNER, the self-taught virtuoso of the jazz piano, is with us once more. And, as usual, he has drawn unreserved acclaim from press and public alike.

As you watch and listen his right hand explores and enlarges on the theme and all the while that built in rhythm section of a left hand drives swingingly on.

There's nearly always a chuckle present in Erroll Garner's music and the audience delight in sharing this happiness.

Rapturous ovations have been his reward so far on this current tour and this is what he can justly expect no matter where he plays.

Mr. Garner is an undoubted great. His is a talent to revel in and enjoy. There's always something going on as a sort of tasty bite to the main theme. If I rave about him on record then I just can't describe my feelings after hearing him in person.

Just don't miss out on this tour, that's all.

JIMMY WATSON

BO AT "THE SCENE"

THE club scene in London is certainly at the crest of a wave at the moment, and one of the chief attractions now is "The Scene". London's only R & B club. Highlights recently have been three visits by Bo Diddley, the Duchess & Jerome on Saturday and Monday nights, when Dee-Jay Guy Stevens plays his fantastic collection of R & B discs. Bo visited "The Scene" and when he saw a beat group was there began singing to the crowd who went wild with delight. Bo went through a selection of R & B and blues material much to the amazement of everyone present, and sung a lot of material he has never recorded.

It is hoped that Little Richard may be visiting the club in the near future, so watch out R & B fans...

A ROLLING STONE WRITES

THIS WEEK BILL WYMAN



EVERYTHING happened this week on the tour and it gets more exciting from day to day for everyone. After the great reception at Cardiff we all received, we had to journey back to London (as this was a day off) to record the two sides of our next single. The "A" side is the composition that the Beatles offered up some weeks ago. At the studio we arranged both numbers there and then and had recorded them in a few hours. Brian plays steel guitar on "I Wanna Be Your Man" and it is an entirely new sound for a British Disc. We were all wildly excited afterwards about it and can't wait for the release date to come.

Tuesday saw us with the tour in Cheltenham—and what a lovely country town this is, with trees and fountains in almost all the streets. Brian was born here and came in for some micky-taking from the rest of us. He had his revenge, however, when almost every fan that met us wanted only to see Brian (our local lad with the yellow hair). After the show most of the tour met in town for drinks and Jim Gordon, the Everly Brothers' drummer, treated us to an hour's education on how to beat the one-armed bandit (as he had six huge wins) and then half an hour more on how to lose it all again!

Wolverhampton on Thursday was a gas at the second house. Everyone seemed at their best and the show jumped from beginning to end. It was a great night for us all.

We have made firm friends with everyone on the package but most of all with Bo and Jerome, who are always having us in fits telling us of strange experiences they have had touring America. This Jerome is a born comedian who used to get beaten up so often as a boy in Chicago that his mother decided to starve him until he fought back. He got so hungry finally that he did—and won. Then he came out with a typical Jerome crack and said: "It got so bad after three weeks that I used to jump any cat that came along."

Our new van arrived last week and we use it to travel in on the tour. Already it has been attacked by eager fans and bits and pieces disappear every night. Last night we lost three letters from the front and now just display OMM.

The great thing about this tour is that we are all learning. I could sit in the wings, even if this tour should last till Christmas, and watch the acts of Richard, the Everlys and Bo and learn something new every night.

I have now had my fling as the Ian Fleming of the pop world and, alas, it is now time to drop my heavy pen dripping in acid. The same pen will be lifted again next week by Keith Richard, an unassuming layabout who has built a career on high-heeled boots and if next week's Record Mirror reaches you via smoke signals, it is because we could not teach him to write and had to use some more simple form of communication.

BILL WYMAN.

a new EP...

HEINZ

I get up in the morning;
Talkin' like a man;
That lucky old sun;
Lonely river

DFF 8545 7" EP 45 rpm record

..and it's a
real WOW
a great successor
to the smash hit

JUST LIKE EDDIE

F 11693 45 rpm

DECCA

REASONS BEHIND "SINATRA'S SINATRA"

by DAVID GRIFFITHS

APPROPRIATELY, one of the numbers in the new LP, Sinatra's Sinatra, is "The Second Time Around". The album is sub-titled "a collection of Frank's favorites" and they are all numbers he has recorded previously.

Which, naturally, prompts the question: why do them again?

The simplest answer would be that Frank felt he originally hadn't quite got them as good as he is capable of and so, now he's boss of his own record company, he can afford to have another shot. Well, considering the beauty of some of the early recordings, particularly "Nancy" and "Put Your Dreams Away", such an explanation would be far too simple.

So let's look into this from a hard commercial perspective. First thing we discover is that early Sinatra discs, such as the above-named pair, were recorded — for American Columbia — on a flat fee basis. When LPs came in these 78s were re-packaged and have since sold in millions — but they've earned not one additional cent for F. Sinatra. It's quite likely that he's felt a trifle bitter about this (in the same way as Lonnie Donegan wasn't exactly knocked out by the sales of "Rock Island Line", for which he got a mere session fee of £5).

ROYALTY

When Frank moved to Capitol he set about re-recording most of his early hits so that he'd get a royalty deal.

When he left Capitol to set up his own Reprise Records (a departure accompanied by a good deal of tension and ill-will because Sinatra was still contracted to Capitol, from whom he proceeded to "take" his friends, such as Dean Martin) Frank was then in a position to re-record, and wholly own, all the songs that had done well for Capitol.

Yes — I hear you cry — that's all very well but why doesn't he forget about what has gone before and find a whole lot of new songs rather than put out an album that is, frankly, unlikely to contain his personal dozen favourites (because he's already recorded plenty of albums on Reprise and some of them must

already include at least a sprinkling of his real favourites)?

To which the reply must be that Sinatra feels at his comfortable best when handling songs from a fairly limited repertoire. These days, perhaps, the man is so busy with his numerous enterprises that he has less time than ever for finding and learning suitable songs — not easy things to come by at any time.

At least, Mr. Sinatra's policy indicates a certain fearlessness, or is it insensitivity? Tender, moony numbers tend to sound a good deal more plausible when rendered by a man in his 20s than by a man in his 40s. Yet Sinatra makes it easy for us to make direct comparisons and find out what 20 years of hard living have done to his voice and style.

CHANGE

There's certainly been a change. And I would say it is more of a change than a decline. The voice has coarsened and he can no longer recapture the yearning smoothness of his young manhood. Both "Put Your Dreams Away" and "Nancy" (which has been up-dated: Grable, Lamour and Turner have been turned, in the lyrics, into today's glamour queens, Liz Taylor and Audrey Hepburn) are markedly inferior in the degree of sincerity that comes across and in the accompaniments. The new album is arranged and conducted, with his usual competence, by Nelson Riddle.

The originals were masterpieces of pop writing for strings by the late Axel Stordahl.

However, Sinatra's vocal abilities have considerably improved when handling the beatier, faster, more joyful numbers. The swingin' Sinatra only emerged, in full glory, about 10 years ago. It's this exuberant stuff that has been responsible for restoring him to popular favour. Recent records, such as "Sinatra And The Swinging Brass" (with excellent powerhouse backing from Neal Hefti) are as good as anything he's ever done. That side of his talent is not much in evidence during "Sinatra's Sinatra" though there are flashes of the jumping Sinatra during "I've Got You Under My Skin", "Witchcraft" and "Pocketful of

Miracles" — which is far and away the most charming number on the set: Frank sounds like an unusually hip uncle and is accompanied by a sweet girly choir. The other numbers that make up this collection are "All The Way", "Oh What It Seemed To Be", "In The Wee Small Hours Of The Morning", "How Little We Know", "Call Me Irresponsible" and "Young At Heart".

On some of the tracks the drummer is obtrusively recorded: Frank obviously likes and needs a strong drummer but it's a bit of a distraction for the listener. Still, Reprise are getting better at recording. I still get the impression that some of the sessions take place in Frank's garage but at least they now seem to be moving the cars out of the way.



In the accompanying article David Griffiths analyses the recent, and big-selling, FRANK SINATRA album. He has mixed feelings on "Sinatra's Sinatra", but LP reviewer Jimmy Watson came down strongly in favour of the set when he appraised it.

GOFFIN-KING

PART TWO OF A NEW SERIES BY ANDREW G. DOBLE. HERE ARE THE

REASONS FOR THE FANTASTIC SUCCESS OF CAROLE AND GERRY

GERRY GOFFIN - CAROLE KING:

Carole (Billy Scott).
 Will You Love Me Tomorrow? (Shirelles, Mike Berry, Raindrops, Bobbi Carol, Bobby Vee LP., Brenda Lee LP., Pat Boone LP., Tony Orlando LP, Helen Shapiro LP, Little Eva LP, Ben E. King LP, Joey Dee LP, Lloyd Price LP, Kestrels LP, Chiffons LP).
 What A Sweet Thing That Was (Shirelles).
 Make The Night A Little Longer (Shirelles LP, Janie Marden).

Halfway to Paradise (Tony Orlando, Billy Fury, Brian Poole and the Tremeloes LP).

I'd Never Find Another You (Billy Fury, Tony Orlando LP, Paul Anka LP).

Am I The Guy? (Tony Orlando).
 Happy Times (Are Here To Stay) (+ Cynthia Weil) (Tony Orlando).
 Talkin' About You (Tony Orlando).

