

Record Mirror

No. 162

Week ending April 18, 1964

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GREAT NEW L-P FROM STONES



THE SWINGING BLUE JEANS are currently doing fantastic business all over the world. Their "Hippy Hippy Shake" is high in the U.S. charts, while they have been invited to tour Russia.

IT'S out this week! — The long-awaited first L.P. by the Rolling Stones. No title on the sleeve, just a collection of twelve R & B-style numbers, in typical Stones' tradition. And a racing certainty for the best-selling lists—it could even push the Beatles off the top.

Odd people turned up for the various sessions... the Stones have worked on this album for at least three months. You can hear their road manager, Ian Stewart, on piano on some tracks; Gene Pitney is at the keyboard on others; and recording "genius" Phil Spector turns up on some others on maracas. The Spector influence is there on some of the sound-tracks.

MOST POPULAR

Here's an item-by-item breakdown on the disc. "Route 66," the old standard, gets a fast, exciting treatment, obviously inspired by Chuck Berry's version. One of the most popular numbers in the Stones' stage act.

"I Just Wanna Make Love To You" was written by Willie Dixon and turned into a hit by Muddy Waters several years ago. But the Stones change the tempo and give it an individual sound. Plenty of harmonica. On to "Honest I Do," slow and Bluesy, with a compulsive dance-

beat. This is an old Jimmy Reed number, whose material the Stones perform very competently.

"I Need You Baby" — otherwise "Mona" — has a heavy Bo Diddley beat running through it, and is similar to the Stones' "Not Fade Away." A throbbing, exciting number which contrasts well with the next track — "Now I've Got a Witness." This is an instrumental answer disc to "Can I Get a Witness," and the boys' pay label credit to "Uncle" Phil and "Uncle" Gene. Ian Stewart plays organ on this one.

Side One closer is "Little by Little," the flip on "Not Fade Away." Rather a surprising move, we think, to include this Jimmy Reed-flavoured original. Guitar and Harmonica and a subtle Mick Jagger vocal.

Then comes "I'm a King Bee," the old Slim Harpo song. This is an atmospheric piece, with some pretty suggestive lyrics—clever ones, too. Next track is probably the best fast track on the L.P. It's "Carol," the

Chuck Berry composition, and it's a driving, pounding and extremely well-performed number with plenty of tune and excellent guitar work. Mick is on top vocal form on this one.

PLAINTIVE TUNE

"Tell Me" was written by Mick and Keith Richard and is a slowish, plaintive melody which is rather reminiscent of several Buddy Holly tunes. The longest number on the L.P., it has plenty of blues flavour and is probably the best of the slow tracks.

Then: "Can I Get a Witness," the Marvin Gaye R and B standard. Great set of lyrics and once more a fantastic beat is set up. There's something compulsive about the Stones' version of this song and it would probably have made a good single for them.

Gene Allison's "You Can Make It If You Try" is a slow, almost tortuous number that is in complete contrast

to the rest of the set. Nevertheless, the blues come through strongly. And this may be more popular than several of the more beaty tracks.

"Walking the Dog" is the last track. This Rufus Thomas number was mimed to by the boys at the "Mods' Ball" at the Empire Pool, Wembley, where on Wednesday last week they received fantastic acclaim. Afterwards, they said: "We were very frightened. But it was great." So is this curtain-closer on their album!

There it is, then. A debut L.P. of guaranteed appeal. And the great thing is that the Stones themselves, normally very critical of their own work, are very pleased with the result. A final word of praise to Andrew Loog Oldham, who recorded the sessions — he's living up to his "boast" that he'd be the top independent recording manager in Britain by November this year!

NORMAN JOPLING and PETER JONES



MICK JAGGER
and BRIAN JONES

INSIDE PAGE SEVEN — EXCLUSIVE MANFRED MANN STORY



THE
Merseybeats

**DON'T TURN
AROUND**

TF 459

fontana

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

WHY NOT RELEASE THE ELVIS ORIGINALS?

IN the States, Terry Stafford has hit the top ten with "Suspicion". In Britain, there is a version by Millicent Martin. She said she recorded it because she liked the latest trends and wanted to get in with it. But what people don't realise is that these two versions are merely covers of the original ELVIS "Suspicion", on his "Pct Luck" L.P. It would be a good idea if RCA issued the original Elvis as the title track of an EP.—Russell Carey, 4 Whitelands Road, Cirencester, Gloucs. L.P. winner.

C & W CHANCE

I WAS interested to read Karl Denver's view that C and W music will happen here. The big beat cannot last for ever and when it is finally over I hope to see such names as Hank Locklin, Marty Robbins, Ned Miller, Johnny Cash in the top spots. But surely Jim Reeves has the best chance. He has already established himself over here with pop ballads.—Michael A'Bear, 163 Moorgate Hill, Reford, Notts.

WILSON NEGLECT

DURING the current R and B craze, recognition of the sinking ability of Jackie Wilson, an all-time great in this type of music, has been sorely neglected. For five years, he has topped the American charts, earning himself a string of Gold Discs. I think many fans would enjoy his records if he was given proper publicity.—Michael McGimpsey, 21 Laurelbank Avenue, Newtonwards, Co. Down.

R & B REASON

WHY don't the real American R and B artists get in our charts? Reason is that Garnet Mimms, the Impressions and so on don't make it because in the main American R and B consists of wailing females and slow dreary group vocals. For example, Freddie Scott. Chuck Berry does get in the charts because he sings a commercial form of R and B that enables record buyers to remember the tune of the song.—Derek Hitchings, The Bungalow, Green and Silley Sports Ground, Blake Hall Road, Wanstead, London, E.11.

PAT OUR BACKS

READERS suggest reasons why R and B has caused renewed interest. I feel all credit for this should go to the Record Mirror. In April, 1963, the paper featured articles on Bo Diddley, Ben E. King, Cyril Davies and Chuck Berry, and followed up with discographies of Chuck and Bo. Before any hit R and B singles appeared in the charts, the RM columnists stuck out their necks. . . and said "The odds could even be that Chuck becomes more popular in Britain than he ever was." How right they were! And the RM has always been first to give articles on unknown artists, especially in the R and B field.—John M. Wilson, 69 Leslie Street, Glasgow, S.1.



ELVIS PRESLEY—he had the original version of the U.S. hit "Suspicion".

BRITONS ABROAD

HISTORY was made, recently, in the Record Mirror charts. There were eleven American records in the British Top Fifty; but in the American Top Fifty there were TWELVE. The first time such a situation has arisen. Yet eight of the British records were by the same group, one was by a stranger to the hit parade and one by a group with shaky talent. Why have such talented artists as Gerry and the Pacemakers, Freddie and the Dreamers, Billy J. Kramer, The Hollies, Rolling Stones, Kathy Kirby, Bachelors etc., not been properly launched in the States. When I say launched—I mean backed by the publicity that the Beatles and Dave Clarke have had?—R. C. Taylor, 38 Mayfield Road, Farmoor, near Oxford.

