

Record Mirror

INSIDE THIS WEEK:

CHUCK BERRY

4-PAGE SPECIAL



No. 163

Week ending April 25, 1964

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R & B POLL RESULTS

HERE you have it. The sensational results of RM's own "R and B Poll" are all inside this week. And what a turn up for the books some of them are! After sifting through thousands of entry forms, RM staff, half dead with exhaustion through days of calculating came up with the results which are published in full on Page 4 this week.

In the section 'Top Male Artistes' winner was Chuck Berry, by quite a long head — and Chuck's fans will know already that a special Chuck Berry Supplement is contained on pages 8 and 9 of RM this week. He was closely followed by surprise success Marvin Gaye, who obviously made this position on the strength of two discs, "Pride and Joy" and "Can I Get A Witness". But watch out for his newie, the great "You're A Wonderful One", issued this week.

WINNERS

Other winners were Mary Wells, who literally walked away with the 'Top Female Singer' award — but nevertheless there were literally hundreds of others listed with only one vote. Top Male Group were The Miracles — they would have had even more votes but many readers thought they were a female group and voted into that category although there is a girl in the group, she doesn't sing lead. Biggest surprise must have been the Stones at third place.

Top Female Group were the Shirelles—and like many of the winners they are dubious R and B but nevertheless they had a substantial lead over the Marvelettes and Martha and The Vandellas.



THE ROLLING STONES—an atmospheric pic of the group that has taken Britain by storm during the past two months. Widely recognised as the wildest of the R & B styled groups, their new LP is selling like hot cakes.

GERRY

AND THE PACEMAKERS

with orchestra conducted by
George Martin



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

ALL THESE 'ON THE SLIDE' RUMOURS

I'D say the worst thing for a recording artiste nowadays is to make the Number One slot. For if the follow-up fails to reach the top, then the cynics are only too eager to put the skids under that star. Prime example is Gerry and The Pacemakers . . . their fourth just failed to repeat the chart-topping of the first three and the "Are They On The Slide" rumours started.

It also applies to Dave Clark, Freddie, Brian Poole and others. I suppose there'd be a national crisis if the Beatles failed to hit Number One. But let's remember it WILL happen one day and let's hope it doesn't mean the end!—Roy Carr, 12, St. Albans Road, Blackpool, Lancs.

L.P. winner.

● GERRY didn't make number one with "I'm The One"—and although it was No. 2, the 'knockers' stepped in.

FED UP

I AM fed up. Not with the length of hair on the Rolling Stones' heads, be it long or short. I don't care for those who say the Beatles play R and B or those who say it can only be played by Booker T and friends. The same goes for cries of "Elvis is finished"—they've been saying that about the Navy since 1966. Please, would-be world reformers, learn that people have individual tastes whether it be R and B, C and W, or ABC. The trends may change but people remain individuals, despite advertising and "Compact." Unfortunately, people being what they are—individual and argumentative, the R and B, Beatle, Elvis and Ena Sharples' fans will bombard me with individual, argumentative scrolls.—Tony Riddick, 82, Queenscroft Road, London, S.E.9.

FAME VIEWS

MAY I suggest that all the M'ickering fans of R and B read the article from this country's best Blues man, Georgie Fame? He looked at the Blues exactly as it should be viewed . . . that there are different ways of approaching it, re: R 'n' B, folk, modern jazz and people should not argue over which is best. I'm not saying that all pop beat groups of the moment are R and B . . . though what they play may be old R and B records.—D. Utting, 5, Halleybury Road, Orpington, Kent.

EL'S BACKINGS

IN MY opinion, the main reason why Elvis no longer tops the British and American charts is not because of the Mersey Sound but because his single material has become overworked with unnecessary backing — and backing that isn't up to a very high standard, at that. In many of his earlier discs, the backing is almost unnoticeable, or very simple. They allowed the fabulous voice of the "King" to be heard to its full advantage. Come on Colonel Parker: more Elvis and less stodgy backing. — Jeremy Millard, 69, The Downs, Harlow, Essex.

THE CULT

CONGRATULATIONS to Pye Records on getting Tommy Tucker's "High Heel Sneakers" into the charts. Some credit must also go to the Rolling Stones for featuring it in their act, and to the Beatles for raving about it. If Pye could do the same for "Walk On By," or "Gonna Send You Back To Georgia," the British charts would be healthier. But I suspect many R and B fans wouldn't really agree. They'd prefer their precious records to remain a minority cult. —A. V. Kemp-Jones, 31, Holland Park, London, W.11.



MISLEADING

NOW that "Can't Buy Me Love" has sold a million and left the top of the charts, we get the national papers and TV news men gleefully reporting that the Beatles have been knocked off their perch and that their days in the big time are numbered. This type of reporting is misleading, because the Beatles advance orders are now so great that nearly everyone who wants a disc has it inside a few weeks.—Michael Shepherd, 9, Parr Drive, Colchester, Essex.

BEAR SKINS

DOES Norman Jopling think that we in the North go around wearing bear-skins? His reference that all the Newcastle groups are still playing Shadows' material seems to imply so. The Shads' type of music is excellent but I very much doubt if more than one group in 100 includes any of their material. The Animals were ONE of the leading groups in Newcastle, but what about others like the Gambler?—Anthony Reed, 6, Whitmoor Place, Cowgate, Newcastle, 5.

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.
Telephones GERRard 7942/3/4

BEATLES BREAKING U.S. CHART RECORDS

THREE months ago, the Beatles made their first appearance in the U.S. Top Fifty. Since then, they have accumulated 2,300 points using the same system which made the Four Seasons last year's top artistes with 1,421 points. In one week alone, the Beatles' total was over 300. Last year's top record was Peggy March's "I Will Follow Him" with 535 points. "She Loves You," so far, has 564; "I Want To Hold Your Hand" has 638. "Hand's" eight weeks in the number one position was the longest chart-topper since Bobby Darin's "Mack The Knife," which was there for ten weeks. Darin, though, hasn't topped since "Knife" . . . but the Beatles have had three toppers since "Hand." Alec Crabtree, 118, Brooklands Avenue, Liverpool, 22. E.P. Winner.

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'I CAN'T STAND IT'—THE SOUL SISTERS (Sue WI-312). Everyone can stand this great R & B disc. Currently in the American top fifty, and now available over here. Ask for it at your local record shop, and we defy you not to buy it. 556

MILLIE and Her Boyfriends (Island IEP 705), including 'Since I Met You Baby.' The first E.P. from the girl with the firecracker voice currently in the charts. 557

OFF THE SHELF DELIVERY! "World Without Love"—Peter and Gordon. 6/3d. Post Paid—Why Pay More?—A.X.D.C. P.O. Box 51, William Road, London N.W. 1. 569

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ALL THE HITS YOU MISSED. Send s.a.e. for lists.—12 Winkley Street, London, E.2. 564

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fan clubs

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Fan Club Membership also includes membership of the Flamingo

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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

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

JULIE RAYNE FAN CLUB. S.a.e. Robert Johnston, Flat 4, 101 Talfourd Road, S.E. 15. 528

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

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

CHRIS SANDFORD Official Fan Club—details send S.a.e. to—160 Hook Road, Epsom, Surrey. 546

ALEX HARVEY FAN CLUB. Send s.a.e. to Club Secretary, Miss Maree Baylee, 35a, Chiswick Lane, London, W.9. 549

PETER WYNNE FAN CLUB. Send s.a.e. to Club Secretary, Miss Linda Brannigan, Wynne's Lodge, 61 Bellamy Court, Abbey Hey, Gorton, Manchester, 18. 550

ANNOUNCING THE NEW NATIONAL FOURMOST FAN CLUB. S.a.e. for application form to Sandra Fernando, 25 Devonshire Road, Walthamstow, London, E.17. 558

BUDDY KNOX FAN CLUB. Newly formed. Send S.a.e. for details, P. T. Jamieson, 55 Moss Lane, Sale, Cheshire. 562

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SEAN (James Bond) CONNERY Official Fan Club. S.a.e. to Brenda Hatton, 14 Brantley Road, Witton, Birmingham 6. 560

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songwriting
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Mojo's and their Mad Mad World

THE madcap Mojos, five strong and violently energetic, impacted themselves on the critics with their first disc, "Forever." Now they've struck fair and square at the fans with "Everything's Alright." But it's really only the start for this ambitious "mob." For example, they want to produce their own Mad MOJOFILMS. Says pianist Terry O'Toole: "All wacky ideas. Like having one scene set in a vast railway station. Millions of people standing about, weeping and crying . . . then the station moves off!"

by PETER JONES

"Or another scene. A house, with water pouring out of all the windows. Then a fire engine roars up . . . and the firemen start squirting FIRE into the house."

Enter Stuart Slater. "What we want is one really important date at a top theatre. We get the big build up from the compere. A roll on the drums. Then the curtain opens — and there we all are, in shirt sleeves, playing cards around a table!"

Crazy stuff. With, I report, more to come.

COLLECTION

Guitarist Nicky Crouch is a keen photographer and is building up a complete pictorial record of the group's activities. Terry, former student at the Liverpool College of Art, sketches members of other beat groups. Keith Karlson is a talented poet and has already a collection of odes to stars like the Beatles.

Then there is Stuart, currently working on his first novel, "Both Roads Lead To Home" — it has a lot of his own background included. He adds: "There are umpteen books and publications about the beat groups. But they give a glamorous picture of the life we all lead. I want to produce something which is authentic and shows the other side of the life."

And they're also in the throes of writing a new-style pantomime, in which several

other Liverpool groups will be featured. "That'll give us a chance for some more slapstick", they said.

Now this would seem to be a pretty full schedule for the boys. But there's also their song-writing. Back in the early days of 1963, they won a song-writing contract with Aberbach Music — they nicked the prize in competition with some eighty other groups.

When Oriole A and R man John Schroeder heard a number of theirs during a trip to Liverpool, he immediately took it for his own group, Faron's Flamingos. That was "See If She Cares", now in most group repertoires.

And the ironic touch is that Nicky Crouch, the newest Mojo, was then a member of the Flamingos.

Recollections about those days finally got the talkative Mojo's back to the subject of their current biggie, "Everything's Alright". Seems it was the most panicky bit of writing they've ever done.

They were appearing at the Star Club, Hamburg. The engagement was for one month and it was agreed that they'd have a new single out immediately they returned to Britain. But Decca executives decided that the one awaiting release "Seven Golden Daffo-

dils" would be better as the follow-up to an all-out rave beat number.

