

Record Mirror

No. 174

Week ending July 11, 1964

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INSIDE THIS WEEK:

Beatles film & colour

Mary Wells in colour

Blue Jeans exclusive



ANIMALS TOUR DATES AND TV SHOWS

THE Animals will be back in their home town of Newcastle-upon-Tyne this autumn for just one date on their bill-topping tour. The group will play Newcastle City Hall on October 25 with Tommy Tucker, Carl Perkins, the Nashville Teens, and other artistes yet to be booked.

The group is also back in Newcastle on July 18 for a session at the Club A Gogo.

The autumn tour opens at Manchester Odeon on October 18 and then goes to Liverpool Odeon (19), Edmonton Regal (20), Romford Odeon (21), Greenford Granada (22), Ipswich Gaumont (23), Leicester De Montfort (24), Newcastle City Hall (25), Birmingham Town Hall (26), Dartford Granada (29), Grantham Granada (30), Bradford Gaumont (31), Brighton Hippodrome (November 1), Guildford Odeon (3), Croydon Fairfield Hall (4), Sheffield City Hall (5), Derby Gaumont (7), Portsmouth Guildhall (8), Kingston Granada (9), Maldstone Granada (10), Cardiff Sophia Gardens (11), Bristol Colston Hall (12), Watford Gaumont (13), Finsbury Park Astoria (14), and Bournemouth Winter Gardens (15).

NEW BBC SHOW

The Animals complete their current tour with dates at Leeds Mecca (today, Thursday); Grimsby Mecca (Friday); Chester Royalty (Saturday); Blackpool North Pier (Sunday); Newcastle Club A Gogo (July 18); North Pier, Blackpool (19); Ipswich Manor Ballroom (20); Hounslow Attle (24); Northwich Memorial Hall (25); Blackpool North Pier (26).

The group has been set for Brian Matthew's new BBC Light programme show on July 28. They are also lined up for TV spots on "Ready Steady Go" (July 24), "Lucky Stars—Summer Spin" (25), and BBC-2's new "Beat Room" (on July 13, and 20).



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YOUR PAGE

...want to let off steam? Any questions about the scene? Then just drop a line to JAMES CRAIG, LETTERS EDITOR.



DUSTY—Her fans don't seem to have a fair deal, says an R.M. reader.

HOW ABOUT A FAIR DEAL?

asks RM reader . . .

CONSIDERING the exorbitant prices we have to pay for records, one would think that the companies would avoid like the plague any measures that might discourage fans to buy. But they still pursue the old trick of issuing old stuff as L.P. or E.P. tracks, or flip sides. Take Dusty Springfield. Her new single bears a track from her L.P. on the 'B' side. Her E.P. features her first hit, an L.P. track, plus two originals. You can't help duplicating if you dig Dusty. Same with the Searchers—two singles on their new L.P. stopped my laying out my hard-earned cash. Same applies to the Beatles' next L.P. Come on, record companies. Give us a fair deal. I read that Dusty brought back four songs from the States. Well, where are the other three?—Steve Gilbert, Chester House, Midland Road, Wellingborough, Northants.

James Craig writes: Lots of readers seem to be angry about this duplication practice.

MORE MONSTERS

I NOTICED in the Record Mirror an announcement of a group called Rory Blackwell and the Monsters. I would like to ask Mr. Blackwell to pick an original name for his group and not use one that has been established by myself—"Frankenstein and the Monsters"—Best of Blood, Frankenstein, 89 Wolseley Road, Sheffield, 2.

James Craig says: Chee-a-a-r-ming!

QUALITY ABROAD

LOOKING at the charts, I see a new continental disc has slipped into the bottom half of the fifty—the sad ballad "Tous Les Garçons Et Les Filles", by Francoise Hardy. It was a fantastic hit for her in France and Belgium over three years ago. So now I ask why we have to wait so long to get these excellent continental releases. Until recently, it was impossible to buy any material by Francoise—and you still can't get the hits of Sylvie Vartan or Johnny Hallyday, who have sold over sixteen million discs on the Continent. Are the publishing companies, or the A and R men afraid of the competition of professionals of high quality in the British market now dominated by over-rated groups?—John Harner, 115 Waddington Avenue, Old Coulsdon, Surrey.

THE GREATEST

SO a reader thinks that Buddy Holly was one of the most influential people in the pop world. But what about Elvis? It was Buddy himself who once said: "Without Elvis, none of us would have made it." Elvis has been setting trends for years. Before he went into the Army, everyone was singing rock. Then he started

the trend of singing ballads. Every single he has made since January, 1956, has sold at least a million. And Elvis is the only artist to have a record in each of the five Record Mirror disc charts.—P. B. Hutchings, 103 Greenway, Epsom, Surrey.

TWO FROM B.B.

THAT conversation-piece between Long John Baldry and the great John Lee Hooker. Long John said that B. B. King had had no records released here. Not true—there was "Mother's Love", with "Tomorrow Night", out on HMV Pop 1101 . . . published in 1962. I recently bought it in Rochdale market for only 1s. 9d. Of course, his smash American hit "Rock Me Baby" is also now out here on Ember.—A. T. Parry, 83 Foxholes Road, Rochdale, Lancs.

DEL'S DOWN

WHAT'S happened to Del Shannon's fan following? This time a year ago, they were all behind him, but lately they seem to have left him. He's had plenty hits, but his biggest flop of all came with "That's The Way Love Is" (a great song) which didn't make the Top Fifty. His fine "Mary

Jane" only reached 35. Let's all put the greatest back at the top with his next "Handy Man."—Tony Cunningham, 26 Gloucester Avenue, Whitefields, near Manchester, Lancs.

JACKIE & STOCK

I AGREE wholeheartedly with the article on Jackie De Shannon. The "Walk In The Room" side is fantastic; the 'B' side, one of her own compositions, is equally excellent. But there's little wonder that this and other records by the not-so-well-known artists never even see the charts if the difficulty I had in trying to get the disc is commonplace. After watching assistants hopelessly thumb through countless catalogues and record shelves, I began to despair. I was hampered by being only vaguely familiar with the title—but how is one to know the title when a record is plugged so little? People are bound to get fed up asking and revert to the Top Twenty if the shops don't stock more than the hit parade.—P. G. Knipe, 27 Farrar Lane, Adel, Leeds 16.

Adds James Craig: And thanks to all the other readers who've written praising Jackie De Shannon. And Langley Johnson for writing about her.

CLASSIFIED ADVERTISEMENTS

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TRANSAT AMERICAN IMPORTS expanding, due to your support we are bringing the prices DOWN AGAIN! This week LONNIE MACK'S great new single NASHVILLE and HUEY SMITH'S HIGH BLOOD PRESSURE. Coming soon MARY WELLS' L.P. MY GUY don't miss it! Order Now. Pay us a visit or send S.A.E. for catalogue with NEW PRICES. 27 LISLE STREET, LONDON, W.C.2. (Behind Empire, Leicester Square)

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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 SHEV. ELLES.—S.a.e. to Secretary, 47 Gerrard Street, W.1. 531

THE ESCORTS FAN CLUB. S.a.e. Jip 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

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THE ANIMALS' OFFICIAL FAN CLUB. S.a.e. The Head Keeper, 58 Handyside Arcade, Percy Street, Newcastle-upon-Tyne.1. 581.

MOST BLUESWAILING YARD-BIRDS' FAN CLUB. S.a.e. to 18 Carlisle St., W.1. 622

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DOWNLINERS SECT. S.a.e. to Lynn Roberts, 13 Robin Close, Billericay, Essex. 610

THE BACHELORS' official Fan Club.—S.A.E. 74 Redbridge Lane East, Ilford, Eeex. 901

BLUES BY FIVE FAN CLUB. S.A.E. J. Walsh, 22 Lyncroft Gardens, Hounslow, Middlesex. 643

THE GAMBLERS' FAN CLUB. Main branch, S.A.E. to secretary 24 Stanington Place, Newcastle-upon-Tyne 6, or nearest branch (one address each week). Susan Botley, 108 Tarnack Avenue, Hengrove, Bristol 4.

MARY WELLS' FAN CLUB AND TAMLA-MOTOWN APPRECIATION SOCIETY. S.a.e. 139 Church Rd., Bexleyheath, Kent. 625

JOIN BERN ELLIOT'S KLAN. S.a.e. Georgina, 52 Wentworth Drive, Dartford, Kent. 621

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announcements

R. & B. MONTHLY. No. 6 July Photo: Muddy Waters. Items include Screamin' Jay Hawkins—Lonesome Sundown—The Yardbirds—"Little" Willie Smith. P.O. 1/- to M. Vernon, 3B Godstone Road, Kenley, Surrey. THIS IS A MUST FOR ALL R. & B. ENTHUSIASTS

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songwriting MUSIC WRITTEN/ARRANGED—RIP 4299, 8, Melford Avenue, Barkin, Essex. 618.

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'NOTHING TOPLESS FOR US'

say the Swinging Blue Jeans 'Off The Cuff' to Peter Jones



THE SWINGING BLUE JEANS and some surprisingly frank answers in this "Off The Cuff" feature.

THE Swinging Blue Jeans: "You're No Good" exclaims the title of their latest hit single. But the Blue Jeans ARE good . . . good at dreaming up quick-as-a-flash answers to questions posed in our "Off The Cuff" series.

The foursome from Liverpool have just one disadvantage. They tend to talk all at the same time. So our questions can't be put to any SINGLE Blue Jean . . . incidentally, they are all single, unlike some of the other top groups!

But this is the way the machine-gun questions and answer session went . . .

BLUE JEANS: Wouldn't be seen without them!

BLOOD SPORTS: Very, very cruel. But we think that a few soccer matches we saw last season could well qualify for just that title. We're soccer fans, you know. But we'd rather see the ball kicked than an opponent.

BLONDES: We love 'em. Of course, the same answer would be given if you mentioned brunettes or red-heads. Or if it happened to be a 36-23-36 bald-headed girl!

ELVIS: Presley.

THE M.I.: A great help to travelling musicians, though we'd like to see a few more restaurants on the M.I. Our van moves along on petrol. We move along on hot cups of tea.

COVER VERSIONS: Blankets in the winter; sheets in the summer. What's the matter — isn't that the answer you were looking for?

FOLK MUSIC: Very soothing.

POLICEMEN: Oh yes—well, they're O.K. But we find we really prefer the female species.

WARM BEER: Last. 'Nuff said?

COLD FOOD: Very unappetizing. You know there is nothing worse than cold soup. Except for warm beer.

BARRACKERS: Veins. There ARE barrackers veins, aren't there?

NEW FASHIONS IN CLOTHES: Don't dig this idea of immodesty in women's clothes. We think the idea should be nipped in the bud. Or words to that effect.

MOTOR-RACING: The only time we really envy racing drivers is when we're stuck

in a London traffic jam. Which we usually are whenever we come to London.

