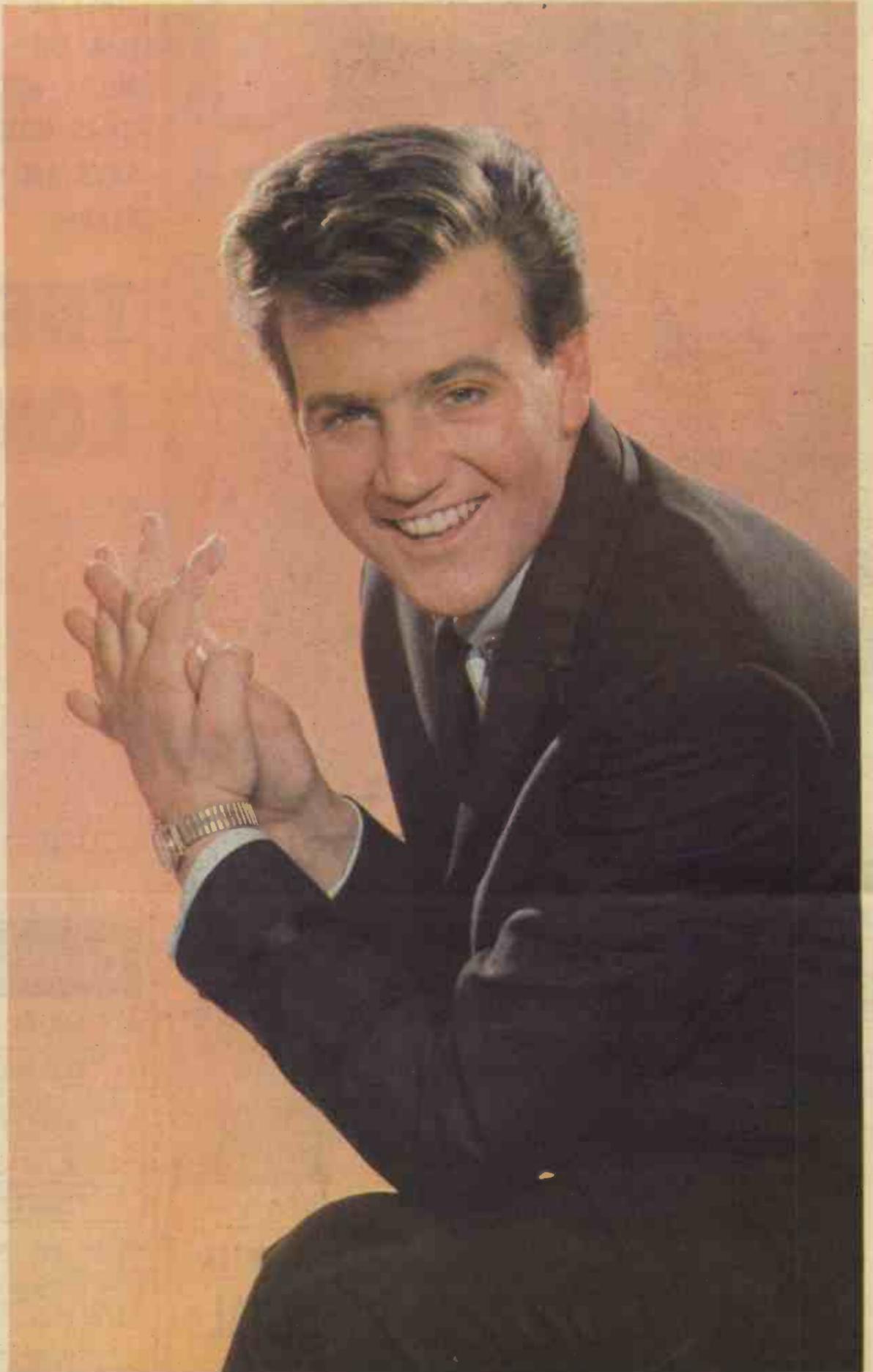


# Record Mirror

No. 159 Week ending March 28, 1964  
Every Thursday 6d. Registered at the G.P.O. as a newspaper

# BILLY'S THE TOPS



**BILLY J. KRAMER** — He hit the top with his off-beat interpretation of "Little Children." So much for the cynics who predicted he was finished just because "I'll keep you satisfied" didn't reach the top. (Dezo Hoffman Picture)



## BRIAN THE BURGLAR!

**B**RIAN POOLE and the Tremeloes are currently in South Africa. Soon they'll be in Australia. And in May they are heading for the United States for a month.

Have they had to skip the country as a result of a run-in with the police?

Here's what happened a few days ago. The boys were due to play at a corporation-owned hall in Buxton. They arrived early and couldn't get in. They tried all the doors and eventually managed to force one open. They entered and started getting ready for the night's show.

### POLICE

Within minutes the hall was surrounded by police. They wanted to know who was doing the breaking and entering. It turned out that the Tremeloes had set off a burglar alarm which sounded its warning not in the hall itself but in the nearby police station!

However, it is my pleasure to be able to report that Brian soon managed to straighten the matter out. The trips abroad are simply evidence of the increasingly international appeal of Mr. Poole.

Brian and the Tremeloes will be returning from South Africa on Easter Monday.

Hundreds of scholars from Brian's old school, Park Modern at Barking, are planning a big welcome back celebration at London Airport.

But the very next day Brian and the boys fly out again, for a 17 day tour of Australia with Dusty Springfield and Gerry and the Pacemakers.

After that, they will be spending a few days in Britain, promoting the next single (which will either be an oldie revived or a new Doc Pomus number — they haven't decided yet), before winging off to America on May 18. They may become the first British beat group to play Las Vegas. And they'll certainly be recording in the States for Monument records.

### PROBLEM

All this travelling about has raised one problem for the Tremeloes: after their next single they feel that they may not be around here sufficiently to be able to plug their discs with in-person appearances.

"A number may not do so well if we are not available to perform it," points out Brian. "And we don't want to suffer the stigma of failure unnecessarily."



# THE PARAMOUNTS

## LITTLE PRETTY BITTY ONE

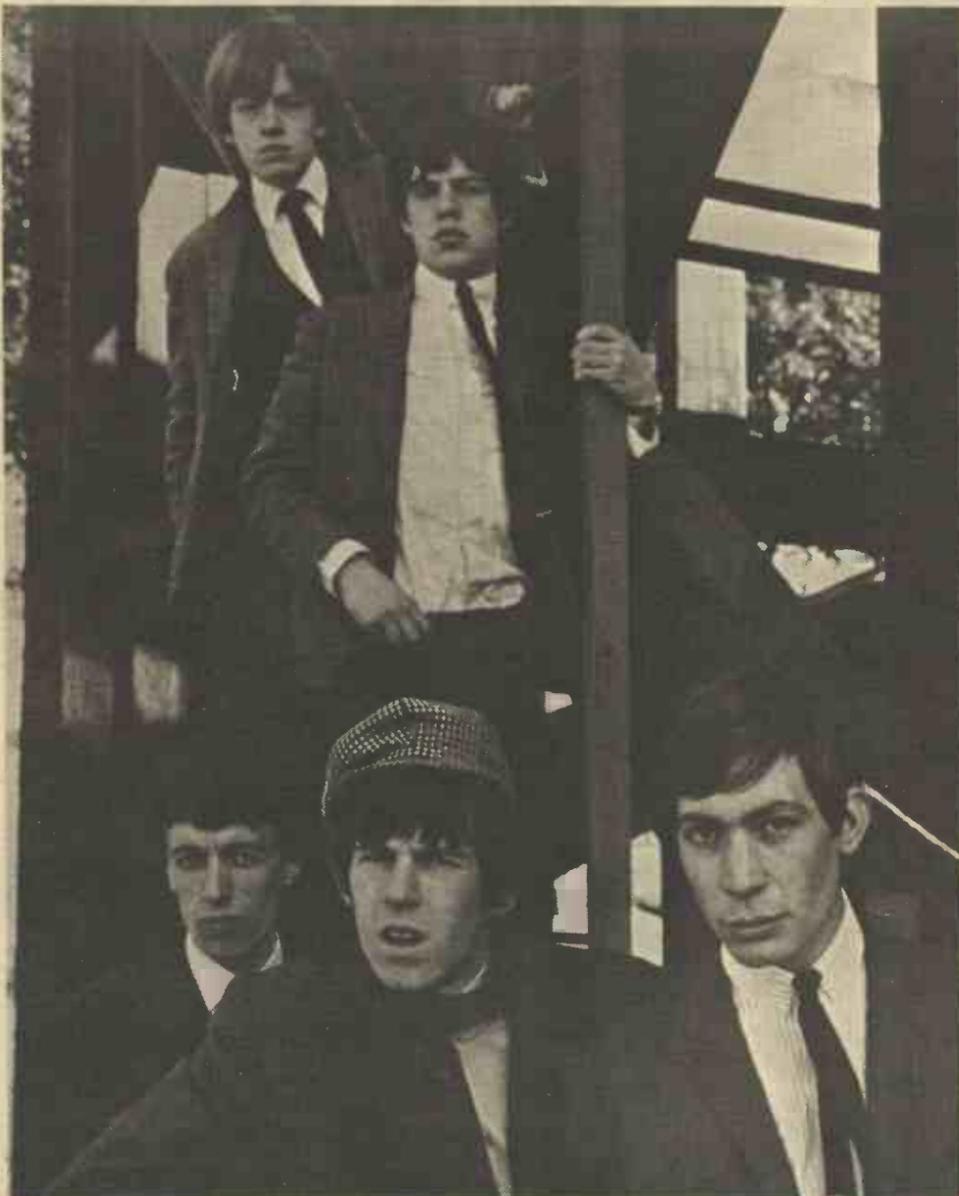


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**YOUR PAGE . . . send us your letters, and your views**



**THE ROLLING STONES** — Are they the new symbols of teenage rebellion? asks an RM reader.

## THE TWO RICHARD'S— NO TV SOUND TROUBLE

**A**BOUT the "sound on television" arguments: surely Little Richard's performance on his recent TV show proved that it's not always true that producers pay more attention to vision than sound. The reason for most groups and singers sounding bad is either a lack of talent or inability to reproduce in full the sound which

is achieved in the recording studio.—Douglas Hawes, 28 Clyde House, Sumner Estate, Sumner Road, London, S.E.15.