So Mojo A and R man Franklyn Boyd decided to go to Hamburg and record the boys on some original material. "Trouble was, we didn't have anything suitable. So we had to get round a piano in the Star Club when everything was quiet and hammer out a new song in double-quick time.

"It took only a few minutes. A day later it was in the can."

DIFFICULTY

Like most beat groups, the Mojos sometimes have difficulty in getting up in the morning — which often means one or two of them being late for rehearsals.

Manager Spencer Mason has found a way to shake them out of that bad habit. He fines them according to the lateness — say, ten bob for half-an-hour adrift; fifteen shillings for an hour.

And the money is used to buy small items of equipment, like guitar strings and drum sticks.

If anybody is interested in buying a job lot of strings and sticks . . . well, I know one group who'd be glad to help out.

HOT SIX

- 1 DON'T THROW YOUR LOVE AWAY
- 2 MY GIRL LOLLIPOP
- 3 I LOVE YOU BECAUSE
- 4 NOT FADE AWAY
- 5 I BELIEVE
- 6 TELL ME WHEN

SIX HOT TUNES ON ONE RECORD

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c/w WILL YOU STILL LOVE ME TOMORROW

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c/w IT'S A LONELY TOWN

52 316 (single 45)



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REGAL



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RZ 502

R&B POLL RESULTS

TOP FEMALE SINGER	BEST MALE GROUP	BEST FEMALE GROUP
1. Mary Wells 1,617	1. Miracles 512	1. Shirelles 676
2. Etta James ... 85	2. Coasters 453	2. Marvettes ... 480
3. Laverne Baker 81	3. Rolling Stones 378	3. Martha and the Vandellas ... 369
4. Dionne Warwick 78	4. Impressions ... 211	4. Crystals 290
5. Timi Yuro ... 62	5. Isley Brothers 180	5. Ronettes 122
6. Tina Turner ... 49	6. Contours 149	6. Raellettes 65
7. Barbara Lewis 41	7. Drifters 96	7. Ikettes 51
8. Victoria Spivey 40	8. Kingsmen ... 95	8. Chiffons 22
9. Shirley Ellis ... 28	9. Manfred Mann 46	9. Cookies 18
10. Betty Everett 26	10. Yardbirds ... 31	10. Supremes 14

BEST ALL-TIME DISC	BEST BRITISH ARTISTE	BEST INSTRUMENTAL GROUP OR ARTISTE
1. Smokestack Lightnin'—Howlin' Wolf Burnette 168	1. Georgie Fame 452	1. Booker T. & M.G.'s 832
2. Green Onions—Booker T. And The M.G.'s 126	2. Long John Baldry 165	2. Chuck Berry .. 171
3. What'd I Say—Ray Charles 100	3. Cyril Davies .. 164	3. Bo Diddley ... 170
4. Two Lovers—Mary Wells 98	4. Jimmy Powell 143	4. Sonny Boy Williamson ... 108
5. You Really Got A Hold On Me—Miracles 83	5. Rolling Stones 126	5. Rolling Stones 63
5. Money — Barrett Strong 83	6. Alex Harvey .. 107	6. T-Bone Walker 45
7. Shop Around — Miracles 65	7. Mick Jagger .. 64	7. Matt 'Guitar' Murphy 41
8. Help Me—Sonny Boy Williamson 61	8. Manfred Mann 50	8. Sonny Terry & Brownie McGee 39
9. Pretty Thing—Bo Diddley 54	9. Alexis Korner 50	9. Lonnie Mack .. 34
10. Got My Mojo Working—Muddy Waters 53	10. Dave Berry ... 47	10. Markeys 28



THE IMPRESSIONS. This U.S. vocal group scored heavily in the poll despite no hits here. But in the States they have hit the charts on several occasions during the past six years. The group will be featured in 'Great Unknowns' very shortly.



GEORGIE FAME seen here with his great group THE BLUE FLAMES was voted the most popular R & B artiste in Britain. Georgie is almost completely different from any other British R & B artiste as he features organ, bongos, sax, etc. His sound is earthy and exciting, and his music has progressed considerably. Several years ago he was just another face in the Larry Parnes stable, singing rock. Now—Britain's top R & B star!

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AREA TOUR
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Dancing Slipper Ballroom
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NORWICH
Oxford Cellar
WED: 6th May
SUN: 17th May

COVENTRY
Mercers' Arms
FRI: 29th May

BLACK PRINCE
Bexley
Sundays: 31st May
5th July

"ROSALYN" Fontana TF 469
Release Date
8th May, 1964

ST. ALBANS
Market Hall,
St. Peter's Street
WED: 29th April
WED: 13th May
WED: 10th June

BLUEOPERA CLUB
Cooks Ferry Inn, Edmonton
THURSDAYS: 7, 21, 28 May, 4, 11, 18 June.

LANGHAM Q184

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Star & Garter, WINDSOR
FRI: 24th April
Pearce Hall, MAIDENHEAD
SAT: 2nd May
Olympia, READING
MON: 18th May
?????, AYLESBURY
FRI: 22nd May
?????, HIGH WYCOMBE
FRI: 5th June
RICKY TICK CLUB TOUR
Fri-Sat-Sun: 12, 13, 14 June

"ROSALYN" FONTANA TF 469
8th May, 1964

Walsley, Sat: 25th April
Crawley, Fri: 1st May
Cherisey, Bridge, Sun: 3rd May
Slough, Mon: 11th May
Harrow, Thu: 14th May
Worthington, Sat: 16th May
Kingson (Cellar Club), Wed: 20th May
Bournemouth, Sat: 23rd May

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HARLEM GLOBETROTTERS
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ALL ABOUT THE POLL RESULTS

THESE results of this, the first R and B Poll to be conducted by any British pop music weekly are very interesting to say the least. After sifting through thousands of entries we came to the conclusion that R and B in Britain is much bigger than anyone suspects. Let's take a look at the results.

Top male singer — Chuck Berry. Maybe not too surprising when you consider that he's the most commercial of the R and B singers, and has probably enjoyed more recent success with the R and B tagline than any other singer. He's followed by a succession of R and B all-time favourites. It certainly seems that record sales have hardly any influence on poll results — neither Marvin Gaye, Jimmy Reed, nor Howlin' Wolf have scored any hits in this country but they beat Bo Diddley and Little Richard who have both scored substantially here at one time or another.

JUST OUT

Another surprising fact is that many of the top artistes have had very few disc releases in this country. Certainly Howlin' Wolf, James Brown, Arthur Alexander and Sonny Boy Williamson haven't much in the catalogues. Just out of lists are

BEST MALE SINGER		
1. Chuck Berry	543	
2. Marvin Gaye	357	
3. Jimmy Reed	229	
4. Howlin' Wolf	182	
5. Bo Diddley	181	
6. James Brown	106	
7. Arthur Alexander	75	
8. Muddy Waters	73	
9. Little Richard	71	
10. Sonny Boy Williamson	69	



Ben E. King at No. 11, tying with Ray Charles, while they are followed by John Lee Hooker, Jerry Lee Lewis, Major Lance, Rufus Thomas, Fats Domino, Sam Cooke, Elvis Presley, Solomon Burke and James Ray.

Top female singer Mary Wells polled almost 20 times as many votes as the next favourite Etta James. LaVerne Baker, who hasn't had a disc issued for two years came third, while up and coming ballad-blues songstress Dionne Warwick, in the charts with "Walk On By" came fourth. Tina, of the Ike and Tina Turner team made number six, one place below Timi Yuro, one of the few white singers in the whole poll. Victoria Spivey obviously was placed due to the recent Folk Blues Festival.

Best male group was the Miracles — the Beatles favourites incidentally. They were followed by the Coasters, who have just made a disc comeback in the

States with their comedy disc "T'Ain't Nothing To Me." The Rolling Stones came third in the list — higher in fact than their position in the top British artistes section, something which is somewhat astonishing. Nevertheless it's an achievement which no other British artiste has. The Impressions, that great "new sound" vocal group in at No. 4, while the Isley Brothers of "Twist And Shout" original fame are half-way. Two other British groups creep in at the lower end — Manfred Mann and the Yardbirds.

TAMLA SOUND

The Shirelles as the top female group triumphed over the more commercial groups which have made the charts, such as the Crystals, Ronettes and the Chiffons. The Tamla - Motown sound is much in evidence here with the Marvelettes, Martha and The Vandellas and the Supremes well placed. Phil



JIMMY REED was voted third most popular R & B singer in Britain (RM pic GUY STEVENS).

Spector's two groups, the Crystals and The Ronettes have done well.

Best disc was Howlin' Wolf's "Smokestack Lightnin'" — a blues standard that is performed by almost everybody on the British scene — no-one who ever saw the late Cyril Davies performing it at his Marquee sessions will be able to forget the atmosphere and excitement he generated on Chester Burnette's song.

Booker T. (Jones) and the M.G.'s (Memphis Group) standard "Green Onions" which sold a million in the States in 1962 comes second—they have only had four releases here, all on London. Ray Charles and "What'd I Say" burst on the scene in 1958 when Pete(r) Murray said "... this is the guy who's wilder than Little Richard" when plugging side two of this great exciting disc. Voted the best ever R and B

disc by a female singer, "Two Lovers" by Mary Wells scored highly, while fellow Tamla - Motown stars the Miracles have two top discs "You Really Got A Hold On Me," and "Shop Around." In fact there are four Tamla discs in the charts—"Money" is the other — the fabulous version by Barrett Strong of course. Diddley's great "Pretty Thing" comes in,

Continued on Page 7

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BEATLES' BURGLAR

BEATLES George Harrison and Ringo Starr arrived back at their Knightsbridge, London, flat after a week-end engagement, shortly after midnight on Sunday, to find that every room had been ransacked and valued personal possessions missing.

They immediately called the police, who, after searching the flat at Whaddon House, William Mews, Knightsbridge, discovered that a cat burglar had climbed over adjoining roofs and clambered on to a balcony, where a french window had been forced.

Nothing had been left untouched. Drawers and cupboards had been turned out. At Gerald Road police station, nearby, George and Ringo told detectives that the only property that was missing was a pair of cuff-links, various souvenirs of the recent American tour, and a sum of cash.

Reports varied as to the total value. Some mentioned the figure of £200, while other estimates reached twice that sum.

At the time of going to press, George and Ringo were not available for comment.



GERRY RETURNS

GERRY and the Pacemakers flew into London Airport yesterday morning (Wednesday) after their dinkum tour down under.

They had postponed their return home for three days because of the fantastic reception on their pace-making tour, and the requests for more concerts in Australia.