SCREAMING FANS: Love 'em all. Especially if they're blonde, brunette, redhead . . . or 36-23-36 with no hair at all. No, screaming doesn't worry us at all.

DREAMS: The happy ending kind are fine.

BLUE-BEAT: Oh yes . . . whatever happened to it?

COLOUR PREJUDICE: Everyone is equal.

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THE MCKINLEYS
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Columbia DB 7310

Jim's strange success

THE rich brown tones of "Gentleman" Jim Reeves caressed the trans-Atlantic telephone wires. He said: "Please tell everybody over there how gratified I am that my records are doing so well."

Always dignified in conversation, Jim was nevertheless delighted that "I Won't Forget You" had leapt upwards as "I Love You Because" was slowly lowering itself. "It's specially gratifying because I just haven't been able to do a big-scale personal appearance tour in Britain."

"In fact, you can say I'm baffled by my successes in your charts—specially as I was led to believe you had to be a Beatle or a Rolling Stone to make the grade these days! But if I AM surprised, I'm also feeling thoroughly happy."

P.J.: Any chance of a visit soon, Jim?

J.R.: I really don't think so. I've certainly got to go to South Africa

for another movie soon—but there's also a trip to Germany, to the bases there, to fit in. Incidentally, I've really got an itch for the acting parts. You can say I'm bitten by the bug.

P.J.: Are you a little reluctant to tour extensively?

J.R.: I wouldn't say that. But I do enjoy being home here with the family and I guess I've lost that urge to chase money all round the world. Of course, the Musicians' Union rules make it hard for me in Britain because I do like to work with my own group.

P.J.: Do you think your success heralds the final breakthrough for Country artists in Britain?

J.R.: That's a difficult one. After all, Country music generally has been hailed as the next craze for some years now. But from my point of view, I'm lucky. You see I was originally tied up with Country music, but I've been able

to stray over into the pop field. In America, anyway. Country music is building steadily and we have a fine crop of new young artists coming along.

P.J.: Anybody more than any other who has helped you in your career?

J.R.: Sure. Chet Atkins. He looks after my recording business in Nashville and, for my money, is one of the finest talents in the world. Of course, he is perhaps the greatest guitarist, too. I can listen to his records all night and not even think about catching up on my beauty sleep.

DIDN'T KNOW

P.J.: Did you expect "I Love You Because" to make the grade so fast?

J.R.: There's a funny story about this record. To be quite honest with you, I didn't even know it was to be my next release. It wasn't until I checked the charts that I realised what was happening. The Decca folk in London, especially my friend Pat Campbell, selected it . . . and the rest just happened. Somethin' strange is always happening in this business.

I also asked Jim WHY he thought he could hold off the big-beat opposition. But he's reluctant to talk about his own successes. So I'll do the theorising. He has all the element of relaxed song-selling that Country artists have, but he doesn't have that nasal twang that irritates so many people.

OLD & YOUNG

Old folk and young people can find something to like in his simple, straightforward treatment of songs with melodies and strong lyrics. And his seems to be a lasting talent — remember he's built consistently over the best part of three years. Songs like "He'll Have To Go," "You're The Only Good Thing," "Welcome To My World," "Adios Amigo" have proved a solid foundation for his current status.

Mr. Reeves has, of course, earned himself plenty of loot during his times at the top. Maybe one can understand his reluctance to spend too much time away from his home — or away from his recording studios.

But I've a feeling that if he could spend the time to come face to face with his myriad British fans, he'd quickly become one very big "in-person" sensation. Care to think it over, Jim?

PETER JONES



JIM REEVES

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THE BLUES BY SIX
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THE TRIDENTS

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CHRIS FARLOW & THUNDERBIRDS
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ZOOT MONEY'S BIG ROLL BAND
THE HABITS
Saturday All Night Session 12-6 a.m.
ZOOT MONEY'S BIG ROLL BAND
JOHN MAYALL'S BLUES BREAKERS
Sunday Afternoon Session 3-6 p.m.
THE CHEYNES
Sunday Evening Session 7-11 p.m.
THE NIGHT-TIMERS
with RONNIE JONES
Monday (13th) 8-12 midnight
THE NIGHT-TIMERS
with RONNIE JONES
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THE YARDBIRDS
THE AUTHENTICS
Saturday, July 11th (7.30-11.00)
MODERN JAZZ
JOE HARRIOTT
MICHAEL GARRICK
Sunday, July 12th (7.30-11.00)
HUMPHREY LYTTTELTON
BIG BAND
Monday, July 13th (7.30-11.00)
THE T-BONES
Tuesday, July 14th (7.30-11.00)
DICK CHARLESWORTH
and HIS BIG BLUES
Wednesday, July 15th (7.30-11.00)
CHRIS BARBER

THURSDAY NIGHT PRAYER MEETING

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THE TOMCATS
Saturday, July 11th
THE OTHER TWO & THE HOUSESHAKERS
THE TOMCATS
Sunday, July 12th
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with JOHN MAYALL'S BLUESBREAKERS
ALEXIS KORNER'S BLUES INCORPORATED

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13 Flamingo, W.1
14 Bath, Regency Ballroom
15 Clacton, Pier Ballroom
16 Margate, Dreamland

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NEWCASTLE—AGOGO BEAT-CITY

Cliff—film & disc review

CLIFF RICHARD, alias Groucho Marx, alias Douglas Fairbanks, alias Fred Astaire (What is green and dances? Fred Asparagus!). Cliff as just about everybody — with the notable exception of Elvis Presley. That's how he shows up in his great, entertainment-plus movie "Wonderful Life." Brilliant young director Sid Furie has pulled out all the stops on this production. Quick - a - a - flash cutting, direct-action photography, a gag-laden script. All adds up to an excellent couple hours' worth from Cliff, the Shadows, Susan Hampshire, Richard O'Sullivan, Melvyn Hayes and Uncle Walter Slezak and all.
Story line? So who needs a story line when you've got colourful Canary Islands, Cliff crooning crazily, the Shads shadowing him perfectly, Susan Hampshire shaping very nicely thank-you — and some lovely touches of comedy from Una Stubbs as a dancing comedienne.

gives Cliff his first real screen romance. For there's no doubt, when it's all over, that he is to marry Susan Hampshire.
I presume that the proposal I was formulating for Miss Hampshire after seeing her in this film will now be REJECTED!

DISC

And now for the LP of the film score.
CLIFF RICHARD AND THE SHADOWS
WONDERFUL LIFE: Wonderful Life; A Girl In Every Port; Walkin'; Home; A Little Imagination; On The Beach; In The Stars; We Love A Movie; Do You Remember; What've I Gotta Do; Theme For Young Lovers; All Kinds Of People; A Matter Of Moments; Youth And Experience (Columbia SX 1628)

QUALITY

I found it a surprisingly high all-round quality in terms of film-score tunes standing up well against the "isolation" of being heard out of context. Several would make fine singles, incidentally. Opening track is a waltzy-smaltzy piece, with full backing. A bright start, but one early highlight is "Walkin'" by the Shads. Great gear from Hank.
"Home" is very much a film song, then comes the marvellous "A Little Imagination." Great changes of tempo and style, with a riotous, full-blooded climax. Cliff teams with the Shads for "On The Beach," a beater — and the side closes with the romantic "In The Stars." But Cliff seems rather ill-at-ease on this one . . .

ADRIFT

However I shall try to expound the film theme. The boys are cast adrift by an irate sea skipper. Land at a Canary Island. Cliff rescues Susan Hampshire, perched on a runaway camel . . . only to find he's wrecked a highly-expensive movie sequence. Cliff becomes a "stunt man." Disappointed at how the director treats Susan, Cliff "films" his own film during the off-duty hours.
Turns out that director Slezak is Susan's real-life father. What a twist! Anyway, it all sorts itself out, through a song-laden plot-maze. And I shall long cherish the sight of Hank B. Marvin, appearing as "Tarzan," pummeling his bleak white chest, howling his mating cry . . . and coughing involuntarily at the strain.

WEAKNESS

The closing bit is the only weakness. It's a tearful, emotional ending of such colossal contrivance that my mind still boggles with astonishment. I simply can't write about it.
But the film otherwise is a positive triumph for all concerned. British musicals have at last become really musical. It's the best of the Cliff starrers, by a long chalk I'd say. And it will do a bomb (in the English sense) on tour.
And most important it

STRONG

"We Love A Movie" is blessed with strong lyrics — a typical movie song. A lot of fun. "Do You Remember" is a slowie, rather charming . . . easy-to-hold melody. But "What've I Gotta Do" gets things moving fast again — an up-tempo opus, Cliff and the Shadows singing . . . plus more from Hank's eloquent guitar.
"Theme For Young Lovers" is a well-known theme indeed and so on to "All Kinds Of People," a finger-snapper, punch-filled and with more tempo-changes. "A Matter Of Moments" is a ballady highlight and this side bows out excellently with "You And Experience."

Maybe it's best to see the movie before hearing the disc — but millions will be doing just that. Point is that it's a sound-track souvenir that measures up to the best the Americans can do. An ambitious production all the way.
Now just sit back and watch it leap up the charts.
P.J.



THE MCKINLEYS
"When He Comes Along"
Columbia DB 7310

STONES—NEW TOUR

The Rolling Stones have been booked to headline the most sensational tour ever promoted in Great Britain. It is a 38-nighter tour that will open at Finsbury Park Astoria on September 5 and finish at Brighton Hippodrome on October 11 and run NON-STOP.

The supporting bill has yet to be finalised but the RM understands that those so far confirmed are Billie Davis, Mike Berry, The Leroy's, Jet Harris and The Innocents.

At the time of going to press, the tour dates were as follows: Leicester Odeon (6), Norwich Odeon (7), Colchester Odeon (8), Luton Odeon (9),

Cheltenham Odeon (10), Cardiff Capitol (11), Sheffield Gaumont (12), Liverpool Empire (13), Chester ABC (14), Manchester Odeon (15), Wigan ABC (16), Carlisle ABC (17), Newcastle Odeon (18), Edinburgh Usher Hall (19), Stockton Globe (20), Hull ABC (21), Lincoln ABC (22), York Rialto (23), Doncaster Gaumont (24), Hanley Gaumont (25), Bradford Gaumont (26), Birmingham Hippodrome (27), Romford Odeon (28), Guildford Odeon (29), Nottingham Odeon (30), Bristol Colston Hall (October 1), Exeter Odeon (2), Edmonton Regal (3), Southampton Gaumont (4), Wolverhampton Gaumont (5), Watford Gaumont (6), Southend Odeon (7), Lewisham Odeon (8), Ipswich Gaumont (9), Salisbury Gaumont (10), and Brighton Hippodrome (11).

Searchers—Dionne & Isley dates

First dates for the Searchers' autumn tour with the Isley Brothers and Dionne Warwick have now been set. The tour opens at Sheffield City Hall on October 17, and then goes to Liverpool Empire (18), Slough Adelphi (24), Bristol Colston Hall (25), Edmonton Granada (30), Bournemouth Winter Gardens (31), Woolwich Granada (November 1), Maidstone Granada (2), Doncaster Gaumont (7), Stockton Odeon (8), Glasgow Odeon (9), East Ham Granada (13), Coventry Theatre (15), Dublin Adelphi (19), Belfast ABC (20), and Manchester Odeon (23).