How Many Tears (Bobby Vee).
 Take Good Care Of My Baby (Bobby Vee, Dion LP, Johnny Hallyday LP, Talmay-Stone Orch. LP, forthcoming Adam Faith LP).

Walkin' With My Angel (Bobby Vee).

I Can't Say Goodbye (Bobby Vee).
 The Idol (title song of Bobby Vee TV film — not available on disc).

Sharing You (Bobby Vee, Little Eva LP).

In My Baby's Eyes (Bobby Vee LP).

My Golden Chance (Bobby Vee LP, David Macbeth).

If She Were My Girl (Bobby Vee LP).

What About Me (Bobby Vee LP).
 Takin' That Long Walk Home (Dorothy Jones).

Every Breath I Take (Gene Pitney, Jess Conrad).

Light In Your Window (Kenny Karen).

I've Got Bonnie (Bobby Rydell).
 Why'd You Wanna Make Me Cry? (Connie Stevens).

I Couldn't Say No (+Ripp) (Connie Stevens).

Happy Tears (Paul Anka LP).
 Just Another Fool (Curtis Lee, Brook Brothers).

Her Royal Majesty (James Darren).

They Should Have Given You The Oscar* (James Darren).

He Knows I Love Him Too Much* (Paris Sisters).

Some Kind of Wonderful (Drifters, Tony Orlando LP, Little Eva LP).

When My Little Girl Is Smiling (Drifters, Jimmy Justice, Craig Douglas).

Up On The Roof (Drifters, Kenny Lynch, Julie Grant, Little Eva LP, Bobby Rydell LP, Jimmy Justice LP, Percy Faith US LP).

Another Night With The Boys (Drifters).

Keep Your Love Locked (Paul Petersen, Russ Sainty).

Don't Ever Change (Crickets, Gerry Reno, Brian Poole and the Tremeloes LP).

The Point of No Return (Gene McDaniels, Brad Newman).

Echoes (+Cynthia Weil) (Teddy Randazzo).

Little Miss Happiness (Marty Wilde).

Brand New Man (Richard Wylie).

Show Me The Way (Ben E. King LP).

Tell Daddy (Ben E. King).

The Loco-Motion (Little Eva, Vernons Girls, Ventures LP, Brian Poole and the Tremeloes LP, Chiffons US LP).

Keep Your Hands Off My Baby (Little Eva, Orlons LP, Skeeter Davis LP).

Where Do I Go? (Little Eva).

Down Home (Little Eva LP, Rick Nelson).

Old Smokey Locomotion (Little Eva).

Chains (Cookies, Orlons LP, Beatles LP).

Stranger In My Arms (Cookies).

Don't Say Nothin' Bad About My Baby (Cookies).

Softly In The Night (Cookies).

Will Power* (Cookies).

It Might As Well Rain Until September (Carole King, De Laine Sisters, Bobby Vee LP, Brian Poole and the Tremeloes LP).

Nobody's Perfect (Carole King).

School Bells Are Ringing* (Carole King).

He's A Bad Boy* (Carole King).

We Grew Up Together* (Carole King).

This Little Girl (Dion).

So Did I (Ann-Margret*, Marion Williams, Jackie Trent).

One Fine Day (Chiffons).

Go Away Little Girl (Steve Lawrence, Mark Wynter, Ray Bennett, Billy Vaughn LP, Bobby Vee LP, Del Shannon LP, Dion LP, Percy Faith US LP).

Poor Little Rich Girl (Steve Lawrence).

I Want To Stay Here (Eydie Gormé and Steve Lawrence, Miki and Griff, Carole Deene).

Everybody Go Home (Eydie Gormé).

Hey, Girl (Freddie Scott, Duffy Power, Kenny Lynch EP).

I Can't Stay Mad At You (Skeeter Davis).

Walking Proud (Steve Lawrence).

GERRY GOFFIN-JACK KELLER:

It's Unbearable (Dorothy Jones).

Run To Him (Bobby Vee, Talmay-Stone Orch. LP, Aki Aleong LP, "Run To Her", Little Eva LP).

A Forever Kind Of Love (Bobby Vee, Mike Preston: "Honey Hit Parade" LP, now withdrawn).

Chills (Tony Orlando).

It Started All Over Again (Brenda Lee).

How Can I Meet Her? (Everly Brothers).

No One Can Make My Sunshine Smile (Everly Brothers).

Don't Ask Me To Be Friends (Everly Brothers).

Little Hollywood Girl (Crickets, Tommy Roe LP).

Beautiful Dreamer (Original words and music by Stephen Foster) (Tony Orlando, Rory Storm and the Hurricanes: "This Is Mersey Beat" LP, Searchers LP, Billy J. Kramer LP).

If I Didn't Love You So Much (Babs Tino).

Let's Turkey Trot (Little Eva, Ian and the Zodiacs: "Mersey Beat" LP).

Hula Hoppin' (Idalia Boyd).

Don't Try To Fight It, Baby (Eydie Gormé).

Does Goodnight Mean Goodbye? (+Howard Greenfield) (Rosemary Squires in the film "The Victors").

GERRY GOFFIN - BARRY MANN:

Who Put The Bump (in the bump, bump, bump?) (Barry Mann, Viscounts, Jan and Dean US LP).

I Could Have Loved You So Well (Ray Peterson, Jan Burnette).

Teenage Has-Been (+Cynthia Weil) (Barry Mann).

GERRY GOFFIN-DEE ERVIN:

He Is The Boy (Little Eva).

GERRY GOFFIN - GARRY SHERMAN-TONY ORLANDO:

Joanie (Tony Orlando).

CAROLE KING - HOWARD GREENFIELD:

Crying In The Rain (Everly Brothers).

CAROLE KING-JACK KELLER:

He Who Laughs Last (Freda Payne).

(An unusual combination of two composers who normally work with lyricists.)

KING-KAPLAN:

You Bet I Would (Susan Hayward).

KING-GLAZER-WEISS:

Bobby, Bobby, Bobby (Jo Ann Campbell).

* Not released here.

† Issued as a single in U.S.A.

Helen Shapiro is reported to have recorded two Goffin-King compositions in Nashville and there are three more by guess who on a forthcoming Steve Lawrence-Eydie Gormé LP. Then there was another song of theirs called "I Guess You Know", a copy of which was lost by a certain Mark Wynter! . . .



Jet & Tony
HARRIS MEEHAN
 APPLEJACK

F 11710 45 rpm

Cry Baby
MIKE PRESTON

F 11754 45 rpm

Ain't gonna kiss ya
JEAN MARTIN

F 11751 45 rpm

BRIAN POOLE & THE TREMELOES
 Do you love me?

F 11739 45 rpm

DECCA

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE 1

CUT HERE

LONDON'S CENTRE OF R & B

Open every night from 8 p.m.-2 a.m. Weekends 3 a.m.

THE SCENE

41 GT. WINDMILL STREET (ENTRANCE HAM YARD)

Monday: GUY STEVENS R & B RECORD NIGHT
 Tuesday & Wednesday: OFF THE RECORD WITH SANDRA
 Thursday: CHRIS FARLOWE & THE THUNDERBIRDS
 Friday: GEORGIE FAME & THE BLUE FLAMES
 Saturday: BILLY WOODS COMBO
 Sunday: CHRIS FARLOWE & THE THUNDERBIRDS

THIS TICKET ADMITS ONE OR TWO PERSONS AT MEMBERS' PRICE

CUT HERE

LOOK WHAT HAPPENED JUST A YEAR . . .

THEY call me the Fifth Beatle. But the official title is "road manager". The bloke who has to get the Beatles out of bed, who has to see they get something to eat—who acts as a sort of buffer between the four of them and the people they may not have time to meet.

I've known Paul and George since we were at school together. That must be about 10 years now. John I've known for at least five years. And Ringo since he joined the group.

They're a marvellous bunch of characters. People keep asking if there's anything special about them—but, of course, most things have been already written. I'll tell you this, though. They can't stand anybody smoking near them when they've just woken up. They all smoke themselves—but the smell of a fag early in the morning is just too much for them.

Really, though, they are pretty easy to handle. A fantastic change has come over their status since I first became their road manager—that was in the days before Brian Epstein became their manager.

They could move about anywhere easily in the early days. Now, more often than not, they have to stay in their hotel. Outside, there is usually a crowd of fans—and even if they've found a fairly secret hiding-place, they just can't walk round the town anywhere because they'd be mobbed.

by Beatles Road Manager NEIL ASPINALL

fans as being with the Beatles. Before I could go out unnoticed and get the car and the boys would just troop in. Now I have to keep in the background and the new road manager, Mal Evans, goes out for the car.

It all has to be planned like a military operation.

RIOTS

But don't get the idea the boys try to avoid the fans. They'd love to meet them all. The trouble is that it so often leads to riot scenes.

Most of our travelling by road is done in one car, with the equipment going on in the van. This is the tidiest way because the journeys are really too complicated for the Beatles to use their own cars.

No—it's all a good life if you don't weaken. My duties vary a lot from day to day. I certainly wouldn't change the life for anything.

But the biggest problem, no matter where we are, is simply . . . to get John, Paul, George and Ringo out of their beds!



ABOVE: The BEATLES as they stormed through one of their numbers at the London Palladium, last Sunday. (NRM Pic. BILL WILLIAMS.) And an informal shot of the boys taken during our last long, hot summer as they exercise themselves in one of their favourite sports—Go-Karting. (NRM Pic. DEZO HOFFMANN.)