But back home in Britain, there's only time for a quick "Hello" and "Goodbye." The group was due to fly out almost immediately to visit the Festival of Television at Montreux, where one of Britain's entries is a recording of the Christmas edition of "Thank Your Lucky Stars," which featured Gerry.

Then, on Friday, May 1, they board a jetliner again, to fly to the States for two Ed Sullivan shows, other concerts, and "almost certainly" a few performances in Canada.

After that, the real fun starts for Gerry—Film Fun.

They start on their first film—probably on May 24—breaking only for a spot on manager Brian Epstein's "Pops Alive" concert on June 7. The script for the film—as yet untitled—is being written by Coronation Street writer, Tony Warren. Location shots will be filmed in Liverpool.



Mike Berry recoups after food-poison dose

SINGER Mike Berry (21) groaned, and doubled up in pain as he cringed from the sharp jabbing at his stomach.

"Call a doctor," he cried out to his grandmother in their London home.

The doctor arrived, and diagnosed a perforated peptic ulcer. "No doubt about it," said the doctor, ordering Mike off to hospital, and warning Mike that he'd need an operation and would be in hospital for a month.

Mike was forlorn.

X-Ray

However, whilst undergoing medication, an X-ray test showed that Mike was not quite so ill as the doctor had thought. He was, in fact, suffering from a bad dose of food poisoning.

More treatment, and Mike was discharged from the Royal Northern Hospital, Archway, little more than 24 hours after he had been admitted.

Wisely taking a rest, Mike cancelled his engagements for last week-end—Edmonton on Friday, Leicester on Sunday, a "Thank Your Lucky Stars" recording on Sunday, and West Ham on Monday.

His first appearance since the illness is tomorrow (Friday), at Norwich.

Mike's latest record, issued only last week, is called "Lovesick." Ironically, the lyric refers to Dr. Kildare...

SEARCHER MARRIAGE REPORTS PUZZLE

SEARCHERS' guitarist Mike Pender (22) and his pretty wife May (19) read their Sunday newspaper together with puzzled looks this week-end.

For the couple had just noticed a report announcing that Mike was planning to leave the top pop Liverpool group to get married.

"I was amazed," Mike told the R.M. "I knew nothing about the report and I don't know where it came from. "It's completely untrue. With the Searchers swinging along the way they are at the moment, the possibility of leaving is unthinkable."

How the "news" leaked out to the national Press is a mystery. The fact that Mike is married has been common knowledge for weeks now.

R & B Discs Expansion

THE Las Vegas record company of Louis Prima has been acquired by R & B Discs Ltd., which issues platters on the R & B and King labels over here.

The American label was formed by singer Louis Prima, who was recently divorced from his wife, songstress Keely Smith.

R & B discs work with Bluebeat and Rhythm and Blues. Their first American label was Premore of Las Vegas.

Next week they will be second in our label spotlight series.

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the things we hear

DUSTY SPRINGFIELD writing her life story... Adam Faith recording an LP of Mitch Murray compositions... all members of Sounds Inc. bought John Lennon's book... Do John Lennon and Keith Fordyce see eye to eye? Denials by Graham Nash that he is married to Hollies fan club secretary Decca LP pluggler Chris Williams hospitalised with glandular fever... Disc-jockey Ted King, surely one of our best, but he's still waiting for a break... When actor-singer Melvyn Hayes recovers from broken foot, Cliff Richard's "Wonderful Life" can be completed... Cilla Black is 21 on May 27... Paul McCartney's brother, Mike McGear, has turned professional... Jimmy Savile currently in Las Vegas... Freddie Starr booked for Lionel Bart's "Maggie May" stage musical... Lionel Bart and Joan Littlewood interested in making film with Rolling Stones... Tommy Quickly's sister Pat looking for a group to back her... New transport for Fourmost's equipment—just as they're preparing for a London Palladium season... ★★

released in the States... Dave Berry recently given leather trilby by Sheffield newspaper... this columnist witnessed completion of Marty Wilde's next single—it's a rocker and his best chart bet for quite some time

by THE FACE

Searchers and Tony Meehan Combo star in the first of Brian Epstein's POPS ALIVE Sunday concerts at London's Prince of Wales theatre on May 3... new Tommy Quickly disc is Tommy Roe composition... How about the long hair of the Rolling Stones gracing the stage of the London Palladium? new song-writing team of Mitch Murray and Big Dee Irwin... Freddie Garrity for Juke Box Jury next Saturday

Is it romance for Hayley Mills and Ringo Starr? Doris Day's "Secret Love" was a top tenner a decade ago and she's still a hit parader today... Beatles for concerts in West Germany next month... golden discs shows Elvis led with 21, Bing 20, Fats Domino 16, Perry Como 12, and Pat Boone 11

Cliff and Shadows for dates in Belgium and Austria next month... Eden Kane's newie "Rain, Rain, Go Away" as exclusively forecast here many weeks ago... the Wildcats' most underrated group vocally, and instrumentally... Brave predictions from Sunday Mirror's Jack Bentley that Cliff's "Constantly" will make top... Adam Faith to buy Rolls Royce Silver Cloud after killing on roulette tables at Monte Carlo whilst staying on millionaire John Bloom's yacht? ... ★★★

Billy J. Kramer's "Little Children" selling well in America... Millie kidnapped by students for 48 hours and released on promise to appear as "Queen of Blue Beat" on a rag float... Beatles guest stars on Morecambe and Wise show (ITV) Saturday... Searchers open 14-day tour of US at New York's World's Fair on May 29... Verve got a nerve recording Ella's version of "Can't Buy Me Love" ...

Promotional visit from US of Jody Miller for her Capitol single "Walk Like a Man"... "The Rise And Fall Of Flingie Bunt" written by Shadows whilst in the Canaries (must be the weather) is new Shad single out soon... Micky Most's first record session next month to wax "Well Alright"—Little Richard's infectious catchphrase

Mick Jagger says knocked out by Soul Sisters' record on first hearing... The Pyramids, said to be billed as America's answer to the Beatles will appear in "Bikini Beach", being produced by American International... Bobby Allison is the new name that will soon appear on Bob's first solo disc after almost a year since the Allison's break-up... Lulu, the 15-year-old redhead from Glasgow who looks more like Cilla Black than Cilla Black, received wild publicity in the national newspapers after her coming-out party... Lulu's "Shout," recorded with her Luvers, our Top Fifty Tip ... ★★★

Beatles say the Searchers are their favourite group... ABC's "Big Night Out" best TV variety show... Chris Curtis of the Searchers thinks the Mersey Sound hasn't long to live... EMI's John Burgess one of Britain's finest A and R men... Why no chart appearance for the Roulettes' "Bad Time"?... Millie good outsider for Top Girl Singer of Britain title in 1965... Will Marty Wilde leaving George Cooper organisation affect chances of another Wilde-Joe Brown film? ...

Now officially to be called "Around the Beatles", next month's Jack Good produced spectacular... Kathy Kirby recorded her BBC-TV Spectacular last Thursday for May 3 transmission... Cilla Black's long-awaited follow-up "You're My World" released on May 1... Susan Maughan did a great job of Dusty Springfield's "Stay Awhile" on last week's "Big Night Out"... two cars for Gordon Waller, a Peugeot and a Mini, but for Peter Asher it's a "world without cars"... Roy Orbison for BBC-TV's Crackerjack tonight (Thursday)... The Rolling Stones think The Yardbirds have a knockout club act

CHUCK BERRY SPECIAL

4 - PAGE SPECIAL PERSONAL FILE

Real Name: Charles Edward Berry.

Birthdate: October 18th, 1931.

Height: 6 ft. 1 inch.

Colour of Hair: Black.

Colour of Eyes: Brown.

Birthplace: St. Louis, Missouri.

Parent's Names: Henry and Martha.

Present Home: Berry Park, Wentzville.

Age entered show business: 16.

Where Educated: Simmonds Grade School (St. Louis), Sumner High School (St. Louis).

Brothers & Sisters: Lucy Ann, Martha, Thelma.

Biggest break in career: Signing with Chess records, Chicago.

Weight: 175 pounds.

Favourite food: Chili, strawberry shortcake.

Favourite drink: Orange juice.

Favourite colour: Blue.

Favourite singers: Nat 'King' Cole, Frank Sinatra, Will Bradley, Muddy Waters.

First record: Maybellene.

Gold Records: Maybellene, School Days, Sweet Little Sixteen, Roll Over Beethoven.

Films: Rock Rock Rock, Mr. Rock and Roll, Go Johnny Go, Jazz On A Summer's Day.

Awards: Billboard Triple Crown.

Current U.S. Hit: Nadine.
Latest Release in England: Nadine.

Disc Label: Pye International.

Recording manager: Phil Chess.

Important engagements abroad: Canada, Hawaii, Australia, Jamaica, Mexico (and now) Great Britain.

Favourite hobbies: Photography.

Before show business: Hairdresser, photographer.

Origin of stage name: Nickname at school.

Wife's name: Thelma.

Children: Four.

Line-up of backing group: Johnny Johnson, piano, Ebby Hardy, drums, J. C. Davis, tenor sax, George Smith, bass.

Favourites of own recordings: Maybellene, Memphis Tennessee, School Days, Sweet Little Sixteen.

CHUCK BERRY RECORDING PERSONNEL

Musicians who are known to have played with Chuck Berry on his records.

DRUMS: Jasper Thomas, Ebby Hardy, Fred Beelow.

BASS: Willie Dixon, George Smith.

PIANO: Johnny Johnson, Otis Spann, Lafayette Leake.

SECOND GUITAR: Jimmy Rogers, Bo Diddley.

SAX: L. C. Davis,

MARACCAS: Jerome Green.

ADDITIONAL VOCALS: Martha Berry.

LEAD GUITAR & VOCALS: Chuck Berry.

RECORDING STUDIO: Ter Mar Recording Studio, 2120, South Michigan Avenue, Chicago, Illinois.



CHUCK BERRY with some executives of Chess Producing Corporation when he was being given a three-in-one gold disc. The award which was one of the greatest gold disc presentations in the States was given to Chuck for over a million sales EACH of "Maybellene," "School Day," and "Sweet Little Sixteen."

POLL RESULTS

Continued from Page 5

while the surprise was probably "Mojo" which came in via Muddy Waters.

Just under the ten were Jimmy Reed's "Shame Shame," three Chuck Berry numbers — "Johnny be Goode," "Roll Over Beethoven," and "Come On," followed closely by "Stand By Me," tying with "You Better Move On" and "Can I Get A Witness."