DUSTY—2 HITS FOR EUROPE

Dusty Springfield was in the recording studios on Monday, Tuesday and Wednesday, this week, re-recording the Burt Bacharach numbers "Wishin' and Hopin'", "and "I Just Don't Know What To Do With Myself." In French, German, and Italian, for immediate release in those countries. Dusty is also making a name for herself as a songwriter. The top boy and girl singers of France, Richard Anthony and Francoise Hardy, are to record one each of Dusty's numbers. Richard will sing, "Somethin' Special" and Francoise, "Once Upon A Time," both of which have been recorded by Dusty herself.

Pye rush out Stan Getz cover

Les Cocks assistant general manager of Pye Records personally paid for a session at which his wife, Joan Turner, recorded a cover of Stan Getz' current U.S. hit "The Girl From Ipanema." Les paid for the session after Pye executives had cold shouldered his idea, particularly as they thought Joan, better known as a 'straight' singer was under contract to Decca. Now Pye are rushing out Joan's version in time to compete with the original.

Clem writes from Blackpool

BRACE yourselves everybody! Here's your ozone-packed tornado from Blackpool with a few jottings about the scene up here.

A show biz football team — including Jimmy Tarbuck, Mike and Bernie Winters, The Raindrops and Mike Preston — turned out over the week-end for a game at Pontings Holiday Camp. I went along to try to get in on the game but they were full up. There I met The Bachelors, who'd also failed to make the team, so we consoled ourselves with talking shop. They told me their next record will be an original, written by them, and not a revived oldie, as has been their custom.

Other guys I've run into during the last few days are The Manfreds, who were in town for a performance at a local ballroom. We were on stage at the same time as they were so they dropped backstage afterwards to say hello. I did manage to catch a bit of The Animals on Sunday night and they went down tremendously. They told me they were a bit flustered because they'd had a breakdown on the M6 and had only just managed to get on stage in time. The ITV strike has been a disappointment to them: they were booked for Granada's "Scene At 6.30" this week. Also caught a bit of Screamin' Lord Sutch's act. And what an act it is—there were some blood-curdling screams from the audience, though whether from fright or joy I'm not sure. Both, probably. Anyway, the applause at the end was deafening.

I'd like to say something about Johnny Kidd's latest disc, Hey Jealous Girl. Some crazy critics have been knocking it because, they say it sounds like the Beatles' Merseyside sound. Well, the truth is Johnny has had this sound for years. I should know: until three years ago I was his drummer.

Incidentally, Johnny—who is on the same bill as us here in Blackpool—has become a partner in a local rock club, the Picador. It's a good place for musicians to meet after their shows.

Talking about the show we're



It's CLEM CATTINI—All Alone In Blackpool.

in, I've noticed that Mike Preston is getting colossal applause. It's very well deserved. Until this summer I'd no idea what a good act Mike has.

And I'd no idea how versatile my Tornados colleagues were. They are all doing an uncredited dance routine with the chorus girls in the show, and they're having a lot of fun doing it, as you can imagine. I'm the only one not tripping the light fantastic. I know I'm fond of my food, and maybe I am a little heavy at the moment, but maybe a little hoofing exercise is what I need. I can't get anybody to see it my way, though. They all say it's "obvious" why I shouldn't dance. I suppose they want me to save all my energy for bashing the drums!

Which reminds me—it's tiring work being a journalist so I'll go and tie down for a while now before starting my rounds in search of news for next week, when I hope to have some news of Dave Clark who will probably have taken over from Jimmy Nicol.

CBS—ORIOLE TIE-UP

Next year C.B.S. — the label that releases Andy Williams, Doris Day, Dion, Marty Robbins, the Rip Chords and Johnny Cash — will form a record company here with Oriole, Britain's leading independent label. The company will challenge Britain's "Big Four" record manufacturers — E.M.I., Decca, Philips and Pye.

After promising a simultaneous statement on both sides of the Atlantic, the two companies have still to confirm Record Mirror's exclusive report that they will pool their resources in England. Neither Goddard Lieberman, President of Columbia Records in America (CBS here) nor Oriole managing director Maurice Levy will comment at this stage.

RM understands an announcement will be made nearer the expiry date next spring of C.B.S. present contract with Philips.

Oriole's new £55,000 plant at Aylesbury will begin pressing records this autumn. The label has had hits with Russ Hamilton, Carter Lewis, Maureen Evans and the Spotnicks. Oriole also has a highly profitable cut price label, Embassy, which is sold exclusive by Woolworths.

Columbia is one of the "Big Four" U.S. record companies with R.C.A., Decca and Capitol. It has a big catalogue of Johnny Mathis recordings. The company's two subsidiary labels Epic and Okeh are issued in Britain on E.M.I.'s Columbia label.

C.B.S. will be the first American label to have a direct stake in the British record industry since Mercury sold its holding in Oriole in 1959. All over the world C.B.S. has been setting up local companies, instead of releasing through existing manufacturers. The company claims that it will be the world's leading record concern within three years.



THE McKINLEYS

"When He Comes Along"

Columbia DB 7310

JENNINGS EXHIBITION

An exhibition of musical instruments by Jennings Musical Industries and Boosey and Hawkes will be on show at the West Wickham Festival of Modern Pop Music at Blake Recreation Ground, West Wickham, on Saturday, August 1.

Stones for Blackpool

The Rolling Stones play Blackpool Winter Gardens on July 24 for promoter Robert Stigwood. Also playing the seaside venue are the Swinging Blue Jeans and Brian Poole (August 21) and the Four Pennies (28).

Set for Morecambe Winter Gardens are the Four Pennies (August 7), Brian Poole (14), the Mojos (21) and the Pretty Things (28).

'Ready Steady Go' Stars

When "Ready Steady Go!" returns tomorrow (Friday), Dusty Springfield will be joined by Manfred Mann, the Four Pennies, the Pete Best Four, the Leroy's, and the Barron-Knights.

New Production company

Promoter Roy Tempest is forming his own record production company, which will lease its recordings to major companies for release.

BRUM GROUP FOR NEW ZEALAND

Released four months ago in New Zealand and seven months ago here in Britain, "Come on and join the party" by Keith Powell and the Valets has reached number 8 in the N.Z. charts.

On the strength of the disc's success, the group will be visiting the island for eight days in September, playing dates based around Auckland, Wellington, and Christchurch.

KENNY—4th VISIT TO STATES

Kenny Ball has been signed for his fourth visit to the U.S.A. He and his jazzmen will go to the States for five weeks, commencing late-May next year. The trumpeter will be in New York for three weeks, and will then play his way across the continent to Los Angeles.

MERSEY-BEATS LATEST DATES

THE MERSEYBEATS RETURN FROM PLAYING IRISH DATES NEXT THURSDAY (JULY 16). THEY ARE THEN SET FOR COLWYN BAY PIER PAVILION (17), CHESTER ROYALTY (18), GT. YARMOUTH HIPPODROME (19), BILLINGHAM KD CLUB (22), LEEDS MECCA (23), GRIMSBY MECCA (24), BRIDLINGTON SPA (25), DARTFORD SCALA (26), BATH PAVILION (27), STOURBRIDGE TOWN HALL (29), KIDDERMINSTER TOWN HALL (30) AND COVENTRY LOCARNO (31).

Beatles show man now TV chief

THE man who presented The Beatles in their first fully networked TV show, and who since then has produced nine other Beatles shows, Philip Jones, has been appointed Supervisor of Light Entertainment at ABC Television.

Jones, who takes up the appointment in September, was the original director of "Thank Your Lucky Stars," of which he is now producer.

During the next three months, he will be producing "Blackpool Night Out" on commercial TV every Sunday.

The Place for R & B

GEORGIE FAME calls it "The gov'nor place up North for sound and stageroom." And adds: "They get a really chic and swinging crowd up there."

Spencer Davies says: "I like it there. They have a Hammond organ which is especially useful to us, and we find that the people who turn up really do come to listen."

And Paul Jones of the Manfreds enthuses: "It's great, a very good place to play. The audience is very appreciative, and the management is always so friendly and helpful—you really feel welcome there."

Three sincere and well-earned testimonials from the many which R. & B. greets both British and American have lavished upon number sixty-seven Bryan Street, Hanley, Stoke-on-Trent, far better known to the rhythm and blues followers thereabout as The Place.

They call it The Place for want of a better name, and anyone who has ever visited this one-time stables, latter-day furniture warehouse and present-day dance club in the heart of the Potteries will agree that there couldn't be a better name for it, especially when it is pronounced THE Place.

Opened just over a year ago, The Place is well worth a visit if only for its uniquely imaginative decor and fine bar; but these two features alone contribute very little to the club's amazing success. It wasn't until R. & B. became the big attraction there just nine months ago that the membership rocketed skywards and topped the 5,000 mark. Since then the uncommonly large number of authentic blues lovers in the area, reinforced by venturesome devotees from Birmingham and Manchester, have jammed The Place to bursting point to see what reads like a "who's who" of the top R. & B. performers in action.

ovations and cries for "More", signalled that John had succeeded in taking The Place and its purist patrons yet another step into the realm of authentic blues understanding.

After the delirium had died down, I asked the great man what he thought of The Place. "Tremendous," was his reply. "I only hope they ask me back because I want to come back and play here again."

Let's hope that there is always a Place for true R. & B., and that John and his fellow greats will always be able to do just that.



THE PLACE

Special Announcement

... despite the fact than many record shops either cannot be bothered or refuse to stock our records, we are still going to have a hit . . . following their sensational personal appearances over here, INEZ & CHARLIE FOXX are selling big with their brand-new American smash HURT BY LOVE released here last week on SUE WI-323 . . . hear it (or ask for it) at your local record shop NOW . . . and we bet that you'll rave over it.

Guy Stevens
ISLAND RECORDS LTD.

WILD SUCCESS

Recently John Lee Hooker became the third American blues giant to play at The Place, and I went along to watch him follow the wild successes of Sonny Boy Williamson and Memphis Slim—and soak up a little of that renowned atmosphere.

John Mayall and the Blues Breakers, who backed John Lee with great sincerity, warmed up with a short solo session, and at once it was obvious just how near perfect for sound The Place is. Everyone, but everyone in the audience caught the full depth and quality of the music.