A PALLADIUM SHOT of the BEATLES, all wearing their new suits, especially made for that performance. They look pretty pleased after that great triumph. (NRM Pic. BILL WILLIAMS.)

JUST R



ELVIS
PRESLEY

Bossa Nova Baby
c/w Witchcraft
RCA 1374

RCA VICTOR

KANSAS CITY

PETER JAY
& THE JAYWALKERS
F 11757

THE WEDDING

Pat MacGeegan & The Big Four
F 11756

Theme from

A new kind of love

Frank Chacksfield & his Orchestra
F 11755

DECCA

THE DECCA RECORD COMPANY LIMITED

OPENED IN

IT was the week that the Tornados were top of the charts with "Telstar". The record came out with a minimum amount of fuss. But it set off a sequence of rioting and raving such as has rarely been seen in the music business.

The Beatles on "Love Me Do". The NRM Disc Jury sat in judgment and reviewed: "Harmonica again starts 'Love Me Do' and then this strangely-monikered group gets at the lyrics. Fairly restrained in their approach, they indulge in some off-beat combinations of vocal chords..."

It entered the charts gently. At Number 49. You go on to December 15 — three months later — to find it getting in the Top Twenty. It was a hovering sort of hit, with 18 weeks altogether in our charts.

But it set off the biggest sensation in a long time. People became Beatle conscious. Four of the most fabulous characters were on the way to a career which has been studied with honours in the space of just one year.

This is a tribute to John Lennon, Paul McCartney, George Harrison and Ringo Starr. Four Liverpool lads who have given the business a shot in the arm which won't be forgotten as long as there is a single foot tapping to a beat.

by
PETER JONES

The "New Record Mirror" is extra proud of the boys. For this newspaper printed first news about them. Gave a large back-page feature on the boys. Hailed them as one of the hottest properties a promoter could wish to have on the books. And has since touted the praises, loud and long.

GOLD DISC

Now the Beatles have become a part of the British way of life. They've been caricatured by political cartoonists, the subject of a documentary film, topped the bill at the Palladium, won a Gold Disc (for "She Loves You"), topped the charts three times, packed the biggest theatres in the country, sold 250,000 of their album "Please Please Me" ... oh, you name it—they've done it.

All in just one short year.

But prior to that first record, the Beatles had operated in Liverpool. John and George first, then Paul, then Ringo ... and the quartet was formed. Trips to Hamburg boosted their confidence. They were urged, in Germany, to "make with the shout". They added the full-blooded vocal sounds.

They returned to Liverpool, still green in the ways of the business. Billed as being "direct from Hamburg", they were astonished to find fellow Liverpoolians thought they WERE German—and complimented the boys on their mastery of the English language!

For a long while they were without a manager. "We honestly

thought we were too difficult for anyone to handle," say the boys now.

But one day, a Liverpool businessman named Brian Epstein went to a club to see them work. He'd been asked by fans about a record the boys had made in Germany. And he wanted to find out whether he could import it to Britain.

Brian, now mate, manager and organiser to the Beatles, was so impressed with what he saw and heard that he felt he'd like to help. He admitted he knew little about show business management ... but he made a start anyway.

LEGEND

The record eventually came along. Publicity started, dates followed ... and the gigantic star-building work went on.

From near-obscure to legend in just twelve months.

Says John Lennon: "It's been fab. There's no other word for it. What can you say about the things that have happened to us? We're grateful to so many different people. To Brian Epstein, to our recording manager George Martin, to our music publisher Dick James, to Tony Barrow who works all hours of the day and night on coping with the publicity calls—so many different people.

"We believe in our fans. We appreciate the way they've stuck loyally to us and the help they've always given us. Sometimes we have to turn and run—but that's because we don't want to cause riots. But the fans have been so generous with their presents and their letters. Honestly, we love 'em all."

COPYISTS

And about the other groups who've done so much in trying to copy the Beatles, the boys are tolerant. "In a way, it's flattering to be copied by somebody," the say. "But these other groups don't realise that they'd stand a much better chance if they created some-

thing for themselves."

Perhaps the most fantastic thing about the Beatles is that they are four separate characters, four different individuals who each contribute 25 per cent to the group's popularity.

In their recent TV documentary, millions of viewers were given an insight into the Beatles' reaction to fame. They were aware, the boys admitted, that fame might not stay. But Paul and John wanted to go on writing songs—something they modestly dismissed as being just a side-line right now. And Ringo saw himself as being in charge of a chain of women's hairdressing salons. With George obviously anxious to be associated with guitars in some way or another—he used to design guitars at school when he was supposed to be coping with geometry.

Sometimes they give the impression of being lackadaisical in their approach. But underneath all the bantering is a serious dedication to music—and they always strive for the highest standards possible. Especially when they get back to Liverpool where they were the rage of the locals long before the record business started.

CHANGED

"Sometimes we're accused of getting away from Liverpool where we started," the boys say. "It's not true. It's just that we have to reduce the time we can spend there. The Liverpool fans are still very near and dear to all of us."

I've met the Beatles in all parts of the country. They've changed not one iota. They're still the same friendly, amiable foursome as they were before stardom grabbed them.

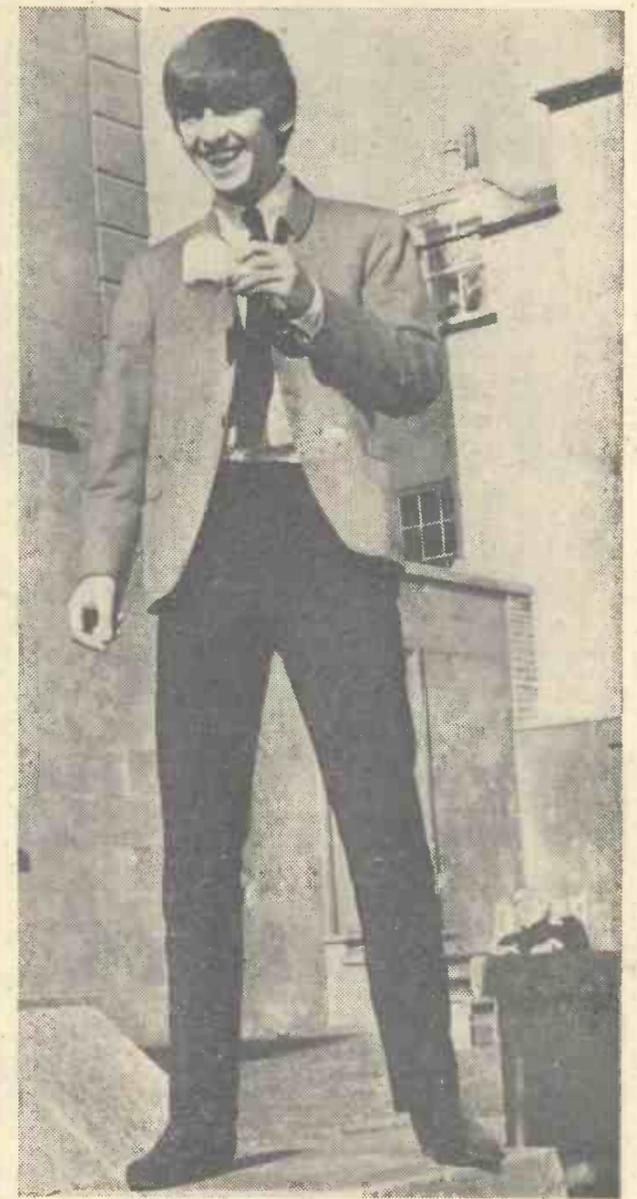
Their lives have changed, sure. Often they're penned in their hotels, day in and day out—seeing the fresh air only when it's time to dash into the theatre.

But the Beatles can cope. They're four of the most balanced, yet apparently un-balanced, "wacks" in the business.

In one year, they've achieved a lifetime of achievement.

And they haven't finished yet. Not by a long chalk.

The "New Record Mirror" pays sincere tribute to the unprecedented impact they've had on a business which thrives on the unexpected impacts.



RELEASED

OWN AT) PAPA JOE'S

The Dixiebelles

HLU 9797

WINDY AND WARM

Boots Randolph & His Combo

HLU 9798

DEL SHANNON

Sue's gotta be mine

HLU 9800

LONDON

WALKING THE DOG

Rufus Thomas

HLK 9799

LONDON ATLANTIC

BRENDA LEE

Sweet impossible you

c/w The grass is greener

05896

Brunswick

Maria Elena

Los Indios Tabajaras

RCA 1365

RCA VICTOR

SEPTEMBER SONG

Jimmy Durante

WB 112

WARNER BROS

THE BEATLES: John, George, Ringo and Paul, four happy shots of four happy lads. And no wonder, if you read PETER JONES' tribute to the boys on this page. (All NRM pix by DEZO HOFFMANN.)



DEL SHANNON gets the excellent Brian Chalker sketch treatment ... and a Top Twenty Tip!

Different Style Del —Searchers Still Sweet—British Song For Chubby



The SEARCHERS caught scanning the horizon. No doubt they are watching for their new single's chart entry. You won't have to wait long, lads! (NRM Picture by DEZO HOFFMANN.)