INSTRUMENTALS

NO instrumentals in the charts recently. The Shadows can't hold on much longer in the charts. The only other non-vocal this year in the ratings was "Song of Mexico", by Tony Meehan. Yet very good discs have been released: "Big Bad Bass", by Jet Harris; the Tornados' "Hot Pot"; Peter Jay and the Jaywalkers on "If You Love Me"; and the best yet by Sounds Incorporated, "The Spartans". I hope the situation changes before the end of the year.—J. Philbrick, 29 Montbelle Road, New Eltham, London, S.E.9.

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Record Mirror

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HOLLY DISCS?

WITH the release of "Brown-Eyed Handsome Man" last year, Buddy Holly discs have been issued at regular intervals. But the question remains: just how long can original Holly tracks last out? Over the years, varying numbers of unissued tracks have been given (according to Norman Petty and Mrs. Holley)—varying from 41, 25, 32, and "very few". Can we have a definite answer? Perhaps Buddy's mother knows the true answer.—J. Craske, 17 Park Road, Gosport, Hants.



CHUCK TRUTH

I'M disgusted. In another record paper, about a year ago, I read: "Chuck Berry met famous blues singer Muddy Waters who encouraged him to visit the boss of Chess Records"—and on the back of an EP of Chuck's he credits Muddy with his recording success, too. Now, in Record Mirror, from Chuck's own mouth come the words: "I came up to Chicago in 1955 to get myself a contract and Chess signed me almost immediately." Are the first quotes I mentioned just someone's idea of earning money? Or is it that now Chuck is trying to get all the credit—which he really doesn't need.—David Dormand, 50 Doncaster Gardens, Northolt, Middlesex.

LENNON LAUGH

THANKS for the article on John Lennon's book. But there was one mistake. Kenneth Allsop asked John what made him laugh. He replied, among other things, "Nick McCuti". He actually said "Nicky Cuff", a person who does exist. He used to be a friend of John's at college and I believe he is now performing in Liverpool clubs, using a brand of humour which John particularly appreciates.—Miss Barbara Hill, Ventnor, 9 Blacklow Brow, Huyton, Liverpool.

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GILLA OFF THE CUFF

by
David Griffiths

THE girl who smashed through the chart barrier to become the first female to hit the number one spot (with her dramatic recording of "Anyone Who Had A Heart") now becomes the Record Mirror's first girl to be featured in Off The Cuff. She made the following responses to people and things suggested by David Griffiths:

TOFFEE AND CHOCOLATE: Love chocolate, hate toffee.

FRENCH RECORDING STARS: Haven't heard much of them, but I admire Petula Clark if you count her!

MANCHESTER: I've got an auntie living there. I hear it's got some very good clubs. Don't like the accent.

BRITISH CATERING: All right, I suppose. In the transport cafes we visit on tour I find the food is good but I don't like all those plastic knives and forks.

MODERN JAZZ: I like some of it but don't understand it much. Miles Davis is fine but as for Thelonious Monk I can hardly say his name never mind understand what he's playing!

JUDY GARLAND: The greatest.

COCKNEY HUMOUR: Fabulous! Joe Brown is very funny—and his mother is just as amusing.

MOD CLOTHES: I like some of them but don't agree

with boys being too pretty. Short hair for boys, long hair for girls—otherwise it gets confusing!

BLUE BEAT HATS: I've never seen them but I like the sound.

MR. KRUSCHEV: Ha, Ha! I always picture him sitting behind his desk and banging his shoe on it.

SHORTHAND AND TYPING: I absolutely hate shorthand but I love typing.

SPORTS CARS: They're great but I don't go for speed.

CHAMPAGNE: Oh, oh I love it, honestly. I don't go for the first glass but after I've had one it gets better and better.

WOLVES: They make me ill.

RAY CHARLES: He is the greatest.

MEN WHO WEAR RINGS: I think men should only wear rings when they are married.

JAPAN: They are supposed to be gentle people and all that but I don't think I'd enjoy being a Japanese woman. I wouldn't bow down to any man.

BACH: I like that record by the Swingle Singers but don't care much for straight Bach. I daresay it was all right in its day, though!

● **CILLA BLACK** with **SOUNDS INCORPORATED**. This exciting Topix picture was taken during Cilla's stage act, as Sounds are now her regular backing group after moving to the Brian Epstein stable.

**TWO
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Ketty Lester

RCA 1394 45 rpm



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THE THINGS WE HEAR

THE Jack Good produced big Beate TV Spectacular in May will also feature blues singer Long John Baldry and Cilla Black. Long John will sing four songs and take part in sketches with the Beatles. A Baldry single is planned for release to coincide with the show. Chris Barber and his band minus wife Otille Patterson sailed for a two week playing holiday aboard one of P & O's Liners last Sunday. Mrs. Barber will spend the holiday at a country farm with the trad Barber crew on cruise are modern jazzmen Bill Le Sage and Ronnie Ross. Obviously we can expect new things from CB after the cruise!

Millie's first LP was previewed on Ready Steady Go last Friday, her first sleeper EP was selling fast last week on the Island label which is owned by her manager Chris Blackwell... Manfred Mann one of the happiest looking groups on the scene... Apologies to Rolling Stones and Yardbirds, I printed a wrong quote last week. Yardbirds (the most blueswailing) actually said Stones, in their opinion, no longer had a good club act.

★★★

Jack Good's new pop TV series in the autumn could start new trends—his previous series "Oh Boy" did with Lord Rockingham's XI, Cherry Wainer, etc. Unique double for singer/DJ Jimmy Young. He appeared on both Juke Box Jury and Thank Your Lucky Stars at the same time last Saturday and appeared to be wearing the same suit on both channels!

Is Hayley Mills putting on weight? according to Brian Matthew, Millicent Martin is an actor! After reading last week's article on Georgie Fame, the Animals sent him this telegram, "Thanks a million for your marvellous quote RECORD MIRROR but we still think you are the King."

Ella Fitzgerald paid a unique tribute to the Beatles and Peter and Gordon when she secretly recorded "Can't Buy Me Love" in London recently. Orchestra was arranged and conducted by Johnny Spence about whom Ella commented "I'm fabulously impressed." The single is rush released this week.

THE NASHVILLE TEENS

wish to thank

DON ARDEN

for the successful tour
on which they appeared
with and accompanied
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RM CLUB GUIDE

MARQUEE

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THURSDAY, APRIL 16th
LONG JOHN BALDRY
and the **HOOCHIE COOCHIE MEN**

FRIDAY, APRIL 17th
THE YARDBIRDS
THE AUTHENTICS

SATURDAY, APRIL 18th
JOE HARRIOTT
QUINTET

RONNIE ROSS
QUARTET

SUNDAY, APRIL 19th
JOHNNY DANKWORTH
AND HIS ORCHESTRA

MONDAY, APRIL 20th
MANFRED MANN

TUESDAY, APRIL 21st
BLUE BEAT
CYKO AND THE CARIBS
FRITZ AND THE BLUEBEATERS
with the ROOSTERS

WEDNESDAY, APRIL 22nd
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CYKO & the CARIBS
Blue Beat Every Thursday

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THE BITING FINGERNAIL FIVE
Friday ALL NIGHT SESSION 12-5 a.m.

