

# INSIDE: CLIFF, CHUCK, JOHNNY KIDD, GENE VINCENT, R & B

EVERY WEEK!

BRITAIN'S TOP  
**50!**

AMERICA'S TOP  
**50!**

RECORD CHARTS

## NEW RECORD MIRROR

116 SHAFTESBURY AVENUE, LONDON, W.1.



CLIFF — NO STAND-IN!  
(See p.3)

No. 125

Registered at the G.P.O.  
as a newspaper.

WEEK ENDING AUGUST 3, 1963

EVERY THURSDAY

# ELVIS IS BACK!



A large jump this week for KENNY LYNCH and his latest hit, "YOU CAN NEVER STOP ME LOVING YOU". Up six places to the No. 12 slot. Kenny is really hitting the high-spots at last.



GERRY MARSDEN plus the PACEMAKERS (not shown) are at No. 6 in the singles charts and No. 2 in the EP list. Things are really swinging for the group these days.



Yes, he's confounded his critics, as we expected, by hitting the No. 1 spot once again with his catchy "DEVIL IN DISGUISE". Picture from "IT HAPPENED AT THE WORLD'S FAIR".

## THREE CHART SUCCESSES



Above we have the ROLLING STONES who have leaped up the charts with "COME ON" to No. 32 this week. (NRM Picture by DEZO HOFFMANN) And right we have KYU SAKAMOTO, whose Japanese version of "SUKI YAKI", hits the top 10 at No. 8.



Yet another Surfing disc hits the charts. This time it is "SURFIN' USA", by the BEACH BOYS—just in at No. 50.

# NEW RECORD MIRROR

EVERY THURSDAY  
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# LET'S R & B "BELGIC"



BILLY J. KRAMER and the Beatles with R & B bit again.

I'm sure you can't place everyone all the time. I am, of course, referring to the letter published in N.R.M. 2973X, sent by K. Ward, who complains solely about Northern groups. He also refers to a remark passed on "Spin-a-Disc" about the Beatles starting the R 'n' B craze.

Of course, the Beatles didn't START it, but did they REVIVE it? Resulting in revived interest in Chuck Berry and Bo Diddley, who are surely the greatest exponents of R 'n' B ever? That's what they say, anyway, though nobody seems to be able to class R 'n' B.

Billy J. Kramer says he sings R 'n' B, but how does Mr. Know-All Ken Ward know whether he does or not when no one, in fact, knows what R 'n' B is? So what if the Beatles don't sing Chuck Berry as well as they used to? Who cares? I certainly don't! They're fine, any way you care to take them.

Yes, Mr. Know-All has a lot to be thankful for and I say UP the Beatles and Northern groups, and long may they reign!

J. Payne (12 years),  
 Sherwood, Nth Place,  
 Duxford, Cambs.

PERHAPS someone can tell me what Mr. Ken Ward finds so funny in the Beatles' version of "Memphis, Tennessee." Obviously, I wonder why Mr. Ward goes on regarding all the "y-y-y-y-y" masses (fifty words, oh, what?) when we all know, don't we, that the only way to be there is to be there, likely to be able to hear properly anyway, or to be a success "ba-bas."

It is commercial in one of the greatest crimes in the R and B record era, in that it is not the greatest artists who record, but the greatest masses who, I can't say, they can't we love. Chuck Berry, John Lee Hooker, the Miracles, "Eighth" Hopkins, the Mirettes, Bess, Sonny T, and the Beatles all to the same extent? The fact that some fool had to label certain music R and B doesn't mean that it isn't to be sung, and certainly turn it into a religion.

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Vivien Martin,  
 14, Holmwood Avenue,  
 Liddington, Gosport.

## THE ALIAS

WHENEVER I buy a record of the composer before I listen to it. When I bought Blue Girl, according to the label, the composer was Lou Yarbuck, but I found my record article in your paper, he referred to the composer as the Hon. John Worth. Can you tell me which is right? - G. H. G. (12 years),  
 Millford Road, Searstead, E. 18.

EDITORS NOTE: Lou Yarbuck and John Worth are one and the same person.

- Pond (8) - Causap.
- 16 Teltar (7) - Tomatoes.
- 17 Let's Go (6) - Routers.
- 18 Listen To My Heart (6) - Steve Delamoads (5) - Stan Getz and Charlie Byrd.
- 20 Lonely Boy - Lonely Girl - Duane Eddy.

Where a tie is involved I have given the higher position to the record which got to a higher position in the charts.

D. Minado,  
 143 Danston Road,  
 Bexley, Kent.

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## When Met Jimmy Justice

room, I was ushered in and immediately met by a warm handshake from the maker of such hits as "When My Little Girl is Smiling," "Ain't That Funny," and "Spanish Harlem," and in the middle of the dressing room I listened to Jimmy Justice for about 25 minutes. After his conversation ranged over many topics from the making

of records and the record business in general, to studying studies and other interests. Indeed, I found Jimmy just as I had hoped and thought, sincere yet possessing a lively sense of humour which shone through in his singing.

Eventually I had to leave through the crowded stage and about 10 minutes later I received from Jimmy himself, and until I met him face to face, one of the most interesting and amusing letters I have ever received. It was full of funny anecdotes, and I had to laugh at the time. The story of the world of squares, was highly amusing. It was with little confidence that I made my way down the empty theatre after the show, but on reaching the back of the stage my request to see Jimmy Justice bore fruit, and I was led through a maze of amplifiers and electrical equipment to the dressing room.

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## readers' letter bug

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## MEMORIES

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An Important point, one worth raising here again, is that many disc buyers obviously miss the programme. I heard Bill Wedderburn had it down this way. A single costs 10s. 6d. The "B" side is 10s. 6d. In most cases, purely for the top side. The "B" side is regarded as a make-weight.

Quotes were obtained from a cross-section of fans, most of whom said they didn't even bother to play the "B" side. That it was understood that a SINGLE-sided single was made for about 4s. 3d., they regarded this as being a worth-while saving.

## ★ PTE RECORDING ARTISTS ★

**Johnnie Sandon**  
 and the  
**Remo 4**  
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## Flip Sides - Are They Fair?

"Fireball" hitmaker Don Spencer turned up in the studio to produce a new single which is far enough laterally as he wrote about it. The single "They Gave Nothing". The finger of criticism was pointed particularly at the pop industry.

To defend the DOUBLE-ended single, one would have to take up the matter of whether a single-sided disc could really be produced for only 4s. 3d. It pointed to cases where the public had turned over a disc from the manufacturing company's original intention.

More important, he stressed that article of the Cliff Richard studio didn't merely turn in a make-weight "B" side, but turned out top-quality offerings as he'd their chart-topping position.

And he asked whether, on the basis of the proposed 4s. 3d., the fans would therefore be prepared to pay 8s. 6d. for a double-sided disc. It's obviously a tricky old position. Quite often I've felt that a "B" side should really be the B side. There are also the quality singers who, relying more on their own voice and personality rather than the catchiness of the song, consistently turn out two worthy performances.

Often I feel that the company give the impression that they could care about their "B" sides simply because it's obviously



PETER JONES

good business to work on the more likely seller and not split sales and therefore lose money. But it's an important matter. It was raised on the line that the fans they had a genuine complaint. Are you sure you like to complain? Then how's about dropping me a line, here at the New Record Mirror? I just one thought to round it off. It was hinted that one single was planning to bring and SINGLE-sided discs - but made up for simplicity. **IS THAT THE ANSWER?** We really up to you...

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CLIFF relaxes in his Blackpool dressing room between shows.

# The Keeper of My Name

BY BILLY FURY

*Ken Dodd writes from Yarmouth*

THERE'S something special about the name Billy Fury—especially about the way in which Billy himself sees it.

