

INSIDE: JET AND TONY, BACHELORS, BERYL MARSDEN, STEVE AND EYDIE

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WEEK ENDING SEPTEMBER 21, 1963

EVERY THURSDAY



★ DON and PHIL, the fabulous EVERLY BROTHERS, are with us again for another tour. Both reported happy, fit and well. (A TOPIX photograph.)



★ CLIFF and the SHADOWS are very much in the record news. Cliff's at No. 2 with his new single and the boys enter at No. 32. Both are strongly featured on LP's and EP's, too.



★ The MERSEYBEATS were placed second in the Lancashire and Cheshire Beat Group Contest recently. Now they are in the charts at No. 31.



★ LITTLE PEGGY MARCH makes her breakthrough in Britain with "Hello Heartache—Goodbye Love", at No. 33. Looks like her recent trip paid off. (NRM Picture by MARTIN ALAN.)



★ BRIAN POOLE and the TREMELOES still selling big with "Twist And Shout", now repeat the dose with "Do You Love Me", at No. 12.

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NEW RECORD MIRROR

EVERY THURSDAY

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WHICH CRICKETS?

WITH the smash entry of Buddy's latest disc, we (Holly fans) once again wonder who consists of the backing group, as it is one of Norman Petty's Master Tapes. To me it sounds very similar to the Crickets' "It's So Easy." Would Mr. Petty kindly inform us who were backing groups on both discs concerned and the instruments played?

Also, we hear that before Buddy's plane crash, he was on tour with a group he called the Crickets! On the same bill were the original Crickets; could Mr. Petty let all the fans know: who constituted the two groups of Crickets and how they both came to be on the same bill? And were both Crickets' acts similar?

I'm sure these questions will be greatly appreciated not only by all genuine Holly/Crickets' fans, but by the N.R.M. team who print articles with only limited fact and who consequently suffer from hard criticism!

The N.R.M. also printed that at Buddy's funeral in Lubbock, the Crickets were his pall-bearers; is this correct? And if so, which Crickets?—CHRIS. POOLE, The Flat, Intown, Off Lichfield Street, Walsall, Staffs.

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LETTERS ABOUT PROFIT, DISGUST, MODS AND ROCKERS, BUT THE MAIN SUBJECT IS

ELVIS!

WHAT makes England so special Elvis has to visit it? In my opinion Elvis owes British fans nothing. Let's look at the facts: England offer him £100,000 for a one-night stand at Wembley £100,000 to Elvis? Today Elvis gets £250,000 plus 50% of the profit for each film he makes. So what is £100,000 to Elvis? Nothing! Now in my opinion all the countries in Europe should offer him about £3,000,000 to do a European tour. That is the only way to get Elvis to Europe.—C. J. DOYLE, Elvis Fan, 138 Barby Road, N. Kensington, London, W.10.

I HAVE often wondered how far various critics and members of the public would go to try and ruin the career of Elvis, but the suggestion of Alfred Riley is disgusting.

Why doesn't he go further and suggest we stop buying the records of all American artists who don't visit this country, and refuse to see the films of any film star who is guilty of the same sin? They all have fans over here to whom they apparently owe something, so why just pick on Elvis?

Just how childish can some people get? Grow up Alfred, your nappies are showing. — WINN HALL, 143 Whitley Rd., Whitley Bay.

I SAW the letter by A. Riley, of Lanes, "Why Elvis Won't Come". If he ever did come he would not be such a success as people think because he is a 'rocker' and we don't wear drain-pipes, black shirts and Brylcreemed hair any more, and I for one would rather pay to see a modern group like the Hollies or Rolling Stones.

No, I'm afraid Elvis would get rather a big shock.

A MOD (M.O.M.F. Member of MOD'S Federation), Walthamstow, Essex.



NO BAN-NANA

IN the 31-8-63 edition of the NRM a letter for the Nana Mouskouri Appreciation Guild stated that the club colour was pure white. This is not a colour bar but the club emblem. The Guild would like to make it clear that no such bar is imposed and that persons of any race are welcomed to the guild. — NANA MOUSKOURI Appreciation Guild, 15 Peacock Close, Batley Road, Wakefield, Yorks.