Top British artiste is Georgie Fame, who is probably deeper in the blues field than any other represented artiste in this section, while Long John Baldry, who has been on the scene for several years, comes second — he's just about to really burst into the scene in a big way too. The late Cyril Davies still has a lot of faithful fans as demonstrated by his third place, while Jimmy Powell probably got his position due to the three fabulous discs he made — "Sugar Baby," "Tom Hark," and "Remember Then." Others were rather predictable although Dave Berry at number ten was a surprise result.

Booker T. And The M.G.'s walked away with this top instrumental group or artiste award, followed mainly by vocalists who have produced large numbers of good instrumentals. The only pure instrumentalists left were Lonnie Mack, of "Memphis" and "Wham" fame, and the marvellous Markeys.

In the poll, the many spoiled papers had to be discounted, while a few readers, not realising that this was an R and B poll, voted for purely pop artistes. Altogether this poll probably confirms the suspicions of R and B fans about the most popular stars in Britain, but there's one strange thing.

Why don't they get into the charts more often?

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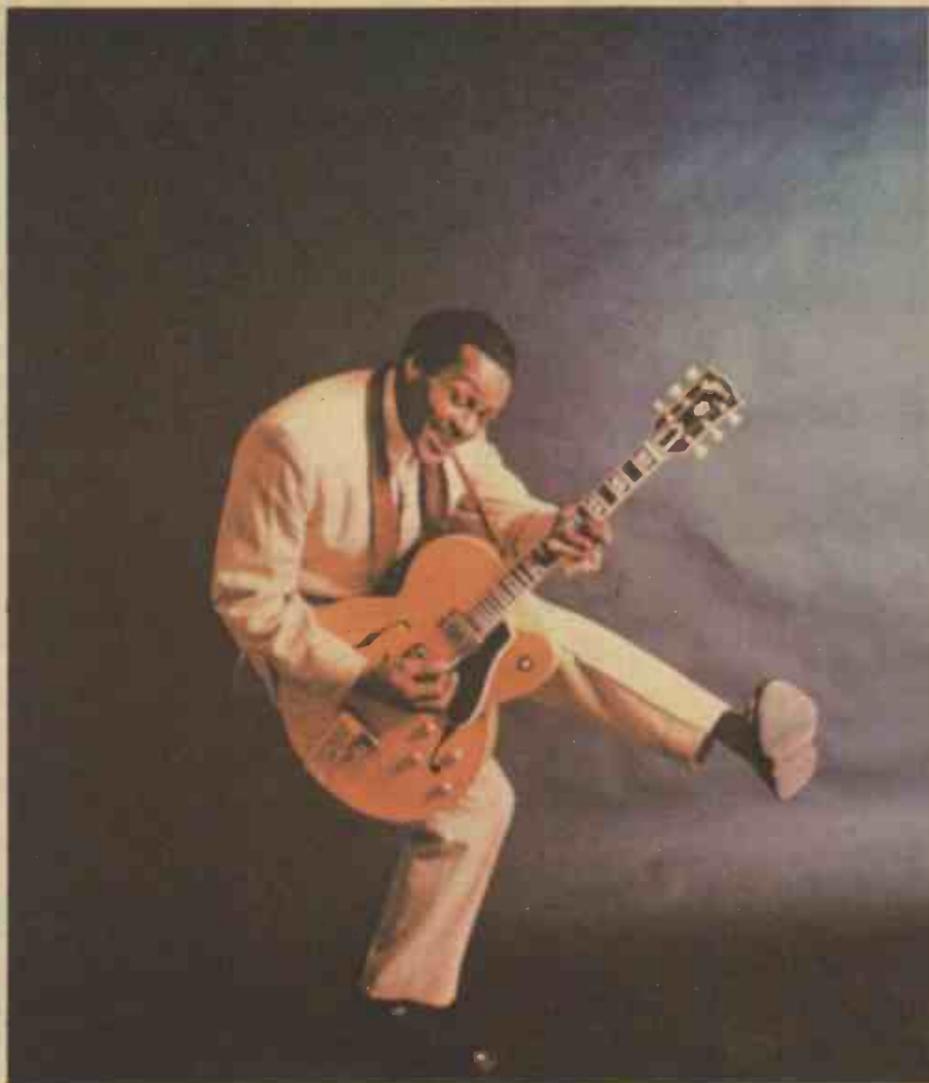
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THE BEST OF CHUCK BERRY NEP 44018
CHUCK BERRY NEP 44011
THIS IS CHUCK BERRY NEP 44013



● CHUCK BERRY captured by the camera in colour during an exciting moment of his eventful stage act. Chuck is universally recognised as one of three wildest performers in the States—the other two being Jerry Lee Lewis and Little Richard. Above right—The Chess recording studio in Chicago.

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SINGLES

- 1604 Maybellene/Wee Wee Hours—London EP REU 1053.
- 1610 Thirty Days/Together—London EP REU 1053.
- 1615 No Money Down/Down Bound Train—HL 8275.
- 1626 Roll Over Beethoven/Drifting Heart—HLU 8428.
- 1635 Brown Eyed Handsome Man/Too Much Monkey Business—Not issued.
- 1645 You Can't Catch Me/Havana Moon—HLN 8375.
- 1653 Schoolday/Deep Feeling—Columbia DB 3951.
- 1664 Oh Baby Doll/Lajuanda—Not issued.
- 1671 Rock and Roll Music/Blue Feeling—HLM 8531.
- 1683 Sweet Little Sixteen/Reelin' And Rockin'—HLM 8525.
- 1691 Johnny B. Goode/Around And Around—HLM 8629.
- 1697 Beautiful Delilah/Vacation Time—HL 8677.
- 1700 Carol/Hey Pedro—HL 8712.
- 1709 Sweet Little Rock And Roller/Jo Jo Gunne—HLM 8767.
- 1714 Run Rudolph Run/Merry Christmas Baby—Not issued.
- 1716 Anthony Boy/That's My Desire—Not issued.
- 1722 Almost Grown/Little Queenie—HLM 8853.
- 1729 Back In The U.S.A./Memphis Tennessee—HLM 8921.
- 1737 Broken Arrow/Childhood Sweetheart—Not issued.
- 1747 Too Pooped To Pop/Let It Rock—HLM 9069.
- 1754 Bye Bye Johnny/Worried Life Blues—Not issued.
- 1763 I Got To Find My Baby/Mad Lad—Not issued.
- Bye Bye Johnny/Mad Lad—HLM 9159.
- 1767 Jaguar & Thunderbird/Our Little Rendezvous—Not issued.
- 1779 I'm Talking About You/Little Star—Pye Int. 7N 25100.
- 1799 Go-Go-Go/Come On—7N 25207.
- 1853 I'm Talking About You/Diploma For Two—Not issued.
- Let It Rock/Memphis Tennessee—7N 25218.
- Run Rudolph Run/Johnny B. Goode—7N 25228.
- Nadine/O rangutan—7N 25236.
- Memphis Tennessee/Sweet Little Sixteen—Not issued.

E.P.'s. Chuck's U.S. E.P.'s are listed although they are not available here and do not in fact contain any tracks other than those on his L.P.'s and singles. All the British E.P.'s with the exception of the London-American one are still available.

U.S. E.P.'s

- 5118 After School Session.
- 5119 Rock And Roll Music
- 5121 Sweet Little Sixteen
- 5125 Pickin' Berries.
- 5136 Sweet Little Rock And Roller.

British E.P.'s

- CHUCK BERRY—Maybellene; Wee Wee Hours; Thirty Days; Together—London REU 1053.
- CHUCK BERRY—Johnny B. Goode; Oh Baby Doll; Schoolday; Back In The U.S.A.—Pye Int. NEP 44011.
- THIS IS CHUCK BERRY—Bye Bye Johnny; Rock And Roll Music; Broken Arrow; Childhood Sweetheart—NEP 44013.
- THE BEST OF CHUCK BERRY—Memphis Tennessee; Sweet Little Sixteen; I'm Talking About You; Roll Over Beethoven—NEP 44018.
- CHUCK AND BO VOL. 1—Roll Over Beethoven; Our Little Rendezvous (Chuck Berry tracks)—NEP 44009.
- CHUCK AND BO VOL. 2—You Can't Catch Me; No Money Down (Chuck Berry tracks)—NEP 44012.
- CHUCK AND BO VOL. 3—Too Pooped To Pop (Chuck Berry tracks)—NEP 44017.

L.P.'s

- 1425 ROCK ROCK ROCK (From the film, never shown here)—Maybellene; Thirty Days; Roll Over Beethoven; You Can't Catch Me (Chuck Berry tracks. Also on the L.P. the Moonglows and the Flamingos).
- 1426 AFTER SCHOOL SESSION—Schoolday; Deep Feeling; Too Much Monkey Business; Wee Wee Hours; Roly Poly; No Money Down; Brown Eyed Handsome Man; Berry Pickin'; Together; Havana Moon; Down Bound Train; Drifting Heart.—Not issued.
- 1432 ONE DOZEN BERRIES—Sweet Little Sixteen; Blue Feeling; Lajuanda; Rock At The Philharmonic; Oh Baby Doll; Guitar Boogie; Reelin' & Rockin'; In-Go; Rock And Roll Music; How You've Changed; Low Feeling; It Don't Take But A Few Minutes—London HAM 2132 now deleted.
- 1435 BERRY IS ON TOP—Almost Grown; Carol; Maybellene; Sweet Little Rock And Roller; Anthony Boy; Johnny B. Goode; Little Queenie; Jo Jo Gunne; Roll Over Beethoven; Around And Around; Hey Pedro; Blues For Hawaiians—Not issued.
- 1448 ROCKIN' AT THE HOPS—Bye Bye Johnny; Worried Life Blues; Down The Road Apiece; Confessin' The Blues; Too Pooped To Pop; Mad Lad; I Got To Find My Baby; Betty Jean; Childhood Sweetheart; Broken Arrow; Driftin' Blues; Let It Rock.—Not issued.
- 1456 NEW JUKE BOX HITS—I'm Talking About You; Diploma For Two; Thirteen Question Method; Away From You; Don't You Lie To Me; The Way It Was Before; Little Star; Route 66; Sweet Sixteen; Run Around; Stop And Listen; Rip It Up—Pye Int. NPL 28019.
- 1465 CHUCK BERRY TWISTS—Maybellene; Roll Over Beethoven; Oh Baby Doll; Around And Around; Come On; Let It Rock; Reelin' And Rockin'; Schoolday; Almost Grown; Sweet Little Sixteen; Thirty Days; Johnny B. Goode; Rock And Roll Music; Back In The U.S.A.—Not issued.