GEORGIE FAME & BLUE FLAMES
CHRIS FARLOW & THUNDERBIRDS

Saturday (18th) 7.30-11.30 p.m.
DON RENDELL
QUINTET
DICK MORRISSEY
QUARTET

Saturday ALL NIGHT SESSION 12-6 a.m.
ZOOT MONEY'S BIG ROLL BAND
TOMMY WHITTLE
QUARTET

Sunday (19th) AFTERNOON SESSION 3-6 p.m.
TONY SHEVETON & THE SHEVELLES
Sunday EVENING SESSION 7-11 p.m.

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MONEY'S MONDAY
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CHRIS FARLOW
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RHYTHM and BLUES

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GRAHAM BOND'S Organisation
JOHN LEE and the **GROUND HOGS**
THE CLOUDS

MONDAY, April 20th
THE MIKE COTTON SOUND
BRIAN KNIGHT'S BLUES BY SIX
THE POPULARS

TUESDAY, April 21st
THE PRETTY THINGS
THE ART WOOD COMBO
THE IMPACTS

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JOHN LEE and the **GROUND HOGS**
THE CONTINENTALS

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



Saturday Night Out

WIN A SATURDAY NIGHT OUT WITH THE SEARCHERS IN THIS NEW RM COMPETITION

THE sensational Searchers sing their way into the charts with "DON'T Throw Your Love Away." But they also say: "DO come on a live-it-up Saturday night out with all four of us!"—and they're extending this once-in-a-lifetime invitation to six of their fans.

Interested? Of course, you are. Now read on.

SIMPLE

The Searchers have been knocked out by their first major movie, "Saturday Night Out," which is presented by Michael Kilnser and Tony Tenser and produced and directed by Robert Hartford-Davis. So they want to lay on an all-expenses-paid Saturday night out with the first six winners of a simple competition. And they decided the best way to decide the winners was this: They've taken a list of TEN current Pye Record releases. They ask YOU to act as a disc-jockey and pretend YOU have to prepare a well-balanced programme of just SIX of those records. Simply select your six, then put them in the proper order.

O.K. so far? The first six entries which agree with the verdict of the judging panel will be the winners—and the lucky guys or gals will receive a personal invitation to London from the Searchers. And they'll receive a Searchers' L.P., duly autographed, as a reminder of their "night out."

What's more, there'll be consolation prizes of TWENTY-FOUR Searchers' EP's, to be presented by Pye Records.

Now here's the list of discs from which to make your choice: "Don't Throw Your Love Away", by the Searchers; "Got My Mojo Working", by the Sheffields; "Walk On By", by Dionne Warwick; "Needles And Pins", by the Searchers; "In Love", by Pet Clark; "Mockingbird Hill", by the Mikil Five; "Hi-Heel Sneakers", by Tommy Tucker; "It's Great", by the Monotones; "You Still Want Me", by the Kinks; "Sha-La-La", by the Shirelles.

POSTCARDS

Just write out your list of six, in order of playing—and ON A POSTCARD, PLEASE! The judging panel will comprise disc-jockeys, members of the Record Mirror "Pop Disc Jury" and a recording manager.

Closing date for your entries? They must reach the Record Mirror Offices, 116, Shaftesbury Avenue, London, W.1., by Saturday, April 25. Please mark the cards: "Searchers' Night Out."

Out with the pens and postcards. And the best of luck!

HARRINGAY R & B
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Fri. 17th: Ricky Tick, Plaza, GUILDFORD
Sun. 19th: Phoenix, Church Street, STAINES
Tue. 21st: 100 Club, 100 OXFORD STREET
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ZEROS

APOLLO MUSIC: TEM 0022 AND THE

ROY ORBISON AND HIS NEW DISC

by **GEORGE ROONEY**

SENSATIONAL American singer Roy Orbison really was "Borne on the wind"—A jet plane from Nashville, Tennessee—and I was lucky enough to be the first journalist to talk to this quality-performing star.

First he enthused about his new single, "It's Over," being rush-released in Britain. He wrote it: "It's based on another personal experience of mine . . ." It is a sad ballad of a love affair that has ended.

Apparently there is a delay on getting tapes of the song from the States, but it should hit the stores in a week or so. Incidentally, this is the reason why Roy's Christmas song, "Pretty Paper," was never released here. He cut it at the Decca

studios during his last visit, but an ensuing mix-up over tapes meant British fans missing out on a great song.

Roy's British tour opens at Slough on Saturday. Any surprises being planned?

"Well, no REAL ones. I figure that, on tour, people

come to hear the songs that have made me popular. I've often been disappointed on American television when a record artist gets on a show and sings something you normally never hear. Songs that they don't intend to release . . . someone else's songs.

sticks—and I said I'd try as I know Ringo pretty well."

Roy is a great singer. But visually he shatters the image of what a pop star should look like. Some people say he is the most UN-pop-looking singer in the business. I asked him about this. He said:

"Some artists want you to see them rather than hear them or enjoy their talent. I try not to be someone for you to see although you actually come to see AND hear.

"A lot of singers come on stage and that's all there is. Just something to look at. This makes for a good show and dull listening. So I try to combine both and not be a sort of idol. I'm in the business to sing and express myself so if people come to listen I try to sing what they want to hear . . . rather than look the way they'd want me to look.

LOVE 'EM ALL

"I believe that when people come to see me — which they have done fantastically and I love 'em all; I feel like I'm home again—they do want the hit songs. So I'll do the old ones, plus 'Borne On The Wind' and 'It's Over.' New fast addition might be 'What'd I Say' . . . my version of it.

"I do a little different thing on that song." Actually, it is a very effective change of tempo mid-way.

The Federals will be backing Roy, along with three violins and a trio of girls so that the actual sound of the records can be reproduced.

Said Roy: "You'd better warn Ringo Starr to watch out. The architect who designed my house has a teenage daughter, who's saving her pennies to come to England to see the Beatles. She asked me to get one of Ringo's drum-



ROY ORBISON with **BRIAN POOLE**. This shot was taken during Roy's last tour of Britain last year in which he travelled with Brian, Freddy, etc. (RM Pic Bill Williams).

close to me, like mums and dads and my kin-folks, think I probably look better with glasses, but I think they are used to me wearing them.

"I will probably not attempt to wear glasses on stage all the time this tour. Last time, some people wanted to see me without them. As far as looking better . . . that's not the idea

at all. It's just a change. I do wear contact lenses sometimes, so if people are that interested I'll try it this time on a few shows."

As Roy says, first and foremost he wants people to come and hear him sing. And I'm sure the fans are only too eager to oblige. Like I said: "He's a 'quality' performer."

TRADEMARK

"It doesn't really matter to me if people come to see me as such—as long as they come to hear me, talk to me and get in the spirit of things."