Billy, who is starring at the Britannia Theatre every Sunday this summer tells me B is for Bullard, of which I hope to sing more in the future. L is for Liverpool, which I hope I will always have home town, a place where I have many friends and the other L stands for Larry (Parr) my manager. Y—Yamb's for young people whom we pop stars can't do without. F is for fans, whom I respect greatly and also for father whom I love dearly. U is for understanding, one of the greatest means records which I hope to keep making. I collect a lot of LP's too. Finally, back to Y again. This time it stands for you, the public, for belief and encouragement my way.

## TOM & MARRIAGE

Appearing with Billy in this special show every Sunday, is that pop-rocky ex-Coven, Gardner Tommy Yummy Gray.

Tommy is making many new fans through his appearances in "Stars and Garters" on TV every week and he is also enjoying his Sunday outings to Great Yarmouth.

I asked this handsome singer if there was anything in the rumors that wedding bells were soon chiming his way.

"Not on your life, mate," he told me. "At least, not for a while anyway."

There's an attractive girl in the chorus line-up at the Britannia Firm by the name of Kris Kees.

And comedian Stan Stennett, who is in the show, tells me that he was a member of his touring party once, but he recently cancelled because "I'd first got to know Kris when Patsy Nicholls was introduced and I met somebody in a gay club in the States."

"Black And White Minaret Show," "Black And White," "The Great British Trouser" and has a first firm comedy, so when I knew I was going overseas, I asked if he would like to come along.

"Kris sings and plays guitar and has an act with her brother and

CLIFF RICHARD's new single comes out on August 16. A double-sided hit, think the EMI folk. It's already been "kissed" by Norrie Paramor, but there'll be more recording activity in Blackpool and he's been with Cliff and the Shadows for a week or two mid-August.

That new single? One "At Side In the Oldie 'It's All in the Game,' which has been recorded by just about everybody from Lonnie Armstrong through to Tommy Edwards' hit single. And the other A side is "You've Got to Go," a rocker contributed by Hank B. Marvin.

Incidentally "Clanky Legs" now dropping out here is just starting to rise in the States.

And, in September EMI bring out Cliff's Spanish-language album, "When In Spain," featuring tracks cut when he, the Shadows, and "Whispering" Frank Holden were there earlier this year.

## HECTIC

Meanwhile, back at the Blackpool ranch all is as hectic as ever for Cliff. Apart from the main of doing two shows a night to packed houses at the ABC, there's also doing the bodies of fans who track him down everywhere, making the odd outside, special appearance, and he's been contemplating his third major film venture, scheduled for the November locations.

It's a bit of a mess, issued about the subject matter, though it's been thought that the Shadows are having to leave for a while. It's been doubtful if it will be a Western, though.

But it will be written in toto by



BILLY FURY is a name which makes a lot to the fans but it means more to Billy in a special way.

her sister but he was quite prepared to revert to the chorus line to get this summer job in Yarmouth and I'm sure one day she will be a big star in her own right."

Stan has had his work cut out in Yarmouth. He has taken all the dancers—the Fox Miller Girls—up in the air in his plans for short trips.

That's nice work, Stan. Think I'll be getting m'elf a job.

## DISCUSSION

Finally, let me tell you that three years ago, seven students at North with Technical College did during a lunch break between their studies in a deserted room.

No, they didn't plan to blow up the school, but they did discuss the back time.

Little did the boys realize at that time that they were destined to become known throughout the country as Peter Jay and the Jaywalkers.

Today, the boys are having a great time in the Helen Shapiro Show at the Royal Aquarium, Yarmouth, and Peter, who plays drums, has a silver crocodile in his coat, set which was specially imported from France.

## RAY'S LP

RAY CHARLES still hasn't made all the work on his next album for ARC-Paramount (which will be released here as ISM) but he's found a rite—"The Imprecator" in the Ropes Of Soul."

"But I always liked flying," he says now. "I wanted desperately to be a good actor and I didn't mind the thought of really having to work for it. I realized that I wasn't anything but just happened to be famous." — specially someone who'd been limited to singing before."

Messrs. Myers and Cain, who have worked very closely with Cliff, are full of genuine admiration for him. They honestly believe that his dedication has made him a first-rate actor who could, if necessary, hold a film even if there were no songs in it.

## by PETER JONES

Ronnie Cass and Peter Myers, who worked on both "The Young Ones" and "Summer Holiday." These two musicals boosted Cliff into the position of being Britain's biggest movie-winning movie star, underlining his "musical-theatre" roots when it comes to any aspect of show business.

part of the locations will be in Mexico, a country Cliff and the Shadows is looking forward to. It seems that the boys are not exactly sure what the storyline is... though they put the utmost trust in Messrs. Cain and Myers.

Cliff's development as a movie star has been spectacular. Peter says the "Young Ones" he has his own in his films as an adequate level. "Not bad for a pop singer" was the rating.

# STARBUCKS

ALTHOUGH we haven't latched on to the surfing career it seems that we are certainly beginning to lay our ears to the music, "Wipe Out" by the Surfari's is the second surfing act that looks like being a big hit.

The first one was the subtle "Pipeline" by the Chanays, which made the twenty seven weeks ago. The brother "Wipe Out" (which means falling off the surfboard into the sea), but rather bizarre waltz laughing instrumentally and yelling the title all before the pounding surfbeat instrumentally.

"Pipeline" on the other hand was just a straight-forward instrumental without any gimmicks. It also happened to be extremely well done and well marketed. And when that one was a hit, no-one even knew it was a Surfari record!

## Successes

Both of these discs were made on the Dot label in the States, the same label which handles pop stars like the Beatles, Lawrence, the Beatles and the R & B phenomenon Arthur Fonzetta. The Surfari's Dot record has been a huge success with their best ten instrumental, in which they haven't recorded very much before.

"Wipe" by the Romblers, and "Hot Fuztarr" by the Darstels were just top of three.

It has been known for some time that the London music scene is the exception of Dot material.

The Surfari's themselves are a very young group, just a year-old Ron Wilson, the group's drummer, Gualterio Jim Fuller, Bob Bernhill and Pat. Conroy is a 16 white sax player Jim Pao is all of it.

All the boys still attend school, and are very diligent at it. The Surfari's this week. They haven't been playing together for very long and were surprised that Dot saw fit to audition them, as they were such a young group. But in paid off

"But I always liked flying," he says now. "I wanted desperately to be a good actor and I didn't mind the thought of really having to work for it. I realized that I wasn't anything but just happened to be famous." — specially someone who'd been limited to singing before."

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## DANCING

They've gone on record as saying that his approach to dancing, for instance, is typical of his hard-work theories. He's tickled some steps, notably in "The Young Ones" which are one of his personal standards. So good, in fact, that a lot of critics were sure a "stand-in" had been used.

In fact, again, Cliff won't ever feel happy at hitting someone else do tricky things on his behalf in films, I damn what will happen when it is faced with some thing—great punch-up scenes... but for the present he doesn't mind how he has to work to get something precisely right.

# STARBUCKS



They manage to play dance-club dates in and around their home town of Glendora, California, but have a chance of turning fully professional well all of them leave school. Which won't be for another four years!

But whether or not you know how to stand up on a surf board while in a tight spot would be wise of no importance when it comes to listening to the Surfari's. In fact in the States many hundreds of Surf fans who live in the States in the north wear the great coastie pop around dressed in all the surfing rig around without ever having seen the

## Vocal

Flip of the number is an off-beat vocal performance called "Surfer Jive" by the Surfari's. It's a bit of a surprise, interesting of recent flip-sides. The boys have already cut an L.P. in the States which is selling pretty hot. It's called "Wipe Out" but it is not, and these are the tracks it contains: "Wipe Out"/"Wobble"/"Green Onions"/"Torquay"/"You Can't Sit Down"/"Ten Feet High"/"Mashed"/"Wipe Out"/"Veg"/"Walk Don't Run".