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- HIDE YOUR PRIDE The Mighty Avengers  F 11891
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- EBB TIDE Lenny Welch  HLA 9880
- OUR EVERLASTING LOVE Ruby & The Romantics  HLR 9881
- HELP ME FIND MY BABY Carl Perkins  05305
- YOU'VE GOT LOVE Buddy Holly & The Crickets  Q 72472

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THE STORY OF CHUCK'S CAREER AND COMEBACK, BY GUY STEVENS

CHUCK BERRY . . . songwriter . . . guitarist . . . singer . . . performer . . . the list is endless. A man of many talents, and not all of them concerned with show business, Chuck Berry has now been accepted as one of the most phenomenal entertainers of our age. Despite continual undulations in the pop music field, he has maintained and increased his popularity with all sections of the record buying public, since his first record, 'Maybellene,' won him the Billboard Triple Crown Award in 1955. His compositions have been recorded time and again by scores of artistes and groups, his guitar and vocal style copied, and his tunes and lyrics imitated on countless occasions. He is one of the few artistes who has as many fans in the business as outside of it, and his discs can be found in practically any type of record collection.

And now, following months of controversy, we will at last be able to see this incredible performer in the flesh on British stages for the first time. His three week tour starts at Finsbury Park Astoria on May 9th, on a sensational bill which also includes another great veteran of the rock age, Carl Perkins, King Size Taylor and the Dominoes, The Animals and the Swinging Blue Jeans. Will Chuck live up to the fantastic reputation he has

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

as a stage performer? By all accounts, from many visiting American artistes, he will cause nothing short of phrenetic riots at every Theatre he plays.

THICK & THIN

One thing I know, and that is that Chuck will be out to satisfy his fabulous army of British fans, who have been the main instigation behind his current American popu-

larity ('Nadine' is currently in the American top thirty), and have stood behind him in this country through thick and thin.

To coincide with his tour, Pye are issuing an LP containing six COMPLETELY NEW recordings, and eight more tracks which have been included owing to the tremendous demand for their re-release, titled 'The Latest and The Greatest' on Pye NPL 28038. The new recordings should please many people over here, who have had to wait so long for some new Berry recordings. Among them is an extremely unusual and charming treatment of the old Bobby Helms hit 'Fraulein,' and a great version of 'Crazy Arms' (previously recorded by Jerry Lee Lewis), which has been inexplicably re-titled 'Lonely All The Time,' and a typical driving Berry instrumental titled controversially 'Liverpool Drive.'



CHUCK BERRY—Maybellene; Down The Road Apiece; Mad Lad; School-day; Sweet Little Sixteen; Confessin' The Blues; Back In The U.S.A.; Johnny B. Goode; Oh Baby Doll; Come On; I Got To Find My Baby; Betty Jean; Around And Around; Almost Grown—Pye MPL 28024.
CHUCK BERRY ON STAGE—Go Go Go; Memphis Tennessee; Maybellene; Surfing Steel; Rocking On The Railroad; Brown Eyed Handsome Man; Still Got The Blues; Sweet Little Sixteen; Jaguar And Thunderbird; I Just Want To Make Love To You; All Aboard; Trick Or Treat; The Man And The Donkey—Pye NPL 28027.
MORE CHUCK BERRY—Sweet Little Rock And Roller; Anthony Boy; Little Queenie; Worried Life Blues; Carol; Reelin' And Rockin'; Thirty Days; Brown Eyed Handsome Man; Too Much Monkey Business; Wee Wee Hours; Jo Jo Gunne; Beautiful Delilah—Pye NPL 28028.
THE LATEST AND THE GREATEST—Nadine; Don't You Lie To Me; No Particular Place To Go; You Two; Bye Bye Johnny; Liverpool Drive; Driftin' Blues; Fraulein; Guitar Boogie; Things I Used To Do; Deep Feeling; Lonely All The Time; Jaguar And Thunderbird; O rangutan—Pye NPL 28038.

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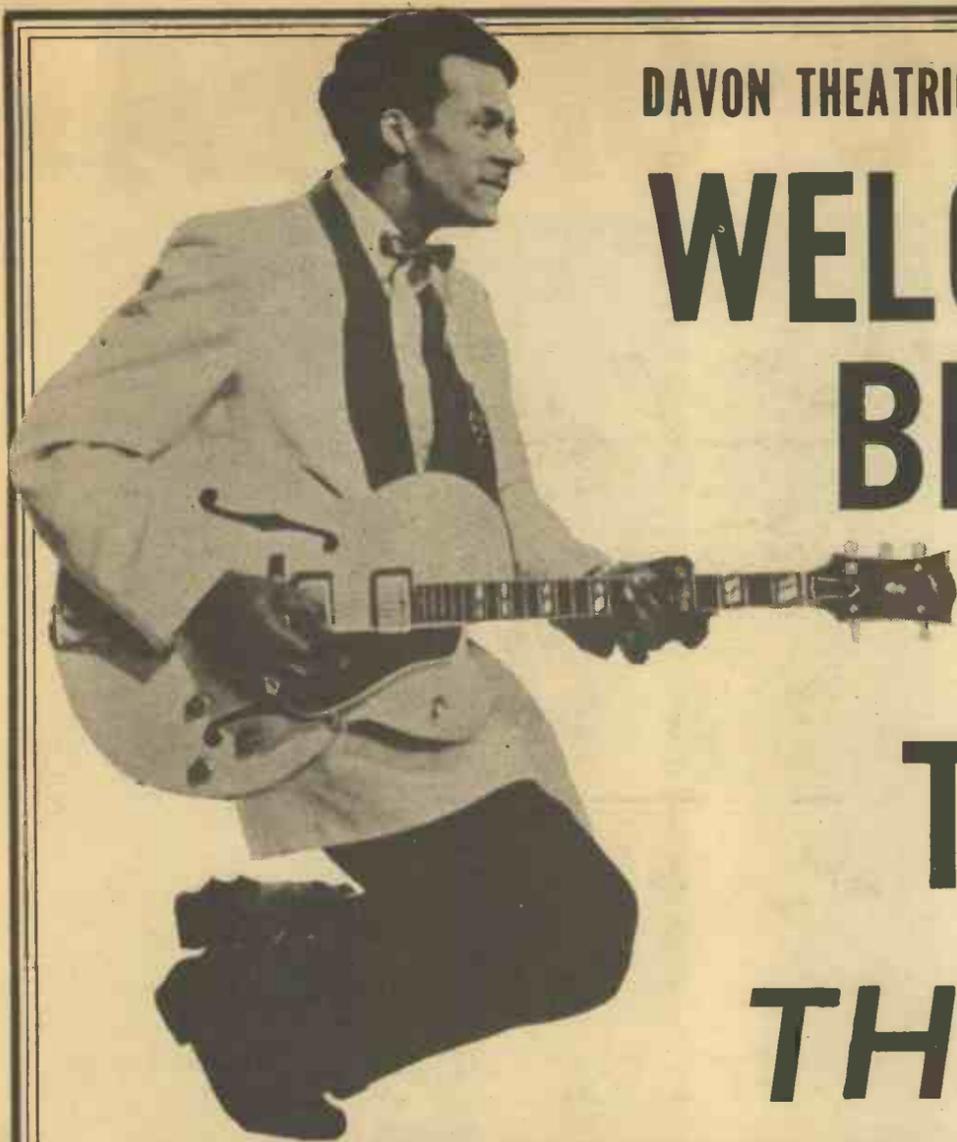
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THAT STAR SOUND

WHAT MAKES THE BLUE JEANS SWING INSTRUMENTALLY

To reach the Swinging Blue Jeans I had to get past a couple of donkeys, a cow whose back half turned out to be a woman, and my favourite TV animal characters, Ollie Beak and Fred Barker. And even when 'Five O'Clock Club's' livestock was behind me, I still had to cope with the noise of Feeding Time in AR-TV's canteen.

Yelled Ralph Ellis over the clatter: "Ray Ennis and I swap the lead part about, so sometimes he's playing lead and sometimes it's me. I use a Fender Stratocaster," he bellowed when he'd got his breath back, "with Gibson Sonomatic strings. I've had it about three years now, and it cost me somewhere around £170.

"But I'm thinking of changing from a solid to a semi-acoustic soon, probably a Gretsch or a Gibson. I don't know; there seems to be a bit more depth in the tone of a semi-acoustic.

by
**PATRICK
JAMES**

SMASHED

"The writing? Oh, well, we all do a bit of it. For the B side of "Miss Molly" we all pitched in. We were on our way from Portsmouth to the session, and once we started having ideas it only took us about ten minutes to get it written. Les" (Les Braid, bass guitar) "only writes instrumentals, of

course, because he can't write words."

Les, who hadn't heard, said "I use a Fender Jazz Bass, and Fender strings. That's the one you hear on the records. I used to have an acoustic, a Hofner Congress, which I kept for composing on and for my own

amusement. But somebody tried to steal it a few weeks ago, and when they found they couldn't get through the window of the van, they simply smashed it up. I used to play piano when I was about ten, and after that I was brought up on double bass."

We chewed our cups of tea, and waited for the noise to die down. Norman Kuhlke managed to tell me his drums were by Ludwig, very new, but that he'd kept his old 20in. cymbal and 15in. hi-hat. "It's not so much this or that make," he said, "as this or that individual cymbal. You have to keep trying them all till you find exactly the ones you want. Never change your cymbals once you've found them."

HUMOUR

It was quieter in the SBJ's dressing room, but there was a different hazard — Ray Ennis's sense of humour. "The guitar I play is a red one. That one up there.



THE SWINGING BLUE JEANS 'tell all' about their instrumental secrets.

There you are; red. Green ones are no good at all. What make? Do they have different makes?" After a lot more of this he relented to the point of admitting it was a Gibson. "A 335 STD," he said. "That means I can phone Liverpool on it without asking the operator." The Jeans' amplifiers are

Vox T.60's, and they carry with them a set of Reslo microphones and two banks of 4 Grampian speakers. "What happens if there's a power cut?" I asked. "Easy," said Ralph Ellis. "When our amps cut out the other night, Ray just shouted to the audience 'We will now play "Silent Night." brought

the place down." I could believe it. When I left, Ray Ennis had just got back from the make-up department. He was carrying a small pot of white cream. "What's that?" asked Norman. "It's stuff for getting the stuff off after I've done me stuff," he said.