I asked him about his glasses—an Orbison trademark.

Said Roy: "People who are

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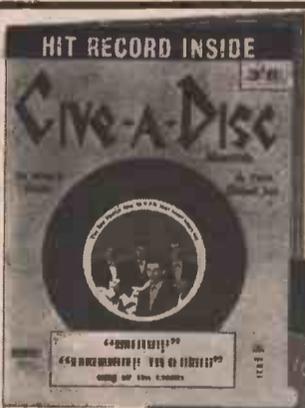
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HERE'S TO MILLIE!

● MILLIE certainly has something to drink a toast about. Her "My Boy Lollipop" is high in the charts, her E.P. on Island is selling strongly, and her L.P. for Fontana is to be issued this week. Good health Millie!

(Dezo Hoffman pic)



JUST RELEASED

ANTHONY NEWLEY I'll teach you how to cry F 11883

SHOUT Lulu & The Luvvers F 11884

I'LL BE WAITING—I'LL BE HERE The Chimes featuring Denise F 11885

I HAVE LOVED YOU Joe Sentieri F 11886

MAN'S FAVOURITE SPORT Ann-Margret RCA 1396

MY GIRL SLOOPY The Vibrations HLK 9875

COME TO ME Otis Redding HLK 9876

IF'N The Uptowners HLU 9877

VANISHING POINT The Marketts WB 130

HUBBLE BUBBLE ON THE M1

RECORD MIRROR SPECIAL ON THE MANFREDS AND ALL ABOUT THEIR CONFUSED SONG TITLE

ONCE again Manfred Mann have made what seems like an error. And once again a mistake may turn into a big success.

It happened on the M1 during a discussion in the band van about finding a good-sounding title for Manfred Mann's follow-up to "5 4 3 2 1". Drummer Mike Hugg suddenly came up with "Hubble, Bubble, Toil and Trouble". It had a familiar, Shakespearean ring about it. Everyone agreed that Manfred Mann 1 (that's drummer Mike) had hit on a potential hit title. "Great!" said every Manfred Mann—including the one who is actually Manfred Mann.

But, as you might expect from a group that includes a man called Manfred Mann (who is not the leader) and four others who are also referred to individually and collectively as Manfred Mann, they had got things a trifle confused: it is "Double, Double, Toil and Trouble" that the witches in Macbeth say when brewing up trouble.

All the same, the insertion of "Hubble Bubble" (which is in fact a type of smoking pipe) has added a certain something—a weird kind of memorability.

by **DAVID GRIFFITHS**

'Hubble Bubble' idea so we started adapting it. I added some lyrics, Mike Vickers — saxophone — contributed a rhythmic idea and Manfred

adapted the melody."

Although their new effort is nothing like as memorably simple as "5 4 3 2 1", Mike Hugg (in particular) is more confident about its potentialities than anything else they've done. Already, they know it is bound to collect good sales because it has been chosen to replace their own "5 4 3 2 1" as the signature tune of Ready Steady, Go — not because programme editor Francis Hitching has any leaning towards the group. "It's just that their disc is the most likely hit we've heard," he said.

One reason why the Manfreds are doing so well may be the wide variety of sounds the boys are interested in. Roughly speaking,

three of them (Manfred and the two Mikes) came into pop music via an interest in modern jazz, and two (Paul and Tom) via an interest in primitive blues. Both "sides" have respect for the others' preferred music and have enlarged their enjoyment of music as a result of contact with each other. Their influences have combined to add up to a distinctive, commercial sound—as their forthcoming LP will show. For, as in their personal appearances, the album will include such numbers as Cannonball Adderley's "Sack O' Woe" and John Lee Hooker's "Dimples" — an unusual (though far from incompatible) mixture that's proving very popular with an increasing proportion of the populace.



MANFRED MANN on "Ready Steady Go". (RM Pic Martin Alan).

IMPACT

"It was quite unintentional," confessed Manfred (the Manfred, piano player in the group). "We just got it wrong but it seems to have turned out well. Like our original decision to call all five of us Manfred Mann. Sure, it's silly, people get muddled over it, but since the group has made a success of it, I don't think it matters. The name has got impact and when people are really interested in the group they soon sort out who's who. But if it makes things easier for anybody to call us the Manfreds, then they are welcome. We don't care."

RHYTHMIC

"Hubble Bubble" is a group effort for which each Manfred can take credit. Paul Jones (vocals and harmonica) took up the story: "Three days later, driving along the M5 this time, Tom McGuinness — bass guitar — showed us a tune and words he had written. But they didn't fit too closely to our



● **DIONNE WARWICK** who had a mild hit here with her original version of "Anyone Who Had A Heart".

GREAT UNKNOWN—FIRST IN THE THIRD OF THIS POPULAR SERIES

DIONNE WARWICK

by **NORMAN JOPLING**

WHEN I was browsing around a record shop some months back, another customer was intent on buying a copy of "Anyone Who Had A Heart." Being more discriminating than most he asked to hear "the one by Donna Warwick as well."

He bought the Dionne Warwick version, but whether or not it was because he liked it more than Cilla Black's cover version, or just that his girl friend didn't like Cilla Black I shall never know. However, I hope he liked Dionne's, and I hope he also rushes out and buys "Walk On By," but this isn't as likely seeing that no one has bothered to cover it yet.

BLUES

Dionne Warwick is a coloured female vocalist in her early twenties who in the States is second only to Mary Wells in blues popularity. She has great talent and records in the States for Scepter records who have had several outlets in

Britain — namely Top Rank, HMV, Stateside and finally Pye International. Dionne's first two discs were on Stateside, and her last three on Pye.

Dionne herself was born in the little town of East Orange in Connecticut and she attended the Hartford School of music. When she left college she formed her own singing group and accompanied such artistes as the Shirelles and many others. It was through the Shirelles that she came to be offered a contract with Scepter records, and her first offering for them was the fantastic "Don't Make Me Over."

Written and produced by the sensational hit-making team of Bert Bacharach and Hal David it shot into the top twenty in the States establishing Dionne as one of the most moving and poignant voices ever to hit the lists in America.

In Britain the disc didn't mean a thing, except that most of the reviews of the

disc happened to be raves. Bunny Lewis writing in the Reveille went overboard on this one, something which he seldom does about any disc. In my mind it was one of my top three discs of last year.

BEAUTIFUL

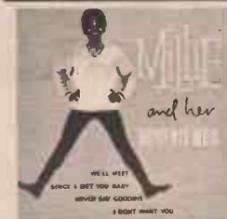
Her next disc was another delicate opus called "This Empty Place." Again it was a delicate ballad with loads of appeal, and again it made the U.S. charts, but only at the lower end this time. The same applied to her next disc "Make The Music Play," a beautiful number again. That was her first for Pye International here, and so far no chart luck for her.