And an L.P. after one single could be paid for any artist—especially young 'uns like the Surfari's.

## DEBUT

Cliff spent the summer in 1958 in a holiday camp at Balfour. By mid-September, with a disc hit already there, he made his jet-set-debut on "Oh Boy".

In those five years — a lifetime for many in this business — he's collected just about every honour.

But he has the knack of refusing to rest on laurels and create every new job as well of his most important he has ever done.

Which is why I'm betting that the new film, whatever it will be called, will be a real wow.

But the remarkable thing is how Cliff and the Shadows keep going. They'll be doing a 12-day tour of Israel before they start their long-extended trip to Mexico for five months. And there is Australia and New Zealand to come early next year.

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The youthful SURFARIS have really rounded up on the charts with "WIPEOUT". They have already cut an LP in America. Average age of the team is 14!

... in their lives. So don't let the fact that you can't stand on a surf board put you off the excellent surf records.

NORMAN JOPLING.

# BUBBA

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# WHEN SWORD-THROWING AND THE PIRATES RAN AWAY



TROY DANTE and MITCH MURRAY celebrate their teamwork on the song "WALK A TIGRITO." Mitch wrote it and Troy sings it.

## WALK A TIGRITO

**HIT-MAKER** Mitch Murray is a friend of Troy Dante, singer of "Walk A Tigrito," song by Troy over the credits of a movie of the same name to be released in October.

And Mitch is writing the songs for "The Face," a movie thriller with music soon to start production—a movie which will arrive in a few weeks.

Mitch now is being hailed as the most successful new song writer in British pop. His first Number One was "How Do You Do Him" and then came "I Like It." Others have made it big... so that Mitch actually made £10,000 at the age of 23 in just eight weeks.

### SCHEMES

Money inspires Mitch. At school he used to stare kids against getting lines and detention. He also bought postage stamps cheaply and sold them at exorbitant prices. He made a bomb... but it went in his face, too.

On leaving school, he was an office boy, then sold hot-dog machines.

His dad made handbags so he became a salesman. And sold well. But he decided he wanted to make his own way in some business.

Which is where the biggest bit came in. He decided the biggest gimmick of all was to create a barbershop which flared, by means of a hovercraft engine, just an inch or so above the ground. He got a lot of newspaper space and produced for less than £50 a week.

End of that business.

"NICE to see Johnny Kidd and the Pirates back in the charts" — and so say a whole lot of us here in Britain. For London-born Johnny has the sort of following which SHOULD get him Top Twenty status almost at once.

It doesn't work that way, though. Johnny has so often been the "keeper" kind of artist, which means his discs take a long time to get away so that he doesn't successfully test in the charts.

His career is, I submit, interesting enough to bear a touch of repetition.

Born in Wiltshire, he was educated at North Walsh during his school days. He went to sing with the local Band of Hope choir, along with his sister, in Postlegrates. The "pirate" bit, with the attendant eye-patch, was to come later... but first he had to get to London. He did take part in Gilbert and Sullivan's "Prize of Penance".

by **Langley Johnson**

At 15, our hero was given an old banjo and started learning some chords. He bought another banjo when a friend-on-be-bee man and continued working on different stringed instruments, all by his own amusement.

Leaving school, he formed a country band called "The Five Nitties". Carol Lewis called them. The working man's clubs in London were his first gigs. Then after Johnny formed his own group, with tenor sax, alto sax, bass guitar and drums. As a semi-professional he was a regular at the "Wagon Wheel".

Then, for a while, he worked as a "single," writing a number called "Now Here". Television producer Russell Turner, who had had his name suggested, liked it, but no record company

wished to know. Johnny wrote more and more, along with his then manager Guy Robinson. And the break came through with "Please Don't Touch", which did a fine job in concert with HMV. And that dates back to May 1959.

### HITS

Since then, Johnny has had hits with "Shakin' All Over", "Respect" and the current bop. But there have been others which have sold well but not fast enough to make the charts. Like "Hurry On Down", "Please Don't Touch", "Linda Lou", "Bring Me Down", "Please Don't Touch", "You've Got What It Takes", "Shot Of Rhythm 'n' Blues". Since sellers all of them. But goodly ones.

Johnny had a "hit" in 1961, given very seriously indeed, when his eye-patch—a gesture which was highly criticized by some critics at the time—went in bad taste.

Well, OK, Fact is that it doesn't help Johnny's eyelids very much... He has great trouble in locating after a hole shot in the eye.

### IMAGE

Criticism or not, Johnny built up the image of a pirate—though he had no pirate's blood.



### MOVIES

Johnny took part in a number of films, including "The Pirates Who Don't Do Anything" and "The Pirates Who Don't Do Anything: A Christmas Story". He also appeared in "The Pirates Who Don't Do Anything: A Christmas Story" and "The Pirates Who Don't Do Anything: A Christmas Story".

### PIRATES

Johnny Kidd and the Pirates have a new album out, "The Pirates Who Don't Do Anything: A Christmas Story".

pirates, song-wav, of the business. He used a 20. by 20. It had painted limousine backdrop on stage of a galcon, valued at £200. He used a real sword in his act... and the throwing of it onto the stage boards meant taking out a £10,000 public liability insurance policy. He owns a wardrobe full of pirate costumes and collects all manner of antiquaries connected with "the robbers of the sea".

And Johnny doesn't record his set as being a writer to town but as a "reader".

Since those early days, Johnny Kidd and the Pirates have become a household name.

### FROM NRM READERS...

are all astonished that he's not more consistent about recognition. As an excellent whopper-up, he's characterized by fans with Americans such as Jerry Lee Lewis and Gene Vincent.

I've met Johnny many times as the years have gone by. He's always seen impressed with his contacts and his determination to make the grade fully. Through different trends, he's stuck to his general personality.

Now he's back firmly in the charts with "I'll Never Get Over You" for one of our top excitement generators.

It's long been a theory of mine that the world happens, despite Liverpool and all that.

Welcome back, Johnny Kidd and the Pirates.

New Johnny works with the following line-up of Pirates: Mickey Green, lead guitar; Johnny Spencer, bass guitar; Frank Ferry, drums.

And here's a diary of his releases on the HMV label:

Pop 615: Please Don't Touch / Grow

Pop 674: If You Were the Only Girl in the World (Ferry) / You

Pop 698: You Got What It Takes / Rhythm 'n' Blues

Pop 735: Shakin' All Over '62 / Yes Sir, That's My Baby

Pop 790: Respects / Magic Of Love

Pop 815: Linda Lou's Talk About Us

Pop 819: Please Don't Bring Me Down / So What

Pop 928: Hurry On Back To London / Want That

Pop 1008: I'll Never Get Over You / Then I'll Get Everything

Pop 1175: Shakin' All Over '62 / "Shakin' All Over" / "Respect"

Pop 1245: Don't Touch / You Got What It Takes (Ferry) on side B

Pop 1305: Saturday Club (with various artists). Johnny Kidd tracks include "The Pirates Who Don't Do Anything" / "Big Blue" / "Rolo"

Pop 1375: No More My Baby (with various artists). Johnny Kidd tracks include "The Pirates Who Don't Do Anything" / "Big Blue" / "Rolo"

Pop 1405: Saturday Club (with various artists). Johnny Kidd tracks include "The Pirates Who Don't Do Anything" / "Big Blue" / "Rolo"