JIMMY DURANTE

September Song; Young At Heart (Warner Brothers WB 112)

NOW here's a funny name to find in the charts—but Schnozzle is doing a bomb with it in the States. Straightforward backing, violin-dominated, and the husky, croaky voice of one of the "greats" of vaudeville gets the most of the lyrics. Dramatic and emotional. Could shake a few of the cynics in Britain. Flip is similarly presented—i.e. with simplicity and a lot of warmth. Rather like the closing of a variety act.

THREE 🍷🍷🍷

LOS INDIOS TABAJAROS

Maria Elena; Jungle Dream (RCA 1365)

THE Mexican group are doing very well in the States with this gentle number, which sports a very nice pleasing tune, and some excellent instrumental work on the non-vocal number. Appealing and well performed with a good tune and quite good chances. Flip is slower and more amiable in a sense. Again, it's played with taste and control. Conjures up a nice atmosphere.

THREE 🍷🍷🍷

DEL SHANNON

Sue's Gonna Be Mine; Since She's Gone (London HLH 9800)

CURRENTLY touring here, Del stands a very good chance of getting to the top with this Four Seasons inspired effort with loads of falsetto, and shades of "Sherry" all over the place. But Del sings very well on the high-pitched number with a good tune, and some excellent backing work from the femme chorus, and the beaty backing. Good stuff that looks all set to make the top twenty. Almost certainly.

Flip is a typical Shannon weepie with loads of sentiment and some good singing from Del who should do pretty well with both sides of this tuneful release. It's good stuff and a deserving hit.

FOUR 🍷🍷🍷🍷

THE SEARCHERS

Sugar and Spice; Gints and Searchers (Pye 15566)

FOLLOW-UP to their "Sweets For My Sweet" hit has somewhat of a connection in title. It's a catchy teen beat effort with the usual Liverpool group sound and some excellent backing work from the boys. Not nearly as good as "Sweets" but very commercial nevertheless. It has a good performance and could even get to number one.

Flip is yet another variation of the "Saints" that has been popularised from Louis Armstrong downward. This one is a typical sort of thing with heavy drumbeat and one lead vocal.

THREE 🍷🍷🍷

Congratulations—

BRIAN POOLE

and the

TREMELOES

on topping the Charts with

DO YOU LOVE ME?

F11739 45 r.p.m.

DECCA

THE BECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

TOP 20 TIP

BOOTS RANDOLPH

Windy and Warm; Lonely Street (London HLU 9798)

SAX star Boots had a hit in the States with "Yakety Sax". This is a fairly straightforward piece of tenor-honking, with a beaty-riding sort of backing. Lacks qualities of light and shade, but is useful for dancing and the jukes might latch on. Flip is slower, bluesier and in many ways easier to take. Guitar and piano first off, then the soulful sax takes over the theme. Well played but a bit out of the usual commercial range.

THREE 🍷🍷🍷

PETULA CLARK

Baby It's Me; This Is Goodbye (Pye 15573)

JERKY backing on the latest from Pet, which features some good vocal work from her on this song which isn't the usual run of things for her. But nevertheless it's commercial and interesting with a decent amount of appeal, and an up-to-date sound about the whole thing. Watch it creep into the charts.

Flip is a ballad with plenty of appeal, and once more some good vocalising from Pet—the song in fact is more in the style of her earlier hits like "Romeo" etc.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

MARK MURPHY

Like Love; Fly Away My Sadness (Riverside 106905)

MARK is an excellent vocalist who can really inject a good swinging quality into a song. He is on good form on this song, which has touches of Sinatra about it, but there's nothing really similar. It's good stuff that should sell well among the more sophisticated adults—Frank Ifield fans won't like this. Not really for the teen market, either.

Flip is a softer sort of thing with an excellent backing, and some goodly singing from Mark. Good stuff but again not aimed chartwise.

FOUR 🍷🍷🍷🍷

MICHAEL COX

Gee, What A Party; Say That Again (HMV POP 1220)

FROM the Joe Meek studios comes this effort from the boy who once hit big with "Angela Jones". Femme chorus backs him up well, and there's plenty of "Dum-dummy-dums" everywhere. It's very reminiscent of Craig Douglas but not really aimed at the record buying public today.

Mike's good voice is put to good effect on the tender ballad on the flip, which is a goodly song with plenty of appeal.

THREE 🍷🍷🍷



CHUBBY CHECKER gets the thumbs-up sign for his latest single. (NRM Picture.)

CHUBBY CHECKER

What Do You Say; Something To Shout About (Cameo-Parkway P. 806)

THIS one was recorded in Britain we believe, and it's a catchy kind of organ-backed number with a good tune and quite a lot of appeal. Not as bluesy as a lot of Chubby's numbers but definitely a lot more commercial. We imagine this one, with plenty of femme chorus work will jump into the charts in no time at all.

More organ work on the flip, another catchy sort of thing with lots of appeal, commercial and otherwise. It's decent stuff that could do pretty well.

FOUR 🍷🍷🍷🍷

CHERRY ROLAND

Nobody But Me; Boys (Fontana TF 420)

CHERRY gets her little tonsils around the old Drifters number, which suits her appealing voice very well. It's a catchy teen sort of song with lots of appeal and a fast tempo. She sings well on the powerful offering, and there's some very efficient backing work from all concerned. Could make the charts.

Flip is the old Shirelles number—and the surprising thing is that both Cherry's tracks have been flips of big hits. In fact "Boys" was the flip of "Will You Love Me Tomorrow", the only big Shirelles hit, while "Nobody But Me" was flip of "Save The Last Dance For Me", the only big Drifters hit. Whether or not this will put anybody off we don't know. Hope not because the performance is good.

THREE 🍷🍷🍷

TOP 20 TIP

SIMILAR NEWIE FROM CARAVELLES, UP-BEAT BRENDA GOOD FLIP, BOSSA NOVA ELVIS



A "sure-fire" follow-up for the CARAVELLES.



A still from El's recent film "It Happened At The World's Fair". His new disc is tipped for big sales. On the left we have another of Brian Chalker's excellent sketches. This time it's pop star BRENDA LEE.

THE CARAVELLES

I Really Don't Want To Know; I Was Wrong (Decca F 11758)

THE gal duo who had such a convincing but surprising hit with their first one. This is in very much the same idiom, with the delicate phrasing and the undulating voices which give them such a distinctive sound. The melody is easy to carry in the mind and, clearly, this must be regarded as a sure-fire chart entry. The harmonic ideas are, again, excellent. Flip is slightly more complex in melodic content and, therefore, not likely to register so strongly. But the gals sing well.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

BERT WEEDON

Black Jackets; Dark Eyes (HMV POP 1216)

SOME excellent guitar work from Bert on this number, which to us is reminiscent in places of the Shads' great hit "Apache". It's a number with more than the usual amount of appeal, and we think it

could do pretty well for him. Fast and well-performed with a good beat.

Flip is the oldie which has an excellent tune and loads of appeal. It could be quite a big hit in its own right and the tune and good guitar treatment could lead to this doing well.

THREE 🍷🍷🍷

THE ORLONS

Crossfire; It's No Big Thing (Cameo-Parkway C 273)

THIS is quite a hit in the States, and it's a tuneful fast number that sports a good set of lyrics from the group who get the benefit of a great thumping number, and a peculiarly strained bass voice from the only male in the outfit. But it's good, and we hope it does quite well. Good for dancing, too, but not really another "Don't Hang Up".

THREE 🍷🍷🍷

BRENDA LEE

Sweet Impossible You; The Grass Is Greener (Brunswick 05896)

UP-BEAT thing from Brenda on this jumpy thing which is a hit in the States. Bouncy and good stuff that makes a change, but it hasn't got the power of some of her beaty numbers like "Speak To Me Pretty" etc. But there's a lot of appeal here especially in the lyrics, so we imagine it'll be a big hit.

Flip is bigger in the States, and if they plug this side here it'll be an even bigger hit. Like her last few it's a tender ballad with loads of weepie lyrics about the girl who thought the grass was greener with some other bloke. Of course she found out in the end. But by that time her bloke she had left had found "Another". Lovely tune and perfect vocal delivery.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

THE DIXIEBELLES

(Down) Papa Joe's; Rock, Rock, Rock (London HLU 9797)

GOOD atmosphere on this U.S. hit which features a Crystals-type bluesy group, set against a honky-tonk backing as with the old Western type salons, etc. Trad instrumental breaks, and a beery piano add to the effect, which is considerable. But not exactly tailor-made for our charts.

Usual style beaty flip, with a song that sounds about six years old. The girls chant the title relentlessly and altogether don't appeal very much on the number, which would have been better sung by Bill Haley.

THREE 🍷🍷🍷

LITTLE JOHNNY STARR

The Little Lost Missile; Junior's Night-Cap (Columbia DB 7144)

BUBBLING sounds open this gimmicky number about the poor missile looking for Mummy and Daddy. Medium tempo soft-ish beaty thing that's fine for Saturday mornings with Uncle Mac. Not really a missile aimed at the charts.

Another US gimmick thing on the flip, a number designed especially for the four year olds—of which there must be a small market at least. Guitar etc on the wholly uncommercial piece.

THREE 🍷🍷🍷

FATS DOMINO

Red Sails In The Sunset; Song For Rosemary (HMV POP 1219)

CREeping up in the U.S. charts is this intricately-backed number that isn't too different from Fats' other discs. Slow and with a heavy beat, but with plenty of strings and a femme chorus chanting away, the oldie is revitalised well by the vet. R & B star. Quite a lot of pop appeal, and it could well make it in a small way in Britain.