"Anyone Who Had A Heart" came next, and it shot to the top ten in the States, repeating the success of "Don't Make Me Over." In Britain all honours went to Cilla Black who was brought back the song to record by manager Brian Epstein. This astute move completely established Cilla in this country—but Dionne only made about number forty here, which nevertheless might prove to be the

thin end of the wedge. Incidentally, Louis Cordet has just recorded "Don't Make Me Over!"

Her new disc "Walk On By" is another grow-on-you ballad and by the immense publicity it has had, it may well be her first big hit here. And she deserves it for sure, after all the pleasure she has given me, and everyone else who just about goes mad about Miss Dionne Warwick.

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Pop Disc Jury



SINGLES IN BRIEF

DANA VALERY: This Is My Prayer; Would I Love You Again (Decca F 11881). English lyric version of the Eurovision winner. Plaintive and tuneful with loads of adult appeal.

THE KINGSTON TRIO: Last Night I Had The Strangest Dream; The Patriot Game (Capitol CL 15341). Folksy stuff tinked with a message. Pleasant and well performed.

GIGLIOLA CINQUETTI: Non Ho L'Eta' Per Amarti; Sei Un Bravo Ragazzo (Decca F 21842). Winner of the Eurovision song contest—lots of appeal in the Italian ballad.

TONY BENNETT: When Joanna Loved Me; The Kid's A Dreamer (CBS AAG 191). Gentle U.S. hit ballad from Tony which could do OK here—maybe there's not quite the demand though for this sort of thing at the moment.

RUTH BROWN: Yes, Sir, That's My Baby; What Happened To You (Brunswick 05904). The blues songstress gets her tonsils wrapped around the oldie. Slow and deliberate with plenty of feeling.

CRAIG DOUGLAS: Silly Boy; Love Leave Me Alone (Fontana TF 458). Rather an off-beat ballad from Craig—not commercial but certainly a good disc.

FATS DOMINO: Lazy Lady; I Don't Want To Set The World On Fire (HMV POP 1281). Rather a bealy little effort with not as much appeal as most of his.

COUNT DOWNE AND THE ZEROS: Hello My Angel; Don't Shed A Tear (Ember S 189). Rather an old-fashioned styled beat ballad. But this originality could be the think to put them in the charts.

PAT WAYNE & THE BEACH-COMBERS: Bye Bye Johnny; Strictly For The Birds (Columbia DB 7262). Chuck Berry number—rip roaring beat—plenty of hit potential. Rough Diamond so to speak.

JIMMY McGRUFF: Last Minute; Part Two (Sue WI 310). Great organ and piano disc from Jimmy. Maybe too way-out for the pop market though.

THE DENNISONs: Walking The Dog; You Don't Know What Love Is (Decca F 11880). Rufus Thomas U.S. hit—good R & B styled treatment here, which could click chartwise.

JACKIE AND THE RAINDROPS: Come On Dream, Come On; Here I Go Again (Phillips BF 1328). Good new disc from the popular group—but maybe not in the current commercial idiom.

NED MILLER: Invisble Tears; Old Restless Ocean (London HL 9873). A good tuneful effort from Ned, who should pick up good sales with this country styled ballad.

TONY COLTON: Lose My Mind; So Used To Loving You (Decca F 11879). A currently commercial number with some dance appeal. He's got a good voice and there's a frenzied beat backing.

CONNIE STEVENS: They're Jealous Of Me; A Girl Never Knows (Warner Bros. WB 128). Rather echo-y number from Connie—but a sweet voice and pretty Goffin-King penned tune.

GLENDA COLLINS: Baby It Hurts; Nice Wasn't It (HMV POP 1283). Rather a decent song, and treatment by Glenda is worthy of attention.

PARK SABLE & THE JUNGLE BEATS: Never Be Blue; Rave On. Gimmicky beat number with screaming etc. Fast and frantic with a good lead voice.

JOYCE PAUL: Don't Send Flowers; I'll Give You Me (Liberty LIB 66008). Emotional beat ballad with loads of appeal and very well performed to boot.

THE SECRETS: Hey Big Boy; The Other Side Of Town (Phillips BF 1318). The shrill U.S. femme vocal group with a punchy danceable rock number.

MIKE BERRY: Lovesick; Letters Of Love (HMV POP 1284). Best ever Mike Berry disc but none too chart-inclined. Blues based and authentic soundings. Good disc, good voice, good backing.

TERRY STAFFORD: Suspicion; Judy (London HLU 9871). Pomus-Shuman U.S. penned ballad hit but Millie Martin opposition could spoil sales here.

AL SAXON: Another You; Hot And Bothered (Mercury MF 811). Rather a teen styled effort from Al who sings well on this beaty big band-y item.

CHRISTINE CAMPBELL: You; Don't You Know (Parlophone R 5127). Big voice from the little lass—more for the adult record buyer. Lovely stuff nevertheless.

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CLIFF RICHARD

Constantly; True, True Lovin' (Columbia DB 7272).

SOULFUL strings launch Cliff on a so-smooth ballad—and this is a first-rate Richard performance. Throbbing appeal to his lower-register notes and total sureness in his phrasing. And we say it's better for Cliff to record a good ballad than a mediocre rock number. Must be a raving big hit. Flip is a Bruce Welch composition and the Shadows are included. It bashes along well, but has a faintly monotonous melody line. Good contrast, though.

TOP FIFTY TIP

THE FOURMOST

A Little Loving; Waitin' For You (Parlophone R 5128).

PROBABLY their best yet. Reason for the long delay was the illness of Mike Millward, but he's fit and in form now. Song jogs along, solidly beat-laden, and the lyrics are catchy and memorable. Chunky guitar sounds all the way, with a good lead break mid-way. It's a spirited disc, taken all round. Flip is a Brian O'Hara composition and includes some way-up falsetto phrases. Another happy little song.

TOP FIFTY TIP

JAN AND DEAN

Dead Man's Curve; The New Girl In School (Liberty 55672).

THIS macabre set of lyrics has already been banned by the B.B.C.—which could give it curiosity sales appeal. Story of

a car smash, a horrible crash-up—sung with violent emotion to a full-blooded orchestral backing. It'll offend some people, but intrigue many more. Spoken passage mid-way. Slightly corny. Flip side is also a big hit in the States. Nice tune, nice performance. Good value lower deck.

TOP FIFTY TIP

LULU AND THE LUVERS

Shout; Forget Me Baby (Decca F 11884).

THE old Isley Brothers' number recorded by a wildie, way-out new British group. It goes like the proverbial bomb, with some uninhibited vocal work out front. A strange tempo change half-way which adds to the compelling atmosphere. It needs only the plugs to carve a sizeable spot in the charts. Flip is a bit slower but no less dynamic. Lead voice roars and grates with maximum excitement.

TOP FIFTY TIP

THE ANDREW OLDHAM ORCHESTRA

365 Rolling Stones; Oh I Do Like To See Me On The 'B' Side (Decca F 11878).

A REPETITIVE piano instrumental here, as a sort of tribute to the Stones as recorded by their manager. But it's a catchy danceable item which could do very well if it gets enough plugs. Flip, with the unusual title is a bluesy styled affair.