Pop 1435: Saturday Club (with various artists). Johnny Kidd tracks include "The Pirates Who Don't Do Anything" / "Big Blue" / "Rolo"

Pop 1465: Saturday Club (with various artists). Johnny Kidd tracks include "The Pirates Who Don't Do Anything" / "Big Blue" / "Rolo"

Pop 1495: Saturday Club (with various artists). Johnny Kidd tracks include "The Pirates Who Don't Do Anything" / "Big Blue" / "Rolo"

Pop 1525: Saturday Club (with various artists). Johnny Kidd tracks include "The Pirates Who Don't Do Anything" / "Big Blue" / "Rolo"

Pop 1555: Saturday Club (with various artists). Johnny Kidd tracks include "The Pirates Who Don't Do Anything" / "Big Blue" / "Rolo"

Pop 1585: Saturday Club (with various artists). Johnny Kidd tracks include "The Pirates Who Don't Do Anything" / "Big Blue" / "Rolo"

Pop 1615: Saturday Club (with various artists). Johnny Kidd tracks include "The Pirates Who Don't Do Anything" / "Big Blue" / "Rolo"

Pop 1645: Saturday Club (with various artists). Johnny Kidd tracks include "The Pirates Who Don't Do Anything" / "Big Blue" / "Rolo"

Read Newman. His own youth got away from him and soured the "birds". He composed a song called "Save A Dream For Me", the words being penned by a mate, Troy Charles. It became the "B" side of a Gerry Mills' recording. Mitch felt that song-writing was for him.

And he admits "I just want success. I haven't any musical ambitions. I'm not a dedicated musician and don't particularly enjoy writing songs."

But the fact is, Mitch Murray, who has had his name suggested, liked it, but no record company

### BY PETER JONES

but the next one "Tell Me" is the one to watch for.

At the age of 14 Troy was given a guitar and a set of strings. He accepted those odds and distinguished himself as a pupil, determined to fight his way back to health by simply ignoring the fact that he was ill.

They teamed it early morning for security. He backed his living playing poker and carrying his own gear. He had no money to buy a car, so he worked as a movie extra, standing in for an actor named Granger and Edmund Granger. He did some modelling, too.

Gradually, his health improved. So well that last year he was training prior to making his first appearance with his motorcycle appearance with his motorcycle appearance team.

And in training, he had further bad news. He couldn't manage to hit to make 28 stitches in a leg and was warned he could take a few more ribs. One more crash would mean he'd never walk again.

Enter, then, Shirley Ann Field. She felt that last year he was the poor record business. She gave him the name "Johnny Kidd". She found a backing group, now called the Pirates. She introduced him to managers.

The transformation of Noel Lee, Swansea-born on Christmas Day, 1931, was complete.

But he now recalls: "As a kid of 12, I got on my own and made a good profit. At 13, I really making a killing in the track suit market, I had a lot of orders for a pair of trousers and a few more to sell it.

### DOGS

The transformation of Noel Lee, Swansea-born on Christmas Day, 1931, was complete. But he now recalls: "As a kid of 12, I got on my own and made a good profit. At 13, I really making a killing in the track suit market, I had a lot of orders for a pair of trousers and a few more to sell it.

### FINANCE

He asked his dad for three months of grace and finance. Dad agreed. And Mitch worked 16 hours a day getting to know every possible aspect of Tin Pan Alley. He made demonstration discs. He taught himself to write music properly. And he wrote "How Do You Do Him" in May, 1962.

He offered it to Adam Faith and others. Eventually it got to EMI Records for Gerry and the Pacemakers to record it just one year after Mitch had written it.

Only trouble was Mitch's father. He had had his idea that money didn't come back all that early in the disco business. Revenues took time to come through. But he resisted all efforts to get him back in the family business. And he wrote "That Kind of Talk" 'B' side of Mark Wynter's big hit "Go Away Little Girl". Things were swinging again.

He really began to "happen" competitively-wise in Christmas with two sides for comedian Terry Scott. He found he wrote best in the early hours of the morning. He works hard on the exploitation and the business aspect of selling songs.

He wrote "Let's Make A Habit Of It" for the Gav'nors and Doug Shepton. A double-sided for

## AND NOW THE FACE...

TROY DANTE, alias "The Face" is a friend of the writer Mitch Murray. He sings over the credits, a song called "Walk A Tigrito," theme of a movie to be produced in October. The face is written by Mitch "I Like It".

But Troy is also being featured in a movie called "The Face" a thriller with Mitch Murray's music, which will soon start production... and will feature Doug Shepton, Andrew Ray and Harry Fowler.

Troy is worth noting. He's had a debut disc out under the name "The Face" produced by Vicent Star. Gooden Mills and artist manager Barry Mason. It did well enough.

"One system was no £1,000... but three months after that I had it all. Gambling was a lot for me then. I picked it in."

"After appearing in 'The Duke Wore Jeans' with Tommy Steele, I started promoting my own dances around. With the filming, which it was there, on the judging panel, that Shirley Ann Field helped out."

Now Troy is a member of "The Collection", a sort of amateur show business-type, to Sinatra. Can't they meet up, have a ball, talk business, keep close. That's really how the upcoming movie "The Face" came about.

Troy has had his share of bad luck. Now the tide seems to have turned. With the filming, with the personal appearances over his record, with sunny shows which included a recent one at Wimbledon Speedway Track (a single this time), he's pretty busy.

He's earned whatever luck he has now getting.





THE ISLEY BROTHERS, who wrote and originally recorded the sensational "TWIST AND SHOUT." At last their own version is being dug up safe in the wake of the revival hits.

By **NORMAN JOPLING**

# THE ISLEY BROTHERS' 'TWIST AND SHOUT' CAN'T BE BEAT... AFFORD TO MISS...

NO matter which version of "Twist And Shout" you go for, you've certainly got to admit one thing. And that is that it's a great song to have done some of the trendiest things that's had.

Consider, it has put the Beatles' E.P. to the top of the E.P. charts. And if the RPM single Top 50 included E.P.'s—it would be IN THE TOP TEN SINGLES!

Secondly it has given one of the South's top groups a vehicle for chart success after a number of flops which were still really good discs.

Thirdly, and probably the most astonishing thing, is that it has revived interest in the writers and original recorders of the song, the Isley Brothers. And it is the last item when we are spotlighting in this feature, which has been demanded of us by NRM's readers.

"Twist And Shout" was written by the Isley Brothers last Spring when the twist craze was prevalent on both sides of the Atlantic. They took it to their recording company, Wand, who decided to record it for the label.

It was issued just summer, almost a year ago and contributed an end to the last "twist" hits in the States. It took 10 weeks to climb to the No. 7 spot in the U.S. charts, and on the way up, and on the way down it sold a million.

In Britain it sold best, but the label's was not unknown to the greater number of fans in this country. For their last hit in Britain the fact that the previous hit had been "Shout" which took our top fifty back in 1959.

label. They were "Nobody But Me" (You're Laughing to Keep From Crying) and "On My Baby" (The first disc which was issued when the Isley Brothers had not yet signed with Wand/Seater label group (this one also records three artists as the Shirelles, Chuck Jackson, the Rocky Fellers, and Maxine Brown). The label they moved to was not far from home from here. This is probably because the only single to reach the top 100 was "Tango," which like the last two was a cover of an old hit in the States. So when it comes to new releases, the Isley Brothers aren't doing too well—but when it comes to old numbers they are virtually in clover.

For before joining Wand (and let here be stated) the brothers had a very lean period. They were contracted to RCA Victor for many years, on which they cut several hits. The first disc, brought out in 1959 was the double-sided "Shout," States, and a small hit in the States, and another big hit in the shape of "Responsive," and two minor hits called "How Deep Is The Ocean" and "Your Old Lady."