CONFUSION

BO DIDDLEY waxed a now well-known composition, "Bo Diddle-ly", titled after himself. In the record world there have been several artists who have obtained their names from their song titles or vice versa.

Here are some examples: "Mandrake" by Mandrake; "The Blob" by The Blobs; "Outlaws" by The Outlaws; "Chaquito" by Chaquito; "Dr. Feelgood" by Dr. Feelgood; "Bikini" by The Bikinis; "Cherokee", by The Cherokees; "Fireball" by The Fireballs (American KAPP label); "Tree Top" by The Tree Tops (American ZERO label).—TONY GRINHAM, 218 Fulbourne Road, Walthamstow, London, E.17.

'This Girl Is The Greatest'

said JOHN LENNON

THIS year, 1963, has seen the emergence, or revival if you prefer, of the big beat in pop music. Group after group after group have sprung up and hit the charts. And the boom looks like settling in for a lengthy period.

Spearheaded by the Beatles, the bulk of the new talent has come from Liverpool and Manchester. Other areas are now warming up to the "battle." The year looks like going out with the big beat being bigger than ever.

But the scene has, so far, been predominantly MALE!

Where are the girls?

Well, there are several popular lasses hailing from Merseyside, and all could click, given the right record. There's even the recent formation of the Liverbirds to ponder.

TALENTED

But the one girl I think will hit the top first and stay there is the dainty and most attractive and talented Beryl Marsden.

Beryl has a Decca disc on current release. And it's a good 'un, indeed. But whether it is strong enough to hit the charts in a big way has still to be seen.

You don't have to take my word for this young lady's capabilities. John Lennon, a redoubtable member of the famous Beatles, has been quoted as saying:

"Beryl is the greatest! I know her from way back and it's my bet that she is the best female R & B singer for quite a long time, and I mean that."

Well, that's pretty high praise, coming from an established star, but praise like this comes from all sources, from fans and show business personalities alike, who have seen and heard her work.

I was with Decca recording

manager Peter Sullivan when he first heard Beryl in person. At that time, she was buying Brenda Lee records as they came out, and was, quite naturally, influenced by the American star.

When Peter pointed this out to her, she immediately set about restoring her style to pure Beryl Marsden... even going as far as to stop buying or listening to Brenda's discs.

Said Beryl:

"I don't want to be hailed as a copyist. If I make it, and I naturally hope I do, then I want it to be as Beryl Marsden and not a secondhand version of an established star."

By JIMMY WATSON

That makes sense and it is this type of sensible thinking, plus her very genuine talent and presentation before an audience, which will take young Miss Marsden to the heights. Although she is only sixteen years old, Beryl has crammed a lot of experience into her singing career. Liverpool is a hard school. You have to have talent to survive, as the talent is so abundant and so good up there.

The last time I saw Beryl in action was at the sensational B-Day, where she was the only girl singer among about one hundred and fifty performers — counting the group members as individuals, naturally.

She was a smash hit. And she was besieged for over an hour after her show to sign autographs galore. She would have still been signing them had it not been for a prior engagement which necessitated a hasty departure.

For her stage and television appearances to date, Beryl has been featured wearing pretty dresses such as the other top girl stars wear. And it's here that I would like to suggest to Beryl and her lively manager,



Joe Flannery, that she should choose a sweater and slacks in future, as she did on B-Day—they seem much more in keeping with her lively personality as a performer. I also happen to know that Beryl prefers dressing in this manner, so I'm on pretty safe ground.

In closing, let me again urge you to catch Beryl Marsden's act should she be appearing near you. Be among the first to "discover" this outstanding talent, and then you can tell your friends—"I told you so." And a footnote to Joe Flannery: Don't be greedy, Joe, let's be seeing Beryl down in the South, and soon!