Thank You
Rolling Stones

Eric Easton & Andrew Loog Oldham

THAT STAR SOUND



the SWINGING BLUE JEANS

feature



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Record Mirror

Pop Disc Jury

EDDIE COCHRAN: *Skinny Jim; Nervous Breakdown* (Liberty 10151) Two tracks from the "Cherished Memories" album, with Eddie in chart - potential form on a couple of fiery rock performances which don't seem at all dated.

CHUBBY CHECKER: *Hey; Bobba Needle* (Cameo - Parkway P907) Handclapping backing on a catchy sort of folksy song. Good - but can Chubby climb back nowadays?

THE MIRACLES: *The Man In You; Heartbreak Road* (Stateside SS282) Slow, bluesy, wailing ballad. Not the best by the group but it does have a grown - on - you quality.

ERNESTINE ANDERSON: *Keep An Eye On Love; Continental Mind* (Sue WI 309) Excellent vocal performance, with compulsive beat going on behind. And a distinctly above - average mid - tempo song.

THE ISLEY BROTHERS: *Shake It With Me Baby; Stagger Lee* (United Artists UP 1050) Rather muddled and messy sort of production, exciting and wild in parts - but certainly not another "Twist And Shout."

OTIS REDDING: *Come To Me; Don't Leave Me This Way* (London HLK 9876) Very popular among the R and B fans now in Britain - Otis wails through a dramatic number with a so - simple backing. Very way - out.

BRYON LEE AND THE DRAGONAIRES: *Hanging Up My Heart; Sour Apples* (Parlophone R 5125) Genuine blue beat from the heart of Jamaica, with delicate organ phrases behind a full-blooded vocal. Finale on a very, very high note.

BYRON LEE AND THE DRAGONAIRES: *Musical Communion; River Bank* (Parlophone R 5124) Second release in the same week from the West Indian group. Lots of authentic instrumental noises, strident and brash - and danceable.

TOMMY MCCOOK'S ORCHESTRA: *Sampson; My Arms Are Waiting* (R and B Discs JB 139) Hefty slice of instrumental blue - beat which should please the fans.

JOE SENTIERI: *I Have Loved You; This I Know* (Decca F 11886) Smooth - voiced balladeer on a drama - packed song but curious and jerky background sounds. A very well - performed few minutes.

THE MARKETTS: *Vanishing Point; Borealis* (Warner Brothers 130) The first surfing group on another powerful, punchy instrumental which probably won't make it here.

SINGLES IN BRIEF

THE CHIMES: *I'll Be Waiting - I'll Be Here; Hello Heartache* (Decca F 11885) Very professional group vocal, featuring Denise, on a song that could catch on in a very big way. Well produced all the way.

ANN - MARGRET: *Man's Favourite Sport; Hey, Little Star* (RCA Victor 1396) Very amusing lyrics - it's a film theme - and powerhouses by the shapely actress. She's a tigress, all right. Good.

ANTHONY NEWLEY: *I'll Teach You How To Cry; Solitude* (Decca F 11883) Expressive performance on a slow, dreamy ballad. Performed with all the usual Newley talent, but not really for the charts.

DEAN AND JEAN: *Hey Jean; Hey Dean; Please Don't Tell Me Now* (Stateside SS 283) Minor hit in America, with some useful vocal touches by the duettists. Exciting in its rather limited way.

PEGGY LEE: *Once; I've Got Your Number* (Capitol CL 15342) From Miss Lee's "In Love Again" album. Top deck has the thrush on plaintive form, breathing and husking her way through. Excellent.

OWEN GRAY: *Draw Me Nearer; Daddy's Girl* (Blue Beat 217) Rather jerky blue - beat offering with a danceable melody and beat and right - sounding vocal work.

ALAN CADDY: *Workout; Tornado* (HMV Pop 1285). Ex - Tornado lead guitarist on one of his own productions. Good guitar, of course, and a drive along sort of beat. Should do well.

PRINCE BUSTER: *Blue Beat Spirit; Beggars Are No Choosers* (Blue Beat 211) The huge - selling BB star on a typically inventive sort of vocal. The dancers'll love it.

MAJOR LANCE: *The Matador; Gonna Get Married* (Columbia DB 72710) The new R and B sound - a big hit in America, but will probably miss out here. Not really as commercial as his last.

THE VIBRATIONS: *My Girl Sloopy; Daddy Woo - Woo* (London HLK 9875) Big sounding vocal - instrumental R and B - it's climbed up well in the States - but will probably prove too way - out for British consumption.

LOUISIANA RED: *Take Your Hands Off My Woman; Don't Cry* (Columbia DB 7270) Bluesy item with limited appeal but a lot of interest for the fans. Good guitar; lively singing.

DAVE CURTIS AND THE TREMORS: *Summertime Blues; I'm A Hog For You Baby* (Phillips BF 1330) The Eddie Cochran number dressed up well enough by the British outfit. Taken at a compulsive beasty pace.

ANDY WILLIAMS: *Wrong For Each Other; Madrigal* (CBS AAG 192) Emotional sort of big ballad, with strange effects at tempo changes. Sung excellently and with a lot of feeling and sincerity. A likely big seller.

LORD NELSON: *It's Delinquency; Proud West Indian* (Stateside SS 281) Gen - type calypso with the brassy background and mellow percussion sounds. His Lordship copes admirably with some worthy lyrics.

ME AND THEM: *Show You Mean It Too; Everything I Do I Wrong* (Pye 15631) British group sound on a climax - filled number with a whole stack of vibrant spirit throughout. A powerful sort of beat number.

SAMMY KING AND THE VOLTAIRS: *What's The Secret; Great Balls of Fire* (HMV Pop 1285) Good song, but the overall sound is a little in the common rut. Lead voice is very good indeed.

THE UPTOWNERS: *If'n; The Search Is Over* (London HLU 9877) Bluesy vocal group with a lot of commercial appeal. Song is saleable, too - and it could be a surprise, out - of - the - blue hit.

THE KINKS: *You Still Want Me; You Do Something To Me* (Pye 15636) Highly promising group with strong guitar sound and a compact sort of vocal performance. Mid-tempo but bustling song - should sell well.

TEDDY MERTENS: *This Is My Prayer; My River Of Memories* (Orlone CB 1925). Eurovision song-winning melody played delightfully by a soulful trumpet. Tone and phrasing just perfect. Listen to this.

VANDYKE AND THE BAMBIS: *Do!n! The Mod; All I Want Is You* (Pye Piccadilly 35180) Interesting. Who is Vandyke? Try and guess. All happening sort of current idiom number and performance. Could click.

MICKEY FINN AND THE BLUE MEN: *Pills; Hush Your Mouth* (Orlone CB 1927) More authentic-sounding blue - beat material. Lyrics are worth a close hearer. Nicely pungent, instrumentally.

THE FORTY TWO BIG BAND: *St. Louis Blues; C Jam Blues* (Columbia DB 7275) Tommy Watt's huge aggregation on a swinging couple of big - band standards. Musically spot - on; excitingly presented.

SHORTY AND THEM: *Pills of Love's Labours Lost; Live, Laugh And Love* (Fontana TF 460) The Bo Diddley calypso - type song - second version of the week. Another lively performance with stylish lead vocal and busy background noises.



CARL PERKINS

CARL PERKINS: *Help Me Find My Baby; I Wouldn't Have You* (Brunswick 05905). The ex-rock 'n' roller with the Country tinge has gone almost back purely to C and W and this middle-of-the-road song is not too commercial.

PETULA CLARK: *In Love; Forgetting You* (Pye 15639) Lush strings moan behind Pet's stylish interpretation of a happy ballad. Not as commercial as some of hers, but must sell very well indeed.

THE SHIRELLES: *Sha - La - La; His Lips Get In The Way* (Pye International 25240) Average sort of group vocal and in a lighter mood than some of the Shirelle efforts. But it swings and should attract attention.

THE BAKER TWINS: *Words Written On Water; He's No Good* (Pye 15628) Lovely lasses who enunciate well here on the debut disc. Medium pace sort of song with touches of organ behind the vocal lead. Rather nice.

WINSTON STEWART: *The Kiss You Gave; No More (In Life)* (R and B Records JB 140) Rather soft but appealing voice on an average sort of number. More for the specialists.

ROD AND CAROLYN: *Young Love; Talk To Me* (Pye 15629) Young duettists get a solidly rounded sound here. Song is familiar - via Tab Hunter and Sonny James. Should do extremely well.

JOHN PAUL JONES: *Baja; A Foggy Day In Vietnam* (Pye 15637) An Andrew Oldham production. John is on six - string bass and pounds out a consistently classy beat. Good - and dig the flip side title.

THE BLUEBEATS WITH RED PRICE: *Blue Beat's Over; Kiss The Baby* (Blue Beat 209) Tenor saxist Red also handles the vocal in his fruity style. We liked it a lot.

THE MIGHTY AVENGERS: *Hide Your Pride; Hey Senorita* (Decca F 11891). Something similar to Gerry's "I Like It" in conception - a snappy beat-ballad with tuneful vocal front-line and good instrumental work.

ROGER WILLIAMS: *Non Ho L'eta Per Amarti; Roger's Bumblebee* (London HLR 9879). Typical, lush, string-laden treatment of a big-sound melody by the piano star. Good for late-night listening, but not for the charts.



Great Disc From Billy Buddy - L.P. Track

THE MONOTONES: *It's Great; Anymore* (Pye 15640) Personable group who go for something different, sound - wise. Comes off too, on the pacy "It's Great". Not quite "Great", but very good.

THE DOVELLS: *Be My Girl; Dragster On The Prowl* (Cameo - Parkway 901) Bigish sort of vocal-group sound on a falsetto-dominated number. Got a little of the Liverpool "feel" about it all.

IRENE REID: *I Love Paris; Hard Hearted Hannah* (MGM 1231). From Irene's debut album "It's Only The Beginning" - and she shows her jazz-styling well on the clicking-type interpretation of "Paris." Pretty far-out phrasing.

MIKE SARNE: *A Place To Go; Out And About* (Parlophone R 5129). Don't be surprised to see this one do very well - plugs through the film, currently on release, can swing sales for this Cockney-voiced, well-lyriced beat-ballad.

THE SHY ONES: *La Route; Susanna* (Orlone CB 1924). Interesting instrumental, zestfully recorded. Lots of different sounds to sustain the top side and a fairly strong theme.

THE MANHATTAN BROTHERS: *Wimoweh; Blue Sky* (Columbia DB 7274). Good deep sound on the old familiar song - with wild falsettos going on and a fiery, full-range vocal sound. Fascinating.