Cliff Richard and the Shadows had no "sound" difficulty on TV. Could it be they have talent? It does help, you know.—Mrs. Doris Dale, 6 Barnetts Road, Leigh. LP winner.

### ALL-TIME GREAT

**I**'VE just experienced the greatest R and B session I have ever seen. Sonny Boy Williamson, marvellous character, on his last British performance — though he does return here in September. He was supported by the Yardbirds, in my opinion the best R and B group in the country, and Long John Baldry and the Hoochie Coochie men. Before he went on stage, I asked Sonny Boy if he would sing "Help Me". He jokingly replied: "I just gonna sing 'Help Me', man". He did sing "Help Me" and he proved he is one of the all-time greats.—Pierre Wottes, 177 Linden Court, Brunswick Road, London, W.5.

### DORIS

**I**T'S great to see Doris Day back in the charts. She's been absent far too long. Her films have been consistently good and all she needed for the charts was the right material. Given even stronger material she could be back right at the top again.—Paul Tomlinson, 6 Woodhouse Lane, Deighton, Sheffield.

### POOR FRED

**F**UNDAMENTAL reason why the latest Freddie and the Dreamers disc "Over You" has not done as well as his earlier ones is because on TV pluggings performances he has run out of new gimmicks. And perhaps another reason is that on "Easy Beat" he said the Hollies were better than the Beatles. Undoubtedly many Freddie fans also dig the Beatles.—H. Cohen, 34 Higham Station Avenue, Chingford, London, E.4.

### THE BEGINNING

**O**N April 12, it will be exactly ten years to the day that Bill Haley recorded a tune in New York: a tune that virtually single-handed altered the complete concept of pop music from the dull affair it was then to the big affair it is today. The tune was, of course, "Rock Around The Clock". As someone who has followed Haley for ten years, and still writes regularly to the band and Bill on a personal basis, I'm anxious this date should not go unmentioned.—H. K. R. McCallum, Vice-President, Haley Fan Club, 26 Alredale Road, South Ealing, London, W.5.

### OUR MARKET?

**I** LIKE your paper—I think it is very good. I like it for its up to date information. I also like the hit parade review at the back. Luckily Thursday is the day I get my pocket money.—Andrew Lean, aged nine, 462 Crownhill Road, West Park, Plymouth.

### SKYLINERS

**Y**OU mentioned in the "Cash Box" Top 50 chat last week, "Since I Don't Have You", an album by the Skyliners. Strange thing is that it was released HERE in 1958 on the London Label. Group made two subsequent discs for this label called "I Swear" and "Lonely Way", before going over to Polydor and later Pye with their best success "I'll Close My Eyes" a couple of years back. With their re-emergence in America, let's hope this great group clicks here, too.—Mike Jones, Grey College, Durham.



**LITTLE RICHARD**

### NEXT WEEK

## SPECIAL R & B ISSUE

with  
**CHUCK BERRY  
JERRY LEE  
LARRY WILLIAMS  
JIMMY REED  
MIRACLES  
BO DIDDLEY**

and  
**CLIFF, MILLIE,  
KARL DENVER  
and many, many  
others**

**'THEY'RE  
FOR THE  
MUMS AND  
DADS NOW'  
SAYS RM  
READER**

# THE BEATLES—NO LONGER REBELS?

**W**HEN the Beatles first emerged from the 'Pool, they expressed the emotions and feelings of the teenage population. Their sound was different—it rebelled against the adult world. Now, the Beatles are even accepted by the mums and dads and are no longer "the voice of the young". That title must now go to the great Rolling Stones. Their sound is the nearest to the original R and B. Their appearance alone rebels against social standards and adult authority and their music is more raw and throbbing. I think the Beatles are for mums and dads now.—Miss B. Housley, 3 Spring Water Close, Hackenthorpe, Sheffield 12. LP winner.

### UNRELEASES

**W**HILE trimming my long white beard in the mirror, with some great R and B discs on the record player (no tenth-rate British trash for me, thank-you sir), I saw the following cryptic message scrawled in lipstick: "Hey, you record companies, why haven't you issued these great R and B discs?? And, lo, a list of American discs, containing "These Arms Of Mine" (Otis Redding), "Call On Me" (Bobby Bland), "The Love Of My Man" (Theola Kilkore), "Part Time Love" (Little Johnny Taylor), "Sprink" (Birdlegs and Pauline), "Signed, Sealed and Delivered" (James Brown), "You're Good For Me" (Solomon Burke), "I Can't Stop Singing" (Bobby Bland) and many others. Well, what about it, soulless record companies? I'd pay ten bob each for them. Yours frustratedly.—Jeremy Dyer, Barn Hawe, Denbridge Road, Bickley, Kent.

### BING/BEATLES

**R**ECENTLY, Bing Crosby attended the presentation of the Grammy Awards, made by the American record industry. He received a special award, first of its kind, for "outstanding contributions" to the disc business. Known specifically as the "Bing Crosby Award", it was to be awarded annually to artists for their great achievements. What price the Beatles receive it for 1964?—Leslie Gaylor, 114 Medina Avenue, Newport, Isle of Wight.

### SAMSONS

**J**UST at the moment, a lot of people are saying the fabulous Rolling Stones should have their hair cut. Why should they? Who has made a rule saying that men should have short hair?—Christine Fletcher, 4 Stumpcross Road, Wath-on-Dearne, Rotherham.

## CLASSIFIED ADVERTISEMENTS

### ● records for sale

**AMERICAN RHYTHM & BLUES GOODIES**  
Money is sold out. Did you get yours? More next month.  
**WILLIE MAE THORNTON/HOUND DOG**  
is coming. S.A.E. for latest L.P.'s list including Hank Ballard, Slim Harpo, Larry Williams. Order early for Christmas.  
**TRANSAT IMPORTS,**  
140 Delaware Road,  
London, W.9.

**ALL THE HITS YOU MISSED.**  
Send s.a.e. for lists. — 12 Winkley Street, London, E.2. 501

**EX-TOP TWENTY RECORDS** from 2s. each all top artists and titles. Send S.a.e. for lists, Dept. (R), 11 Ibbott Street, Stepney, London, E.1. 502

**PAPWORTHS OF NOTTINGHAM** specialise in supplying TAX FREE records to our Overseas friends. Send now for free discographies and full details of our trouble-free service. You hear them on Luxembourg. Buy them from Papworth's (3), Alfreton Road, Nottingham, England. 535

**A.X.D.C. RECORD RIOT!!!** LP's from 10s., EP's from 5s. Join Atlas X Change-a-disc Club. S.a.e. Details of membership.—A.X.D.C., P.O. Box 51, Willam Road, London N.W.1. 537

### ● pen friends

**FOR 1PENFRIENDS** anywhere in the world, any age, write for free details to ITCM, Grindley Hall, Chorlton, Manchester 21. 505

**1PENFRIENDS** at home and abroad, send S.a.e. for free details.—European Friendship Society, Burnley. 504

**UNDER 21?** Penpals anywhere, S.a.e. for free details.—Teenage Club, Falcon House, Burnley. 503

**LARGE LISTS** of penpals in Britain and all over the world. All Ages. Only 3s. from: ITCM, Grindley Hall, Chorlton, Manchester 21. 506

**22,000 MEMBERS** (over 19) invites you to join. — Stamped addressed envelope: Laura Leigh, Pen-Club, 38 Crawford Street, London, W.1. 511

**MARY BLAIR BUREAU.** Introductions everywhere. Details free.—43/52 Ship Street, Brighton. 523

**PENFRIENDS MANY NATIONALITIES** under 30.—M.F.C. 9 The Harbour, Farnhill, Keighley, Yorkshire. 510

### ● fan clubs

**ROLLING STONES' FAN CLUB.** s.a.e., Annabelle Smith, Radnor House, 93-97 Regent Street, London, W.1. 530

**THE SWINGING BLUE JEANS' FAN CLUB.** S.a.e. Jim Ireland, Mardi - Graz Club (NRM), Mount Pleasant, Liverpool, 3. 527

**TONY SHEVETON & THE SHEVELLES.**—S.a.e. to Secretary, 47 Gerrard Street, W.1. 531

**GEORGIE FAME FAN CLUB.** Secretary, 47 Gerrard Street, W.1. 532

**CHUCK BERRY APPRECIATION SOCIETY,** 23 Gloucester Avenue, London, N.W.1. 7s. 6d. membership. Monthly newsletters, photos, discography, etc. 536

**LITTLE RICHARD — Official Fan Club** — photos, news sheets, Send 7s. 6d. to: Rowland Hill, 12 Millard House, Roehampton, S.W.15. 508

**JULIE RAYNE FAN CLUB.** S.a.e. Robert Johnston, Flat 4, 101 Talfourd Road, S.E. 15. 526

**THE ESCORTS FAN CLUB.** S.a.e. Jim Ireland, Mardi-Gras, Mount Pleasant, Liverpool 3. 525

**BRIAN POOLE & THE TREMELLES FAN CLUB.** S.a.e. to: John Crenin, 14 Langley Gardens, Dagenham, Essex. 513

**KENNY BALL APPRECIATION SOCIETY.** — S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1. 524

**THE OFFICIAL GENE PITNEY FAN CLUB.** Send s.a.e. to Barbi and Sandee, 46 Maddox Street, W.1. 518

**THE OFFICIAL PARAMOUNTS FAN CLUB.** S.a.e. Annette, 4 Tubbenden Lane, Orpington, Kent. 516

**JERRY LEE LEWIS.** Send s.a.e. for details to Martin Affleck, 12 Brittany Road, Worthing, Sussex. 520

**THE BACHELORS OFFICIAL FAN CLUB.** S.a.e. to 74 Redbridge Lane East, Ilford, Essex. 507

**DO YOU WANT TO BE A MAN-FRED man?** S.a.e. for details to: Sue and Patsy, 49 Jellicoe Ave., Gosport, Hants. 521

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**RECORDS BOUGHT,** 45s, EPs, LPs.—Powler, 264 Vauxhall Bridge Road, S.W.1. (Callers only.) 529

**"RECORDS BOUGHT"** Singles 1/6-2/-. EPs 4/6, LPs 12/6 in good condition. — Details to "Pop Parlour", 4 Skinner Street, Gillingham, Kent. 528

### ● announcements

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**ASPIRING VOCALISTS** required for Coaching / Management / Recordings.—Chiswick 4895. 517

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**BEATLE GUITAR BROOCHES.** Fab replica of black and gold guitar with colour picture of your favourite Beatle (or group) in the centre. (State preference). Only 3s. 6d. post paid. K. G. & M. Gubbins, 22 Scholes, Wigan, Lancs. 519

**MASTER YOUR GUITAR** in half the usual time with the new, fabulous, Speedplay Record Course. Brochure free: CRS (Dept. C/R.A.), 25 Essex Road, Dartford, Kent. 522

### ● songwriting

**MUSIC FOR LYRICS.** RIP 4299, 8 Melford Avenue, Barking. 509

**ESTABLISHED AUTHOR,** recommended by stars, press, revises pop songs. Hoyles, 40 Isherwood St. Preston. 512

The price for classified advertisements is 9d. per word pre-paid for all sections.

Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

# ALL TOADS TOGETHER

by PETER JONES

ONCE upon a time, I was called a "snake." A misunderstanding of course. But it hurt at the time! Then, the other evening, I was called a "Toad" — and I was knocked out by the COMPLIMENT! The certifying certificate was handed over at a lush-plush dinner in London's West End.

A "TOAD?" It stands for "Thespian Order of Acerbated Dreamers," an organisation formed by Freddie Garrity, of Dreamers' fame.

People who help Freddie are eligible for membership. Election means you can use the word "TOAD" after your name. "TOAD" stands for what you have read earlier in this paragraph. I should add that a "TOAD" stands, also, for almost everything.

Anyway, to say that everything is happening

for wee Fred, surely the most off-beat group leader of 'em all, is an underestimate of the situation. Last Friday, Freddie and the boys cut the follow-up to "Over you," under the benevolent guidance of John Burges, a recording manager who has more "dreams," or nightmares, than most!

Then there's the major movie for the boys. "Every day's a holiday" is the title, and they star with John Leyton . . . plus some other Top Tenners as yet unannounced.

And, over and above that, there is the tele-film which viewers in the North saw on Wednesday this week. It's called "A day in the life of Freddie" and is a genuine, one hundred per cent, WOW! Fans in the rest of the country will be seeing this unusual movie on their home-screens soon.

### ACTIVITY

It's a sort of Mack Sennett spectacular. Idea is that producer Johnny Hamp is invited along to see how Freddie and the boys (Roy, Bernie, Pete and Derek) spend a typical day. By using the speeding up process, you get the impression of tremendous activity. Come to that, you don't need to get any film speeding to get that impression when our Fred is on the scene.

It shows Freddie doing some early morning exercises, toying with Indian clubs, running round the



FREDDIE AND THE DREAMERS — They're just about the tops now says R.M.'s Peter Jones, himself a member of the Thespian Order of Acerbated Dreamers. His certificate is also pictured on this page.

**Chesbian Order of Acerbated Dreamers**

Take notice that

*Peter Jones*

has been admitted as a full member of the

**Thesbian Order of Acerbated Dreamers**

in recognition of outstanding services performed on behalf of

**Freddie and the Dreamers**

and henceforth shall be known as

*Peter Jones* **Coad**

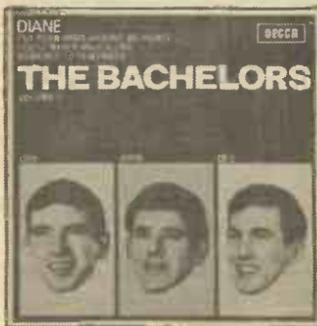
Dated this *1st* day of *January* in the year of beat *1964*

THE GREAT TRIO WITH THE GREAT SOUND!

## THE BACHELORS

I BELIEVE

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**THE BACHELORS**  
**VOL. II** with their last great hit

Diane; Put your arms around me honey;  
Moments to remember; You'll never walk alone

DPE 8564 7" mono EP



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block. Then off to the golf course. Then on the way to play the opening session at the Three Coins Club, a new venue in Leeds. Then finally falling into bed, emerging from under the eiderdown merely to remove those distinctive glasses.

It should have run only eight minutes. But there's so much good material in it that it now runs for fifteen. No sound-track . . . just a piano and tuba bashing away at Freddie Garrity's hit record melodies.

Now all this proves something very important. It is that Freddie and the boys are natural comedians. Their sound on disc is extremely strong — and fans don't buy records for any "visual" appeal a group may have. But they certainly have a future which might well develop on Marx Brothers' lines.

### NEW DISC

Disc-wise, Freddie is hopeful about the new single, to be released soon. He said: "We had three number-two singles. Then came 'Over you' — and naturally we were disappointed that it didn't make the top of the charts. We sort of felt that we might make that last little breakthrough. Still a lot depends on what other discs are released at the same time."

Things, then, as I said are happening for Freddie. It would be a miracle if they didn't! For example, he went out on the television film bit, driving across the Pennines in his new, sleek, white Jaguar. He'd crashed the car only a week or so before and now had it back, gleaming and as good as new.

So what happens? Some crazy clot roars through a side-turning, causing Freddie to brake quickly. And his brakes turned out more efficient than those on the car of Derek Quinn, following behind. Result: Freddie's car was crashed in the rear . . . and returned to a garage the self-same day!

I believe that Freddie and the boys will be on the scene long after many other groups have faded into nothingness.

But then, I am now a TOAD.

So, if you don't mind, I'll HOP OFF!

PETER JONES

THE GAYEST, MOST EXCITING CONTEST EVER!

# TODAY

the young, free and fearless magazine 6d.

**POP GROUPS!**

Here's your chance for world fame in TODAY'S

## SOUND OF '64 CONTEST

WINNERS GUARANTEED THESE STEPS TO SUCCESS AND FORTUNE!

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Remember YOUR GROUP could be 1964's BIGGEST DISCOVERY!

**CLIFF RICHARD** gets that **JAMES BOND BUG!**  
A tough new Cliff in a new movie

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YOUR LAST CHANCE TO **WIN AN AUTOMATIC FORD CORTINA —FREE!**  
Easy-to-enter Contest

## GET TODAY OUT TUESDAY

# RM CLUB GUIDE

**100 CLUB**  
100 OXFORD ST., W.1  
7.30 to 11 p.m.

## RHYTHM and BLUES

THURSDAY, March 26th  
**GRAHAM BOND'S R & B Quartet**  
GENE LATTER AND THE COUSINS

TUESDAY, MARCH 31st  
**THE ANIMALS**  
JOHN LEE  
and the Ground Hogs  
plus  
THE PRETTY THINGS

THURSDAY, APRIL 2nd  
**GRAHAM BOND'S R & B Quartet**  
plus  
THE FALLING LEAVES

Full details of the Club from the Secretary 100 Club, 22 Newman St., W.1. (LAN 0184)

## MARQUEE

90 Wardour St., London, W.1

Thursday, March 26

**LONG JOHN BALDRY**  
and the HOCHIE COOCHIE MEN  
**ANDY MCKINLEY** and the SEE SEE RIDERS

Friday, March 27

**THE YARDBIRDS**  
THE IMPULSIONS

Saturday, March 28  
Modern Jazz:

**JOE HARRIOTT**  
**DICK MORRISSEY/**  
**MICHAEL GARRICK**

Sunday, March 29

**STAN GETZ**

Monday, March 30

The Return of 5-4-3-2-1  
**MANFRED MANN**

THE CHEYNES

Tuesday, March 31

**BLUE BEAT**  
**LESTER DAWSON BLUE**  
**BEATS with RED PRICE**

Wednesday, April 1

**HUMPHREY LYTELTON**  
**AND HIS BAND**  
**HARRY SOUTH TRIO**

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Every Thursday  
St. Germain  
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KNOCKOUT SENSATION OF THE YEAR

## FLAMINGO & ALL NIGHTER CLUBS

★ THURSDAY (26th) 8-1 a.m.  
**ZOOT MONEY'S**  
BIG ROLL BAND

★ FRIDAY (27th) 7.30-11.30 p.m.  
**CHRIS FARLOW**  
& THE THUNDERBIRDS

★ FRIDAY ALL-NIGHT SESSION 12-5 a.m.  
**GEORGIE FAME**  
& THE BLUE FLAMES

★ SATURDAY (28th) 7.30-11.30 p.m.  
**RONNIE ROSS**  
QUINTET  
**TOMMY WHITTLE**  
QUARTET

★ SATURDAY ALL-NIGHT SESSION 12-5 a.m.  
**RONNIE ROSS**  
QUINTET  
**ZOOT MONEY'S**  
BIG ROLL BAND

★ SUNDAY AFTERNOON SESSION 3-6 p.m.  
**JOHN MAYALL'S**  
BLUES BREAKERS

★ SUNDAY EVENING SESSION 7-11 p.m.  
**ZOOT MONEY'S**  
BIG ROLL BAND

★ MONDAY (30th) 7.30-1 a.m.  
BANK HOLIDAY MONDAY  
**JOHN MAYALL'S**  
BLUES BREAKERS

★ TUESDAY (31st) 7.30-12 midnight  
**THE CRYSTALS FAN CLUB PARTY**

Personal Appearance of the **FABULOUS CRYSTALS**

Plus top line R. & B. group  
Fan Club members 5/-  
Non-members 10/-

★ OPENING WEDNESDAY, April 1st. 7.30-11 p.m.  
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NITE

Membership s.a.e. & P.O. for 10/- to Sec. Flamingo & All-nighter Clubs, 47 Gerrard Street, W.1.

## THE YARDBIRDS

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for all the Great Raving Scenes that the

Boys had at the

**CRAWDADDY**

Harringay R 'n' B **BLUESVILLE!**

"THE MANOR HOUSE" (opposite Manor House Tube)

EVERY FRIDAY. Lic. 8-11.15 p.m.

GOOD FRIDAY! MARCH 27!

**LONG JOHN BALDRY**

★ AND THE HOCHIE COOCHIE MEN with

"Rod the Mod" Stewart

**BLUESVILLE**  
The Hip Club where all good Mods and Rhythm and Blues fans gather!

EVERY FRIDAY We Wait With

**GEORGIE FAME!**  
**THE ANIMALS!**  
**LONG JOHN BALDRY!**  
**THE YARDBIRDS!**  
**JIMMY POWELL!**  
**JOHN MAYALL!**

Under the personal supervision of

**NANDA AND RON LESLEY**

# 'ME AND THE BEATLES'

## SAMMY DAVIS TALKS TO DAVID GRIFFITHS



SAMMY DAVIS JR.