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## LAST

And since then there have been no new releases from the team here in Britain. Only the revival of "Twist And Shout" and their name from being forgotten by the vast majority of fans.

But what about in the States? Well, after "Twist With Linda" came two more singles on the Wand label.

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**JOE CARSON**  
New Wave Beat. *Manhattan!* Getto Get Down. *LIBERTY LUB 2575E*

**A MODERN COUNTRY**  
A couple, by an authentic sound, is making a name for itself by packing up hillbilly music. As a matter of fact from the pronounced rock beat, the fiddles and the voice are basically folksy and worth hearing. I'd like to hear more from newcomer Joe Carson—and "I Gotta Get Drunk" is good fun.

**COUNTRY MUSIC HALL OF FAME**  
*Frankie Train* Blues (Jimmy Dean) *Capitol*  
*Don't Let This Heartache* (Bill Brown)  
*Let's Be Double Easy* (Arthur Smith)  
*U.S. 100* (Joe Gandy) (Jimmy Gilmer)

## C & W SPOT

By **JAMES ASMAN**

*Go Good Times* (Gemma Roll) (Moon Wolf) (S) *Scramble* (Don't Let This Heartache) (Bill Brown) (S) *Don't Let This Heartache* (Bill Brown) (S) *Let's Be Double Easy* (Arthur Smith) (S) *U.S. 100* (Joe Gandy) (Jimmy Gilmer) (S)

## BLUES FOR THE FRINGE FAN

**LALO SCHIFFRIN**  
LALO BRILLIANCE. "The Sables," "Dance at Sunrise" is a subtle, delicate, and beautiful piece of music. "Dance at Sunrise" is a subtle, delicate, and beautiful piece of music. "Dance at Sunrise" is a subtle, delicate, and beautiful piece of music.

emotions, it's virtually motionless. It is, in fact, a collection of highly pretentious rubbish! Mr. Schiffrin is absorbed with South American, Middle Eastern and Greek scales and rhythms—a total complete exclusion of jazz.

THE music on this album is clear evidence of Lalo Schiffrin's classical training, and the doubtful distinction of two Argentinian Academy Awards for jazz? It's not that hard to credit, but that he should have regarded Junior Sledge as Dory Gillespie's pianist is completely inexplicable to me. *Jazzwise* this album is not only quite

For my money, Lalo-Bore-Bore is one ally—and relief from Leo Wright's also regarded Junior Sledge as Dory Gillespie's pianist is completely inexplicable to me. *Jazzwise* this album is not only quite

ONE OF THE BEST OF THE YEAR

**3rd NATIONAL JAZZ FESTIVAL**  
10th and 11th August  
ATHLETIC ASSOCIATION GROUNDS, RICHMOND, SURREY  
Marquees, Refreshments, Clubhouse, Licensed Bars 30 mins. from West End by Tube

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CHRIS BARBER - TUBBY HAYES  
HUMPHREY LYTTON - ALEX WELSH - JOE HARRIOTT - RONNIE ROSS - OTTILIE PATTERSON  
BILL JONES plus "Rhythm & Blues Sessions with GRAHAM BOND QUARTET" - GEORGE FAME and the MCKERSOUNDS from Liverpool.  
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With *Up Quads* (The Golden State) *Up Quads* (The Golden State)

**"TWANG" A COUNTRY SONG**  
*Diana Dey*  
*Supper* (Ray) *Worry Blues* (Fire) *Red Hot* (Pete) *How Do You Feel* (Willie Ford) *Prisoner* (Merrill) *Cozy Aces* (New) *You've Got to Suffer* (Win) *Up and Down* (S) *Sendin' a Message* (S) *How Do You Feel* (Willie Ford) *Prisoner* (Merrill) *Cozy Aces* (New) *You've Got to Suffer* (Win) *Up and Down* (S) *Sendin' a Message* (S)

**FOLK THEMES**  
The Littlesters  
*Don't Let This Heartache* (Bill Brown) *Let's Be Double Easy* (Arthur Smith) *U.S. 100* (Joe Gandy) (Jimmy Gilmer)

**SHOUT THE REDCAPS**  
Only care about you  
BRYL MARSDEN  
(I'll remember)  
In the still of the night  
TONY VICTOR

**Sally ROCKIN' HENRI and the HAYSEDS**

**DECCA**

SHOUT THE REDCAPS  
Only care about you  
BRYL MARSDEN  
(I'll remember)  
In the still of the night  
TONY VICTOR  
Sally  
ROCKIN' HENRI and the HAYSEDS  
DECCA  
All we can hope for now is that the Brothers' herd of the great revival of interest in them is one of the greatest of our time. These and all other songs which we decide to put another disc of in our series. Let's all hope so anyway... to





**KENNY BALL**

*Asapulo 1922; Hand Me Down My Walking Shoes (Pye 2867)*  
THE odds are even a very good lead (we do dare mention the word) featuring the most successful ballad and bond to date. The unusual number is given the usual treatment and we haven't got much doubt that it'll make the twenty. Very very catchy indeed and extremely commercial. We think it'll be a familiar tune to Ken "Live It Up" Flip.

Flip is another trad-styled effort of an artist in the shape of "Hand Me Down My Walking Shoes". Probably more commercial, but not really as good musically or particularly. But it's a good double-sided disc. Flip is on Ken "Live It Up" Flip.

**FOUR**

**TOP 20 TIP**

**THE BACHELORS**

*Whispering: No Light in the Window (Decca F 1712)*

ANOTHER yodally styled effort from the Bachelors with plenty of commercial appeal. Expect it in the twenty line.  
Flip is a lot gentler and it's the odd story of the love who has left. Rather reminiscent of the Highwayman and there's a really sweet sound to it. Could be a double-sided.

**FOUR**

**TOP 20 TIP**

**THE RECAPS**

*Shout! Little Things You Do (Decca F 1116)*

Shout! Little Things You Do (Decca F 1116)  
Stew Little and the boys get roarin' and rockin' with enormous gusto on the Key Bree, song. In a couple of seconds that they've got a pulsating atmosphere going, full of fire and energy. Loud brassy brass, hit very strongly with the comes on the scene. This group's name is not yet a selling point, but this could, and should, get them heavy sales. Good R. & B. Flip is more straightforward with union vanguard. Leads the fire of the top side, but is a good contrast performer.

Sen of Steptoe, **HARRY H. CORBETT**, gets "FOIVE" from **JANICE NICHOLS**, to celebrate his solo disc.

**HARRY H. CORBETT** **BLUE DIAMONDS**  
*Like the Big Guy Do: The Green Salsify; Summer Love (Decca F 1552)*

"STEFIE JUNIOR" sings how he stands on the corner, watches the girls go by. He uses THAT second-hand record which better with it than the American version by the Rocky-Es. Corbett hunches away and a full-brained brass section helps it all along. It's a funny, effective, unusual performance of one of our best "wildcat" actors. He does the monologue bit on "mad Karen" and the rest of the aged-made ball parts on the flip and does it as only a high-class actor could. Very amusing and we don't think "more more" but at the end.

**FOUR**

**DAVID AND THE EMBERS**  
*What It Ties; Teddy Bear Special (Decca F 1117)*

SWINGING into before the TV pageants start, good music to a chattering crowd of whoo-whoo and yells, considerable energy, but effective for all that. Slight muzziness on the flip, but thought, but the boys are certainly trying to win up a good name for the upcoming movie "The Yellow Tied" and it's a mid-tempo instrumental style organ for the main theme—stately, peppy, rhythmic, but not terribly outstanding.