Flip is a tribute to Fat's wife, and the piano work on the number is very good, and the strings back up the instrumental effort well. Slow and gentle with quite some atmosphere.

FOUR 🍷🍷🍷🍷

PETER JAY AND THE JAYWALKERS

Kansas City; The Parade Of The Tin Soldiers (Decca F 11757)

FIRST vocal effort from the former instrumental team, who get their teeth into the Wilbert Harrison/Little Richard number. Plenty of screams on the blues standard which features some good backing work, plus some screams and whoops etc. A good dance beat on the disc which builds up rather and could easily constitute the boys first big hit.

Once more from the Joe Meek studios comes the flip, a rocked up version of the old tune. There's loud raucous sax work and some guitar thrown in.

THREE 🍷🍷🍷

THE SHUT DOWNS

Four In The Floor; Beach Buggy (Colpix PX 11016)

FROM Dimensions new outlet comes this disc in the Hot-Rod vein. Motor sounds open this side, while guitar clangs through and a riff is played through. Sounds like a race track but nevertheless we don't think it'll mean much here, especially as the Hot-Rod craze isn't booming yet.

Motorised sounds open the power-packed instrumental flip, and after some peculiar guitar sounds etc. a sax grates the riff while the monotony of the thing goes on and on to the skid of tyres etc. Not the best instrumental ever recorded—and certainly not the most imaginative.

THREE 🍷🍷🍷

THE COOKIES

Will Power; I Want A Boy For My Birthday (Colpix PX 11012)

LONG-BELATED release from the "Chains", "Don't Say Nothing" group. It's a compelling teen group song with the usual format from the team who do well on the number which has a grow-on-you quality. The three girls sing well on the bluesy number. We liked it, and hope it'll be a bit. The change of label may make some changes in their fortune, perhaps.

Plea of many a young lady on the flip. Or is it? The all-male jury like to think so, anyway. The threesome tell all the world how they like a young man to love. Good performance and unusual lyrics.

FOUR 🍷🍷🍷🍷

ELVIS PRESLEY

Bossa Nova Baby; Witchcraft (RCA Victor 1374)

VERY fast tempo on this latest disc from El which is culled from the flip "Fun in Acapulco". El sings very well on the jerky song which has a light latin-ish backing, and some extensive work from the male chorus which backs him. It's certainly different from his others and we are sure it'll be a great big hit. But it won't please the early Presley fans.

Flip has a slower type of intro, and moves into a jerky beater with lots of Juke Box plays guaranteed. Good sort of thing but without any distinction.

THREE 🍷🍷🍷

TOP 20 TIP

Can you WRITE A SONG?

If you can, we can sell it for you. We have special arrangements with the leading music publishers who urgently need new songs capable of Hit Parade honours. If your song is good we can place it with a publisher, we have the necessary contacts.

Vocal Group Compositions also urgently required.

Send S.A.E. for details of our requirements. Do NOT send manuscripts or tapes yet.

SOUTHERN SONGWRITERS AGENCY
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GRAVESEND
KENT

 <p>Roy Orbison BLUE BAYOU/ MEAN WOMAN BLUES HLU 9777 45 rpm</p>	 <p>DEEP PURPLE Nino Tempo & April Stevens HLK 9782 45 rpm</p>
<p>SUGAR SHACK Jimmy Gilmer & The Fireballs HLD 9789 45 rpm</p>	<p>THE KIND OF BOY YOU CAN'T FORGET The Raindrops HL 9769 45 rpm</p>



INTERESTING NEW TORNADOS L.P.

THE FOUR FRESHMEN

JO STAFFORD

LP'S BY JIMMY WATSON

DEAN MARTIN

DEAN 'TEX' MARTIN RIDES AGAIN: I'm Gonna Change Everything; Candy Kisses; Rockin' Alone (In An Old Rocking Chair); Just A Little Lovin'; I Can't Help It If I'm Still In Love With You; My Sugar's Gone; Corrine Corrina; Take Good Care Of Her; The Middle Of The Night Is My Crying Time; From Lover To Loser; Bouquet Of Roses; Second Hand Rose. (REPRISE R.6085.)

THE TORNADOS

AWAY FROM IT ALL: Indian Brave; Flycatcher; Dreams Do Come True; Lullaby For Giulia; Costa Monger; Lonely Paradise; Chattanooga Choo Choo; Rip It Up; Alan's Tune; Coote-nanny; Night Rider; Hymn For Teenagers. (DECCA LK 4552.)

THE happy sounds of the Tornados, that highly popular record team, are nicely packaged in an interesting and entertaining album which will hit the best sellers immediately.

There's a nice mixture to be heard and I predict that the album will bring lasting listening pleasure to all beat fans.



The TORNADOS have come up with a winner with their new album. It looks like a big hit for them.

TIMI YURO

WHAT'S A MATTER BABY: What's A Matter Baby; It's Too Soon To Know; I Waited Too Long; Fever; Guess Who; Hallelujah, I Love Him So; If You Gotta Make A Fool Of Somebody; For Your Love; Should I Ever Love Again; Only Love Me; That's Right, Walk On By; The Right Time. (LIBERTY LBY 1154.)

HOW come the pop-buying public have passed this highly talented lass by? Each record I hear by Timi Yuro impresses me more than the one before. Perhaps it is a case of not yet having the right material. Let's hope so.

If you want some proof of this girl's vocal capabilities listen to track one, side two. It's Timi's exciting version of the recent hit by Freddie and the Dreamers, "If You Gotta Make A Fool Of Somebody". Bet you'll like it!

FOUR

ROSEMARY CLOONEY

LOVE: Invitation; I Wish It So; Yours Sincerely; Imagination; Find The Way; How Will I Remember You; Why Shouldn't I; More Than You Know; You Started Something; It Never Entered My Mind; If I Forget You; Someone To Watch Over Me. (REPRISE R.6088.)

ROSEMARY CLOONEY is a delightful singer. She never fails to come up with good recordings. However I much prefer her when she's on the bright and breezy kick with lively material.

This latest set, with Nelson Riddle in attendance, has Rosie in tender ballad mood and tender ballads en masse tend to put me off slightly.

It's good Rosie but not her best.

THREE

PERRY COMO

AN EVENING WITH: Caterina; Swing-Ing Down The Lane; It's Easy To Remember; South Of The Border; Angry; Delaware; They Can't Take That Away From Me; Sposin'; I Had The Craziest Dream; Deed I Do. (RCA-CAMDEN CDN-5108.)

HE MAKES it all sound so easy does Mr. Perry Como. His warm, casual singing voice has brought pleasure to myself and countless others for quite a few years now and still he sounds as fresh as ever.

I miss my weekly television date with his shows... when, oh when, will we be seeing and hearing him on the home screens again? This is a fine collection of his popular recordings made available on the low price Camden series. I think it'll be a winner.

FOUR

MARION WILLIAMS

GOD AND ME: I Just Can't Help It; His Hand; Hallelujah; A Pity And A Shame; Touch Not My Anointed; God And Me; Lord I've Had My Day; Lord I Love Your Name; It Is Well; Let Jesus Lead You; Going On Just The Same; A Charge To Keep I Have. (STATESIDE SL 10038.)

THE starring performance by Marion Williams in the sensationally successful "Black Nativity" show has brought her worldwide acclaim. But with her magnificent voice she would surely have hit the top of profession on merit alone without the show vehicle.

A truly outstanding Gospel artist is Miss Williams. She now rates in my book as being up there with the established greats such as Mahalia Jackson.

THREE

KEELY SMITH

LITTLE GIRL BLUE, LITTLE GIRL NEW: Little Girl Blue; Here's That Rainy Day; Gone With The Wind; Willow Weep For Me; I'll Never Be The Same; Guess I'll Hang My Tears Out To Dry; I'm Gonna Live Till I Die; It's Good To Be Alive; A Lot Of Livin' To Do; Once In A Lifetime; New Sun In The Sky; Blue Skies. (REPRISE R.6086.)

TWO sides of Keely Smith... The bouncy and bluesy. Both

THREE

This is great
This is the greatest

BE MY BABY

THE RONETTES

HLU 9793



45 r.p.m.



LONDON RECORDS division of

THE DECCA RECORD COMPANY LIMITED ALBERT EMBANKMENT LONDON SE1

JAZZ FOR THE FRINGE MAN

SPIKE HUGHES

SPIKE HUGHES AND HIS ALL AMERICAN ORCHESTRA: Nocturne; Someone Stole Gabriel's Horn; Pastoral; Bugle Call Rag; Arabesque; Fanfare; Sweet Sorrow Blues; Music At Midnight; Sweet Sue; Air In D Flat; Donagel Cradle Song; Firebird; Music At Sunrise; How Come You Do Me Like You Do. (ACE OF CLUBS ACL 1153.)

IN the 1930's Spike Hughes was the leading figure in British orchestral jazz. He was probably the greatest jazz composer and arranger this side of the Atlantic. The peak of his achievement was reached when in 1933 he visited the USA and composed for a big band (14 and 15 pieces) consisting of leading coloured musicians. Here for the first time in LP form are the complete 14 titles from these three sessions. There is not room here to detail even the highlights of this wonderful album—suffice to say that, apart from the fine compositions and arrangements, and the superb orchestral playing, there are many inspired solos from Red Allen, Dicky Wells, Coleman Hawkins and Choo Berry as well as some of Benny Carter's best alto work on record. A most satisfying and rewarding LP and one that no real jazz-lover can afford to be without—especially for a quid!