**SAMMY DAVIS Jr.** Like the man said, a name to conjure with. One of the greatest GREATS in show business.

BUT—as far as today's pop scene goes he has a couple of severe handicaps. Sammy used to joke (more or less) about being a one-eyed Negro Jew and ask "How many more handicaps does a guy need?" Need or not, the "sad" facts are that he is (A) an American and (B) no teenager (he's 38).

And, as we all know (don't we, kids?) these days it is advisable to be (A) British (preferably from Merseyside) and (B) as near to teenage as possible (for, believe me, more than one pop star makes out that he is younger than his birth certificate states).

### HYSTERICAL

So while Sammy was in London for BBC Television I seized the opportunity to ask him (A) how surprised he was about the current success of British performers in America and (B) if he felt any signs of approaching-middle-age alienation from the tastes of young people.

With characteristic straightforwardness Sammy replied:

### THE THINGS WE HEAR

Royalty made a brief entry into the pop world on Monday when the Duke of Edinburgh presented this year's Carl Alan Awards to Kenny Ball, Joe Loss and personalities from the ballroom dancing world... Tom Sloan of BBC TV estimates his department will produce eight hundred shows a year when BBC-2 starts. Revealing plans for the autumn he announced that 'Juke Box Jury' with David Jacobs will continue as will "Top of the Pops" with Peter Murray.

Artists included in plans for BBC-2 include Ethel Merman, Nat King Cole and Millicent Martin. Top American producer Buddy Bregman will produce that Saturday evening "International Cabaret" show, signed for this are Shirley Bassey, Roy Castle, Gordon and Sheila Macrea, Mel Torme, Margaret Whiting and Juliet Prowse.

As previously exclusively reported in this column the Tuesday BBC-2 jazz series will be launched by Duke Ellington's Orchestra. Other editions will feature Dave Brubeck, the Modern Jazz Quartet and Oscar Peterson. There will be single shows by Tony Bennett and Allan Sherman.

★★★

Singer Annie Ross stars in AR TV's play "Where are they Now" future bookings for "Thank Your Lucky Stars" include Billy Fury, The Animals, the Naturals and Gerry Dorsey (April 4); Manfred Mann, The Searchers, The Viscounts, Acker Bilk (April 11); Roy Orbison and Craig Douglas (April 18) and Susan Maughan (April 25).

Wayne Gibson and the Dynamic Sounds were the English guest group of Scottish TV's "One Night Stand" this week... at Freddie and the Dreamers' London dinner last week to present new "Toad" awards the toastmaster asked "as your 'president', Freddie, is of such diminutive stature, will you please remain seated or you won't see him". Perhaps I should explain that at such functions it is usual to stand when the President enters. RM writer Peter Jones was made a "Toad"

★★★

Brian Epstein who recently took Sounds Inc into his gold plated 'stable' of artistes presented their drummer, fair haired Tony Newman, with a gold lighter on his 21st Birthday last week... Mike Sarne and John Leyton will star with Freddie and the Dreamers in the new musical film "Every Day's a Holiday" Sarne is soon also to be seen in his first film starring role "A Place to Go".

Due to a timing hash-up Merseybeats almost broke their necks getting from a Saturday Club recording in London to a one-nighter in Warrington. They only had two hours to make it in... Cilla Black hoped Billy J. would push her off the No1 spot a week before he did so he could have two weeks on top.

Eden Kane considering "Rain, Rain" for next release... although an accomplished drummer, new Merseybeat John Gustafson doesn't play drums with the group, nor did he with the Big Three

(A) "No I'm only surprised it didn't happen before. It should have happened 10 years ago. After all, Americans have been getting such wonderful receptions over here for so long.

"As for the Beatles, you couldn't have had better ambassadors. They are really nice guys and, you know, not one bad word was written about them while they were in the States. Fantastic!

"I guess they took the Americans by surprise. They didn't know what to expect. They'd heard all these hysterical stories from Britain but they just didn't imagine that the Beatles would be such swinging guys.

"I met a couple of them here in London last night and I said to Paul: 'Well, you really wrecked New York, didn't you? You left everybody happy, panting for more. I wish you were a bunch of snobs — it would be so much easier to be jealous then!'

"In fact, the Beatles have done nothing but good for the business."

Which brought us to (B) "Maybe I am becoming a little old to be a teenager but I must say I get on very well with them. I admire their clothes without trying to look like them. Young people certainly aren't giving me the clue that I'm getting old fashioned. One of my records "The shelter of your

arms" is in the charts in America and since the Beatles have got the first eight, I think I'm doing pretty good!

"I can admire any kind of pop music so long as it's good of its kind. There's always room for the best of its kind. I admire the Beatles but am bored by their imitators. Ray Charles is a genius but his imitators should be locked away. And there's still plenty of room for really talented ballad singers — look at Andy Williams, Matt Monro and Tony Newley. They sell records like crazy."

### OLD FILMS

Sammy is, of course, one of the world's most keen-eyed students of his fellow artistes, British and American. He has to be to be such a successful mimic. How does he set about developing his humorous parodies?

"I go to the movies a lot. And I love watching old films on television. That way, I see my 'victims' larger than life and I get a chance to study the development of their mannerisms. It's fascinating, for example, to watch old Cary Grant films and see the way he has polished his personality over the years.

"I make it a rule only to impersonate stars I like. If I can't say anything good about a guy I don't say it—we're all performers, all trying to make a living enter-

taining others. All my impersonations are done with affection and, touch wood, nobody's ever taken offence."

With Sammy's love of parodying British accents, and his stated desire to live half the year in England, I warned him to take care lest he be accused back home of anti-Americanism.

He laughed. "I've been accused of everything else... As a matter of fact, I've also been accused of this. But I love my own country and I hope I've become a better person for trying to appreciate other countries too."

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**MILLIE**  
Appearing at 12.50

**GEORGIE FAME**  
Appearing at 1.20

**RHET STOLLER**  
Appearing at 1.45

**TONY DAINES**  
Appearing at 1.45



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# LARRY—'DID THEY CONQUER U.S.A.?'

## Larry Parnes Writes To R.M. From America



ABOVE: THE BEATLES are presented with an Honorary Pledgeship plaque from an American college. ABOVE RIGHT — LARRY PARNES seen with Dee Jay Greg Warren.

TWO years ago, almost to the day, I wrote an article, having just returned from the States. I said in no uncertain terms that it was time British singers and groups were allowed to display their talents to the American people. And I admit I criticised quite a few Americans. I asked American companies to wake up to the fact that in England we have some of the best pop talent in the world.

Well, Capitol finally took the plunge. And who better to launch than the Beatles. Full credit must be given to Capitol for the Beatle success — and also to Station WFUN in Miami.

Now our British papers gave us the impression that the Beatles had conquered America in a fantastic way... but have they?

I walked the full-length of Broadway, both sides. I was amazed to find only four record shops selling Beatle discs, three news stands with two different Beatle magazines, two shops selling Beatle wigs and one selling Beatle pictures. I checked this very thoroughly.

On to the Red Coach Grill for lunch. A pretty waitress called Jo. She talked about the Beatles. "The kids loved them. But I'm too old to behave stupid like those kids." She was only 22. "Too old to behave like that," she said. "I don't reckon them." She had a blonde Beatle hair-cut. She said, "I'd like you to know I had this style when the Beatles were in knee-pants."

### DUMB

Then to Miami. Station WFUN plugged the Beatles continuously. Many people felt their fame was greater in Florida than anywhere else. Then I collected some quotes from American boys and girls.

Fifteen-year-old Margie Greg: I think the Beatles are the cutest boys in the world, but they can't sing, can't play music — and I wish they would learn to shake. But I think they're the greatest.

Vickie Somers (17): I like them because they harmonize well. But if you ask me, their songs are all dumb. But if anyone else sang them, I don't think I would like them. I love their haircuts and I think they are cute. In my book, the tops.

Randy Lee Irwin (17): I like their singing but not the way they act. I saw some films of them. They get up to speak and they make a show out of it. I'd give them two dollars apiece to get a haircut — five dollars if necessary. I don't think they will run too much longer because they are just like the Twist. It came in, was big, now it's gone.

Paula Miller (14): They're the most clean-cut things that ever hit the States. They've got youth on their side. They will run a long time. I love their music.

Gary Lehane (18): I saw them on the Ed Sullivan Show. They are a real horror show. They are as ugly as sin and have no singing ability. I'd say they have had excellent publicity. Their discs sound good, but I thought on television they were out of pitch and real bad.

Jill Council (15): Real cute-locking. I guess it's because

They have initiated a breakthrough and that the invasion is due to commence. I think that names like Billy Fury, The Searchers, Dave Clark Five are going to be part of it. The Beatles have had, and are having, success in the States. But to conquer it, they have to come back and work many months out here.

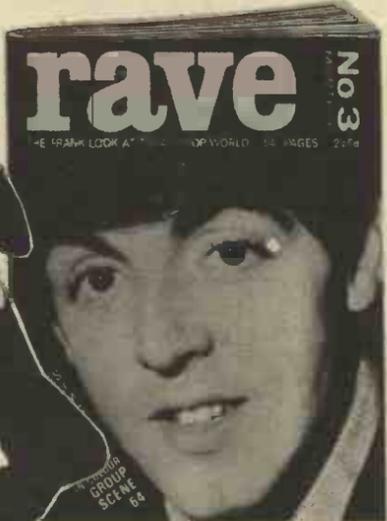
If they are unable to do this, then I feel they will retain their fame, but not be able to do what Elvis Presley has done: that has taken Elvis nine years. No artiste in the world could possibly do it in nine days.

Incidentally, there's a brilliant 21-year-old disc-jockey here by the name of Greg Warren. He plugged Billy Fury for the first time in the States. And the listener-reaction was just fine.

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# MERSEYBEAT AND T

# SHA



**G**UESS who the latest "angry young man" is! Intriguingly it's The Shadow's Bruce Welch.

I met him on the set of "Wonderful Life" at Elstree where The Shadows and Cliff are on the last lap of the film.

Surely The Shadows by now must be counted as the aristocrats of the British pop world having begun well before most of today's groups were even thought of.

The Shads, as they are often called, have always been an honest, outspoken group — particularly Bruce Welch. But surely never more outspoken than he was the other day.

Says Bruce flatly: "There's really no such thing as 'The Mersey Sound!' It's a load of rot. Put say, 24 groups from all over the country together and you couldn't tell where they came from—at least we couldn't."