ATTENTIVELY

John Lee Hooker was never the most commercial blues shouter, and this was plainly evident during his slower offerings. Even so the crowd listened attentively and applauded them warmly; but this applause was negative when compared to that which followed his up-tempo items. It was during such numbers as "Dimples", "High Heel Sneakers" and John's encore, a resounding "Boom Boom", that The Place really began to throb, and this pounding excitement, coupled with wild

RM's Brian Harvey returned from Gloucestershire holiday on Monday

RM SPECIAL ON TWO BIG POP FILMS OF THE MOMENT, INCLUDING A REVIEW OF

IT'S A GREAT DAY'S



AND another slice of Beatle opened through the cigar here to tell you that it is every No concessions to the usual boy meeting girl and a 100-pie corny situations, with kiss-and-n In fact, it's a matter of four of their humour comes out Ringo who displays all the basic

The songs—and there are six brand-new ones—fit into the utterly simple basic story. Which is of 36 hours in the lives of the Beatles... though their usual hectic schedules are not normally interrupted by Paul's imaginary grandfather (played with Irish cunning by Wilfrid Brambell)!

Dick Lester, director with a Goon touch, has gone for a musical with realism. Apart from a hilarious speeded-up scene on an open-field, with the boys as runnin', jumpin', leapin' "maniacs", he's stuck to verbal comedy in the sort of settings in which the Beatles normally find themselves.

ENTICED

Each Beatle has his moment. Ringo, notably, when he is enticed away from the fold by Wilfrid... and goes off to "start living". And there are many references to the size and "importance" of the Ringo nasal organ. George finds himself mistaken for a male model—very funny, too!

In a way, the approach is almost documentary. Fast-moving camera work, superbly controlled cutting

CHART-SMASHERS

BRIAN POOLE & THE TREMELOES

Someone

F 11893 45 rpm



SHOUT

Lulu & the Luvvers

F 11884 45 rpm



THE MOJOS

Why not tonight

F 11918 45 rpm



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SUPER HOLIDAY MU

by DAVID

AT long last I've seen Freddie, the wild Dreamer, temporarily tamed. On shows, and even on recording sessions, Freddie and colleagues always managed to be so exuberant that technicians have been heard to mutter darkly about the desirability of fitting suppressors.

But down at Shepperton Film Studios there has been no need for straightjackets, muzzles, or gags—the muffling kind that is. Other gags were plentiful, for Freddie and the Dreamers have been working on a big colour and 'scope musical.

And they've found it hard work. What with having to learn lines, gestures, positions, and to rehearse them over and over, Freddie—away from the cameras—has been unusually serious. Being a relaxed and convincing actor while the cameras are rolling has called forth all his powers of concentration.

EASY

"Still," he told me during a break in filming, "I think I've managed all right. I learn the words easy enough. I've got quite a bit to say here and there, and the Dreamers also say a few words. We play cooks in a holiday camp."

The film, titled *Every Day's A Holiday* (due for release at Christmastime), is set in a Butlin's-type holiday resort (location shooting was done at Clacton) and is packed with pop talent. Mike Sarne, John Leyton and Tony Daines have featured roles. The Mojos and Lulu and The Luvvers are featured in musical spots.

Sidling over to director James Hill (whom producer Ronnie Kahn proudly intro-

duced as one of the few directors who can actually read music). I learned that "Freddie and the boys have been just fine. In their big kitchen scene they've proved to be slapstick naturals. And of course Mike and John are talented actors.

FANCY

John Leyton strolled onto the set wearing a fancy striped waistcoat. "I'm playing a barman-waiter," he revealed. "Funny, it's one job I've never done in real life but I've quite taken to it."

Mike Sarne is cast in the none-too-difficult role (for

him) of a girl-chasing beat singer. He said: "I've enjoyed every minute of the film; wish it was taking longer to shoot!"

Time after time, Mike, John, Freddie, the Dreamers, the Baker Twins, Liz Fraser and others rehearsed a complicated near-riot scene in the film studio's version of a holiday camp kitchen—complete with giant stoves pushing out sinister clouds of steam. Eventually, every thing went according to plan and the director was satisfied with the scene.

JUST RELEASED

SOMEBODY'S ALWAYS TRYING
King Size Taylor

F 11935

DECCA

TELL ME WHAT CAN I DO
The Rattles

F 11936

DECCA

THE RONETTES
(The best part of) Breakin' up

HLU 9905

LONDON

SHE'S THE ONE
The Chartbusters

HLU 9906

LONDON

WHILE THE BLOOM IS ON THE ROSE
Billy Duke

HLU 9907

LONDON

KICK THAT LITTLE FOOT SALLY ANN
Round Robin

HLU 9908

LONDON

PETER, PAUL & MARY
Oh, rock my soul

WB 136

WARNER BROS

THE SENSATIONAL BEATLES

NIGHT!

mania is in the can! Their movie, "A Hard Day's Night," amazed atmosphere of a starry premiere on Monday—and I'm bit as good as expected.

run of musicals, as promised. No moonlight settings with orchestra suddenly explodes into sound from thin air. No take-up endings.

Beatles behaving typically like four Beatles. All the earthiness especially from John, with a distinctly acid touch, and from attributes of a sad-eyed clown.

by **PETER JONES**

and editing . . . and the whole 85 minutes fairly buzz with action. One or two of the gags, I felt, might soar above the heads of the youngest Beatle fans but there's enough music to keep happy everyone able to tap a foot.

TECHNIQUE

The black-and-white shooting technique comes off admirably. Somehow I felt it would have been far less effective in "glorious colour".

Songs? Well, of the new ones "If I Fell" and "I Should Have Known Better" are destined to be whistled round the world. But there are some oldies, if that is the word, also: "She Loves You", "All My Loving", "This Boy", "I Wanna Be Your Man", "Can't Buy Me Love".

Story? Boys on train to engagement, boys determined to elude their management and enjoy themselves, boys in predicaments, boys minus Ringo with only

minutes to go to a television show, boys finally all together in front of a wailing, howling, emotionally hot-up audience. As simple as that. Yet complex, too—in what one really feels one knows what makes the Beatles tick at the end of it all.

I write this minutes after seeing the film. Applause, from a Press-dominated audience at a morning show, still sticks in mind. I have no doubt that this movie will be a huge success . . . and that it'll take its place in film history because of its different approach in the musical field.

NOT CORNY

The Beatles, when first the film was mooted, swore they'd not fall for the usual old corny routines . . . and they haven't.

The came across as comedians, musicians and all-round good blokes. But not "goody-goody" . . . just GOOD!



MUSICAL

GRIFFITHS

Freddie staggered off for a brief rest. Was it all worth it? "Certainly," he said. "I remember being taken to a holiday camp at Filey as a kid. I enjoyed it then and I'm finding the film enjoyable too, even though it is hard work. You know, I used to be a fitter and milkman and dream of making films. Now I'm actually doing it, and everybody treats me so differently. Funny, I'm still the same bloke."

Yes, Freddie — for once — was being serious. Off-camera, of course.

AND THEIR NEW L.P. . .

A HARD DAY'S NIGHT: A Hard Day's Night; I Should Have Known Better; If I Fell; I'm Happy Just To Dance With You; And I Love Her; Tell Me Why; Can't Buy Me Love; Any Time At All; I'll Cry Instead; Things We Said Today; When I Get Home; You Can't Do That; I'll Be Back (Parlophone PMC 1230)

Opener is already passing into pop history. Double-tracked vocal from John, here — this theme crops up several times, orchestrally during the movie. Next song is just fine. Another John vocal (just one helping this time), then he and Paul combine on the vocal of "If I Fell." Slow ballad, with a stack of compulsive charm.

"I'm Happy . . ." has George, no less, on lead vocal. He's good. Pushed along by Ringo's persuasive percussion, George swings amiably. Paul takes over on "And I Love Her," which is not typically Beatle in sound.

"Tell Me Why" gets back to normal with all the falsetto high-grabs, vocally. Unmistakeably

Beatlish, this—with John well to the front, aided by Paul. "Can't Buy Me Love" is . . . oh, what's the use of saying anything more about this one!

The throaty Lennon voice leads through the medium-paced thumper "Any Time At All," with piano IN, solidly, George Martin, presumably. "I'll Cry Instead" is mostly John, vocally — another up-tempo bit with Paul interjecting enthusiastically.

On to "Things We Said Today." Paul, again. It's a plaintive sort of number.

"When I Get Home" is right back to true Beatle-ism. With John apparently dislodging his tonsils as he blows the blues through the microphone.

Next comes "You Can't Do That." Mid-tempo, with John mainly leading, vocally.

The closer is "I'll Be Back." This is delicately sung, by Beatle standards. Rather pleasant harmonies all the way, but the melody line isn't as strong as most of the other tracks.

GREAT GREAT DISC J. PROBY

old me F 11904



DECCA

the fab EVERLY BROTHERS

with The ferris wheel WB 135



WARNER BROS.



THE FOUR PENNIES

I FOUND OUT THE HARD WAY
BF 1349

PHILIPS

EXCLUSIVE STORY ABOUT ACTRESS JANE ASHER AND HER BROTHER PETER

JANE ASHER SPEAKS



PETER and GORDON—"We're going to write our next disc ourselves" they said jokingly. (RM pic)

JANE ASHER was just a few minutes late. She'd been rehearsing for an ITV "Love Story" play which goes out on May 5. She turned up in black leather coat, black stockings . . . and that marvellous stream of auburny-reddy hair shimmering around her shoulders.

She settled comfortably for a coffee — "Flat, please." Lit a tipped cigarette. And glowed with enthusiasm as she talked about how her brother Peter, along with his long-time friend Gordon, had crashed "World Without Love" to the chart summit.

"Honestly, it's marvellous," she said. "Do you know it could even get to number one? I'm so thrilled. I just knew it would be a hit, even though I did criticise the middle organ solo a bit on 'Juke Box Jury.' Actually, I quite like even THAT bit now!"

COSY

"Of course, it's a marvellous song. But it's not only that. The boys' performance is every bit as important. They come across just as they really are . . . nice, friendly, relaxed. It's a cosy sort of sound. Remember that bit towards the middle where they build up a crescendo? Well, I suggested that bit. I feel very pleased about it . . ."

"Sometimes I go to a dance-club in the West End. And when they first played the Peter and Gordon record, I felt ridiculously proud. I wanted to shout out to everybody: 'That's my brother singing on that.' It's fantastic how this record has affected me. After all, I've been an actress since I was five."

"And Peter's been in the business for simply years. Did you know he was given the Picturegoer Award as the Best Child Star of the Year when he was very much younger? But I think about the fans going out in their thousands and buying the record — it knocks me out. They've already sold nearly 400,000 copies — I mean, you'd have to work in a play in the West End for a long, long time to play to that many people."

"I'm glad they called themselves just Peter and Gordon"

SPOTLIGHT SINGLES

DAVE CURTISS & THE TREMORS
Summertime Blues
PHILIPS/BF 1330

SECRETS
Hey Big Boy
PHILIPS/BF 1318

THE MERSEYBEATS
Don't Turn Around
FONTANA/TF 459

THE ESCORTS
Dizzy Miss Lizzie
FONTANA/TF 453

ANDY WILLIAMS
Wrong For Each Other
CBS/AAG 192

CASSIUS CLAY
Stand by Me
CBS/AAG 190

AL SAXON
Another You
MERCURY/MF 811

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JANE ASHER talks to Peter Jones about her brother's success.