**THREE**



KENNY BALL and his JAZZMEN are again tipped for the top. The side was recently the much-played "I Can't Buy"

**TOP 20 TIP**

**COUNT BASIE**

*I Can't Stop Loving You; Nice! Nice! (Capitol)*

A which revives the oft-revived Count Basie composition. There's a good swinging sound on this one, which could bring the big horns closer to the charts than ever, it's appealing and with a big sound. The Sinatra hit is given a good treatment by the band on the flip. Good and not in parts with some good workouts from all concerned.

**FOUR**

**GERRI GRANGER**

*Just Tell Him I'm Said Hello; What's Wrong With Me (London HX 9759)*

A NEW name on the scene. A Lewis pitched voice, stylish brass backing. Gerri has an unusual sort of attack, but the song doesn't lend itself to much originality unfortunately. Words are fairly standard on a much-used theme. Chorus and orchestra work behind her but there is a somewhat square sound all. Flip is also slow-tempoed but gives Gerri a chance to express an "I love you". There's a whole heap of feeling to this girl and we look forward to her next release.

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**FOUR**

**THE ROCKIN' BERRIES**  
*Rock With Me; What's Wrong; Rockin' Berry Sound (Decca F 1168)*

QUICK lead in, then vocal. Rock takes over. Taken as a standard sort of pop, with dominant guitar all the way, the number is fair-to-middle; only a guide to the group's talents. Odd harmonies here and there. Lead guitar is generally effective. Nothing particularly wrong anywhere. It may all that distinctive. Nothing is applied to the flip and the boys' vocal is a little bit becoming. Includes in the rock.

**THREE**

**THE SHEPHERD SISTERS**  
*Walk in the Sun; The Greatest Love (Mercury HX 9758)*

THE enraptured gals from the Shepherd Sisters are not really that near words of love from their records. "Walk in the Sun" is not new, because "Walk in the Sun" is a very good song, but such a delicious phrasing in the higher register. "The Greatest Love" is a new arrangement which helps rather than hinder. But it's a little start only, though. Flip gives a more complex reading. But it's a little start only, though. Flip gives a more complex reading. But it's a little start only, though. Flip gives a more complex reading.

**THREE**



THE BACHELORS are also tipped for the top with their third single.

**TOP 20 TIP**

**EARL SINKS**

*Looking For Love; Raining On My Parade (Capitol CL 5518)*

ALMOST a No. 10 Biddle beat on the instant from the ex-guitar of the Crickets, and as we may expect their entire a few Hollysons on this one. Good guitar work, and a female chorus chanting away on the first infectious number. His voice is a bit straggly but all the same it's not a bad disc and could be an unexpected hit.

Fun on the Day, another beat number, but without the commercial approach of the top side. It has a goodly favour, with the usual beachball flourish, but a very distinct tinkling piano.

**THREE**

**BRIAN HYLAND**  
*I'm Afraid To Go Home; Save Your Heart For Me (HMV POP 1180)*

CATCHY ballad from Brian with rather a mournful appeal. Persistent percussion on the backing. There's the usual dual-tracking on the number with plenty of atmosphere and echo. It's commercial and catchy, and we think it could give Brian a minor hit at least.

Whistling on the flip, a rather sweet number, with Brian again in excellent vocal form, and again singing with himself on the beautiful number.

**THREE**

**MANFRED MANN**  
*Why Should We Not; Brother Jack (HMV POP 1189)*

WHIFFLE beat and heavy drum. Interesting because we were told that this combo played R. & B. This sound more like Acker Bilk except for the very pronounced beat in the background, and the occasional touches of harmonica work on the flip. It's a little bit surprising, but we may go far this is—R. & B. I am certainly well pleased. Nevertheless it is a well-made commercial disc.

Flip is gentler and the older treatment, but neither sides do not take anything from the top end, but not good.

**THREE**

**VARIOUS ARTISTS**  
*It's My Party; Follow; Admit It; You Got Me (Polygram)*

SIX big hits are given very effective treatments on this EP, which is priced the same as a single. Standout tracks are "Attitude" and "I Like Her". There could be good chances for it.

**THREE**

**IAN GREGORY**

*Yellow Teds; Baby; How Many Times (Columbia DB 5858)*

IAN Gregory comes from the film the same name. It's a catchy beat ballad with some good guitar and drum work on the fourth number which has a jerky favour and a tenets approach. Dual tracking on the number which should do pretty well.

Flip also comes from the film "The Yellow Teds", and again it's a pretty beat ballad with piano sincerity as it seems once again not too bad, but not outstanding.

**THREE**

**THE ROBINSON CREW**  
*Save; Storming (Decca F 1176)*

A BRASS arrangement, here by Harry Robinson. Organ splashes here and there, and the melody line imprints itself easily along. Persistent percussion on the backing keeps the tempo swinging along amicably and there's no doubt of its general appeal. It's especially on the TV shows get under way. Flip is a Robinson original and in his typical style. Body sound early on and twinges of organ. It has a dynamic sound, clear-cut and affecting. Decides to go well.

**THREE**

**RUSS CONWAY**  
*Liverpool Pop; From Me To You; How Do You Do It; My Little Secret (Columbia DB 7007)*

A TINKLY little melody from Russ Conway, who has not all heard a lot. He plays them in the pop-jazzing fashion and gives a lot of numbers on the two sides. The odd familiar piano numbers are there, but maybe the excellent tunes on the two sides are just a little better than our own ones again to the public.

**THREE**

**CHRISTINE QUARTE**  
*Whisper Wonderful Words; Mister Howie (Orion CR 154)*

ANOTHER familiar classified piece dressed up in modern style. Miss Quarte sings with clarity and impressive conviction. Her sound is the best thing that could take off fast—ad. By the way, Miss Quarte sings "Like a Do" for the matter of well-known. Miss Quarte should sing a top of recognition. Quarte better to be seller, in fact. She's singing for the flip. There a hearty heart starts with Christine singing—both a natural—with style and conviction. Goodly.

**FOUR**



Beryl Marsden makes her debut recording.

**TOP 20 TIP**

**BERYL MARSDEN**

*Don't Care About You; I Know You Don't Love Me No More (Decca F 1170)*

PROSM the sixteen-year-old French comes the catchy hit number with more than a touch of commercial access. It's this growing-up sound you could expect. "I Know You Don't Love Me No More" is a nice little veeeee, but it's a pretty good double-sided.

**FOUR**

**POP DISC**

**JURY**

**BILLY BOYLE**  
*I'm Coming Home; Sunday's Child (Decca F 1170)*

THE Irish lad was throated in a better effort but he could do sound like Adam Faith here, but means it's well arranged and good. Tune by Charles Mackay, flip and hippy-go-locks. May not be a hit but should do well. It's more than a commercial, flip. It's more than a commercial, flip. It's more than a commercial, flip.