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THE BACHELORS' VIEW

CURRENTLY IN THE TOP 20 WITH 'WHISPERING' THE BACHELORS

COMMENT ON THE CURRENT SCENE

AND after a comparative flop with "Faraway Places", the three Bachelors bounce back into the top twenty with their folksy version of yet another oldie, "Whispering". And despite the fact that national newspapers have carried letters of complaint regarding that disc...

A reader wrote to one paper and complained how sacrilege had been committed on the oldie "Whispering", "... by one of those teenage groups". She went on to say how the song had one line changed from "is no-body like you" to "ain't no-body like you"!

Well, for a start, the Bachelors aren't a teenage group—all are over twenty — and the market which they appeal to isn't particularly a teen market.

"The places we go over best are, of course, Ireland and Liverpool," the boys told me. "And most places in the North. But in the Southern part of England many teenagers tend not to like our style because, well, it isn't like the Beatles. We haven't got anything against the Beatles' music, but we do think that there are too many groups copying them.

by
NORMAN JOPLING

tracks — including their single "Whispering". And they have many, many more recording dates on the way.

One interesting point is the short chart life of their second single, "Faraway Places," which just about made the fifty and then dropped out, despite its being the follow-up to their huge top tenner, "Charmaine." The views of the Bachelors themselves are pretty interesting.

"We knew it wouldn't be a hit," they say, "because it didn't fit in with the usual pattern of our songs. And, of course, it was cut AFTER 'Whispering,' which was meant to be the original follow-up to 'Charmaine'."

NEXT DISC

"And our next single very definitely ties in with the pattern!" The boys themselves are lined up for a tour in the States—they may be touring around the colleges where the folk revival is taking place at full swing. Already "Charmaine" has been a goodly seller in the States without almost any plugging at all.

So the odds are in the future that the boys will go down well in the States as well as Great Britain and



Ireland, where they are regarded as one of the topmost adult acts from the charts.

And it certainly makes a change to hear such originality from this talented sincere group when every other group on the market sounds like the Beatles.

Above: the two young Americans, SHEL TALMY and MIKE STONE, who handle the Bachelors' recording sessions. (NRM Picture.) And right: the popular trio in action.



ORIGINAL

"The Beatles are original, and are good. We, too, are original. What we don't care for is the number of sheep-like people who only go for what everybody else goes for. You'd think that some of these people have no minds of their own."

Not only are the boys hard-spoken about their tastes, but their music reflects their attitude. They don't concentrate on "pop" stuff, and their stage act is polished and original. They change their act gradually after about three to six months, but they find it goes down very well. The Bachelors are one of the few groups who can entertain a night club audience not in the teen-age group.

Their disc "Whispering" was the most requested disc on "Two-way Family Favourites."

NEW TRACKS

"We are astonished," they said, "when we were driving along and we heard our disc being the most requested. Even 'Charmaine' didn't do that!" Record-wise, the boys are up to their eyebrows—and enjoying it. They've already cut some forty

Eden's Big Mix-up

by PETER JONES

EDEN KANE crisply over the phone from Blackpool, where he's in the throes of his first season show. He explained the eerie set of circumstances which has led to the hold-up of his latest single for Fontana—and the sudden change of title for his own composition.

He wrote the song for himself and called it "Do You Love Me". "Somewhere," he says, "I had the feeling that I knew all about the other song of the same title. But I knew, too, that the Contours' version had come out quite a long while ago. And mine, in any case, was completely different.

"Then came the shock. I read a short gossip item to say that Brian Poole and the Tremeloes were going to record 'Do You Love Me' as their follow up to 'Twist And Shout'.

"For about 10 seconds I actually kidded myself that it was my composition they were talking about. Then I realised that that sort of thing just couldn't happen."

STIFLED

Shortly afterwards, Eden read that the Dave Clark Five were also recording "Do You Love Me", as a sort of launching-pad for their new dance craze created in the Locarno at Basildon, Essex.