BILLY FURY

I Will; Nothin' Shakin' (Decca F 11888).

DESTINED for the upper reaches, for sure, this dynamic Fury version of the old Vic Dana hit. Strings sweep away behind him as he sings out with style and certainty of phrasing. Nice easy tempo, with a good build-up towards the end. Song is exceptionally strong, too. Flip was a big American hit some six years ago for Eddie Fontaine - and it suits Billy's up-tempo, crash-bang style very nicely.

TOP FIFTY TIP

BUDDY HOLLY AND THE CRICKETS

You've Got Love; An Empty Cup (Coral G 72472).

THIS one should make the fifty but it comes from the L.P. "The Chirping Crickets," so it could miss the really big-time because so many people will already have it stashed away. Some-what old-fashioned in conception. Well-performed all the way, with an interesting middle eight featuring guitar and voices. "Empty Cup" is from the same L.P. and it'll probably miss B.B.C. plays because it mentions the word "Coke."

TOP FIFTY TIP

ROY ORBISON

It's Over; Indian Wedding (London HLU 9882).

ANOTHER sad ballad, with a theme of unrequited love and all that, and of course it's immaculately commercial. Straight-forward singing, as ever, but so efficient and so warm that it should immediately be borne on the wind into the charts. Beautifully arranged. Story-line lyrics for the Orbison-penned flip, with tom-tom drums and choral effects of high quality. Catchy, appealing, upper-class.

TOP FIFTY TIP

THE TORNADOS

Monte Carlo; Blue, Blue, Blue Beat (Decca F 11889).

THEME music of the telly-series "Know Your Car '64" - and it's already been well-plugged. A nice theme with the organ stating the melody early on. Then guitar - and all the way a steady, persistent beat. That melody line really grows and grows and its the whistle sort of item that should make at least the lower half of the Fifty. The Tornados turn their five pairs of hands to Blue Beat for the flip - and again it's blessed with a strong melody.

TOP FIFTY TIP

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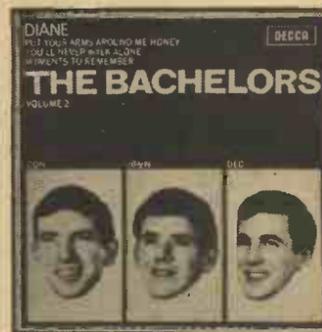
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Miss Cosmopolitan —Dana Valery



DANA VALERY

SEVERAL Saturdays ago Dana Valery was swimming in warm South African waters. The next day, she flew to rainy old London. By the Wednesday she had a Decca contract and had recorded her first disc, "This Is My Prayer" (English version of the Italian Eurovision Song Contest winner), coupled with "Would I Love You Again?"

Now she is starring in the South African musical show, "Wait A Minim", running at London's Fortune Theatre, she has just moved into a new flat, she is recovering from a cold — and she is

just beginning to get her bearings!

For young Dana—a beautiful, dark Italian girl who was raised in South African sunshine — has been in a show business whirl for the last three years. All because her brother is the famous tenor Sergio Franchi.

"In 1960 I was on my way to Germany to take a course in interpreting," she told me. "At school I was good at languages so I decided to make a career out of them. But I stopped off in Milan to see my brother. He took me along to his agent's office where I met a man who was trying to sing a song in English. His accent was terrible, and I said so. 'Show me how to sing the song properly' he pleaded. So I did."

TRICK

But the whole thing had been a trick by brother Sergio who had planted the agent in the next room and told him to listen. Sergio knew that Dana would never agree to do an audition.

The result of this set-up was that the agent rushed in with an offer of a seven months' contract to sing in a show in the Italian tourist resort of Alassio.

Her fate was sealed: the Alassio job was a roaring success, she acquired an Italian recording contract and the company entered her for the Milan Song Festival. She won. This led to lots of Italian TV work.

But Dana got homesick for South Africa (where she'd lived since the age of six). So she went on what was intended to be a brief visit to her parents. She was flooded with show offers and finished up topping bills.

Now she's come to London. Her sun-kissed skin and Roman face misleads shopkeepers into thinking that she is thoroughly foreign ("they speak very slowly and say things like 'That will be two SHILLINGS and one SIX-PENCE'; sometimes they even take the money out of my handbag for me!") but, despite the cold caused by our cool, cool Spring, Miss Valery is quickly becoming acclimatised to the London scene. And, considering her talent as a pop singer, it shouldn't be long before the whole of Britain becomes acclimatised to her!

PETER JONES'S ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ NEW NAMES ON THE REBOUND



THE REBOUNDS

WANTED, by up-and-coming beat group: A GHOST! Or at least the chance to look over some premises which are reputed to be haunted! For spectre-seeking is the main off-duty hobby of the Rebounds, out now with their debut disc on the Fontana label.

The four young men from Essex explained: "We're not kidding about this. We've spent many nights in places in Suffolk and Kent—places where it's rumoured there are ghosts kicking around."

"So if any of the Record Mirror readers know of anywhere new... well, we'll be only too happy to investigate."

Lead guitarist Shaun Corrigan, bassist Pete Gill and pianist-organist David Watts are really the keenest. I noticed drummer Mick Simons keeping rather quiet about the ghostly aspect of life. Finally he admitted: "I'm not all that anxious to find a real ghost. I go along only because the others do."

"And if I did meet up face to face with anything supernatural I can assure you of one thing. I'd make a run for it. You wouldn't see me for dust."

SEARCHERS

If he yelled "Help Me" at the same time, you couldn't blame him. That's the title of their first disc. And a plug IS a plug, after all.

The Rebounds have been playing together for eighteen months and were originally called The Searchers. On the rebound, as it were, they changed their name last summer. They've played a very successful two-month tour of American G.I. bases in France and also backed American star Johnny Burnette on his British tour in November, 1963.

Shaun Corrigan nearly ended his musical career before it started, by the way, because some faulty wiring in some borrowed amplification equipment severely burned his hands. He doesn't put that accident down to ghosts, though — just inefficiency.

BASS WITH EVERYTHING



JOHN PAUL JONES

STRIKING out on his own with a new solo disc: John Paul Jones, bass guitarist with the Tony Meehan Group. And the disc which could do the trick is "Baja", out on Pye, and featuring John Paul on six-string bass.

Says JP: "I'd been planning a solo career for myself but I hadn't really got around to deciding exactly what to do. Then recording manager Andrew Oldham came up one day and said he had just the right number for me."

"It was quite a session. We used a ten-piece orchestra, but the disc started with just bass and drums. Then it just started building — we even had a choir on it later on."

John Paul is 18, was born in Sidcup, Kent. He went to school in Blackheath and learned to play piano and organ. Then he started in on bass guitar while he was still at school. "My main hobby now is buying records", he says. "Anything by Dionne Warwick, Sarah Vaughan or Tony Bennett is great by me."

And he also says: "The only thing I really dislike is having to rush about". Yet he wants to be a top pop soloist? He must be kidding.

TOP POP LPs ANTHONY NEWLEY In my solitude



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Record Production

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

FAST RISING U.S. hits include—"The Very Thought Of You"—Rick Nelson; "Goodbye Baby"—Solomon Burke; "Gonna Get Along Without You Now"—Tracey Dee/Skeeter Davis; "Carol"—Tommy Roe.

New U.S. releases include—"I'm Watching My Watch"—Johnny Tillotson; "The Loneliest Night"—Dale & Grace; "Confessin"—April Stevens & Nino Tempo; "I Knew It All The Time"—The Dave Clark Five; "One Girl"—Garnett Mimms & The Exciters; "Nomad"—Louis Armstrong & Dave Brubeck; "3 Window Coupe"—Rip Chords; "Something You Got Baby"—Fats Domino; "Swing"—Tokens; "I've Had It"—Lonnie Mack; "My Baby's Coming Home"—Paul Anka; "Going Back To The Village Of Love"—Nathaniel Mayer.

In the Elvis anniversary promotion campaign RCA have launched a tremendous sales drive. Included is a new single with "Kiss Me Quick" backed with EP's great version of "Suspicion"—could be a chart job as neither of these have been issued as singles in the States. Yet another single from Dave Clark on Epic in the States—"Do You Love Me". No more Beatles material to be issued purely for U.S. import by Capitol of Canada. Almost unbelievable—Pete Drake's talking guitar on "Forever". New Berry L.P. "Greatest Hits" probably won't be issued here. New Inez Fox—"Hurt By Love" given rave reviews. Dictionary definition of Serendipity—"... unexpected discovery of a new and happy event". And the Serendipity singers are currently at number seven this week!

- | | | | |
|----|-----------------------------------|----|-------------------------------|
| 1 | CAN'T BUY ME LOVE* | 26 | I'M SO PROUD |
| 2 | HELLO DOLLY | 27 | FOREVER* |
| 3 | SUSPICION* | 28 | EBB TIDE* |
| 4 | TWIST AND SHOUT* | 29 | MY HEART BELONGS TO ONLY YOU* |
| 5 | GLAD ALL OVER* | 30 | WISH SOMEONE WOULD CARE* |
| 6 | DO YOU WANT TO KNOW A SECRET* | 31 | STAY* |
| 7 | CROOKED LITTLE MAN* | 32 | IT'S OVER* |
| 8 | BITS AND PIECES* | 33 | ALL MY LOVIN'* |
| 9 | THE SHOOP SHOOP SONG* | 34 | ROMEO & JULIET |
| 10 | MY GUY | 35 | LOVE ME DO* |
| 11 | RONNIE | 36 | DAWN GO AWAY* |
| 12 | DEAD MAN'S CURVE* | 37 | NEW GIRL IN SCHOOL* |
| 13 | SHANGRI-LA | 38 | THINK* |
| 14 | THAT'S THE WAY BOYS ARE* | 39 | FUN, FUN, FUN* |
| 15 | NEEDLES AND PINS* | 40 | MY GIRL SLOOPY* |
| 16 | THE WAY YOU DO THE THINGS YOU DO* | 41 | NADINE* |
| 17 | WHITE ON WHITE* | 42 | COTTON CANDY |
| 18 | HEY BOBBA NEEDLE* | 43 | KISS ME SAILOR |
| 19 | YOU'RE A WONDERFUL ONE* | 44 | HIPPY HIPPI SHAKE* |
| 20 | MONEY* | 45 | HIGH HEEL SNEAKERS* |
| 21 | SHE LOVES YOU* | 46 | CHARADE |
| 22 | I WANT TO HOLD YOUR HAND* | 47 | STAY AWHILE* |
| 23 | AIN'T NOTHING YOU CAN DO | 48 | I CAN'T STAND IT* |
| 24 | PLEASE PLEASE ME* | 49 | KISSIN' COUSINS |
| 25 | THE MATADOR* | 50 | JAVA* |

* An asterisk denotes record released in Britain.