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**THREE**



# CHART BOX 50

AIR MAILED FROM NEW YORK

1	FINGERTIPS*	27	SUNNY*	27	ROY SAKAMOTO
2	4 (4) Little Stevie Wonder	28	HOLY STRANGER*	28	AL CARMICHAEL
3	4 (4) Jan & Dean	29	NO ONE	29	(11) Barbara Lewis
3	30 MUCH IN LOVE*	29	23 (5) Ray Charles	29	23 (5) Ray Charles
4	2 (4) Tommy	30	DANKS SCHEIDT	30	DANKS SCHEIDT
4	EASIER SAID THAN DONE*	30	DO NOT STEP ON THESE CARPETED STONES THAT YOU THROU*	31	(12) Wayne Newton
5	5 WIPPOUT*	31	25 (2) Frank Sinatra	31	25 (2) Frank Sinatra
5	YOU'RE THE DEVIL IN DISGUISE*	32	28 TWIST IT UP	32	(47) Chubby Checker
6	(4) Elvis Presley	33	33 DON'T SAY GOODNIGHT, AND MEAN GOODBYE*	33	(2) Elvis Presley
7	BLOWN IN THE WIND*	33	34 MY TWO CONFESIONS*	34	(2) Elvis Presley
7	(4) Peter, Paul & Mary	34	35 MARLENA AND JOHNNY	35	(4) Marlene Dietrich
8	JUDY'S TURN TO CRY	35	36 ONE FINE DAY*	36	(1) Sam Cooke
9	JUST ONE LOOK*	36	37 THE MONKEY TUNE	37	(1) Major Lance
9	(10) Doris Troy	37	38 SIX DAYS ON THE ROAD	38	(4) Dave Dudley
10	TIE ME KANGAROO DOWN, SPORT*	38	39 HEY, GIRL	39	(1) Freddie Scott
10	(17) Roll Harris	39	40 (WHO HAVE NOTHING)	40	(1) Ben E. King
11	CANDY GIRL	40	41 PAINTED, TAINTED ROSE	41	(1) Al Martino
11	(14) 4 Seasons	41	42 HOW MANY TEARDROPS	42	(1) Lou Christie
12	7 (7) Lonnie Mack	42	43 TRUE LOVE NEVER RUNS SMOOTH	43	(1) Gene Pitney
12	17 (1) Marvin Gaye	43	44 BRENDA	44	(1) Cupids
13	RING OF FIRE*	44	45 SHAKE, SHAKE, SHAKE	45	(1) Jackie Wilson
13	(14) Johnny Cash	45	46 SURE PARTY	46	(5) Chubby Checker
15	16 (2) Orleans	46	47 (WHY BOTHERS YOU)	47	(1) Mel Carter
15	NOT ME*	47	48 HARRY THE HAIRY APE*	48	(2) Gene Summers
15	18 (4) Andy Williams	48	49 GREEN, GREEN, GREEN*	49	(10) New Christy Minstrels
16	19 (4) Marty Peltz	49	50 (1) Randy & Rainbows	50	(1) Randy & Rainbows
16	19 (4) Marty Peltz	50	51 ABILENE*	51	(3) Gene Hamilton IV
18	20 (1) Bob Vinton	51	52 (3) Britain's Top Twenty	52	(3) Britain's Top Twenty
18	20 (1) Bob Vinton	52	53 (1) All I Have to Do Is Dream	53	(1) All I Have to Do Is Dream
18	20 (1) Bob Vinton	53	54 (4) Hard Headed Woman	54	(4) Hard Headed Woman
18	20 (1) Bob Vinton	54	55 (1) Easy On My Mind	55	(1) Easy On My Mind
18	20 (1) Bob Vinton	55	56 (13) When a Man Loves a Woman	56	(13) When a Man Loves a Woman
18	20 (1) Bob Vinton	56	57 (1) Endless Sleep	57	(1) Endless Sleep
18	20 (1) Bob Vinton	57	58 (1) Wailin' in the Street	58	(1) Wailin' in the Street
18	20 (1) Bob Vinton	58	59 (1) Return to Me	59	(1) Return to Me
18	20 (1) Bob Vinton	59	60 (1) Gully Don't You Greave/Betty, Damone	60	(1) Gully Don't You Greave/Betty, Damone
18	20 (1) Bob Vinton	60	61 (1) Sugar Moon, Pat Boone	61	(1) Sugar Moon, Pat Boone
18	20 (1) Bob Vinton	61	62 (1) I'm Sorry I Made You Cry	62	(1) I'm Sorry I Made You Cry
18	20 (1) Bob Vinton	62	63 (1) Who's Sorry Now	63	(1) Who's Sorry Now
18	20 (1) Bob Vinton	63	64 (1) The Only Man on the Island	64	(1) The Only Man on the Island
18	20 (1) Bob Vinton	64	65 (1) I Think It Over	65	(1) I Think It Over
18	20 (1) Bob Vinton	65	66 (1) Patricia, Perez Prado	66	(1) Patricia, Perez Prado
18	20 (1) Bob Vinton	66	67 (1) Faithful Talk, Coasters	67	(1) Faithful Talk, Coasters
18	20 (1) Bob Vinton	67	68 (1) Stairway of Love	68	(1) Stairway of Love
18	20 (1) Bob Vinton	68	69 (1) Purple People Eater	69	(1) Purple People Eater

### BRITAIN'S TOP TWENTY FIVE YEARS AGO . . .

- (1) ALL I HAVE TO DO IS DREAM/CLAUDETTE, Everly Bros.
- (2) HARD HEADED WOMAN, Elvis Presley
- (3) BIG MAN, Four Preps
- (4) EASY ON MY MIND, Buddy Holly
- (5) WHEN A MAN LOVES A WOMAN, Max Bygraves
- (6) ENDLESS SLEEP, Marty Wilde
- (7) WAILIN' IN THE STREET, The Beatles
- (8) RETURN TO ME, Danny Byrd
- (9) GULLY DON'T YOU GREAVE/BETTY, DAMONE, Lonnie Donegan
- (10) SUGAR MOON, Pat Boone
- (11) I'M SORRY I MADE YOU CRY, Connie Francis
- (12) WHO'S SORRY NOW, Connie Francis
- (13) THE ONLY MAN ON THE ISLAND, Tommy Steele
- (14) I THINK IT OVER, The Beatles
- (15) PATRICIA, Perez Prado
- (16) FAITHFUL TALK, Coasters
- (17) STAIRWAY OF LOVE, Michael Holliday
- (18) PURPLE PEOPLE EATER, Mick Wildford

# Chart 50

### A LOOK AT THE U.S. CHARTS

PAST week's U.S. charts include: #1 "Surfer Girl"—Wilson Pickett; #2 "Surfer's Blues"—Al CARMICHAEL; #3 "Little Deuce Coupe"—The Beach Boys; #4 "Dynamite"—The Beatles; #5 "Come Fly With Me"—Frank Sinatra; #6 "I Want To Stay Here"—Steve and Eydie; #7 "Groovy Baby"—The Beatles; #8 "A Man's Temptation"—Gene Chandler; #9 "See Sara Sara"—High Keys; #10 "Murlin Fly"—Rex Bell; #11 "Real Gone Girl"—The Beatles; #12 "The Boy Who Came to See You"—Roy Orbison; #13 "You're So Fine"—Doris Troy; #14 "The Boy Who Came to See You"—Roy Orbison; #15 "The Boy Who Came to See You"—Roy Orbison; #16 "The Boy Who Came to See You"—Roy Orbison; #17 "The Boy Who Came to See You"—Roy Orbison; #18 "The Boy Who Came to See You"—Roy Orbison; #19 "The Boy Who Came to See You"—Roy Orbison; #20 "The Boy Who Came to See You"—Roy Orbison.