And, on our phone call, Eden learned for the first time that Peter Jay and the Jaywalkers had ALSO cut a version of "Do You Love Me" — which was stifled only when it was realised that Brian Poole, on the same label, was on the song.

Now all this leads to the inescapable fact that there were too many people posing the "Do You Love Me" query. What's more: two different versions.

So ... Eden got together with the Fontana folk and a lengthy chat ended with him changing the title of his new disc, out real soon, to "Like I Love You". There is NO other song of that title — we're hoping, Eden and I!

REAL NAMES

Said Eden: "I believe in experimenting on disc these days. This one is a real rock 'n' roller, with odd harmony bits. When I first heard it, I didn't think it even sounded like me. What's more, I play guitar on the side. And, something more, it features a new group with me, the T.T.'s, from Liverpool.

"It's not my name on the composing credit on the label. I'm working under the name Richard Graham, my real first and second names.

"Funny thing is that this was to have been the 'B' side of the disc. We spent 2½ hours on the would-be top side and only had a few minutes left for the other side.

"But we'd messed around a lot and eventually I started playing on guitar and said this was the flip

side melody. We did the whole thing in just a few moments."

Eden, having sorted out problems over the title, is now just hoping that the new release will push him back into the charts. As one who has enthusiastically rooted for him since the days of his first big disc, I hope it'll do just that.

But he's had to wait a little longer than he expected.

IN THE AIR

Up in Blackpool, he kicks around a lot with Karl Denver and the trio. He sleeps as long as possible, then gets up to an active sort of off-duty life which include tennis and ... "swimming, when the water manages to get warm enough".

He also joins Karl in the air. Literally. For Karl has taken up flying and often does a piloting stunt with Eden as passenger.

"Karl has a tremendous zest for living", said Eden. "Even when he's hundreds of feet up in the air ..."

EDEN KANE and some confusion over a song title.



KATHY KIRBY

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BEAT '63 by BILL HARRY

THE OVERLANDERS for "Go, Man, Go" on October 18th. ... The Marauders for "Easy Beat" on September 22nd. ... November package for Billy J. Kramer and Dakotas includes Johnny Kidd and the Pirates, The Caravelles and Houston Wells. ... Spotnicks for Belfast's "Boom Boom Room" in December. ... Gerry and the Pacemakers for "Babes in the Wood" pantomime. ... Oldie suitable for group to record—"Sweet and Lovely." ... In last week's NRM charts—seven Liverpool groups (Fourmost, Dennisons, Merseybeats, Big 3, Beatles, Billy J. and Searchers); three Manchester groups (Hollies, Dakotas, Dreamers) and three London groups (Pirates, Shadows, Tremeloes). ... I hear that Lionel and the Fables have received a five-year contract with Philips. ...

Of the three groups who were awarded recording contracts by Decca at Philharmonic Hall Beat Contest earlier this year—only one has had record release—and that was on the Fontana label (The Merseybeats). The fact that The Merseybeats are in the charts indicates that the groups were good—come on, Decca, what has happened to The Escorts and Derry Wilkie and the Pressmen? ... I hear that Aylesbury group, The Creoles, are due to make an LP—with a single

to follow! Incidentally, their pianist, Daze Parker, marries on September 21st. ... Devon's The Strollers seeking Northern manager and agent. ... Vocal duo The Willows to make their debut at Liverpool Locarno. ... Successful week at Liverpool Cabaret Club for The Chants. ... Sales have picked up for the dynamic version of "Do You Love Me?" by Faron's Flamingos. ... The north's top instrumental outfit, The Remo 4, backing Tommy Roe on current tour. ...

One of the few R & B discs to come out of Merseyside recently—"They Say," by The Mojos, a much under-rated group. ... On "This Is Mersey Beat" LP, Derry Wilkie sings "In the Evening When the Sun Comes Up." ... Chick Graham and the Coasters a big hit at Manchester's "Oasis." ... Will be in London next week to visit the Scene Club, and I hope to meet a number of Southern R & B groups. ... Hear that The Rolling Stones were in the audience during the Cavern recording session of The Big Three—incidentally, I hope The Big Three's next disc dents the Top 20; it'll be a case of third time lucky. ... Perhaps Kingsize Taylor and the Dominoes will return to England to promote their forthcoming Philips disc "Never in a Hundred Years." ...