RECORD MIRROR

TOP 20-FIVE YEARS AGO

- | | | | |
|---|---|----|------------------------|
| 1 | IT DOESN'T MATTER ANY MORE | 10 | MY HAPPINESS |
| 2 | SIDE SADDLE | 11 | STAGGER LEE |
| 3 | A FOOL SUCH AS I / I NEED YOUR LOVE TONIGHT | 12 | COME SOFTLY TO ME |
| 4 | PETITE FLEUR | 13 | AS I LOVE YOU |
| 5 | CHARLIE BROWN | 14 | PUB WITH NO BEER |
| 6 | DONNA | 15 | TOMBOY |
| 7 | SMOKE GETS IN YOUR EYES | 16 | GIGI |
| 8 | C'MON EVERYBODY | 17 | NEVER MIND/MEAN STREAK |
| 9 | IT'S LATE/THERE'LL NEVER BE ANYONE ELSE BUT YOU | 18 | MAYBE TOMORROW |
| | | 19 | LITTLE DRUMMER BOY |
| | | 20 | COME SOFTLY TO ME |

BRITAIN'S TOP LP's

- | | | | |
|----|----------------------------------|----|----------------------------|
| 1 | WITH THE BEATLES | 11 | IN DREAMS |
| 2 | STAY WITH THE HOLLIES | 12 | SOUTH PACIFIC |
| 3 | WEST SIDE STORY | 13 | THE SHADOWS GREATEST HITS |
| 4 | PLEASE PLEASE ME | 14 | IN THE WIND |
| 5 | MEET THE SEARCHERS | 15 | BORN FREE |
| 6 | ELVIS' GOLDEN RECORDS VOL. 3 | 16 | BLUE SKIES |
| 7 | THE ROLLING STONES | 17 | A GIRL CALLED DUSTY |
| 8 | BLUE GENE | 18 | FREDDIE & THE DREAMERS |
| 9 | HOW DO YOU LIKE IT | 19 | AT THE DROP OF ANOTHER HAT |
| 10 | SESSION WITH THE DAVE CLARK FIVE | 20 | GOOD 'N' COUNTRY |

BRITAIN'S TOP EP's

- | | | | |
|----|---------------------|----|------------------------------------|
| 1 | THE ROLLING STONES | 11 | I ONLY WANT TO BE WITH YOU |
| 2 | ALL MY LOVING | 12 | THE BEATLES HITS |
| 3 | TWIST & SHOUT | 13 | PETER, PAUL & MARY |
| 4 | THE DAVE CLARK FIVE | 14 | PINK PANTHER |
| 5 | HUNGRY FOR LOVE | 15 | SHAKE WITH THE SWINGING BLUE JEANS |
| 6 | LOVE IN LAS VEGAS | 16 | THE BEATLES No. 1 |
| 7 | ON STAGE | 17 | I'M THE ONE |
| 8 | 24 HOURS FROM TULSA | 18 | ANYONE WHO HAD A HEART |
| 9 | THE BACHELORS | 19 | BACHELORS VOL. 2 |
| 10 | I THINK OF YOU | 20 | DON'T BLAME ME |

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

The National Chart

PETER & GORDON take over the top spot from the Beatles—but as it's a Beatles number we don't think the four lads are worrying too much. Not much in the way of competition, but Millie is the strongest outsider this week with her disc which certainly seems to be growing on the record buyers. Unfortunately, poor Millie hasn't much chance of reaching the top, with the favourites leaping up for the top spot. There's the Searchers with their fabulous "Don't throw your love away"—a cert. for the top spot. And there's Gerry, and Manfred Mann, both leaping up like crazy into the regions of the top ten. Other fast risers this week include Dionne Warwick (three cheers!), the Merseybeats, the Animals, and the Four Pennies. Newies this week include certs like the Fourmost, and the sleeper from Frank Ifield, plus some unusual discs. There's the Eurovision song contest winner, by glamorous Gigliola Cinquetti, and "The Spartans" from Sounds Inc.—that most underrated group. Plus a return for Richard Anthony with his great rendition of "If I Loved You." And "She loves you" drops out for the second time...

- | | | | |
|----|------------------------------------|----|---------------------------|
| 1 | WORLD WITHOUT LOVE | 26 | THINK |
| 2 | CAN'T BUY ME LOVE | 27 | NEW ORLEANS |
| 3 | I BELIEVE | 28 | HI-HEEL SNEAKERS |
| 4 | DON'T THROW YOUR LOVE AWAY | 29 | BABY LET ME TAKE YOU HOME |
| 5 | MY BOY LOLLIPOP | 30 | LET ME GO LOVER |
| 6 | I LOVE YOU BECAUSE | 31 | BOYS CRY |
| 7 | TELL ME WHEN | 32 | I THINK OF YOU |
| 8 | NOT FADE AWAY | 33 | TELL IT ON THE MOUNTAIN |
| 9 | LITTLE CHILDREN | 34 | OVER YOU |
| 10 | JUST ONE LOOK | 35 | IF HE TELLS YOU |
| 11 | MOVE OVER DARLING | 36 | GONE |
| 12 | EVERYTHING'S ALL RIGHT | 37 | A LITTLE LOVIN' |
| 13 | MOCKINGBIRD HILL | 38 | ONLY YOU |
| 14 | GOOD GOLLY MISS MOLLY | 39 | IF I LOVED YOU |
| 15 | THAT GIRL BELONGS TO YESTERDAY | 40 | STAND BY ME |
| 16 | HUBBLE BUBBLE TOIL AND TROUBLE | 41 | STAY AWHILE |
| 17 | DON'T LET THE SUN CATCH YOU CRYING | 42 | BORNE ON THE WIND |
| 18 | JULIET | 43 | I LOVE HOW YOU LOVE ME |
| 19 | ANYONE WHO HAD A HEART | 44 | NEEDLES AND PINS |
| 20 | THEME FOR YOUNG LOVERS | 45 | THE SPARTANS |
| 21 | DIANE | 46 | NON LO L'ETE PER AMARTI |
| 22 | VIVA LAS VEGAS | 47 | ANGRY AT THE BIG OAK TREE |
| 23 | BITS AND PIECES | 48 | CANDY MAN |
| 24 | DON'T TURN AROUND | 49 | I'M THE ONE |
| 25 | WALK ON BY | 50 | I WANT TO HOLD YOUR HAND |



DIONNE WARWICK
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7N 25241

PETULA CLARK
IN LOVE
7N 15639

THE MONOTONES
IT'S GREAT
7N 15640

THE SHIRELLES
SHA-LA-LA
7N 25240

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JOHN PAUL JONES
BAJA
7N 15637

PETER'S FACES
7N 35178
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RM SPOTLIGHT ON A TOPICAL QUESTION

Brenda's Home in Britain?



DON'T quote Brenda Lee herself on this — but . . . she has apparently been dropping hints that she'd like to live, full-time, in Britain. At least, that theory comes direct from her manager and friend Dub Allbritten.

He hints in a letter from the States: "Brenda's had this move in her mind for quite a while. I guess she fell in love with Britain on her previous tours—and I think she believes the fans there are rather more solidly loyal than they are in America."

If Brenda DID make the move, it'd be good news indeed. She's taking things easy for a while, where work is concerned—but will start thinking more about singing in a few months. Her baby daughter, Julie Leann, is doing well . . . after those scares about her tininess and premature birth a few weeks ago.

Brenda arrives in Britain for her tour around the middle of September — and she says this will be her first actual working engagement since the birth of the baby. Venues, by the way have not yet been finalised by the Don Arden office.

For the eagerly-awaited British tour, Brenda is hoping to use her own backing group, the Casuals, for the first time out of America. This does raise problems on the "exchange" basis as laid down by the Musicians' Union, but it is hoped that the Flintstones will make a reciprocal trip to the States.

by PETER JONES

Now for a message from Brenda herself. "Around the time my baby was born, I had a whole host of messages from British fans wishing us all well and expressing good wishes. And I'd be very pleased if you could pass on our thanks to everybody—they were real swell gestures. Especially the

little presents we received for the baby.

"And when I start work again in Britain . . . well, I can only say I can't think of anywhere I'd rather be to start over after my temporary retirement!"

I say: Brenda Lee is very welcome to use our little ole country any time she wants.

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BOBBY AND THOSE BEATLES



BOBBY VEE talks about his "She's Sorry" disc.

SO that controversial discing of "She's Sorry" by Bobby Vee looks doomed to Flopsville. "Too much like the Beatles" is, presumably, the attitude of Bob's erstwhile legion of fans.

But recently, on Peter Aldersley's "Pop Around" Radio Luxembourg programme, Bobby was questioned about the disc . . . about the Beatles . . . and about his "motives."

Said Peter: "That record. In one way, it's a very great compliment that an American should pay a tribute to a British group. It's been in reverse for many, many years."

Bobby: "Yes . . . This is such a tremendous thing I thought that since it's going

to be a trend, I'd like to be in on it."

Peter asked Bobby about the Beatles in the States. Said Bobby: "Well, I was previously familiar with the Beatles. When they came out with 'Love Me Do,' they impressed me very much with their feeling and so forth, but I think that the general public in the States is just so overwhelmed by their uniqueness and they're so different and there's so much honesty in their songs. I think the way they write and sing and everything—it's like nothing they've ever seen before. It's just the opposite extreme of the American singers, I think."

Peter Aldersley: "I'm interested as to whether it'll become a trend, as such, in the States. I mean, you didn't take your record 'She's Sorry' as an indication of YOUR future, I hope?"

Bobby: "No. It was originally scheduled on an album which will be released . . . and will probably be the only record of this sort that I'll do. There's a theme to it, a definite Beatle theme, and then I'll go back to some of the old things that, you know, the old style we've been doing. But as far as the Beatles are concerned, I think this sound will remain in the States for quite a good time, especially that material written by them."

INDEPENDENT

Then Peter talked to Bobby about his "I Remember Buddy" album and asked why Bobby thought that Buddy, his influence and his records still remained.

Bobby: "Well, I think he was very much like the Beatles in certain ways. I think that he was completely independent of any other singers and styles. For his time, he was very original and very sincere and had a very honest approach to music, and as much as the Beatles I think he was unique."

ROY ORBISON

IT'S OVER

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