### BRITAIN'S TOP LP'S

- 1 PLEASE PLEASE ME (1) The Beatles (Parlophone)
- 2 SHADOWS GREATEST HITS (2) The Shadows (Columbia)
- 3 CLIFFS HIT ALBUM (3) Cliff Richard (Columbia)
- 4 IT HAPPENED AT THE WORLD'S FAIR (4) Gene Freelley (RCA-Victor)
- 5 REMINISCING (4) Buddy Holly (Coral)
- 6 WEST SIDE STORY (7) Sound Track (CBS)
- 7 SUMMER HOLIDAY (3) Cliff Richard & The Shadows (Columbia)
- 8 I'll REMEMBER YOU (8) Frank Field (Columbia)
- 9 SOUTH PACIFIC (10) Sound Track (Liberty)
- 10 BILLY (9) Billy Fury (Decca)
- 11 CONCERT SINATRA (19) Frank Sinatra (Reprise)
- 12 EDDIE COCHRAN MEMORIAL ALBUM (18) Eddie Cochran (Liberty)
- 13 BUDDY HOLLY STORY Vol. 1 (13) Buddy Holly (Coral)
- 14 CHUCK BERRY (15) Chuck Berry (Pye)
- 15 HATS OFF TO YOU (16) Chuck Berry (Pye)
- 16 CONCERT SINATRA (12) Del Shannon (London)
- 17 BOBBY VEE'S GOLDEN GREATS (17) Bobby Vee (Liberty)
- 18 RAY CHARLES GREATEST HITS (18) Ray Charles (Mercury)
- 19 THE BLACK & WHITE MINSTREL SHOW (19) The George Mitchell Minstrels (HMV)
- 20 SINATRA-BASIE (20) Frank Sinatra with Count Basie (Reprise)

### BRITAIN'S TOP EP'S

- 1 TWIST AND SHOUT (1) The Beatles (Parlophone)
- 2 HOW DO YOU DO IT? (2) Frank & The Pacemakers (Columbia)
- 3 FRANK FIELD'S HITS (4) Frank Field (Columbia)
- 4 HITS FROM THE FILM "SUMMER HOLIDAY" (7) Cliff Richard & The Shadows (Columbia)
- 5 JET AND TONY (5) Jet Harris & Tony Martin (Decca)
- 6 HOLIDAY CARNIVAL (6) Cliff Richard (Columbia)
- 7 MORE OF FRANK FIELD'S HITS (9) Frank Field (Columbia)
- 8 DANCES ON WITH THE SHADOWS (6) The Shadows (Columbia)
- 9 BILLY FURY & THE TORNADOS (9) Billy Fury & The Tornadoes (Decca)
- 10 FACTS OF LIFE FROM STEPTOE & SON (10) Wilfred Brimble & Brian Auger (Pye)
- 11 I CAN'T STOP LOVING YOU (11) Ray Charles (HMV)
- 12 RID GALSARD (12) The Sponticks (Oriole)
- 13 RID GALSARD (13) Eric Preelley (RCA-Victor)
- 14 I CAN'T STOP LOVING YOU (14) Brenda Lee (Brunswick)
- 15 DICK OF CARDS (20) Wink Martindale (London)
- 16 JUST FOR FUN (16) Bobby Vee & The Crickets (Liberty)
- 17 I'M THE LOVER (17) Roy Orbison (London)
- 18 I CAN'T STOP LOVING YOU (18) The Shadows (Columbia)
- 19 SHADOWS' NEW (19) The Shadows (Columbia)
- 20 DEL SHANNON No. 2 (20) Del Shannon (London)

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

### ELVIS IS BACK!

AND to the delight of Elvis fans everywhere, he pushes his way into the top spot once again, consolidating his position, after a string of number ones and only one relative flop.

Frank Field moves down after only a short spell on top, while the rest of the top ten move much as all. Kenny Lynch, Brenda Lee, Ken Thomas, and Billy Fury look like making the ten next week while there are plenty of fast movers coming up just behind.

Billy's C & W ray Honson Wells makes a breakthrough with his "The Heartbreakers," while Ember, back through with their "Christian" song which has even been banned by Radio Luxembourg!

Last of all, the Beach Boys make the first "Surfer" breakthrough locally with their "Surfer U.S.A.," an adaptation of the Chuck Berry "Sweet Little Sixteen."

1	DEVIL IN DISGUISE	26	50 MUCH IN LOVE
2	(2) Elvis Presley (RCA-Victor)	27	44 (2) The Byrnes (Cameo-Parkway)
2	CONFESSION*	27	BY THE WAY
1	(6) Frank Field (Columbia)	28	35 (4) The Big Three (Wakana)
3	SWEETS FOR MY SWEET	28	DALVINI TALL
4	(4) The Searchers (Pye)	29	23 (4) Adam Faith (Parlophone)
5	(5) Brian Poole & The Tremeloes (Decca)	29	24 (13) Cliff Richard (Capitol)
5	DA DOO RON RON	30	40 (2) The Crystals (London)
6	(1) Ike Turner (Mercury)	30	40 (2) The Crystals (London)
6	LIKE IT	31	19 (14) Billy J. Kramer & The Dakotas (Parlophone)
7	(10) Gerry & The Pacemakers (Columbia)	31	24 (3) Richard Chamberlain (HMV)
7	ATLANTIS	32	COME ON
8	(9) The Shadows (Columbia)	32	50 (2) The Rolling Stones (Mercury)
8	SURI YAK	33	39 (2) The Springfields (Polygram)
9	(8) Roy Sakamoto (HMV)	33	38 (11) Jim Reeves (Capitol)
9	WELCOME TO MY WORLD	34	34 (2) M. G. (Mercury)
10	(1) Billy J. Kramer & The Dakotas (Parlophone)	34	34 (2) M. G. (Mercury)
10	IT'S MY CHANCE	35	35 (1) Billy J. Kramer & The Dakotas (Parlophone)
11	TAKE THESE PARTS FROM MY HEART	36	36 (11) Billy J. Kramer & The Dakotas (Parlophone)
11	(8) Ray Charles (HMV)	36	36 (11) Billy J. Kramer & The Dakotas (Parlophone)
12	YOU CAN NEVER STOP ME LOVING YOU	37	37 (2) Bobby Darin (Capitol)
13	(7) Kenny Lynch (HMV)	37	37 (2) Bobby Darin (Capitol)
14	DECK OF CARDS	38	38 (1) CREAM MAN (Pye)
15	(16) Wink Martindale (London)	38	39 (7) The Tornados (Mercury)
16	(3) Brenda Lee (Brunswick)	39	39 (7) The Tornados (Mercury)
16	THEME FROM THE LEGIONS LAST PATROL	40	40 (3) Tony Bennett (CBS)
17	(3) Ken Thorne & His Orchestra (HMV)	40	40 (3) Tony Bennett (CBS)
18	BO DIDDLEE	41	41 (3) Tony Bennett (CBS)
19	(13) Buddy Holly (Coral)	41	41 (3) Tony Bennett (CBS)
19	FROM ME TO YOU	42	42 (3) Tony Bennett (CBS)
20	(16) The Beatles (Parlophone)	42	42 (3) Tony Bennett (CBS)
20	FALLING	43	43 (3) Tony Bennett (CBS)
21	(14) Roy Orbison (Mercury)	43	43 (3) Tony Bennett (CBS)
21	IN SUMMER	44	44 (3) Tony Bennett (CBS)
22	(4) Billy Fury (Decca)	44	44 (3) Tony Bennett (CBS)
23	(2) The Surfers (London)	45	45 (3) Tony Bennett (CBS)
24	(1) The Searchers (Pye)	46	46 (3) Tony Bennett (CBS)
25	(1) John & The Platters (HMV)	46	46 (3) Tony Bennett (CBS)
26	(4) The Dakotas (Parlophone)	47	47 (3) Tony Bennett (CBS)
27	(1) Howie Kida & A Fool of Somebody (Mercury)	48	48 (3) Tony Bennett (CBS)
28	(1) The Dreamers (Columbia)	49	49 (3) Tony Bennett (CBS)
29	(17) Billy Rydell (Cameo-Parkway)	50	50 (3) Tony Bennett (CBS)
30	THE BOYS	50	50 (3) Tony Bennett (CBS)
31	(17) Frankie Vaughan (Philips)	50	50 (3) Tony Bennett (CBS)

(First figure in parenthesis position last week; figure in parentheses denotes new entry in chart)

REMEMBER

# THE GRAY GALTZ

IS OUR TARGET TOO

## TONY BENNETT

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