FIVE

HUDDIE LEDBETTER

GOOD MORNING BLUES: Pick A Bale Of Cotton; Whoa Back Buck; Midnight Special; Alabama Bound; Good Morning Blues; Leaving Blues; TB Blues; Sall On Little Girl Sall On; Roberto; Alberta; Easy Rider; New York City. (RCA VICTOR RD 7567.)

IN the realm of American coloured folk/blues singers, the 'legendary' Huddie Ledbetter (better known as Leadbelly) with his powerful voice, his surging twelve-string guitar and his seemingly endless repertoire of folk songs and blues, was the king—the giant. Of the fair number of Leadbelly discs available in this country, the present is my favourite, principally because it is predominantly a blues album. On the first four tracks, Huddie is joined by the Golden Gate Quartet, surely one of the finest, swiftest vocal groups ever to sing spirituals and folk songs. The remaining eight tracks are all solo blues, and of a very fine bunch. 'Good morning', 'TB' and 'Sall On' are outstanding. A great LP, indispensable to blues and folk collectors alike.

FOUR

CHARLIE PARKER

MEMORIAL VOL. 3: Cheryl; Buzzy; Milestones; Little Willie Leaps; Half Nelson; Slippin' at Bell's. (REALM RM 122.)

MEMORIAL VOL. 4: Another Hairdo; Blue Bird; Klavastance; Bird Gets The Worm; Barbados; Ah-lou-cha; Constellation. (REALM RM 123.)

THESE are but two of this renowned five-volume set, originally recorded for the American Savoy label between 1944 and 1948, and previously issued here on the London and Eros labels. Most titles include alternative 'takes'—up to four or five on some—which, with the 'sameness' of the routines throughout makes these LPs hard to take for beginners. But for Parker fans, both historically and musically they are absolute musts. Incidentally, at 22s. 6d. each they're snips. RLM.

FOUR

STAN GETZ/LUIZ BONFA

JAZZ SAMBA ENCORE: Sambalero; So Danco Samba; Insensatez; O Morro Nao Tem Vez; Samba De Duas Notas; Manina Flor; Manina De Maria; Sandade Vem Correndo; Mu Abraco No Getz; Ebony Samba. (VERVE VLP 9038.)

THIS is an album of beautifully played, beautifully recorded, beautiful Latin-American dance music. On first listening there were tense moments when the whole thing seemed about to burst out into jazz—it very nearly did! However, a cool, cool head and strict tempo prevailed and the result is ideal background music for a cocktail party or for going to sleep by. I'll give this disc one star, like Horniman's—for its taste! RLM.

ONE

KENNY CLARKE
FRANCY BOLAND

JAZZ IS UNIVERSAL: Box 703, Washington D.C.; The Styx; Gloria; Los Bravos; Charon's Ferry; Volutes; Last Train From Overbrook. (LONDON HA-K 8085.)

THIS is the Kenny Clarke-Francy Boland Big Band using guys from all over, including Derek Humble and Jimmy Deuchar from England. Boland is a Belgian pianist and he did all the arranging on the date. Clarke is the great American drummer and he is joined by five compatriots including Zoot Sims. There's also a Frenchman, a Turk, a Swede and an Austrian. Most of the solos are nothing special but the ensembles are good and the result is a worthy album. D.G.

THREE

CURTIS FULLER
BENNY GOLSON

IMAGINATION: Kachin; Bang Bang; Imagination; Blues De Funk; Lido Road. (REALM RM 127.)

THIS is the Curtis Fuller-Benny Golson Jazztet, with Thad Jones on trumpet. Such a line up can't be bad and, on an inexpensive label, the disc is good value. But it certainly won't find a niche in jazz history: too similar to many other efforts by talented latterday modernists. D.G.

THREE

FIVE

THE ORIGINAL CHART-TOPPING VERSION OF A GREAT GREAT SONG

Peter, Paul and Mary
BLOWIN' IN THE WIND



WB 104



45 rpm

THREE

FOUR

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|-----------------------------------------------------------------------|-------------------------------------------------------------------|
| 1 SUGAR SHACK*
2 (4) Jimmy Gilmer/
Fireballs | 28 I'M LEAVING IT ALL UP
TO YOU
— (1) Dale & Grace |
| 2 BE MY BABY*
1 (7) Ronettes | 29 THEN HE KISSED ME*
17 (9) Crystals |
| 3 BLUE VELVET*
3 (9) Bobby Vinton | 30 TWO TICKETS TO
PARADISE*
31 (4) Brook Benton |
| 4 CRY BABY*
5 (7) Garmet Mimms/
Enchanters | 31 YOU LOST THE
SWEETEST BOY*
43 (2) Mary Wells |
| 5 BUSTED
6 (5) Ray Charles | 32 MICKEY'S MONKEY*
25 (8) Miracles |
| 6 DONNA THE PRIMA
DONNA*
8 (5) Dion Dimuci | 33 MARIA ELENA
44 (2) Los Indios Tabajaros |
| 7 WASHINGTON SQUARE*
15 (3) Village Stompers | 34 WONDERFUL!
WONDERFUL*
23 (8) Tymes |
| 8 MEAN WOMAN BLUES*
11 (5) Roy Orbison | 35 WORKOUT STEVIE
WORKOUT
45 (2) Little Stevie Wonder |
| 9 I CAN'T STAY MAD AT
YOU*
16 (5) Skeeter Davis | 36 BUST OUT*
29 (4) Busters |
| 10 HONOLULU LULU*
12 (5) Jan & Dean | 37 IF I HAD A HAMMER*
26 (11) Trini Lopez |
| 11 DEEP PURPLE*
22 (3) Stevens & Tempo | 38 A LOVE SO FINE*
38 (3) Chiffons |
| 12 TALK TO ME*
13 (5) Sunny/Sunglows | 39 ONLY IN AMERICA
28 (7) Jay and the Americans |
| 13 FOOLS RUSH IN*
18 (5) Rick Nelson | 40 NEW MEXICAN ROSE
49 (2) 4 Seasons |
| 14 SALLY GO 'ROUND THE
ROSES*
4 (7) Jaynettes | 41 500 MILES AWAY FROM
HOME
— (1) Bobby Bare |
| 15 DON'T THINK TWICE,
IT'S ALL RIGHT*
19 (4) Peter, Paul & Mary | 42 (DOWN AT) PAPA
JOE'S*
— (1) Dixiebelles |
| 16 THAT SUNDAY, THAT
SUMMER*
21 (5) Nat Cole | 43 CRY TO ME*
— (1) Betty Harris |
| 17 MY BOYFRIENDS BACK*
7 (11) Angels | 44 LITTLE DEUCE COUPE
37 (8) Beach Boys |
| 18 SURFER GIRL
9 (11) Beach Boys | 45 MISTY
— (1) Lloyd Price |
| 19 PART TIME LOVE
20 (7) Johnny Taylor | 46 MARTIAN HOP*
34 (9) Ran-Dells |
| 20 HEAT WAVE*
14 (10) Martha/Vandellas | 47 HELLO HEARTACHE,
GOODBYE LOVE*
35 (6) Little Peggy March |
| 21 BLUE BAYOU*
24 (5) Roy Orbison | 48 BLUE GUITAR
— (1) Richard Chamberlain |
| 22 THE GRASS IS GREENER*
27 (5) Brenda Lee | 49 RED SAILS IN THE
SUNSET*
— (1) Fats Domino |
| 23 CROSSFIRE!
32 (3) Orlons | 50 BOSSA NOVA BABY*
— (1) Elvis Presley |
| 24 SHE'S A FOOL*
33 (3) Lesley Gore | |
| 25 IT'S ALL RIGHT
36 (2) Impressions | |
| 26 A WALKIN' MIRACLE*
10 (7) Essex | |
| 27 I'LL TAKE YOU HOME*
30 (4) Drifters | |

(First figure denotes position last week; figure in parentheses denotes weeks in chart)
Asterisk denotes a record issued in Britain

NRM Chart Survey

A LOOK AT THE U.S. CHARTS

FAST rising US hits include: "Point Panic"—Surfaris; "Your Other Love"—Connie Francis; "Don't Wait Too Long"—Tony Bennett; "Misery"—Dynamics; "Reach Out For Me"—Lou Johnson; "I Adore Him"—Angels; "Young Wings Can Fly"—Ruby and the Romantics; "Please Don't Kiss Me Again"—Charmettes; "Unchained Melody"—Vito and the Salutations; "Can I Get A Witness?"—Marvin Gaye; "Hey, Little Gurl"—Major Lance.

Some recent US releases include: "24 Hours From Tulsa"—Gene Pitney; "Yesterday and You"—"Never Love A Robin"—Bobby Vee; "You're Good For Me"—Solomon Burke; "The Oldest Establishment"—Bing Crosby, Frank Sinatra and Dean Martin; "He's the One You Love"—Inez Foxx; "Tomorrow Is Another Day"—Doris Troy; "Saturday Night"—New Christy Minstrels; "Hootenanny—Italian Style"—Lou Monte; "When the Boy's Happy"—The Four Pennies; "When My Dreamboat Comes Home"—Jimmy Smith.