TOP FIFTY TIP



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CASHBOX TOP 50

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BRITAIN'S TOP 50

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TOP 20-FIVE YEARS AGO

- 1 **IT DOESN'T MATTER ANY MORE**
(2) Buddy Holly
- 2 **SIDE SADDLE**
(1) Russ Conway
- 3 **SMOKE GETS IN YOUR EYES**
(3) Platters
- 4 **DONNA**
(8) Marty Wilde
- 5 **CHARLIE BROWN**
(9) Coasters
- 6 **PETITE FLEUR**
(5) Chris Barber
- 7 **MY HAPPINESS**
(4) Connie Francis
- 8 **C'MON EVERYBODY**
(12) Eddie Cochran
- 9 **AS I LOVE YOU**
(5) Shirley Bassey
- 10 **STAGGER LEE**
(7) Lloyd Price
- 11 **GIGI**
(11) Billy Eckstine
- 12 **SING LITTLE BIRDIE**
(17) Pearl Carr & Teddy Johnson
- 13 **PUB WITH NO BEER**
(10) Slim Dusty
- 14 **LITTLE DRUMMER BOY**
(13) The Beverley Sisters
- 15 **TOMBOY**
(14) Perry Como
- 16 **IT'S LATE/THERE'LL NEVER BE ANYONE ELSE BUT YOU**
(-) Ricky Nelson
- 17 **MAYBE TOMORROW**
(18) Billy Fury
- 18 **BY THE LIGHT OF THE SILVERY MOON**
(15) Little Richard
- 19 **WAIT FOR ME**
(16) Malcolm Vaughan
- 20 **I GOT STUNG/ONE NIGHT**
(-) Elvis Presley

BRITAIN'S TOP LP's

- 1 **WITH THE BEATLES**
(1) The Beatles (Parlophone)
- 2 **WEST SIDE STORY**
(3) Sound Track (CBS)
- 3 **PLEASE PLEASE ME**
(2) The Beatles (Parlophone)
- 4 **STAY WITH THE HOLLIES**
(4) The Hollies (Parlophone)
- 5 **MEET THE SEARCHERS**
(5) The Searchers (Pye)
- 6 **ELVIS' GOLDEN RECORDS VOL. 3**
(10) Elvis Presley (RCA)
- 7 **HOW DO YOU LIKE IT**
(6) Gerry & The Pacemakers (Columbia)
- 8 **SOUTH PACIFIC**
(8) Sound Track (RCA)
- 9 **BLUE GENE**
(14) Gene Pitney (United Artists)
- 10 **BLUE SKIES**
(11) Frank Ifield (Columbia)
- 11 **BORN FREE**
(12) Frank Ifield (Columbia)
- 12 **IN THE WIND**
(20) Peter, Paul & Mary (Warner Bros)
- 13 **FREDDIE & THE DREAMERS**
(9) Freddie & The Dreamers (Columbia)
- 14 **IN DREAMS**
(15) Roy Orbison (London)
- 15 **THE SHADOWS GREATEST HITS**
(7) The Shadows (Columbia)
- 16 **SUGAR AND SPICE**
(13) The Searchers (Pye)
- 17 **AT THE DROP OF ANOTHER HAT**
(-) Michael Flanders & Donald Swann (HMV)
- 18 **GOOD 'N' COUNTRY**
(16) Jim Reeves (RCA Victor)
- 19 **SESSION WITH THE DAVE CLARK FIVE**
(-) Dave Clark Five (Columbia)
- 20 **HOW TO WIN AN ELECTION**
(-) Peter Sellers, Spike Milligan & Harry Secombe (Columbia)

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 **HUNGRY FOR LOVE**
(6) The Searchers (Pye)
- 5 **THE DAVE CLARK FIVE**
(5) The Dave Clark Five (Columbia)
- 6 **THE BACHELORS**
(7) The Bachelors (Decca)
- 7 **THE BEATLES HITS**
(4) The Beatles (Parlophone)
- 8 **I ONLY WANT TO BE WITH YOU**
(10) Dusty Springfield (Philips)
- 9 **PETER, PAUL & MARY**
(13) Peter, Paul & Mary (Warner Bros.)
- 10 **ON STAGE**
(12) Merseybeats (Fontana)
- 11 **24 HOURS FROM TULSA**
(8) Gene Pitney (United Artists)
- 12 **LOVE IN LAS VEGAS**
(-) Elvis Presley (RCA)
- 13 **THE BEATLES No. 1**
(9) The Beatles (Parlophone)
- 14 **THE BIG THREE AT THE CAVERN**
(14) Big Three (Decca)
- 15 **SHAKE WITH THE SWINGING BLUE JEANS**
(-) Swinging Blue Jeans (HMV)
- 16 **TOP SIX VOL. 3**
(16) Various Artists (Top Six)
- 17 **I'M THE ONE**
(-) Gerry & The Pacemakers (Columbia)
- 18 **MOVING**
(-) Peter, Paul & Mary (Warner Bros.)
- 19 **DON'T BLAME ME**
(-) Frank Ifield (Columbia)
- 20 **PINK PANTHER**
(-) Henry Mancini (RCA)

The National Chart

AFTER a week's release, the Searchers leap into the charts at number 20 with their "Don't Throw Your Love Away", pursued hotly by other hot discs like "Hubble Bubble Toil & Trouble", and "Don't Let The Sun Catch You Crying". The Animals too look like making their mark on the scene with their infectious "Baby Let Me Take You Home". Up top it seems that Peter & Gordon may overtake the Beatles, either next week or the week after, owing to the enormous numbers of Beatles discs being sold so quickly, instead of over a longer period, thus enabling them to top the chart longer. Not much else on the way up but watch out for "My Boy Lollipop".

The Merseybeats make it three in a row with their gentle "Don't Turn Around", while two more favourites come in at the lower ends of the lists. They are Kenny Lynch's "Stand By Me", who seems to be gaining in sales of the Ben E. King song over the Cassius Clay version. And Peter, Paul & Mary ease in with their spiritual-type ditty "Tell It On The Mountain".

Donne Warwick makes it with her lovely "Walk On By"—there's a feature on her on page seven in this issue.