Said a quiet voice to my right: "We can recognise The Searchers, and of course, The Beatles because they have a distinctive sound — oh, and Gerry too, he's got a great personality but for the rest..." the voice and the shrug came from Cliff Richard who leaned casually against a Treasure Island type sea chest.

## BO DIDDLEY

He continued: "Five years ago, we often sat up until dawn at our flat in Marylebone High Street and worked on all the stuff that is so madly popular now. Nobody wanted to know about Bo Diddlely type numbers then. Honestly, you could have called the material we used then the 'London Sound.' I suppose next year we'll have the 'Scunthorpe Sound' or something."

Insofar as The Shadows are concerned, they certainly don't class themselves with today's groups.

"In any case," says Cliff, "the boys are an instrumental group. And unlike most of the other groups, they play jazz, pop, classics even. But they refuse to follow a specific trend."

To a musician like Bruce Welch there is no middle

● **THE SHADOWS** are rapidly climbing the charts with their "Theme for young lovers," which is a slightly different type of disc to the ones they have been making recently.

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# THE SHADOWS

course. Things are either one thing or the other.

I tried to turn the conversation into more peaceful channels like, er... rhythm and blues. Yes, that's probably a nice safe subject to talk about.

Wrong! Bruce seemed to go pale under his stage make up.

"Rhythm and blues," he snorted angrily. "Oh yes, there is such a thing as rhythm and blues — but definitely not what they're playing these days!

"No! The Rolling Stones, although very talented, are NOT a real rhythm and blues group. They are a beat group that's all! People seem to have forgotten the real meaning of the term 'Blues.' Blues are supposed to come from the heart. All about men working on the chain gangs."

## HAPPY

Together, The Shadows are very happy about the pop scene at the moment. They feel that there is plenty of room for everyone with real talent. Of their fans in general they have an extremely high opinion. You can't fool the young public any longer because they know, as well as any group what is good and what isn't.

Their new record, "Theme for young lovers" is steadily going up in the charts.

Summing up? It is true that The Shadows hold themselves slightly aloof from the others. Only because they, like most groups, believe deeply in their kind of music — and because as a group they have reached, in terms of experience, a musical maturity which in time will come to the others.

They see groups like the Swinging Blue Jeans, The Tornados, Sounds Inc., The Searchers, The Stones as part of the same world — and if they are somewhat critical of the others, they are at the same time even more critical of themselves, too. They are far-seeing and intelligent enough to realise that they are ALL in the same boat — and that is one thing that they least of all, wish to rock.



PETER, PAUL & MARY with top British Dee-Jays.

# Peter Paul & Mary To Top Palladium

**THINGS** change... especially in the music business. For example, America's top folk group Peter, Paul and Mary visited here in September last year, when folksey material was still fairly obscure.

Now they return. And they will find a Britain much more inclined towards their style of music.

## IMPROVED

Peter, Paul and Mary, last time here, were second top on the "Sunday Night at the London Palladium" bill. They went back to the States, sleeping soundly in the knowledge that their single "Blowin' in the wind" made the British Top Twenty — and that their "Peter, Paul and Mary" E.P. made the charts, too.

Things have improved. Now they return to TOP the "S.N.A.P." bill on April 5... and Mary will have appeared on "Juke Box Jury" on the day previous. They will know that the increased interest in folk

by **PETER JONES**

music is largely due to their earlier appearance.

On the Palladium show, the trio will perform their latest disc, "Tell it on the mountain," which is an old traditional spiritual sort of number re-fashioned by the trio.

This disc is already a hit in the States.

## MILLION L.P.'s

Incidentally, Peter, Paul and Mary are the only recording act in American history to have achieved over a million dollars' worth of sales with each of their L.P. releases. Discs involved: "Peter, Paul and Mary," "Moving" and "In the wind." The latter opus reached the million dollar mark only one week after release in the States.

While here, the trio will undertake dates on television

and personal appearances. Apart from the ones already listed, they include: AR-TV's

"They've sold a million" being tele-recorded on April 7; the New Concert Hall, Glasgow, on April 8; April 10, AR-TV's "Ready, steady, go!"; April 12, Royal Festival Hall; April 14, tele-recording of their own half-hour programme for BBC 2-TV.

Only difference in the line-up: Mary has got herself married since the trio's last trip here. On behalf of their many fans in Britain, I herewith welcome them back.

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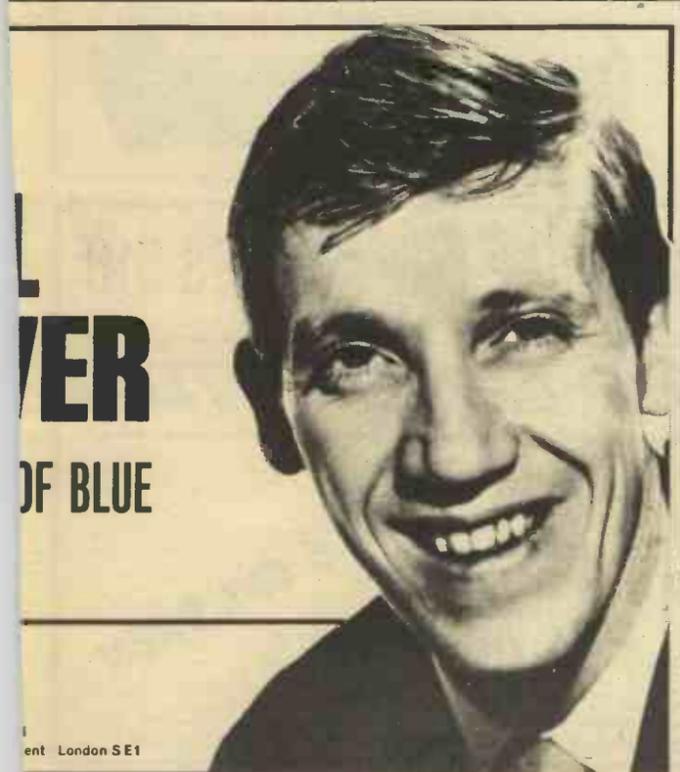
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# GREAT 'ON STAGE' LIVE R&B LP

**VARIOUS ARTISTES**

ON STAGE: Mighty Good Lovin'; You Really Got A Hold On Me; Way Over There — Miracles; Stubborn Kind Of Fellow; Fride and Joy — Marvin Gaye; Beechwood 4-5789; Strange I Know; Playboy—Marveletes; Two Lovers; Laughing Boy; The One Who Really Loves You; You Beat Me To The Punch —Mary Wells. Stateside SL 10065.

DESPITE the 'live' recording—there are always faults in the sound — this album has been long awaited by R and B fans in this country. It contains tracks selected from various L.P.'s from the U.S. Tamla-Motown catalogue —stand-out tracks are "You Really Got A Hold On Me", "Way Over There", "Pride And Joy", and "You Beat Me To The Punch". Not everybody's cup of tea, but very very exciting and strangely gosspeily all the way through.

★★★★

**VARIOUS ARTISTES**

AUTHENTIC R AND B: I'm Evil—Lightnin' Slim; You're Gonna Ruin Me Baby—Lazy Lester; I Got Love If You Want It—Slim Harpo; Goin' Through The Park—Jimmy Anderson; I'm Warning You Baby—Lightnin' Slim; Lonesome Lonely Blues — Lonesome Sundown; Wild Cherry—Leroy Washington; You're Too Late Baby—Silas Hogan; I'm

A Lover Not A Fighter — Lazy Lester; I Love The Life I'm Living — Slim Harpo; Naggin' — Jimmy Anderson; I'm Gonna Quit You Pretty Baby — Silas Hogan; I'm Glad She's Mine—Lonesome Sundown; I'm A King Bee — Slim Harpo; Mean Woman Blues — Whispering Smith; Loving Around The Clock—Lightnin' Slim. Stateside SL 10068.

THIS fantastic value-for-money L.P. (there are sixteen sides here) is more or less representative of EMI's newest R and B capture for their Stateside label. All the songs and artistes are from the U.S. Excello label, and some of the best R and B discs ever made are included here. "King Bee", "Loving Around The Clock", "I Got Love If You Want It" are here. Beat fans will be delighted as there is loads of danceable throbbing exciting work here. But there are several rather dull tracks which need not really have been included on the disc which is three-quarters excellent.

★★★★

**LITTLE RICHARD**

SINGS GOSPEL: Every time I feel the spirit; I'm trampin'; Milky white way; Does Jesus care; Coming home; I know the Lord; I've just come from the fountain; God is real; Troubles of the world;

Certainly Lord; Tell God my troubles; Precious Lord. Stateside SL 10054.

ONE of the greatest rock'n'roll exponents is Little Richard. But this is no rock'n'roll he is performing on this album. This shows the other side to his life, the religious influence. He is determined to concentrate on this in future and, if this album is a guide, he will continue to delight his followers. It's a really good set in gospel style.

★★★★

**ALEX HARVEY**

AND HIS SOUL BAND: Framed; I ain't worrying baby; Backwater blues; Let the good times rol; Going home; I've got my mojo working; Teensville USA; New Orleans; Bo Diddley is a gun slinger; When I grow too old to rock; Evil hearted man; I just wanna make love to you; The blind man. Polydor 237 624 (Stereo). Also available in monaural form.

MAGNIFICENT sounding team led by Glaswegian Alex Harvey on vocals. If this is a forerunner of the Scottish "sound" then the Mersey boys had better look to their laurels. In saying that Mr. Harvey comes across with a true coloured sound I am paying him the greatest tribute I can pay any white blues

singer and he well deserves that compliment. This is the second great album I have heard on Polydor in recent months, the previous being by the Shakers. A truly outstanding album for beat and R and B fans.

★★★★

**VARIOUS ARTISTES**

MEMORIES are made of hits Volume Five: Reveille Rock — Johnny and The Hurricanes; Good golly Miss Molly — Little Richard; Bony moronie — Larry Williams; What a guy — Raindrops; High school confidential — Jerry Lee Lewis; Along came Jones — Coasters/Sweets for my sweet — Drifters; Pretend — Carl Mann; Shazam — Duane Eddy; Hats off to Larry — Del Shannon; You must have been a beautiful baby — Bobby Darin; Running scared — Roy Orbison. (London HL 8148).

ANOTHER fantastic volume of past transatlantic hits from the London-American stable. All-time favourites like "Bony Moronie", "Pretend" and "Shazam" are included while there are several original versions of newies here including the fantastic "Good Golly Miss Molly" from Little Richard and "Sweets For My Sweet" by the Drifters. Simply great.