Currently a newie in the States, "Ya, Ya," by Joey Dee, which was issued in Britain some eighteen months back. Reason may be that in Britain the original version of the song by Lee Dorsey has never been issued. Coupling "Fanny Mae" is the same. New Bo Diddley LP, "Bo Diddley's Beach Party." Others include: "Golden Goodies," Vols. 13-17 (Roulette). Special "Cash Box" supplement this week dealing with Christmas discs.—N.J.

BRITAIN'S TOP LP'S

- 1 PLEASE PLEASE ME
(1) The Beatles (Parlophone)
- 2 MEET THE SEARCHERS
(2) The Searchers (Pye)
- 3 BORN FREE
(4) Frank Ifield (Columbia)
- 4 SHADOWS' GREATEST HITS
(3) The Shadows (Columbia)
- 5 KENNY BALL'S GOLDEN HITS
(7) Kenny Ball (Pye)
- 6 STEPTOE & SON
(6) Harry H. Corbett & Wilfrid Brambell (Pye)
- 7 WEST SIDE STORY
(8) Sound Track (CBS)
- 8 WHEN IN SPAIN
(9) Cliff Richard & The Shadows (Columbia)
- 9 CLIFF'S HIT ALBUM
(5) Cliff Richard (Columbia)
- 10 CHUCK BERRY ON STAGE
(13) Chuck Berry (Pye)
- 11 FOOL BRITANNIA
(10) Original Cast (Ember)
- 12 BO DIDDLEY
(16) Bo Diddley (Pye)
- 13 CONCERT SINATRA
(11) Frank Sinatra (Reprise)
- 14 SOUTH PACIFIC
(18) Sound Track (RCA-Victor)
- 15 SINATRA'S SINATRA
(—) Frank Sinatra (Reprise)
- 16 REMINISCING
(19) Buddy Holly (Coral)
- 17 I'LL REMEMBER YOU
(12) Frank Ifield (Columbia)
- 18 CHUCK BERRY
(—) Chuck Berry (Pye)
- 19 THIS IS HANCOCK
(—) Tony Hancock (Pye)
- 20 SINGING TO MY BABY
(—) Eddie Cochran (Liberty)

BRITAIN'S TOP EP'S

- 1 AIN'T GONNA KISS YA
(1) The Searchers (Pye)
- 2 TWIST AND SHOUT
(2) The Beatles (Parlophone)
- 3 THE BEATLES' HITS
(3) The Beatles (Parlophone)
- 4 LOS SHADOWS
(4) The Shadows (Columbia)
- 5 HOW DO YOU DO IT?
(6) Gerry & The Pacemakers (Columbia)
- 6 CHUCK & BO
(10) Chuck Berry & Bo Diddley (Pye)
- 7 JUST ONE MORE CHANCE
(5) Frank Ifield (Columbia)
- 8 CHUCK BERRY
(12) Chuck Berry (Pye)
- 9 C'MON EVERYBODY
(9) Eddie Cochran (Liberty)
- 10 IN DREAMS
(8) Roy Orbison (London)
- 11 HITS FROM THE FILM 'SUMMER HOLIDAY'
(11) Cliff Richard & The Shadows (Columbia)
- 12 FOOT TAPPING WITH THE SHADOWS
(20) The Shadows (Columbia)
- 13 TORNADO ROCK
(15) The Tornados (Decca)
- 14 JET AND TONY
(7) Jet Harris & Tony Meehan (Decca)
- 15 FRANK IFFIELD'S HITS
(14) Frank Ifield (Columbia)
- 16 VIVA IFFIELD
(19) Frank Ifield (Columbia)
- 17 SPOTNICKS IN PARIS
(—) The Spotnicks (Oriole)
- 18 HEARTBEAT
(18) Buddy Holly (Coral)
- 19 LUCKY LIPS
(—) Cliff Richard & The Shadows (Columbia)
- 20 IF YOU GOTTA MAKE A FOOL OF SOMEBODY
(—) Freddie & The Dreamers (Columbia)

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

PLENTY of action this week. Although the top few remain almost unchanged Gerry and his Pacemakers make another strident leap for the top with "You'll Never Walk Alone", while Tommy Roe challenges for a top five spot with "Everybody". Shirley Bassey, Chuck Berry and Joe Brown move up, while the Ronettes leap in with "Be My Baby", a former number one in the States.

The Everly/Diddley tour is doing great things record-wise for both stars. Don and Phil's new disc moves in at 39, while "Pretty Thing" moves up eight places. Two expected hits, "Mule Train" (we thought it may have gone up higher), and Jim Reeves' "Guilty" enter. And two unexpected hits, "Fools Rush In", the oldie revitalised by Rick Nelson, and "Love Of The Loved" for Miss Cilla Black. And Dave Clarke's "Do You Love Me" shoots up...

- | | |
|-----------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| 1 DO YOU LOVE ME?
1 (6) Brian Poole & The Tremeloes (Decca) | 28 SALLY ANN
33 (4) Joe Brown (Piccadilly) |
| 2 THEN HE KISSED ME
2 (5) The Crystals (London) | 29 COME ON
30 (13) The Rolling Stones (Decca) |
| 3 SHE LOVES YOU
3 (8) The Beatles (Parlophone) | 30 YOU DON'T HAVE TO BE A BABY TO CRY
29 (12) The Caravelles (Decca) |
| 4 BLUE BAYOU/MEAN WOMAN BLUES
5 (5) Roy Orbison (London) | 31 WIPE OUT
27 (13) The Surfaris (London) |
| 5 THE FIRST TIME
7 (5) Adam Faith (Parlophone) | 32 BE MY BABY
— (1) The Ronettes (London) |
| 6 IF I HAD A HAMMER
4 (7) Trini Lopez (Reprise) | 33 DO YOU LOVE ME
50 (3) The Dave Clark Five (Columbia) |
| 7 YOU'LL NEVER WALK ALONE
22 (2) Gerry & The Pacemakers (Columbia) | 34 PRETTY THING
42 (2) Bo Diddley (Pye) |
| 8 SHINDIG
6 (5) The Shadows (Columbia) | 35 MISS YOU
45 (2) Jimmy Young (Columbia) |
| 9 EVERYBODY
16 (4) Tommy Roe (HMV) | 36 STILL
35 (8) Ken Dodd (Columbia) |
| 10 I WHO HAVE NOTHING
13 (4) Shirley Bassey (Columbia) | 37 I'LL TAKE YOU HOME
41 (2) The Drifters (London) |
| 11 HELLO LITTLE GIRL
14 (6) The Fourmost (Parlophone) | 38 HELLO HEARTACHE, GOODBYE LOVE
32 (6) Little Peggy March (RCA-Victor) |
| 12 APPLEJACK
9 (7) Jet Harris & Tony Meehan (Decca) | 39 THE GIRL SANG THE BLUES
— (1) The Everly Brothers (Warner Bros.) |
| 13 SEARCHIN'
12 (8) The Hollies (Parlophone) | 40 FOOLS RUSH IN
— (1) Rick Nelson (Brunswick) |
| 14 I WANT TO STAY HERE
11 (9) Steve Lawrence/Eydie Gorme (CBS) | 41 DRAGONFLY
48 (2) The Tornados (Decca) |
| 15 WISHING
10 (7) Buddy Holly (Coral) | 42 MULE TRAIN
— (1) Frank Ifield (Columbia) |
| 16 IT'S ALL IN THE GAME
8 (9) Cliff Richard (Columbia) | 43 THEME FROM 'THE LEGION'S LAST PATROL'
34 (14) Ken Thorne & His Orchestra (HMV) |
| 17 JUST LIKE EDDIE
15 (11) Heinz (Decca) | 44 NO ONE
36 (6) Ray Charles (HMV) |
| 18 HELLO MUDDAH! HELLO FADDUH!
17 (5) Alan Sherman (Warner Bros.) | 45 I'M TELLING YOU NOW
31 (10) Freddie & The Dreamers (Columbia) |
| 19 SOMEBODY ELSE'S GIRL
18 (3) Billy Fury (Decca) | 46 BLOWING IN THE WIND
43 (2) Peter, Paul and Mary (Warner Bros.) |
| 20 STILL
19 (9) Karl Denver (Decca) | 47 GUILTY
— (1) Jim Reeves (RCA-Victor) |
| 21 LET IT ROCK/MEMPHIS TENNESSEE
25 (2) Chuck Berry (Pye) | 48 SWEET NOTHIN'S
49 (2) The Searchers (Philips) |
| 22 DANCE ON
23 (10) Kathy Kirby (Decca) | 49 SURF CITY
46 (10) Jan and Dean (Liberty) |
| 23 I'LL NEVER GET OVER YOU
20 (13) Johnny Kidd & The Pirates (HMV) | 50 LOVE OF THE LOVED
— (1) Cilla Black (Parlophone) |
| 24 BAD TO ME
21 (12) Billy J. Kramer & The Dakotas (Parlophone) | |
| 25 MEMPHIS TENNESSEE
28 (5) Dave Berry & The Cruisers (Decca) | |
| 26 WHISPERING
24 (8) The Bachelors (Decca) | |
| 27 IT'S LOVE THAT REALLY COUNTS
26 (6) The Merseybeats (Fontana) | |

(First figure denotes position last week; figure in parentheses denotes weeks in chart)