JUST RELEASED

365 ROLLING STONES (one for every day of the year)
The Andrew Oldham Orchestra F 11878 **DECCA**

LOSE MY MIND Tony Colton F 11879 **DECCA**

WALKIN' THE DOG The Dennisons F 11880 **DECCA**

JIMMY GILMER & THE FIREBALLS Ain't gonna tell nobody HL 9872 **LONDON**

NED MILLER Invisible tears HL 9873 **LONDON**

IF YOU CAN'T SAY SOMETHING NICE David Box HL 9874 **LONDON**

YES SIR THAT'S MY BABY Ruth Brown 05904 **Brunswick**

THE EVERLY BROTHERS Ain't that lovin' you, baby WB 129 **WARNER BROS.**

THE I BELIEVE

F 11857 45rpm



THE DECCA REC

TER, OF PETER & GORDON

AKS...

by
**PETER
JONES**

really remember THAT. But the song came up one night when Paul and John were round at our home. They hadn't really finished it, but Peter and Gordon were mad keen about it right away.

NEVER ROW!

"So the boys worked on it. Oh, yes, they often asked my opinion. That's another odd thing — people seem to think that a brother and sister should be arguing and having rows. Well, we NEVER have rows. We're really like friends. And Gordon... well, I've known him a long time. He lives at Pinner, in Middlesex, a long way from our home, so he often stays over after they've been rehearsing.

"But Peter does listen to my suggestions. And the same thing goes for me, when he talks about my acting. Honestly, it's a super sort of arrangement. The only thing we disagree over is some of the 'verdicts' I give on 'Juke Box Jury.' But then that's a matter of opinion, not of performance, isn't it?

"I think Peter and Gordon could do very well in films — specially when you remember all the acting experience my brother has already had. But all that comes later, I suppose. Right now, they're doing a lot of recordings — for a long-player as well as for their next single. That's important... the follow-up.

"Of course, Peter is on leave of absence from his studies in philosophy. I hope he goes back one day and finishes the course and, really, he doesn't want to make the break too long. But it's a difficult decision for him to take, with the show business side going so well.

"Really, though, they are a marvellous couple of characters. They're FRIENDS, that's the point. The friendliness shows all the time. I'm sure they're going to go on from strength to strength. Does that sound corny? Well, I really mean what I say about them."

Jane had to leave. A most interesting chat with a genuinely knowledgeable pop fan — and outstanding actress. 'Twas her eighteenth birthday just last Sunday. "Many happy returns, Jane," say I.

No surnames. It's easier to remember — and also it got away from my name. That was one thing that worried me. You know, all this talk about Paul McCartney and I. Well, I thought the girls would all hate me — and through that HATE poor Peter. But it's not so...

"In fact, most of my letters mention Peter in some way. Same thing with his mail.

"Of course, the boys have just started their first in-person dates. I'm sure they'll do well. Because they ARE nice, they come across as nice people! And they're good musicians, you know. Very good on guitar.

"Incidentally, I'm learning guitar. Properly. You know, Spanish guitar, finger-style. I used to learn piano but I think it's a bore. Now I have lessons every day, if possible, with a proper teacher. Only problem is that you're supposed to hold the guitar between your knees. Difficult for a girl... so I have to wear slacks for the lessons.

NO DISC

"Because Peter and Gordon have done so well, so quickly, people ask me if I'm going to make a record. Well, I'm NOT — not unless something really big happens. You see, I haven't really got a good enough voice for it. And anyway, people would just say it's a gimmick — you know, 'Oh, that Asher girl is trying to get in on everything.'"

"It's funny about 'World Without Love.' People have said all the Beatles and Peter and Gordon and I used to have sing-songs round the piano at home. Well, I can't



CLIFF RICHARD seen during his new tour. (RM pic by Dezo Hoffman)

Cliff's Tour—A Knock-Out!!

BEFORE a large holiday crowd at the Astoria, Finsbury Park, on Easter Monday, CLIFF RICHARD gave a tremendous performance sending fans home well satisfied. Resplendent in a blue suit Cliff opened with a Ray Charles number, "I Wanna Know", which was followed by his own hit, "Don't Talk To Him". I enjoyed his very capable rendering of, "Twenty Four Hours From Tulsa", and even better the rousing, "Da Doo Ron Ron", which preceded the lovely "Moon River" — featuring Brian Bennett on Bongos.

Lights dimmed for two romantic ballads, "It's All In The Game" and "Maria", which were ruined by inconsiderate girls screaming! "I'm The Lonely One" set everyone's feet tapping again as Cliff and the Shadows really sang up a storm.

The tempo was slowed once more for another ballad, titled "Constantly" — remember the name, because it's the latest release from Mr. Richard, due in a few weeks.

SING ALONG

Cliff managed to get the crowd to sing along with him on "Bachelor Boy", before launching into his wild, rocking finale — "Whole Lotta Shakin' Going On" and "What'd I Say". On stage for a full thirty-five minutes Cliff worked extremely hard, singing twelve numbers and presenting an act which was as exciting visually as it was vocally.

For the first time on tour he was backed by a big band, Bob Miller and the Millermen, who accompanied him on six numbers, with the Shadows doing the other six. Besides providing excellent backing the Bob Miller Band also had two spots on their own.

They opened the show with a nice selection of instrumentals and current pop numbers, featuring vocalists June Leslie and Alan Lee, both of whom are associated with the B.B.C. programme, Parade of the Pops. These two artistes ran through numbers such as, "My

Baby Left Me", "Stay Awhile" and "All My Loving" while the 12 piece band created a big, big backing! I especially liked Bob Miller's lusty alto — saxophone, a really great sound.

Hank, Bruce, John and Brian are four individuals known collectively to everyone as the fabulous Shadows! They closed the first half of the show with a faultless performance, which included six instrumentals, two vocals and a scintillating drum solo.

EXHILARATING

Bruce Welsh joking announced — "Last year our drummer Brian Bennett wrote a number called 'Little B'. Well, now he's grown up and here he is with 'Big B'!" This proved to be an exhilarating opus, of which even Tony Meehan would have been proud!

The two vocals were, a self penned, lilting, "That's The Way It Goes", by Hank and Bruce and "Little Bitty Tear". The latter was enriched by some pleasant tambourine playing from Brian. "Theme For Young Lovers" spotlighted lead guitarist Hank and won tremendous acclaim from the fans, while "Atlantis" and "Dance On" were also greeted with approval.

The precise stage routine of the Shadows was a joy to watch and their thorough, professional presentation clearly showed why they have remained at the top for so long. New member, Bass guitarist John Rostill fitted in well and is a decided asset to the group.

The Millermen kicked off the second half and were followed by Dailey and Wayne again, before the star, Cliff Richard came on.

He proved that he was the chief scream inducer and closed a show which was pleasing from start to finish. A very evenly balanced programme — one of those "something for everybody" efforts, which really lived up to its billing and doubtless started a rush of advanced orders for the new single by Cliff, "Constantly", a chart certainty if ever I saw (or heard) one!

THE GREEN ROOM RAGS SOCIETY presents an

ALL STAR SHOW

in a
"Tribute to Michael Holliday"
AT THE PRINCE OF WALES THEATRE

(by kind permission of Bernard Delfont)

ON SUNDAY, APRIL 19th, 1964—at 7 p.m.

Artistes who have agreed to appear:

Lionel Bart
Cilla Black
Alma Cogan
Billy Cotton & Kathy Kay
Pearl Carr & Teddy Johnson
Bruce Forsyth
David Frost
Max Bygraves
Russ Conway
Shane Fenton
Benny Hill
Frankie Howerd

Hugh Lloyd
Jessie Matthews
Peggy Mount
Peter & Gordon
Nicholas Parsons
Denny Piercy
Michael Sammes
Singers
Chad Stewart & Jeremy Clyde
Dorothy Squires
Donald Swann
Wally Whyton & Ivan Owen
Danny Williams

Orchestra under the direction of Norrie Paramor — Musical Associate Bob Barratt
Stalls and Dress Circle Seats at 5 gns., 4 gns., 2 gns. & 1 gn.

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I enclose full remittance.

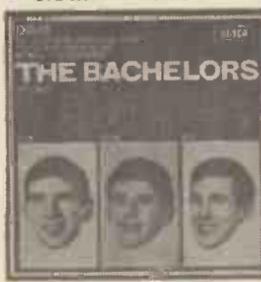
The Green Room Rags Society, 9 Adam St., W.C.2. Tel.: COV 2844

BACHELORS

and a fab LP **THE BACHELORS** and a great EP **THE BACHELORS VOL. 2**

LK 4519 12" mono LP

DFF 8564 7" mono EP





HAILED as "the first authentic mod record," four hip young men called the High Numbers are out right now with "I'm the Face," backed with "Zoot Suit" — a Fontana disc. Two numbers penned by co-manager Peter Meaden.

How mod are this mod-mad mob? VERY mod. Their clothes are the hallmark of the much-criticised typical mod. Cycling jackets, tee-shirts, turned-up Levi jeans, long white jackets, boxing boots, black and white brogues and so on to the mod-est limits.

Says Peter Meaden: "After all, the Mod scene is a way of life. An exciting, quick-changing, way of life. The boys are totally immersed in this atmosphere. So they have this direct contact with thousands of potential disc-buyers.

HOW HIGH WILL THESE NUMBERS GO?

"A" side, being switched only at the last moment.

In a way, the High Numbers sound swivels directly round the vocals and harmonica-wailing of Roger Daltrey. His blonde hair is styled in a longish French crew-cut and he buys clothes in the very latest styles. Currently he's modelling zoot-suit jackets. He digs the blues and Buddy Guy . . . and is glad he no longer has to work as a sheet metal worker.

Lead guitarist Peter Townised originally wanted to be a graphic designer, having been to Ealing Art School. A near six-footer, he has cropped dark hair, piercing blue eyes — and says: "I admit to spending a fortune on bright

and in-vogue clothes. I go for the 'West Side Story' look and the Ivy League gear." Musically, he's for Bob Dylan and the Tamla-Motown-Gordy label.

AMBITION

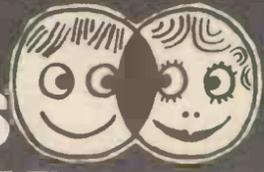
On bass is John Allison. He went to school with Roger at Acton County Grammar School. "I used to be in an income tax office. This gave me an ambition: to get OUT of the tax office." John is certainly the most conservative of the group, really preferring classical music to most other kinds. He is an accomplished musician.

Come in, now, drummer Keith Moon. He's the youngest of the group — only seventeen. A Wembley resident, he went to Wembley Technical College and was a trainee representative before turning professional musician. Is the smallest of the group, too, has black hair and brown eyes — and says: "I spend all my free time listening to the music in various West End of London clubs."