- 1 **CAN'T BUY ME LOVE**
(4) The Beatles (Parlophone)
- 2 **WORLD WITHOUT LOVE**
(4) Peter and Gordon (Columbia)
- 3 **I BELIEVE**
(3) The Bachelors (Decca)
- 4 **LITTLE CHILDREN**
(2) Billy J. Kramer and The Dakotas (Parlophone)
- 5 **I LOVE YOU BECAUSE**
(7) Jim Reeves (RCA-Victor)
- 6 **JUST ONE LOOK**
(5) The Hollies (Parlophone)
- 7 **TELL ME WHEN**
(7) Applejacks (Decca)
- 8 **NOT FADE AWAY**
(6) The Rolling Stones (Decca)
- 9 **THAT GIRL BELONGS TO YESTERDAY**
(8) Gene Pitney (United Artists)
- 10 **MY BOY LLOLLOPOP**
(6) Millie (Fontana)
- 11 **GOOD GOLLY MISS MOLLY**
(4) The Swinging Blue Jeans (HMV)
- 12 **MOVE OVER DARLING**
(5) Doris Day (C.B.S.)
- 13 **EVERYTHING'S ALL RIGHT**
(8) The Mojos (Decca)
- 14 **BITS AND PIECES**
(10) Dave Clarke Five (Columbia)
- 15 **ANYONE WHO HAD A HEART**
(11) Cilla Black (Parlophone)
- 16 **DIANE**
(13) The Bachelors (Decca)
- 17 **MOCKINGBIRD HILL**
(3) The Miglit Five (Pye)
- 18 **VIVA LAS VEGAS**
(7) Elvis Presley (RCA Victor)
- 19 **THEME FOR YOUNG LOVERS**
(12) The Shadows (Columbia)
- 20 **DON'T THROW YOUR LOVE AWAY**
(-) The Searchers (Pye)
- 21 **I THINK OF YOU**
(20) The Merseybeats (Fontana)
- 22 **LET ME GO LOVER**
(19) Kathy Kirby (Decca)
- 23 **BOYS CRY**
(21) Eden Kane (Fontana)
- 24 **NEW ORLEANS**
(24) Bern Elliott & The Fenmen (Decca)
- 25 **OVER YOU**
(22) Freddie and The Dreamers (Columbia)
- 26 **IF HE TELLS YOU**
(25) Adam Faith with the Roulettes (Parlophone)
- 27 **THINK**
(1) Brenda Lee (Brunswick)
- 28 **STAY AWHILE**
(23) Dusty Springfield (Philips)
- 29 **HUBBLE BUBBLE TOIL AND TROUBLE**
(-) Manfred Mann (HMV)
- 30 **CANDY MAN**
(26) Brian Poole & The Tremeloes (Decca)
- 31 **DON'T LET THE SUN CATCH YOU CRYING**
(-) Gerry and the Pacemakers (Columbia)
- 32 **JULIET**
(3) Four Pennies (Philips)
- 33 **HI-HEEL SNEAKERS**
(3) Tommy Tucker (Pye)
- 34 **BORNE ON THE WIND**
(28) Roy Orbison (London)
- 35 **I LOVE HOW YOU LOVE ME**
(35) Maureen Evans (Orion)
- 36 **EIGHT BY TEN**
(29) Ken Dodd (Columbia)
- 37 **GONE**
(37) Shirley Bassey (Columbia)
- 38 **NEEDLES AND PINS**
(27) The Searchers (Pye)
- 39 **BABY LET ME TAKE YOU HOME**
(-) The Animals
- 40 **I'M THE ONE**
(32) Gerry & The Pacemakers (Columbia)
- 41 **ONLY YOU**
(39) Mark Wynter (Pye)
- 42 **DON'T TURN AROUND**
(-) Merseybeats (Fontana)
- 43 **AS USUAL**
(33) Brenda Lee (Brunswick)
- 44 **WALK ON BY**
(-) Dianne Warwick (Pye Int.)
- 45 **STAND BY ME**
(-) Kenny Lynch (H.M.V.)
- 46 **TELL IT ON THE MOUNTAIN**
(-) Peter, Paul and Mary (Warner Bros.)
- 47 **SHE LOVES YOU**
(42) The Beatles (Parlophone)
- 48 **I WANT TO HOLD YOUR HAND**
(40) The Beatles (Parlophone)
- 49 **YOU WERE THERE**
(44) Heinz (Decca)
- 50 **5-4-3-2-1**
(50) Manfred Mann (HMV)

FAST-RISING U.S. hits include "It's over"—Roy Orbison; "I don't want to be hurt anymore"—Nat 'King' Cole; "Cotton Candy"—Al Hirt; "Kiss me sailor"—Diane Renay; "Wrong for each other"—Andy Williams; "Love me with all your heart"—Ray Charles Singers; "The best part of breaking up"—The Ronettes; "Whenever he holds you"—Bobby Goldsboro; "Walk on by"—Dionne Warwick. Fast rising British hits include "Diane"—Bachelors; "Little children"—Billy J.; "Just like me"—Searchers; "Just one look"—Hollies.

New U.S. releases include—"I'm the lonely one"—Cliff Richard; "Gonna get along without you now"—Skeeter Davis (Yes, it's the Patience and Prudence song); "Goodbye baby"—Solomon Burke; "One Way Love"—Drovers; "Shy One"—Shirley Ellis; "If you don't look around"—Kingsmen Trio; "I found out too late"—Sapphires; "If I catch you"—Jimmy Shaw; "Guitar Child"—Duane Eddy; "Soulville"—Aretha Franklin; "My little girl"—Isley Bros.; "Try to find another man"—Righteous Bros.; "Little girl lost"—Maxine Brown; "The Sermon"—Jimmy Smith; "Organ grinder swing"—Lee Dorsey; "Again"—James Brown (on King); "Caldonia"—James Brown (on Smash); "Something you got baby"—Fats Domino; "Who's afraid of Virginia Woolf"—Jimmy Smith (Verve); "Wiggle on out"—Jack Scott.

New Phil Spector label—called Phil Spector. First release is "So young"—by Veronlea. Currently climbing slowly up the 100—"Tall Cool One" from the Wallers on Golden Crest. This was a big U.S. hit some four-five years back. It may be re-issued in Britain I hope. Remember their great follow-up "Mau Mau"? N.J.