"Change Partners" is the latest game in the North — groups are swopping personnel, managers and agents. ... Don't forget, groups all over Britain can contact me at 14a Childwall Parade, Liverpool, 14. ...



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The Steve & Eydie Sound

WHO-HO-HO-HO-HO-HO-HO, etc. — here's an odd one. Declaiming its way up the British charts is Steve and Eydie's love duet "I Want To Stay Here".

Nothing too unusual about love duets (like "True Love") becoming hits? No, but that's not the point. The weird thing about this one is its sound.

The essence of a duet is surely its quality of intimacy. Two singers of opposing sexes sing to each other about how they need each other, how attractive they are and how they want to stick around with each other. They are accompanied by some suitable instrumentalists and maybe a choir. But chiefly, predominantly, overwhelmingly the two love-struck singers are alone, concentrating on each other.

That's the accepted form. But what do Steve and Eydie do? These two specialists in lovey-dovey performances pick on a number that is reasonably adaptable to the duet formula (it's not conceived as a duet, as was Irving Berlin's "I Wonder Why") and they sing it to each other, sometimes taking a line apiece, sometimes singing together.

SPLIT

So far so good. But they don't stop there. They go on a multi-tracking binge with the result that there's a whole studio full of Steves and Eydies. Eydie, in particular, has her vocal personality split into numerous pieces. Sometimes she is singing along with herself in unison, sometimes she is singing oohs as part of the accompaniment, and just towards the end she does a spot of close harmony singing just like those

stalwarts of a bygone pop-music era, the Andrews Sisters!

The result is that the intimate atmosphere of a wistful, longing and loving-type number called "I Want To Stay Here" is turned into a convention of people all called Steve and Eydie filling the record grooves with their voices. The result is a big, big sound.

Marion Evans, who produced, arranged and conducted this record, also added another startling ingredient: throughout the disc there is rumpy-tump parade-ground drumming — not at all the smooth kind of rhythm you'd expect to be at the base of "I Want To Stay Here".

ROMANCE

Well then, it's an oddball disc. And Steve and Eydie's (or to be more accurate, no doubt, Marion Evans's) venture into Something Different sounds has paid off hand-

DAVID GRIFFITHS SPOTLIGHTS THE 'I WANT TO STAY HERE' TEAM . . .

somely. It's a big, big hit on both sides of the Atlantic and "I Want To Stay Here" is likely to stay in our charts for some weeks yet.

And the funny thing is that despite all the smart multi-tracking (which certainly cut down on the recording fees that would otherwise have had to go to a regular mixed chorus) and the obtrusive drumming, there is an element of romance in the disc. Partly it's the dreamy tempo. Partly it's all that soulful who-ho-ing. Partly it's the expertise of Steve Lawrence and Eydie Gorme who have been married for close on six years and who were in the same duetting business for several years before they got married. They met on Steve Allen's nightly TV show. Young Mr. Lawrence had a rich romantic baritone, pert Miss Gorme had a brash, energetic style in the American tradition of noisy, "dynamic" girls stemming from heart-in-voice Judy Garland. They were a good contrast singing separately but they blended exceptionally well on duets. They blended well away from the cameras, too, and were married in December 1957. Within a year their TV partnership was split by unsentimental Uncle Sam who took Steve Lawrence away to serve in the Army.

After Steve's demob in 1960 the duo decided to work up a singing double act to play supper clubs.

They have been immensely successful ever since and have both managed to make hits as soloists: Eydie with "Blame It On The Bossa Nova", "Yes My Darling Daughter" and "Don't Try To Fight It Baby", and Steve with "Go Away Little Girl" and "Poor Little Rich Girl".