Record Mirror colleagues are convinced the boys stand a good chance of getting away with "I'm the Face." And one thing is for sure: the phraseology is good and authentic. Mod, in fact.

Interesting: to see how the disc sells.

PETER JONES'S NEW FACES



Marianne is a 'real' nice person

SHE'S a seventeen-year-old blonde who causes male heads to swivel approvingly (especially mine) even when she does something simple like walk across a room. She's so-shy, rather wistful, with unspooled charm. She's Marianne Faithfull, as a matter of fact . . . and that is her real name.

Marianne likes parties. And it was a party which put her on the road to her disc contract and the initial release (on Decca). Song is "As Tears Go By," penned by Rolling Stones Keith Richard and Mick Jagger and their co-manager Andrew Oldham.

For Marianne sang at that party. Andrew, impressed deeply, talked to her, suggested she used her folksy-tinged voice on a disc. It so happens it is the first release under a new project called "Forward Look," which Andrew runs in conjunction with the experienced Lionel Bart.

Says Marianne: "I'm still at a

convent school in Reading. I've sung round the coffee-bars in the area, but the trouble is that I've got my examinations to pass before I can go full-time into show business. Still, I did manage to fit in a "Ready Steady Go" last week. I'll be leaving school when I'm eighteen. . . ."

Marianne is the daughter of Baroness Erisso, which means blue blood coursing through her veins. She digs folk stars like Joan Baez, Juliette Greco, Bob Dylan. She has a large repertoire of the genuine folk numbers . . . but is quite happy handling the more commercial material, too. "But folk music is real, not superficial," says Marianne. She likes "real" things. Is not impressed by some of the "phoniness" that surrounds pop music.

Andrew Oldham and Lionel Bart think the long-haired lovely has a very big future, especially when she gets around to finishing her studies.

"I'll go along with that theory. Marianne is a sweetie, a doll, a dish. Is everybody getting the message?"

SHOOTING AT THE CHARTS

THE Firing Squad. A good name for a beat group, isn't it? Three lads from Manchester, still only semi-professional, who used to be FIVE . . . but decided that quantity does not necessarily ensure quality. So they stay at lead guitar, bass and drums.

First disc: "A Little Bit More," on Parlophone. Means of getting their break: being discovered by manager Tony Hiller and disc-maker Shel Talmy in a coffee bar. Sign of EMI confidence: As soon as the acetates were heard, executives decided to rush-release the debut disc. Now meet the boys:

Bank! Lead guitarist Bernard Sheldermine is only 17. Started on guitar back home in Chorlton-cum-Hardy at 12. Was once an electrician, then textile worker. Relaxes by playing snooker or darts. Idolises Chuck Berry.

Bank! Bank! Bassist Kevin Nally is 19. Apprentice engineer. Used to play for Blackburn Rovers' junior team at soccer — and would still like to play first-class football. Fascinated by all musical instruments since he was only ten.

Bank! Bank! Bank! Drummer Frank Sheldermine — 20-year-old brother of Bernie. Got his first drumsticks at 15 — was given the rest of the kit three years later. Is a good sketcher of landscapes, and conducts a one-man campaign in favour of Johnny Kidd — "the most under-rated singer in Britain."

Listen to their first volley of shots at disc fame. It's good.

JUST FOR YOU

the fab filmtrack album featuring 11 top pop stars and groups

THE BACHELORS

THE APPLEJACKS

THE ORCHIDS

LOUISE CORDET

THE WARRIORS

DOUG SHELDON

JACKIE AND THE RAINDROPS

JOHNNY B. GREAT

A BAND OF ANGELS

AL SAXON

THE MERSEYBEATS



LK 4620 12" mono LP



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A BIG HIT!

ROY ORBISON
It's over



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LOUIS ARMSTRONG

with his chart-jumping

HELLO DOLLY!

HLR 9878

the great

LITTLE RICHARD

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HL 9896



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THE JELLY BEANS
I WANNA LOVE HIM SO BAD

7N 25252

CHUBBY CHECKER

ROSIE

C920

CHUCK JACKSON
BEG ME
7N 25247

SUGAR PIE DESANTO
SOULFUL DRESS
7N 25249

THE BLUE AGES
LAND OF LOVE
7N 15672

ALVIN ROBINSON
SOMETHING YOU GOT
7N 25248

JASON FORD & THE BULLDOGS
NOBODY KNOWS
7N 35193

SANDIE SHAW
AS LONG AS YOU'RE HAPPY BABY
7N 15671

RECORD MIRROR ARTISTS PARADE



AIR MAILED FROM NEW YORK

- 1 RAG DOLL
1 (3) Four Seasons (Phillips)
- 2 MEMPHIS*
7 (2) Johnny Rivers (Imperial)
- 3 I GET AROUND*
1 (3) Beach Boys (Capitol)
- 4 MY BOY LOLLIPOP*
7 (2) Mittle Smal (Smash)
- 5 CAN'T YOU SEE
THAT SHE'S MINE*
8 (4) Dave Clark Five (Epic)
- 6 WORLD WITHOUT LOVE*
3 (3) Peter & Gordon (Capitol)
- 7 FLY FROM
PANAMA*
10 (4) Getz & Gilbert (Epic)
- 8 DON'T LET THE SUN
CATCH YOU CRYING*
6 (4) Gerry & Pacemakers (Parlophone)
- 9 CHAPEL OF LOVE*
3 (3) Dixie Cups (Red Bird)
- 10 BAD TO ME*
12 (4) Billy J. Kramer & Dakotas (Imperial)
- 11 DANG ME
13 (3) Roger Miller (Smash)
- 12 PEOPLE
11 (4) Barbara Streisand (Columbia)
- 13 NO PARTICULAR
PLACE TO GO*
9 (4) Chuck Berry (Chess)
- 14 DON'T THROW YOUR
LOVE AWAY*
10 (3) Searchers (Kapp)
- 15 THE LITTLE OLD
LADY FROM
PARADISE*
28 (2) Jan & Dean (Liberty)
- 16 GOOD TIMES*
2 (3) Sam Cooke (A&A Victor)
- 17 KEEP ON PUSHING*
23 (4) Impressions (ABC)
- 18 WISHIN' AND HOPIN'
13 (2) Dusty Springfield (Phillips)
- 19 LITTLE CHILDREN*
11 (4) Billy J. Kramer & Dakotas (Imperial)
- 20 TRY IT BABY*
34 (4) Marvin Gaye (Tamla)
- 21 LOVE ME WITH ALL
YOUR HEART*
11 (1) Ray Charles Singers (Command)
- 22 WALK ON BY*
16 (11) Dionne Warwick (A&A Victor)
- 23 NOBODY I KNOW*
41 (2) Peter & Gordon (Capitol)
- 24 ALONE*
31 (4) Four Seasons (Ven-Jax)
- 25 WHAT'S THE
MATTER WITH YOU
BABY*
10 (4) Marvin Gaye & Mary Wells (Motown)
- 26 LOVE ME DO*
13 (1) The Beatles (Vee-Jay)
- 27 TELL ME WHY*
14 (3) Bobby Vinton (Epic)
- 28 YESTERDAYS
GONE*
28 (4) Chad & Jeremy & The Overlanders (World Artists)
- 29 HELLO DOLLY*
21 (2) Louis Armstrong (Top)
- 30 I WANNA LOVE HIM
SO BAD*
41 (3) Holly Near (Bethel)
- 31 UNDER THE
BOARDWALK
(1) Dillies (Atlantic)
- 32 FARMER JOHN*
36 (2) Premiers (Warner Bros)
- 33 I STILL GET
JEALOUS
18 (4) Louis Armstrong (Top)
- 34 I'LL BE IN TROUBLE
23 (3) Tommatone (Gordy)
- 35 REMEMBER ME
28 (4) Rita Pavone (RCA Victor)
- 36 ALONE WITH YOU*
17 (4) Brenda Lee (Decca)
- 37 HEY, HARMONICA
MAN
41 (2) Little Stevie Wonder (Tamla)
- 38 TENNESSEE WALTZ*
18 (4) Sam Cooke (A&A Victor)
- 39 STEAL AWAY
10 (3) Jimmy Hubert (Fame)
- 40 LAZIE ELSIE MOLLY*
41 (2) Chubby Checker (Parlophone)
- 41 BEANS IN MY EARS*
10 (2) Serendipity Singers (Phillips)
- 42 DON'T WORRY
BABY
4 (3) Beach Boys (Capitol)
- 43 TODAY
14 (4) New Christy Minstrel (Columbia)
- 44 MY GUY*
31 (4) Mary Wells (Motown)
- 45 DIANE*
11 (1) Backchors (London)
- 46 GIVING UP*
10 (3) Gladys Knight & Pips (Mercury)
- 47 NOT FADE AWAY*
27 (2) Ralaine Sones (London)
- 48 EVERYBODY LOVES
SOMEBODY
(2) Dean Martin (Reprise)
- 49 WHAT'D I SAY*
42 (3) Elvis Presley (RCA Victor)
- 50 BEG ME
11 (1) Chuck Jackson (Wand)

A look at the US charts

JUST BRING US. hits include—"A Hard Day's Night"—Beatles; "Annelie"—Rene & Renee; "Al Di La—Ray Charles; "Awww"—Hazel Love; "A Bird"—Hazel Love; "Mama"—Sharon; "Mama & Papa"—Johnny Freeman; "Oh Baby"—Barbara Kays; "Where Did Our Love Go"—The Supremes; "Did"—Reflections; "She's The One"—Carrubbers; "Vertis"—Savvy Brothers; "Holler"—Mama & Papa; "All Grown Up"—Crystal; "Baby Come Home"—The Ronettes; "Daisy Duke"—Carmel; "Mama"—The Ronettes; "New U.K. releases include—"Water"—Mama & Papa; "Night Train"—Doris Day; "I Got A Feeling"—The Ronettes; "Night Train"—Savvy Brothers; "Motchaughy Serenade"—King Curtis; "I'm A Fool"—The Beatles; "I've Got A Feeling"—The Ronettes; "I'm On Home To Me"—Shirley Ellis; "I'm Not Fair"—The Ronettes; "Supper Time"—The Ronettes; "I've Got A Feeling"—Carla Thomas; "Thank You Baby"—Shirley Ellis; and a release on Atlantic of Ray Charles' "Talkin' 'bout You."

There is no Top Twenty Five years Ago this week owing to the newspaper strike of 1959, during which the Record Mirror was not published.