- 1 **CAN'T BUY ME LOVE***
(4) The Beatles (Capitol)
- 2 **TWIST AND SHOUT***
(6) The Beatles (Tollie)
- 3 **HELLO DOLLY**
(8) Louis Armstrong (Kapp)
- 4 **SUSPICION***
(6) Terry Stafford (Crusader)
- 5 **GLAD ALL OVER***
(9) Dave Clark Five (Epic)
- 6 **THE SHOOP SHOOP SONG***
(6) Betty Everett (Vee Jay)
- 7 **DO YOU WANT TO KNOW A SECRET***
(3) The Beatles (Vee Jay)
- 8 **CROOKED LITTLE MAN**
(5) Serendipity Singers (Philips)
- 9 **BITS AND PIECES***
(1) Dave Clark Five (Epic)
- 10 **THE WAY YOU DO THE THINGS YOU DO***
(11) The Temptations (Gordy)
- 11 **SHE LOVES YOU***
(12) The Beatles (Swan)
- 12 **NEEDLES AND PINS***
(6) Searchers (Kapp)
- 13 **I WANT TO HOLD YOUR HAND***
(14) The Beatles (Capitol)
- 14 **MY GUY**
(2) Mary Wells (Motown)
- 15 **THAT'S THE WAY BOYS ARE**
(3) Leslie Gore (Mercury)
- 16 **AIN'T NOTHING YOU CAN DO**
(6) Bobby Bland (Duke)
- 17 **SHANGRI-LA**
(3) Robert Maxwell/Vic Dana (Decca/Dolton)
- 18 **YOU'RE A WONDERFUL ONE**
(5) Marvin Gaye (Tamia)
- 19 **HEY BOBBA NEEDLE***
(4) Chubby Checker (Parkway)
- 20 **DEAD MAN'S CURVE***
(5) Jan & Dean (Liberty)
- 21 **PLEASE PLEASE ME***
(16) The Beatles (Vee Jay)
- 22 **MONEY**
(4) Kingsmen (Ward)
- 23 **WHITE ON WHITE***
(3) Danny Williams (United Artists)
- 24 **THINK***
(6) Brenda Lee (Decca)
- 25 **MY HEART BELONGS TO ONLY YOU***
(9) Bobby Vinton (Epic)
- 26 **STAY**
(7) Four Seasons (Vee Jay)
- 27 **DAWN GO AWAY***
(11) Four Seasons (Philips)
- 28 **FUN, FUN, FUN***
(9) Beach Boys (Capitol)
- 29 **RONNIE**
(1) Four Seasons (Philips)
- 30 **EBB TIDE**
(2) Lenny Welch (Cadence)
- 31 **HIPPY HIPPI SHAKE***
(8) Swinging Blue Jeans (Imperial)
- 32 **NEW GIRL IN SCHOOL***
(4) Jan & Dean (Liberty)
- 33 **THE MATADOR***
(2) Major Lance (Okeh)
- 34 **FOREVER**
(3) Pete Drake (Smash)
- 35 **NADINE***
(2) Chuck Berry (Chess)
- 36 **HIGH HEEL SNEAKERS***
(7) Tommy Tucker (Checker)
- 37 **ALL MY LOVIN'***
(2) The Beatles (Capitol of Canada)
- 38 **ROLL OVER BEETHOVEN***
(4) The Beatles (Capitol of Canada)
- 39 **JAVA***
(13) Al Hirt (RCA Victor)
- 40 **WISH SOMEONE WOULD CARE**
(2) Irma Thomas (Imperial)
- 41 **I'M SO PROUD**
(1) Impressions (ABC)
- 42 **KISSIN' COUSINS**
(8) Elvis Presley (RCA-Victor)
- 43 **LOVE ME DO***
(1) The Beatles (Vee-Jay)
- 44 **TELL IT ON THE MOUNTAIN***
(5) Peter, Paul & Mary (Warner Bros.)
- 45 **RIP VAN WINKLE***
(8) Devotions (Roulette)
- 46 **I CAN'T STAND IT***
(3) Soul Sisters (Sue)
- 47 **WE LOVE YOU BEATLES***
(4) Carefrees (London-International)
- 48 **MY GIRL SLOOPY***
(1) Vibrations (Atlantic)
- 49 **OUR EVERLASTING LOVE***
(1) Ruby and The Romantics (Kapp)
- 50 **STAY AWHILE***
(1) Dusty Springfield (Philips)

* An asterisk denotes record released in Britain.

PETULA CLARK
IN LOVE
7N 15639

CHUBBY CHECKER
HEY BOBBA NEEDLE
P 907

THE SHIRELLES
SHA-LA-LA
7N 25240

THE DOVELLS
BE MY GIRL
P 901

JOHN PAUL JONES
BAJA
7N 15637

ME AND THEM
SHOW YOU MEAN IT TOO
7N 15631

VANDYKE DOIN' THE MOD
and the Bambis
7N 35180

THE YOU STILL WANT ME
KINKS
7N 15636

JASON FORD SURELY
7N 35176

ROD & CAROLYN
YOUNG LOVE
7N 15629

THE MONOTONES
IT'S GREAT
7N 15640

THE BAKER TWINS
WORDS WRITTEN ON WATER
7N 15628



QUESTION TIME FOR CLIFF!

HE must be about the most pleasant person in the top-bracket of show business. After five years at the summit, he still collects endless applause and ear-ripping screams at every performance. As he proved when I met him backstage at Luton recently . . .

The "he", of course, is Cliff Richard. He'd just finished a forty-minute act, ranging from "Moon River" to "What'd I Say"—and the audience-reaction was still ringing in our ears.

Cliff was half-way through his three-week, nation-wide tour, was none the worse for his exertions . . . and answered my questions very enthusiastically.

Like "How will pop music develop?"

Cliff: "Who really can tell? But I do sincerely think it has taken a turn for the better over the last year or so. Standards are improving."

Like "What sort of songs do you most enjoy performing?"

FAVOURITES

Cliff: "Personally, I enjoy most types. My favourite artistes include Lena Horne, Ray Charles, Elvis Presley . . . so that should give you some idea of my sort of music. But I have to sing to please an audience. For instance, it took me five discs to get a Number One — 'Livin' Doll', a ballad. So now I heavily feature ballads. My next release is 'Constantly', another ballad. I really do like this one."

I asked: "Are you at all perturbed by the comparative failure of 'I'm The Lonely One'?"

Cliff: "Not a bit. Not a bit." "Ever have any sort of impression that you're becoming a 'has been'? It's sometimes suggested . . ."

Cliff: "If you are going by the success of my recent discs, then I HAVE had it! I'm on the way down. But

by **DAVE BARRY**

on the other hand just take a look at tonight's audience . . . the place was packed."

The point was clear: I took it. And asked some more.

"Do you mind all the screaming from audiences?"

Cliff: "Not really. At least they scream in the right places — you know, the up-tempo numbers. And they are quiet when I want them to be."

I agreed. I made the comment that the audience now came largely to see Cliff as an entertainer and not as a sex idol . . . as many of today's performers are considered.

MATURED

Cliff: "When I first entered the business some six years ago, I suppose I was regarded as a sex idol. But now I feel I have matured. So has my audience."

Future plans? Cliff: "Later this year, I've got a tour of Australia coming off and there's a possibility of a London Palladium performance in May."

How would Cliff like best to spend the rest of his career?

Cliff: "We-e-ell. I suppose that I'd like to do a film once a year and a British



● CLIFF with his co-star SUSAN HAMPSHIRE in a shot from "Wonderful Life".

tour every 12 months. The rest of the time, I'd like to use to establish myself as an international performer." "S' funny, you know. I thought he'd already done precisely that."

NEW EMI DISC SERIES

EMI are to put one of the biggest promotion campaigns of the year behind their new idea known as "Hot Six." On the Regal Zonophone label each month a single is to be released featuring six titles from the top ten, the price is the same as for a single. Unlike other labels who produce similar copies of top hits EMI are to name their artists. On the first will be The LeRays and The Innocents and the titles are Don't Throw Your Love Away, My Girl Lollipop, I Love You Because, Not Fade Away, I Believe and Tell Me When. This first single is due out on April 24th and you can hear all the tracks on a special Luxembourg show at 8 p.m. on April 28th. The two groups will appear on 'Ready Steady Go' to perform the disc on May 1st. This is quite a revival for the Regal Zonophone label which until the release of the Joy Strings single had been devoted to Salvation Army recordings.

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