A STACK OF HITS

<p>No. 7 in the U.S.A.</p> <h3>WASHINGTON SQUARE</h3> <p>Kenny Ball The Village Stompers Columbia DB 7123</p>	<p>No. 14 in U.S.A.</p> <h3>SALLY GO ROUND THE ROSES</h3> <p>Lyn Cornell Decca F 11750</p>	<h3>SWEET IMPOSSIBLE YOU</h3> <p>by BRENDA LEE Brunswick 05896</p> <h3>RED SAILS IN THE SUNSET</h3> <p>by FATS DOMINO HMV POP 1219</p> <p>KPM MUSIC</p>	<h3>BUST OUT</h3> <p>by THE BUSTERS Stateside SS 231</p> <h3>LITTLE'EEFIN ANNIE</h3> <p>by JOE PERKINS London HLY 9794</p>	<h3>THAT'S HOW IT GOES</h3> <p>by GEORGE MAHARIS Columbia DB 7137</p> <h3>Kansas City</h3> <p>by PETER JAY & THE JAYWALKERS Decca F 11757</p>
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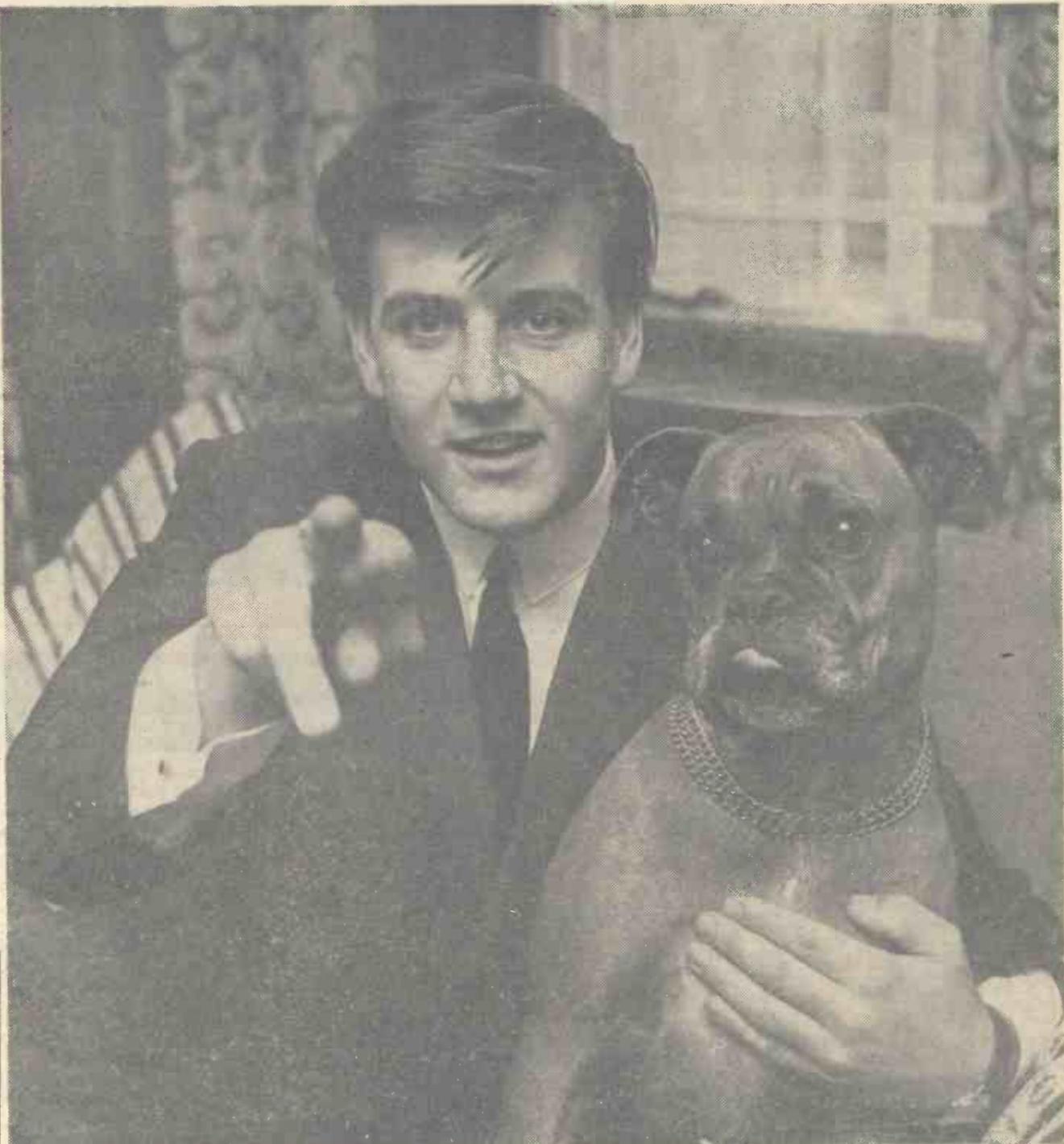
MERSEYBEAT FOR THE STATES . . .

**BILLY J. WILL
BE FIRST IN
BIG NEW TIE-
UP WITH
LIBERTY**

**Peter
Jones
Reports**



ALVIN S. BENNETT.



**LITTLE
PEGGY
MARCH**

**Hello heartache,
goodbye love**

RCA 1362 45 rpm

**JIM
REEVES**
Guilty



RCA 1364 45 rpm

SAM COOKE
Frankie and Johnnie

RCA 1361 45 rpm

SKEETER DAVIS
I can't stay mad at you

RCA 1363 45 rpm



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

THAT "Mersey" sound is about to hit America — if plans currently being worked out by bosses of Liberty Records go through. And the first tie-up will be through release of discs by Billy J. Kramer and the Dakotas in the States.

The Liverpool star visits America soon for exploitation and promotional deals.

This was just one phase of the continued development at international level of Liberty Records. The others were outlined by Liberty President Mr. Alvin Bennett in a plush suite at the Savoy Hotel, London, last week.

Liberty's structure has changed. Last week, Mr. Bennett re-acquired all the shares of Liberty Records and Imperial Records, together with the publishing rights of some 6,000 copyrights from the Avnet Electronics Corporation. Note: Avnet acquired Liberty and subsidiaries in May, 1962.

So now Mr. Bennett, who joined Liberty in 1958, is now principal shareholder and president of the company. And with the acquisition of Imperial Records, Liberty steps up as one of America's major recording outfits.

PUBLISHING

Music publishing has become vital in the set-up. In February this year they established Metric Music, in association with Dick James Music, and meetings have been held this week with Chappells — Liberty already have large holdings in Sheldon Music and Commodore Imperial Music.

Says Mr. Bennett: "We're also planning big things in theatrical and television projects. It will include activity in both Europe and the States."

With Mr. Bennett on his trip to Britain were Mr. Jerome B. Thomas, Liberty's International Director of Sales; and Mr. Thomas Garrett, A and R chief of Liberty, who has been investigating the Merseybeat scene.

Added Mr. Bennett: "We're anxious that as many Liberty artists possible should visit Britain.

Timi Yuro, for a start, tours here from the end of this week."

Liberty's growth has been little short of staggering. Sales in 1956 were merely 196,720 dollars. The 1963 figure was 7,430,000 dollars!

Dolton Records were a Liberty subsidiary. Now Imperial joins the "family." That includes major artists such as Rick Nelson, Fats Domino, Slim Whitman and Sandy Nelson. Among others on the catalogue lists are Elmer Bernstein, Frances Faye, George Liberace, Ralph Flanagan and Tony Randall.

Then there is the three-year contract with Double-L Records, originally set up by star Lloyd Price and Harold Logan. Price is cutting new sides for release and "Misty" is already rising in the charts. Double-L has two new LPs—"This Is My Band," by Lloyd Price and "It's Too Late," by Wilson Pickett.

ENLARGE

Mr. Bennett said: "We've always tried to enlarge our roster of artists. We go for stars in other fields . . . such as Walter Brennan. And we've recently signed Jerry Lewis and night-club star Kay Stevens.

"Newcomers on the way include Nancy Ames, Les Brown, Jr., Vikki Carr, Peter James, Tracey Dey, Bob Harter, the Wanderers Three."

Other names involved include: Bud and Travis, Julie London, Si Zentner, Eddie Heywood, Gene

McDaniels, Timi Yuro, Vic Dana, Ernie Freeman, Bobby Vee, the Chipmunks, Spike Jones, Felix Slatkin, Johnny Mann, the Crickets, Jackie de Shannon, Jan and Dean and the Ventures.

But for British fans, the newswiest bit is the introduction of "Mersey beat" into America. Both Gerry and the Pacemakers and the Beatles have been featured in the top

"150" of the "Cash Box" ratings. The Beatles missed because of the "Shannon" cover of "From Me To You." It still didn't stop the Beatles' version being a hit in some parts of the States.

Now we'll have to wait and see whether Billy J. Kramer and the Dakotas can provide the first big breakthrough of Merseybeat in the States.

THE EVERLY BROTHERS
THE GIRL SANG THE BLUES

WB 109 45 rpm



WARNER BROS. RECORDS
DECCA HOUSE
ALBERT EMBANKMENT
LONDON SE1

**ALLAN
SHERMAN**

**HELLO MUDDAH,
HELLO FADDUH!**

WB 106 45 rpm