BRITAIN'S TOP LP's

- 1 THE ROLLING STONES
(1) The Rolling Stones (Decca)
- 2 WITH THE BEATLES
(1) The Beatles (Parlophone)
- 3 THE BACHELORS
& 16 GREAT SONGS
(2) The Bachelors (Decca)
- 4 RUDDY HOLLY
SHOWCASE
(4) Ruddy Holly (Corad)
- 5 WEST SIDE STORY
(3) Sound Track (CBS)
- 6 KISSIN' COUSINS
(1) Elvis Presley (RCA Victor)
- 7 IT'S THE SEARCHERS
(1) The Searchers (Pye)
- 8 DANCE WITH THE SHADOWS
(2) The Shadows (Columbia)
- 9 IN DREAMS
(3) Ray Charles (Decca)
- 10 A GIRL CALLED DUSTY
(1) Dusty Springfield (Phillips)
- 11 SESSION WITH THE DAVE CLARK FIVE
(1) Dave Clark Five (Columbia)
- 12 THE MERSEBEATS
(1) The Mersebeats (Fontana)
- 13 THE LATEST AND THE GREATEST
(1) Chuck Berry (Pye)
- 14 WONDERFUL LIFE
(1) The Beatles (Columbia)
- 15 PLEASE PLEASE ME
(1) The Beatles (Parlophone)
- 16 SOUTH PACIFIC
(3) Sound Track (RCA)
- 17 STAY WITH THE HOLLIES
(1) The Hollies (Parlophone)
- 18 JAZZ SEBASTIAN
BACIL
(1) Les Segall Singers (Parlophone)
- 19 IN THE WIND
(1) Peter, Paul & Mary (Warner Bros)
- 20 THE THINGS THEY ARE A-CHANGIN'
(1) Bob Dylan (CBS)

BRITAIN'S TOP EP's

- 1 LONG, TALL SALLY
(1) The Beatles (Parlophone)
- 2 THE ROLLING STONES
(1) The Rolling Stones (Decca)
- 3 ALL MY LOVING
(1) The Beatles (Parlophone)
- 4 ON STAGE
(1) The Bachelors (Fontana)
- 5 LOVE IN LAS VEGAS
(1) Elvis Presley (RCA)
- 6 THE HOLLIES
(1) The Hollies (Parlophone)
- 7 THE BACHELORS VOL. 2
(1) The Bachelors (Decca)
- 8 BEST OF CHUCK BERRY
(1) Chuck Berry (Pye)
- 9 ANYONE WHO HAD A HEART
(1) Cilla Black (Parlophone)
- 10 TWIST & SHOUT
(1) The Beatles (Parlophone)
- 11 THOSE BRILLIANT SHADOWS
(1) The Shadows (Columbia)
- 12 PETER, PAUL & MARY
(3) Peter, Paul & Mary (Warner Bros)
- 13 JUST ONE LOOK
(1) Billie Jean King (Pye)
- 14 CEST FAI
(3) Francoise Hardy (Pye)
- 15 THE BACHELORS VOL. 1
(1) The Bachelors (Decca)
- 16 JAZZ SEBASTIAN BACH
(1) Les Segall Singers (Parlophone)
- 17 HUNGRY FOR LOVE
(1) The Searchers (Pye)
- 18 WALKING ALONE
(1) Richard Anthony (Columbia)
- 19 WONDERFUL LAND OF THE SHADOWS
(1) The Shadows (Columbia)
- 20 PINK PANTAL
(1) Henry Mancini (RCA)



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 HOUSE OF THE RISING SUN
1 (4) Sammie (Columbia)
- 2 IT'S ALL OVER NOW
25 (3) Buller Stones (Decca)
- 3 HOLD ME
1 (3) P. J. Proby (Decca)
- 4 SOMEONE, SOMEONE
2 (1) Brian Poole (Decca)
- 5 IT'S OVER
1 (1) Brian Poole (London)
- 6 RAMONA
4 (4) The Beaches (Decca)
- 7 YOU'RE NO GOOD
2 (1) Serendipity Singers (Imv)
- 8 I WON'T FORGET YOU
12 (1) Jim Reeves (RCA Victor)
- 9 HELLO DOLLY
10 (4) Louis Armstrong (London)
- 10 KISSIN' COUSINS
17 (3) Elvis Presley (RCA)
- 11 NOBODY I KNOW
23 (2) Peter and Gordon (Columbia)
- 12 MY GUY
9 (3) Mary Wells (Stateside)
- 13 ON THE BEACH
21 (2) Cliff Richard (Parlophone)
- 14 CAN'T YOU SEE THAT SHE'S MINE
11 (3) Dave Clark Five (Columbia)
- 15 YOU'RE MY WORLD
7 (10) Cilla Black (Parlophone)
- 16 HERE I GO AGAIN
14 (1) The Hollies (Parlophone)
- 17 SHOUT
13 (3) Lulu & The Luvvers (Decca)
- 18 I JUST DON'T KNOW WHAT TO DO WITH MYSELF
22 (3) Dusty Springfield (Phillips)
- 19 THE RISE AND FALL OF FINGERT BUNT
15 (18) The Shadows (Columbia)
- 20 HELLO DOLLY
18 (4) Francoise Vauban (Phillips)
- 21 LIKE DREAMERS DO
46 (2) Applacats (Decca)
- 22 CHAPEL OF LOVE
24 (1) The Ronettes (Parlophone)
- 23 I LOVE YOU BECAUSE
14 (2) Jim Reeves (RCA Victor)
- 24 DIMPLES
23 (3) John Lee Hooker (Stateside)
- 25 WHY NOT TONIGHT
27 (5) Mavis (Decca)
- 26 RAMALAMA RAMALOO
10 (4) Little Richard (London)
- 27 NON HO LETA PER AMATI
34 (1) Gigliola Cinquetti (Decca)
- 28 NO PARTICULAR PLACE TO GO
19 (10) Chuck Berry (Pye)
- 29 AIN'T SHE SWEET
19 (2) Beatles (Pye)
- 30 WISHIN' AND HOPIN'
(1) Mersebeats (Fontana)
- 31 NEAR YOU
34 (4) The Dixie Five (Pye)
- 32 CONSTANTLY
21 (1) Cliff Richard (Columbia)
- 33 SWEET WILLIAM
29 (3) Mimi (Fontana)
- 34 LA BAMBA
15 (2) The Crickets (Liberty)
- 35 WALK ON BY
25 (12) Faye Warwick (Pye Imv)
- 36 JULIET
12 (12) Four Pennies (Phillips)
- 37 HELLO DOLLY
33 (4) Kenny Ball (Pye)
- 38 CALL UP THE GROUPS
(1) Baroque-Kalitz (Columbia)
- 39 LOVE ME WITH ALL YOUR HEART
22 (4) Karl Dener (Decca)
- 40 DON'T LET THE RAIN COME DOWN
34 (10) Ronnie Hilton (GRO)
- 41 TOUS LES GARCONS ET LES FILLES
32 (3) Francoise Hardy (Pye)
- 42 I WILL
(1) Billy Fury (Decca)
- 43 A LITTLE LOVIN'
25 (12) The Fourmost (Parlophone)
- 44 ROSALYN
41 (4) Fresty Thomas (Fontana)
- 45 MY BOY LOLLIPOP
40 (18) Mimi (Fontana)
- 46 I GET AROUND
(1) Beach Boys (Capitol)
- 47 CAN'T BUY ME LOVE
(1) Beatles (Parlophone)
- 48 TORRACO ROAD
(1) Nashville Tones (Decca)
- 49 THE ONE TO CRAY
(1) The Everetts (Fontana)
- 50 I BELIEVE
41 (10) The Beaches (Decca)

THE SEARCHERS
SAY WE'VE
COMING AGAIN

7N 15670 NOW ON SAs!!

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|---|--|
| 1 RAG DOLL
3 (3) Four Seasons (Philips) | 26 LOVE ME DO*
15 (13) The Beatles (Vee Jay) |
| 2 MEMPHIS*
2 (5) Johnny Rivers (Imperial) | 27 TELL ME WHY*
14 (7) Bobby Vinton (Epic) |
| 3 I GET AROUND*
1 (7) Beach Boys (Capitol) | 28 YESTERDAY'S GONE*
30 (4) Chad & Jeremy & The Overlanders (World Artists) |
| 4 MY BOY LOLLIPOP*
4 (7) Millie Small (Smash) | 29 HELLO DOLLY*
22 (20) Louis Armstrong (Kapp) |
| 5 CAN'T YOU SEE THAT SHE'S MINE*
8 (4) Dave Clark Five (Epic) | 30 I WANNA LOVE HIM SO BAD*
43 (2) Jelly Beans (Redbird) |
| 6 WORLD WITHOUT LOVE*
5 (9) Peter & Gordon (Capitol) | 31 UNDER THE BOARDWALK
(1) Drifters (Atlantic) |
| 7 GIRL FROM IPANEMA*
10 (4) Getz & Gilbert (Verve) | 32 FARMER JOHN*
46 (2) Premiers (Warner Bros.) |
| 8 DON'T LET THE SUN CATCH YOU CRYING*
6 (6) Gerry & Pacemakers (Laurie) | 33 I STILL GET JEALOUS
36 (3) Louis Armstrong (Kapp) |
| 9 CHAPEL OF LOVE*
7 (5) Dixie Cups (Red Bird) | 34 I'LL BE IN TROUBLE
32 (5) Temptations (Gordy) |
| 10 BAD TO ME*
12 (5) Billy J. Kramer & Dakotas (Imperial) | 35 REMEMBER ME
35 (4) Rita Pavone (RCA Victor) |
| 11 DANG ME
19 (3) Roger Miller (Smash) | 36 ALONE WITH YOU*
27 (5) Brenda Lee (Decca) |
| 12 PEOPLE
11 (9) Barbra Streisand (Columbia) | 37 HEY, HARMONICA MAN
48 (2) Little Stevie Wonder (Tamla) |
| 13 NO PARTICULAR PLACE TO GO*
9 (6) Chuck Berry (Chess) | 38 TENNESSEE WALTZ*
40 (4) Sam Cooke (RCA Victor) |
| 14 DON'T THROW YOUR LOVE AWAY*
17 (5) Searchers (Kapp) | 39 STEAL AWAY
50 (2) Jimmy Hughes (Fame) |
| 15 THE LITTLE OLD LADY (FROM PASADENA)
28 (2) Jan & Dean (Liberty) | 40 LAZIE ELSIE MOLLY*
39 (3) Chubby Checker (Parkway) |
| 16 GOOD TIMES*
20 (4) Sam Cooke (RCA Victor) | 41 BEANS IN MY EARS*
25 (5) Serendipity Singers (Philips) |
| 17 KEEP ON PUSHING*
23 (4) Impressions (ABC) | 42 DON'T WORRY BABY*
37 (6) Beach Boys (Capitol) |
| 18 WISHIN' AND HOPIN'
29 (2) Dusty Springfield (Philips) | 43 TODAY
34 (9) New Christy Minstrels (Columbia) |
| 19 LITTLE CHILDREN*
18 (10) Billy J. Kramer & Dakotas (Imperial) | 44 MY GUY*
21 (16) Mary Wells (Motown) |
| 20 TRY IT BABY
24 (4) Marvin Gaye (Tamla) | 45 DIANE*
33 (11) Bachelors (London) |
| 21 LOVE ME WITH ALL YOUR HEART*
13 (11) Ray Charles Singers (Command) | 46 GIVING UP*
49 (3) Gladys Knight & Pips (Maxx) |
| 22 WALK ON BY*
16 (10) Dionne Warwick (Scepter) | 47 NOT FADE AWAY*
44 (2) Rolling Stones (London) |
| 23 NOBODY I KNOW*
41 (2) Peter & Gordon (Capitol) | 48 EVERYBODY LOVES SOMEBODY
(1) Dean Martin (Reprise) |
| 24 ALONE*
31 (3) Four Seasons (Vee-Jay) | 49 WHAT'D I SAY*
42 (8) Elvis Presley (RCA-Victor) |
| 25 WHAT'S THE MATTER WITH YOU BABY*
26 (7) Marvin Gaye & Mary Wells (Motown) | 50 BEG ME*
(1) Chuck Jackson (Wand) |