★★★★



MARY WELLS — She sings four of her hits on a 'live' L.P.

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

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(block letters)

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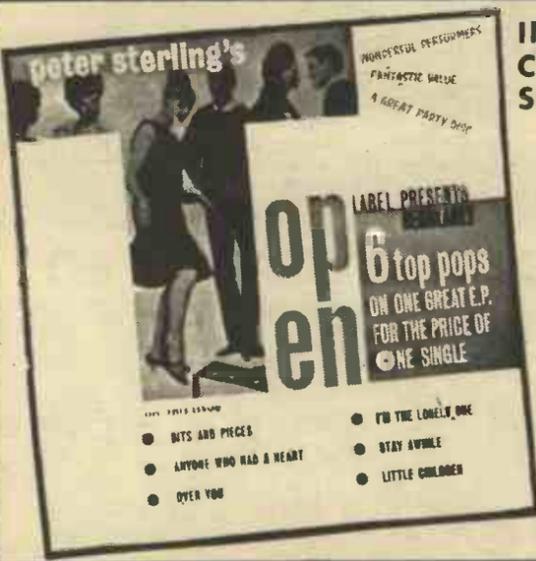
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**SINGLES IN BRIEF**

**GREAT NEW JERRY LEE**

**RICK NELSON**  
Today's teardrops; Thank you darlin' (Liberty LIB 66004).

**FROM** Liberty's takeover of Imperial, Rick's old label, comes this excellent single, once a hit for Roy Orbison, and partially penned by Gene Pitney. It's an upbeat well-recorded disc with good tune and lyrics which could give Rick a surprise hit. Flip is a beauty blues-based beat ballad.

**TOP FIFTY TIP**

**JERRY LEE LEWIS**  
Lewis boogie; Bonnie B (London HLS 9867).

**EAGERLY** awaited this rough-edged slab of excitement from the star—and his in-person tour will surely send this crashing into the charts. Wild, boogie-style piano, full of thumps and thuds, plus slices of vocal excitement. It's a wildie all the way—we defy you to hear it unmoved. Hit? Oh, sure. Flip is another good performance but nowhere near so supercharged. Lewis fans will dig definitely.

**THE GAMBLERS**  
It's So Nice; Nobody But Me (Kissin' Time) (Decca F 11872).

**TOP FIFTY TIP**

**BILL SIMPSON**

I Love You For Sentimental Reasons; My Love Is Like A Red Red Rose (Pye Piccadilly 35179).

**EVEN** his best friends would not call "Dr. Finlay" a good singer, so he doesn't, on this debut, bother too much. He speaks the old, old lyrics to a oh-so-gentle orchestral-choral backing. Lots of the old acting ability, of course... sincerity shines through. The doc is boosting BBC TV Sunday evening figures right now and his popularity should see this off-beat disc into the Fifty. Flip is similar gear.

**TOP FIFTY TIP**

**CARTER, LEWIS AND THE SOUTHERNERS**

Skinny Minnie; Easy To Cry (Oriole CB 1919).

**THE** old Bill Haley number updated by the popular team. Throbbing and heavy beat, R and B-styled, all the way. Guitars dominate—and it's clearly in the current idiom. Team has built popularity steadily and should get well through with this riot-raiser. Very exciting. Flip is a Carter, Lewis original and carries a neat lyric line. More excitement unlimited. And very commercial.

**TOP FIFTY TIP**

**THE GAMBLERS**  
It's So Nice; Nobody But Me (Kissin' Time) (Decca F 11872).

**TALENTED** debut from the group who now back Billy Fury. Their versatility shines through on a mid-tempo beat-ballad, with some nifty vocal sounds. Backing track sounds amplified and augmented. Slowly dragging beat adds to the appeal and, given the plugs, this could find a niche in the Fifty. Piano section mid-way. Flip is an old Drifters' number—it was the 'B' side of "Save The Last Dance For Me". Another good performance on a lively pacer.

**TOP FIFTY TIP**

**JAN BURNNETTE**

Too young; The four winds and the seven seas (Oriole CB 1920).

**DEFINITELY** Jan's best yet. The oldie gets a slow and staidish opening note or so, then it sets in to swing excellently. "Secret Love" and the like set the way for this type of material to make the charts and this one should do the same for Jan. Full-blooded backing, everything-happening style, and some pungent, punchy phrasing from the songstress. Danceable beat, too. This one should be closely watched. Flip is a tidily performed and produced ballad.

**TOP FIFTY TIP**

**ACE CANNON:** Searchin'; Love letters in the sand (London HLU 9866). Popular number (Lieber-Stoller) and an instrumental which really does manage to sound different. Fiery sax dominates. Must pick up useful sales.

**JOHNNY DOUGLAS:** Hot enough for June; Hi-jackers (HMV Pop 1276). Two movie themes, with Johnny fronting the Mandos sound. String-laden, amplified, bouncy.

**BILLY VAUGHAN:** Blue tango; Boss (London HLD 9865). Quavering sax, dominating organ, typical Vaughn workover of the old LeRoy Anderson number. A very pleasant offering.

**BUTCH MOORE AND THE CAPITOLS:** I missed you; touch me (Pye 35182). Busy and danceable beat number, vocally dominated, but may prove of limited appeal.

**LAZY LESTER:** I'm a lover, not a fighter; Sugar coated love (State-side SS 277). Authentic R and B, with listen-worthy lyrics, but more for the specialist. Flip is good, too, in the idiom.

**TEDDY GREEN:** Always; Give me your hand (Pye Piccadilly 35173). Actor-singer rasps and roars through a spirited version of the oldie but may miss general acclaim.

**THE SHEFFIELDS:** Got my mojo working; Hey, hey lover boy (Pye 15627). Another re-make of the Muddy Waters' original, harmonica-introed and bulldozing with power and enthusiasm.

**THE REMO FOUR:** I wish I could shimmy like my sister Kate; Peter Gunn (Pye Piccadilly 35175). Ultra-vivacious performance on the oldie, with chart-worthy attack and spirit. Cleverly arranged, this.

**LES REED COMBO:** Spanish Armada; Madrid (Fontana TF 455). Wierdly - amplified instrumental sounds, with cymbal-flashing percussion. Catchy theme; interestingly produced.

**PAT MCGEEGAN:** My prayer; The wedding (Decca F 11870). Male voice attack on the old Platters' hit — arranged in modern style but maybe not sufficiently commercial to click.

**THE SURFARIS:** Scatter shield; Bat man (Brunswick 05902). Average guitar-led instrumental effort which could easily breakthrough in the charts. Well-played; excitingly laid on.

**THE ANIMALS:** Baby let me take you home; Gonna send you back to Walker (Columbia DB 7247). Good R & B based number from the exciting group. Maybe too way-out to click in a big way though.

**VARIOUS ARTISTES:** Anyone who had a heart; I'm the lonely one; Candy man; Bits & pieces; For you; Diane (Cannon 021). Six well-performed tracks from Cannon—not as good as some of their past discs though.

**THE CUMBERLAND THREE:** Chilly winds; The Cumberland crew (Parlophone R 5113). Very soothing folk number with depth and feeling. And commercial to boot.

**NAT 'KING' COLE:** My true Carrie love; A rag, a bone, and a hank of hair (Capitol CL 15340). Rather a square-dancy number with loads of more-for-the-adult appeal.

**JO CHAPMAN:** Ieri ha incontrato mia madre; Passo su passo (RCA Victor 1393). Big orchestral presentation, with "wordless" choral work to start and finish. Certainly musicianly.

**THE EXCHECKERS:** All the world is mine; It's all over (Decca F 11871). Very good song, treated with plenty verve, plenty commercialism, by an unfortunately under-rated group. Worth a spin.

**MICKIE MOST:** Money money; That's alright (Columbia DB 7245). Another slice of saleable big-voice belting from Mickie — with Cassius Clay-type punch. Surely a seller.

**THE LADYBIRDS:** The white cliffs of Dover; It's not the same without my boy (Columbia DB7250). Finely up-dated version of the oldie, by a highly-promising new duo. It swinks; it zings. Deserves success.

**JIMMY SOUL:** I hate you baby; Change partners (Stateside SS 274). Calypso - type R and B number, in the U.S. Bonds' vein, with a limited sort of commercial approach. Exciting; pungent.

**THE TRASHMEN:** Bird dance beat; A-Bone (Stateside SS 276). Raucous rock with a great dance beat. Could be a surprise success here.

**JACKIE AND JILL:** Loved by you; Who's there (Parlophone R 5117). Young duettists on a perky little melody which is stronger on charm content than on chart potential.

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IERI HA INCONTRATO MIA MADRE JO CHAPMAN & HIS ORCHESTRA **RCA VICTOR** RCA 1393

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| Don Charles     | Marilyn Powell    |
| Jess Conrad     | Park Sable        |
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## THE THINGS WE HEAR

Searchers search for new titles over, they are to record two Marty Wilde compositions "Wanted Man" first Roosters single for Decca written by two girls from ABC TV Not as square as it looks - Carmen McRae's live "At Sugar Hill" LP World Record Club issued Chris Barber LP on which guests Ed Hall and Louis Jordan appear.

Lennon and McCartney wrote "Little Child" which Jackie Lynton has recorded Rolling Stone, Brian Jones, turned up at London's Flamingo to hear Georgie Fame. Contrary to reports published elsewhere Brian has not been holidaying in Scotland. He tells me that he's never been there.

Vee Jay label issued Beatles and Frank Ifield album "Jolly What" in States. Mojos next group from Liverpool to break out nationally? Eden Kane introduces "I've Found a New Baby" then adds "and it's not Dusty Springfield" Dave Berry most under-rated singer in Britain?

Beatles "Can't Buy Me Love" once again rinks the changes when will Connie Francis make the British charts? Falkirk Road Runners are Scotland's representatives in 1964 Beat Group Contest publisher Max Diamond about to unveil twin new groups he says are 'hot'

★★★

Film "Nothing but the best" which stars Millicent Martin, is Britain's entry for Buenos Aires Film Festival next week (on March 30th) Searchers for Ed Sullivan Show on April 5th Interns "Don't you dare" most hipworthy.