A look at the US charts

FAST RISING U.S. hits include—"A Hard Day's Night"—Beatles; "Angello"—Rene & Rene; "Al Di La"—Ray Charles Singers; "Sugar Lips"—Al Hirt; "Handy Man"—Del Shannon; "C'mon & Swim"—Bobby Freeman; "Oh Baby"—Barbara Lynn; "Where Did Our Love Go"—Supremes; "Like Columbus Did"—Reflections; "She's The One"—Charibusters; "Ferris Wheel"—Every Brothers; "Sailor Boy"—Chiffons; "All Grown Up"—Crystals; "Baby Come Home"—Ruby & The Romantics; "A Quiet Place"—Garnett Mimms & The Exciters. New U.S. releases include—"Worry"—Johnny Tillotson; "How Do You Do It"—Gerry & The Pacemakers; "Not For Me"—Sammy Davis Jr.; "Hey Girl Don't Bother Me"—Tams; "Nu Train"—Sammy Kaye; "Melancholy Serenade"—King Curt "Boss Baracuda"—Surfaris; "I Believe In All I Feel"—G-Cle "Bring It On Home To Me"—Shirley Ellis; "It Isn't Fair"—Duprees; "Peppermint Man"—Trashmen; "I've Got No Time Lose"—Carla Thomas; "Thank You Baby"—Shirelles; and a issue on Atlantic of Ray Charles' "Talkin' 'Bout You."

There is no Top Twenty Five Years Ago this week owing to the newspaper strike of 1959, during which the Record Mirror was not published.

BRITAIN'S TOP 50



BRITAIN'S TOP LP'S

- | | |
|--|--|
| 1 THE ROLLING STONES
(1) The Rolling Stones | 11 SESSION WITH T DAVE CLARK FIVE
(10) Dave Clark Five (Columbia) |
| 2 WITH THE BEATLES
(2) The Beatles (Parlophone) | 12 THE MERSEYBEATS
(13) Merseybeats (Fontana) |
| 3 THE BACHELORS & 16 GREAT SONGS
(7) Bachelors (Decca) | 13 THE LATEST AND THE GREATEST
(15) Chuck Berry (Pye) |
| 4 BUDDY HOLLY SHOWCASE
(4) Buddy Holly (Coral) | 14 WONDERFUL LIFE
(-) Cliff Richard (Columbia) |
| 5 WEST SIDE STORY
(5) Sound Track (CBS) | 15 PLEASE PLEASE
(14) The Beatles (Parlophone) |
| 6 KISSIN' COUSINS
(9) Elvis Presley (RCA Victor) | 16 SOUTH PACIFIC
(20) Sound Track (RCA) |
| 7 IT'S THE SEARCHERS
(6) The Searchers (Pye) | 17 STAY WITH THE HOLLIES
(11) The Hollies (Parlophone) |
| 8 DANCE WITH THE SHADOWS
(3) The Shadows (Columbia) | 18 JAZZ SEBASTIAN BACH
(17) Les Swingle Singers (Philips) |
| 9 IN DREAMS
(8) Roy Orbison (London) | 19 IN THE WIND
(-) Peter, Paul & Mary (Warner Bros.) |
| 10 A GIRL CALLED DUSTY
(12) Dusty Springfield (Philips) | 20 THE TIMES THEY ARE A CHANGIN'
(-) Bob Dylan (CBS) |

BRITAIN'S TOP EP'S

- | | | | |
|--|--|---|---|
| 1 LONG, TALL SALLY
(2) The Beatles (Parlophone) | 11 THOSE BRILLIANT SHADOWS
(18) The Shadows (Columbia) | 16 HERE I GO AGAIN
14 (8) The Hollies (Parlophone) | 40 DON'T LET THE RAIN COME DOWN
30 (10) Ronnie Hilton (HMV) |
| 2 THE ROLLING STONES
(1) The Rolling Stones (Decca) | 12 PETER, PAUL & MARY
(9) Peter, Paul & Mary (Warner Bros.) | 17 SHOUT
13 (8) Lulu & The Luvvers (Decca) | 41 TOUS LES GARCONS ET LES FILLES
38 (3) Francoise Hardy (Pye) |
| 3 ALL MY LOVING
(3) The Beatles (Parlophone) | 13 JUST ONE LOOK
(13) Hollies (Parlophone) | 18 I JUST DON'T KNOW WHAT TO DO WITH MYSELF
42 (2) Dusty Springfield (Philips) | 42 I WILL
36 (11) Billy Fury (Decca) |
| 4 ON STAGE
(4) Merseybeats (Fontana) | 14 C'EST FAB
(20) Francoise Hardy (Pye) | 19 THE RISE AND FALL OF FLINGEL BUNT
15 (10) The Shadows (Columbia) | 43 A LITTLE LOVIN'
35 (12) The Fourmost (Parlophone) |
| 5 LOVE IN LAS VEGAS
(5) Elvis Presley (RCA) | 15 THE BACHELORS
(12) The Bachelors (Decca) | 20 HELLO DOLLY
18 (6) Frankie Vaughan (Philips) | 44 ROSALYN
41 (4) Pretty Things (Fontana) |
| 6 THE HOLLIES
(8) The Hollies (Parlophone) | 16 JAZZ SEBASTIAN BACH
(15) Les Swingle Singers (Philips) | 21 LIKE DREAMERS DO
20 (5) Applejacks (Decca) | 45 MY BOY LOLLIPOP
40 (18) Millie (Fontana) |
| 7 THE BACHELORS VOL. 2
(10) The Bachelors (Decca) | 17 HUNGRY FOR LOVE
(-) Searchers (Pye) | 22 CHAPEL OF LOVE
26 (4) Dixie Cups (Pye) | 46 I GET AROUND
(1) Beach Boys (Capitol) |
| 8 BEST OF CHUCK BERRY
(14) Chuck Berry (Pye) | 18 WALKING ALONE
(-) Richard Anthony (Columbia) | 23 I LOVE YOU BECAUSE
16 (21) Jim Reeves (RCA-Victor) | 47 CAN'T BUY ME LOVE
(1) Beatles (Parlophone) |
| 9 ANYONE WHO HAD A HEART
(6) Cilla Black (Parlophone) | 19 WONDERFUL LAND OF THE SHADOWS
(19) Shadows (Columbia) | 24 DIMPLES
23 (5) John Lee Hooker (Stateside) | 48 TOBACCO ROAD
(1) Nashville Teens (Decca) |
| 10 TWIST & SHOUT
(7) The Beatles (Parlophone) | 20 PINK PANTHER
(16) Henry Mancini (RCA) | | 49 THE ONE TO CRY
49 (2) The Escorts (Fontana) |

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SEP 383 Big Bill Broonzy

SEP 385 Memphis Slim

SEP 386 Snooks Eaglin

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THE THINGS WE HEAR



GLASGOW'S Lulu succeeds where Birmingham's Redcaps failed with Isley Brothers' "Shout" . . . Larry Parnes has surprise plans for Billy Fury this autumn . . . millionaire Tommy Manville's daughter Maria sings sweet songs for Edmundo Ros . . . despite mixed reception from middle-aged critics, Cliff Richard and Shadows' "Wonderful Life" fairy story a certain success . . . Roy Orbison part composer of "If You Can't Say Something Nice" London single by David Box, vocalist on Crickets' "Peggy Sue Got Married."

Brian Epstein, George Martin and Dfck James worked hard to find follow ups for Cilla Black, Fourmost and Gerry and the Pacemakers . . . EMI's Stateside label may lose American Vee-Jay label in November . . . British Top 50 printed by Record Mirror is audited . . . soon to be launched Dot label is owned by Paramount film company . . . Roy Orbison's chart top popularity brings his "Cryin'" LP back into album chart . . . Gene Pitney scores with "Ritorna" in Italy . . . new U.S. LP "The Shadows Know"

★ ★ ★

Why doesn't London issue Bobby Darin's great revival of Edith Piaf-Frankie Vaughan success "Milord" . . . Hollies' "Here I Go Again" coupled with Little Richard's "Lucille" in America . . . Robert Siggwood feeling hit parade draught with John Leyton, Mike Sarne, Billie Davis and Mike Berry . . . five Fats Domino tunes on new Sandy Nelson drum LP . . . "Postponement" of Frank Sinatra's September concerts here hardly surprising . . . Mick Jagger and Keith Richard share Hampstead flat and Ford Zodiac

Dancer Louanne Richards accompanied Cliff Richard at "Wonderful Life" premiere . . . Burl Ives' wife Helen, may accompany him on British trip in September . . . Sounds Incorporated's "Spartans" released by Liberty in America . . . Bobby Darin's "Bull Moose waxed by the Firing Squad . . . Ronettes' "Best Part Of Breaking Up" reminiscent of the Teenagers, with Frankie Lynon.

Johnny Cash has re-waxed his early smash "I Walk The Line"

Donne Warwick sent Cilla Black a toy dog! . . . John Rostill definitely most handsome Shadow . . . if Billy Fury said "I Will" to Millie, would she call him "Sweet William"? . . . chart arrival of Lulu prompts this columnist to ask whatever happened to Dorothy Provine? . . . following recent versions by Billy J. Kramer, John Leyton and Cliff Bennett, expect Roy Orbison revival of "Beautiful Dreamer" later this year.

Elvis Presley's million selling Christmas album will probably be issued with new sleeve here this year . . . Sammy Davis would like to film "Three Musketeers" with Frank Sinatra and Dean Martin . . . manager Les Ackerley and Searchers may part hilarious Lance Percival satire LP due for election-time release

★ ★ ★

Swinging Blue Jeans overdue first LP here may include Jerry Naylor and Chan Romero compositions "Hoby Joe" and "Right Track Baby," plus Jerry's solo composition "I'll Take Care Of You" . . . Roy Orbison's Ember release recorded for Sun, same Memphis label that first waxed Elvis Presley and Jerry Lee Lewis.

Though he didn't admit it Chris Hutchins took eight days to catch up with The Face's exclusive revelation of Cliff Richard's Palladium pantomime (Aladdin) . . . bad luck on Inez and Charlie Foxx missing well-deserved promotion through TV strike . . . Max Bygrave's Phillips release overdue.