Gerry in the studios last Friday to cut next single Rick Nelson's first Liberty single revives Roy Orbison's "Today's teardrops"

Granada's Little Richard TV show for April 9th repeat Kathy Kirby (starting May 22nd) and Bern Elliott (June 8th) for Irish tours Cassius "the greatest" Clay's next contest - the battle for hit parade honours with "Stand by me" former Ben E. King hit (the contender-Britain's Kenny Lynch)

Jill Day gave birth to her second son last week Millicent Martin's "Suspicion" released this week Following the success of Little Richard Show, Granada plan TV spectaculars for Jerry Lee Lewis and Chuck Berry Could the Jack Good produced Beatles TV show prompt a series similar to his "Oh Boy" Barry McGuire of the new Christy Minstrels slid down the main banister of the "White House" recently "I'm queer for banisters" he admits

On special award edition of Stars and Garters last week Ray Martine introduced Debbie Lee, Al Saxon, Vince Hill and Tommy Bruce as the "Swinging Nun" and the "Whistling Rabbits" Searchers guested on Pet Clark's French TV show last week Next disc from Dave Berry is "Baby it's you" an old Shirelles number released April 3rd Trini Lopez to star with Connie Francis in M.G.M.'s "Pizza for breakfast" movie Beatles received telegram from the Miracles on their return

Al Saxon jumping on the group bandwagon for next disc, thus following his Stars and Garters colleague Tommy Bruce Christian paper "Compass" has most "with-it" pop page in its field Dusty Springfield on Ed Sullivan TV show April 26th following Australian tour BBC TV to promote Bluebeat in weekly "Club Caribbean" programme commencing July

**HIT RECORD INSIDE**

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b/w

**COMPETITION**

by

**CHARLIE & INEZ FOXX**

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**Going Strong**

**DADDY ROLLIN' STONE**

by

**DERECK MARTIN**

**108 CAMBRIDGE ROAD LONDON, N.W.6**

# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 SHE LOVES YOU\*  
1 (9) The Beatles (Swan)
- 2 I WANT TO HOLD YOUR HAND\*  
2 (11) The Beatles (Capitol)
- 3 TWIST AND SHOUT\*  
4 (3) Beatles (Tollie)
- 4 PLEASE PLEASE ME\*  
3 (7) Beatles (Vee Jay)
- 5 DAWN GO AWAY\*  
5 (8) Four Seasons (Philips)
- 6 FUN, FUN, FUN\*  
6 (6) Beach Boys (Capitol)
- 7 HELLO DOLLY  
8 (5) Louis Armstrong (Kapp)
- 8 MY HEART BELONGS TO ONLY YOU\*  
9 (4) Bobby Vinton (Epic)
- 9 JAVA\*  
7 (10) Al Hirt (RCA Victor)
- 10 HIGH HEEL SNEAKERS\*  
12 (4) Tommy Tucker (Checker)
- 11 I LOVE YOU MORE AND MORE EVERY DAY\*  
11 (7) Al Martino (Capitol)
- 12 GLAD ALL OVER\*  
14 (6) Dave Clark Five (Epic)
- 13 KISSIN' COUSINS  
10 (5) Elvis Presley (RCA-Victor)
- 14 THE WAY YOU DO THE THINGS YOU DO  
17 (4) Temptations (Gordy)
- 15 THE SHOOP SHOOP SONG  
19 (3) Betty Everett (Vee Jay)
- 16 SUSPICION  
21 (3) Terry Stafford (Crusader)
- 17 BLUE WINTER\*  
16 (7) Connie Francis (MGM)
- 18 STAY  
22 (4) Four Seasons (Vee Jay)
- 19 NAVY BLUE\*  
18 (8) Diane Renay (20th Century Fox)
- 20 NEEDLES AND PINS\*  
24 (3) Searchers (Kapp)
- 21 CAN'T BUY ME LOVE  
(1) Beatles (Capitol)
- 22 THINK  
26 (3) Brenda Lee (Decca)
- 23 CROOKED LITTLE MAN  
28 (2) Serendipity Singers (Philips)
- 24 SEE THE FUNNY LITTLE CLOWN\*  
13 (8) Bobby Goldsboro (Unart)
- 25 AIN'T NOTHING YOU CAN DO  
31 (3) Bobby Bland (Duke)
- 26 GOOD NEWS\*  
15 (7) Sam Cooke (RCA-Victor)
- 27 CALIFORNIA SUN\*  
20 (8) The Rivieras (Riviera)
- 28 THE SHELTER OF YOUR ARMS  
25 (8) Sammy Davis Jr. (Reprise)
- 29 HIPPI HIPPY SHAKE\*  
34 (5) Swinging Blue Jeans (Imperial)
- 30 RIP VAN WINKLE  
35 (5) Devotions (Roulette)
- 31 PENETRATION\*  
27 (7) Pyramids (Best)
- 32 YOU'RE A WONDERFUL ONE  
43 (2) Marvin Gaye (Tamla)
- 33 MONEY  
(1) Kingsmen (Ward)
- 34 HEY BOBBA NEEDLE  
(1) Chubby Checker (Parkway)
- 35 TELL IT ON THE MOUNTAIN  
41 (2) Peter, Paul & Mary (Warner Bros.)
- 36 NEW GIRL IN SCHOOL  
(1) Jan & Dean (Liberty)
- 37 I ONLY WANT TO BE WITH YOU\*  
23 (9) Dusty Springfield (Philips)
- 38 I WISH YOU LOVE\*  
32 (7) Gloria Lynne (Everest)
- 39 OH BABY DON'T YOU WEEP  
29 (8) James Brown (King)
- 40 ROLL OVER BEETHOVEN  
(1) Beatles (Capitol of Canada)



CHUCK BERRY

- 41 NADINE  
48 (2) Chuck Berry (Chess)
- 42 STARDUST\*  
39 (5) April Stevens and Nino Tempo (Ato)
- 43 FROM ME TO YOU  
(1) Beatles (Vee-Jay)
- 44 DEAD MAN'S CURVE  
50 (2) Jan & Dean (Liberty)
- 45 WE LOVE YOU BEATLES  
(1) Carefrees (London-International)
- 46 UNDERSTAND YOUR MAN  
(1) Johnny Cash (Columbia)
- 47 WHO DO YOU LOVE\*  
30 (8) Sapphires (Swan)
- 48 IT HURTS ME  
(1) Elvis Presley (RCA Victor)
- 49 WORRIED GUY\*  
44 (4) Johnny Tillotson (MGM)
- 50 STOP AND THINK IT OVER\*  
36 (8) Dale & Grace (Montel)



SAM COOKE

\* An asterisk denotes record released in Britain.

# Record Mirror

## TOP 20-FIVE YEARS AGO

- 1 SMOKE GETS IN YOUR EYES  
(1) Platters
- 2 SIDE SADDLE  
(3) Russ Conway
- 3 MY HAPPINESS  
(4) Connie Francis
- 4 AS I LOVE YOU  
(2) Shirley Bassey
- 5 PETITE FLEUR  
(6) Chris Barber
- 6 STAGGER LEE  
(7) Lloyd Price
- 7 PUB WITH NO BEER  
(5) Slim Dusty
- 8 IT DOESN'T MATTER ANY MORE  
(10) Buddy Holly
- 9 LITTLE DRUMMER BOY  
(9) Beverley Sisters
- 10 DOES YOUR CHEWING GUM LOSE ITS FLAVOUR  
(8) Lonnie Donegan
- 11 GIGI  
(11) Billy Eckstine
- 12 TOMBOY  
(15) Perry Como
- 13 CHARLIE BROWN  
(-) Coasters
- 14 ALL OF A SUDDEN MY HEART SINGS  
(16) Paul Anka
- 15 C'MON EVERYBODY  
(13) Eddie Cochran
- 16 DONNA  
(20) Marty Wilde
- 17 I GOT STUNG/ONE NIGHT  
(12) Elvis Presley
- 18 KISS ME HONEY  
(14) Shirley Bassey
- 19 SING LITTLE BIRDIE  
(17) Pearl Carr & Teddie Johnson
- 20 DONNA  
(-) Ritchie Valens

## BRITAIN'S TOP LP's

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

## BRITAIN'S TOP EP's

- 1 ALL MY LOVING  
(1) The Beatles (Parlophone)
- 2 THE ROLLING STONES  
(2) The Rolling Stones (Decca)
- 3 TWIST & SHOUT  
(3) The Beatles (Parlophone)
- 4 THE DAVE CLARK FIVE  
(4) The Dave Clark Five (Columbia)
- 5 HUNGRY FOR LOVE  
(5) The Searchers (Pye)
- 6 THE BEATLES HITS  
(6) The Beatles (Parlophone)
- 7 THE BEATLES No. 1  
(7) The Beatles (Parlophone)
- 8 PETER, PAUL & MARY  
(9) Peter, Paul and Mary (Warner Bros.)
- 9 I ONLY WANT TO BE WITH YOU  
(-) Dusty Springfield (Philips)
- 10 YOU'LL NEVER WALK ALONE  
(8) Gerry & The Pacemakers (Columbia)
- 11 24 HOURS FROM TULSA  
(11) Gene Pitney (United Artists)
- 12 SWEETS FOR MY SWEET  
(13) The Searchers (Pye)
- 13 I THINK OF YOU  
(16) Merseybeats (Fontana)
- 14 LIVE IT UP  
(18) Heinz (Decca)
- 15 AT THE CAVERN  
(15) Big Three (Decca)
- 16 TOP SIX No. 2  
(10) Various Artists (Top Six)
- 17 SONG FOR EUROPE  
(20) Matt Monro (Parlophone)
- 18 BEST OF CHUCK BERRY  
(-) Chuck Berry (Pye)
- 19 THE BACHELORS  
(19) The Bachelors (Decca)
- 20 TOP TEN RECORD CLUB  
(17) Various Artists (Aral)

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- 1 LITTLE CHILDREN  
1 (5) Billy J. Kramer and The Dakotas (Parlophone)
- 2 JUST ONE LOOK  
5 (5) The Hollies (Parlophone)
- 3 NOT FADE AWAY  
4 (5) Rolling Stones (Decca)
- 4 ANYONE WHO HAD A HEART  
3 (8) Cilla Black (Parlophone)
- 5 BITS AND PIECES  
2 (6) Dave Clark Five (Columbia)
- 6 I LOVE YOU BECAUSE  
9 (6) Jim Reeves (RCA-Victor)
- 7 CAN'T BUY ME LOVE  
(1) The Beatles (Parlophone)
- 8 THAT GIRL BELONGS TO YESTERDAY  
12 (4) Gene Pitney (United Artists)
- 9 BOYS CRY  
8 (9) Eden Kane (Fontana)
- 10 I BELIEVE  
28 (2) The Bachelors (Decca)
- 11 DIANE  
6 (10) The Bachelors (Decca)
- 12 TELL ME WHEN  
18 (4) Applejacks (Decca)
- 13 I THINK OF YOU  
7 (11) The Merseybeats (Fontana)
- 14 THEME FOR YOUNG LOVERS  
14 (4) The Shadows (Columbia)
- 26 AS USUAL  
20 (12) Brenda Lee (Brunswick)
- 27 EIGHT BY TEN  
23 (8) Kenn Dodd (Columbia)
- 28 IT'S AN OPEN SECRET  
40 (5) Joy Strings (Regal-Zonophone)
- 29 5-4-3-2-1  
22 (10) Manfred Mann (HMV)
- 30 MY BOY LOLLIPOP  
43 (3) Millie (Fontana)
- 31 IF HE TELLS YOU  
31 (3) Adam Faith with the Roulettes (Parlophone)
- 32 NEW ORLEANS  
9 (2) Bern Elliott & The Fenmen (Decca)
- 33 BABY I LOVE YOU  
21 (12) The Ronettes (London)
- 34 FOR YOU  
27 (9) Rick Nelson (Brunswick)
- 35 MY WORLD OF BLUE  
37 (4) Karl Denver (Decca)



DEL SHANNON



KATHY KIRBY

- 36 MARY JANE  
41 (3) Del Shannon (Stateside)
- 37 I WANT TO HOLD YOUR HAND  
25 (17) The Beatles (Parlophone)
- 38 I LOVE HOW YOU LOVE ME  
35 (5) Maureen Evans (Oriole)
- 39 EVERYTHING'S ALL RIGHT  
(1) The Mojos (Decca)
- 40 YOU WERE THERE  
26 (5) Heinz (Decca)
- 41 GLAD ALL OVER  
38 (19) The Dave Clark Five (Columbia)
- 42 SHE LOVES YOU  
42 (31) The Beatles (Parlophone)
- 43 HIPPI HIPPY SHAKE  
32 (16) The Swinging Blue Jeans (HMV)
- 44 I'M THE LONELY ONE  
24 (8) Cliff Richard & The Shadows (Columbia)
- 45 NADINE  
45 (7) Chuck Berry (Pye)
- 46 24 HOURS FROM TULSA  
33 (17) Gene Pitney (United Artists)
- 47 A FOOL NEVER LEARNS  
46 (5) Andy Williams (C.B.S.)
- 48 I WONDER  
48 (4) Crystals (London)
- 49 DON'T BLAME ME  
30 (12) Frank Ifield (Columbia)
- 50 KING OF KINGS  
47 (4) Ezz Reco and The Launchers with Boysie Grant and Beverly (Columbia)

Owing to the early Easter press date of Record Mirror this week the above figures are for national recent sales up to and including Saturday March 21 only. Next week charts will be as usual for a full week's sales. (Ed.)

# TOP TWELVE VOL. 1

## TWELVE GREAT CHART HITS FOR 14/11<sup>p</sup>

LITTLE CHILDREN	14/11 <sup>p</sup>	HIPPY HIPPY SHAKE
ANYONE WHO HAD A HEART	I WANT TO HOLD YOUR HAND	24 HOURS FROM TULSA
BITS AND PIECES	5-4-3-2-1	GLAD ALL OVER
I'M THE ONE		OVER YOU
NEEDLES AND PINS		I'M THE LONELY ONE

A TOP SIX PRODUCT

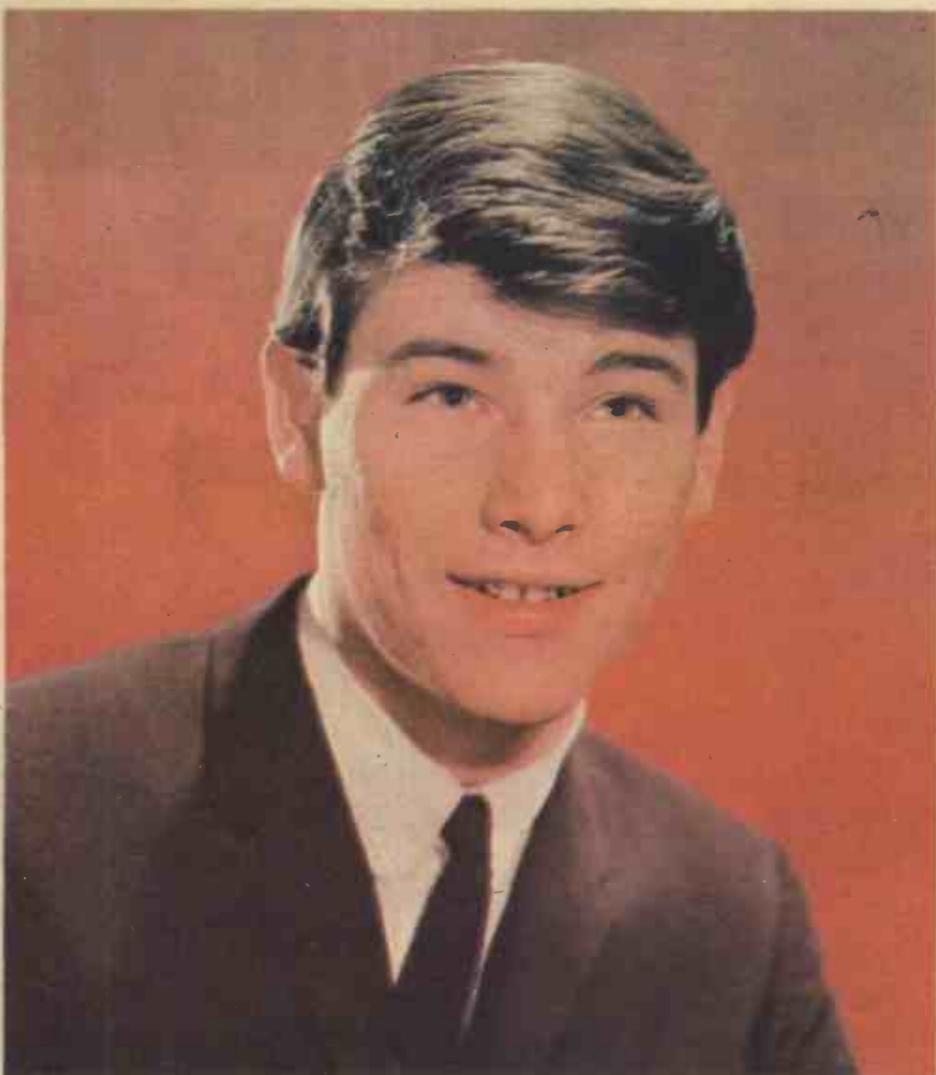
# BILL SIMPSON (DR. FINLAY)

## I LOVE YOU FOR SENTIMENTAL REASONS

B/W  
MY LOVE IS LIKE A RED RED ROSE

PICCADILLY 7N 35179

# 'R&B AND ME'



**B**ERN ELLIOTT and the Fenmen see their second disc, "New Orleans," tootle into the charts — obviously a successful follow-up to "Money." And they also see readers' letters tootle into page two, attacking the group for tinkering with R and B material.

Now there are plenty of British groups who claim to play Rhythm 'n' Blues . . . and plenty of fans ready to ridicule the claim. But Bern Elliott claims nothing of the sort.

He said, vehemently: "We do NOT play R and B. We have never said we did. Maybe we have an American approach to our music, but R and B is, basically, a RACE MUSIC. It has to have a coloured 'feel' to it. We haven't got that. It is ludicrous for us to label ourselves R and B . . . and it's a bit unfair for people to attack us for something we've never claimed."

### COMMERCIAL

And the group's personal manager, ex-singer Ronnie Vaughn, chipped in with: "The boys play and record what they personally think the fans want. Call it what you like. To me it's just a good commercial sound—and providing it sells discs, what does it matter."

"Bern has an American-sounding approach to singing—and the boys appreciate the way the public has accepted them. Rhythm 'n' Blues — NEVER. Just commercial. They recorded 'Money' and 'New Orleans' because they liked the songs, that's all."

What's more, Bern Elliott himself confessed that he liked the Gary (U.S.) Bonds version of "New Orleans" very much indeed. It is the type of music, and performance, that he likes listening to. "But I realise that it's impossible for a British group, coming from Kent, to get anywhere near the true American coloured sort of performance."

Now this strikes me as being a particularly outspoken and honest approach to the controversy which

### Bern Elliott Talks To Peter Jones

rages currently about R and B. The much-maligned Bern obviously has a point. Songs, melodies, tunes — there's no reason to suggest they belong to one specific department. Sinatra can swing "Old man river" — but Paul Robeson doesn't complain. Same thing applies in modern day releases, surely.

But Bern had by no means finished his spell of outspoken chat.

"What I want to know is how the British groups who claim to be playing Rhythm 'n' Blues can justify themselves. They must know what authentic R and B is

so how can they, mostly white and inexperienced, stick this label on themselves. They may honestly believe in their own talents, but I can't really see how they can go on kidding themselves."

A lively sort of question, you may think.

And herewith I extend an invitation to the groups concerned to drop a line to me, or to Bern, c/o the Record Mirror offices, and explain their own views. Is R and B essentially "Race music?" Is it possible for British groups to emulate the coloured stars?



THREE BIG STARS seen together in the States last week. They are Peter Jay, Jerry Lee Lewis and Brian Hyland. Picture was sent by Peter who is writing to RM from the States.

### Two great discs on RCA Victor



**HANK  
LOCKLIN**

You never want  
to love me

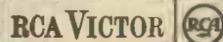
RCA 1391 45 rpm



**JIM  
REEVES**

I love you  
because

RCA 1385 45 rpm



RCA Victor Records product of The Decca Record Company Ltd  
Decca House Albert Embankment London SE 1

## TWO NEW BRITISH SCORCHERS!

# SKINNY MINNIE

recorded by on Oriole CB 1919

**CARTER-LEWIS AND THE SOUTHERNERS**

# BUCKLE SHOE STOMP

recorded by

**THE SNOBS** on Decca F 11867

PALACE MUSIC CO. LTD. 9 Albert Embankment, S.E.1 Sole Selling Agents: Southern Music 8 Denmark St., London, W.C.2.



# THE SWINGING BLUE JEANS

*Good Golly  
Miss  
Molly*

**HMV POP 1273**

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