INTRODUCTION

This latest hit for both of them, which must be introducing them to hordes of young British disc buyers who have never given much of a thought to either Steve or Eydie, is coupled with one of their very finest efforts. "Ain't Love" swings from note one, the song (words and music) is good, the dance band backing is equal to the best, Steve's voice is in great shape (a little like Dean Martin and Frank Sinatra combined) and Eydie's occasional stridency is kept well in check on this one. So whether or not you like "I Want To Stay Here", give "Ain't Love" a chance to impress you.



STEVE LAWRENCE and EYDIE GORME are a great team on record and a happy team in home life. Their current hit is an unusual disc, as David Griffiths points out, in the accompanying feature. Let's be hearing more of the team on disc, we say!



JET and TONY in action on "LUCKY STARS". (An ABC Television Picture.)

WESLEY LAINE TAKES A LOOK AT THE . . .

JET, TONY COMBO

THE front page news of the Jet Harris-Billie Davis crash worried a lot of fans of the man who is rated Britain's top bass guitarist. And the man who is currently scoring with the tune of "Applejack", together with fellow ex-Shadow Tony Meehan. For the fact is that Jet and Tony are two of Britain's most overworked and exhausted musicians on the scene. Jet had already had one bad crash a year back, and doctors have even suggested that his guitar playing may be affected. Some have said he will not be able to play the guitar again.

This is unlikely knowing the tenacity and fibre of Jet, who has continued playing at times when the patience and strength of other artists would have been worn to a cinder.

DOUBTS

But all the same it casts doubts on the most flamboyant partnership of the year — the bringing together of the two ex-Shadows to make discs which have met with mixed receptions — but hits all the same.

Look at the careers of the two boys in question. Both were mem-

bers of the original Shadows, and both broke away for various reasons. Tony was the first, and he entered into the Decca organisation to work on A & R sessions and to generally study music more. In the course of time, Tony made some pretty brilliant recordings including the discs made successful by Louise Cordet.

Jet left the Shadows — well, the reasons still aren't fully known. But we do know that the parting was friendly. Since then Jet notched up hits with numbers like "Besame Mucho" and "Main Title Theme",

but it was only when the two lads re-joined that chart-topping success came with the fantastic "Diamonds" and two other big hits, namely "Scarlett O'Hara" and currently "Applejack". The two boys themselves have tried and succeeded to perfect a sound that is different from any other existing beat sound in Britain. It took a long while to come, but the boys finally made it using the unique formula as prescribed on "Diamonds" to make a succession of hit records involving a little more than just the commonplace ingredients.

DIFFERENT

Now, there are rumours that the boys are to explore even more different pastures. Let's just hope that Jet pulls through well enough from his accident to be able to continue the exploration into regions where almost everything has been tried and tried again and again.

THE GREAT POP PROM

I FELT sorry for anyone who actually wanted to HEAR The Beatles at the Great Pop Prom at the Albert Hall on Sunday. It was rather hard to recognize any of their songs, let alone hear any words, what with the female element in the audience screaming themselves to death, and trying to throw themselves into the arms of whichever Beatles happened to be nearest the edge of the stage.

The show itself was a fantastic success, with Dee-Jay Alan Freeman smoothly and crisply compering the event, and making several quite funny jokes—unusual in a compere. The Rolling Stones started off—not the easiest thing in the world to do—but after their good renderings of R & B numbers like "Talking About You," "Love Potion No. 9," and "Pretty Thing," the audience went mad for the group, especially during their hit, "Come On." Bigger things are in store for these boys—the audience reaction at the Albert Hall was enough to show they'll soon be one of Britain's biggest vocal groups.

The Brook Brothers sang "Jeremiah Peabody's Pills" and "I'm Not Jimmy," and proved they still retain lots of their old magic. Clinton Ford didn't seem to care for the troublesome audience, but his versions of "Fanlight Fanny," "What More Can I say?" and his

big-voiced "Beggar In Love" proved him rather too adult for the audience.

APPEAL

"He'll Never Come Back" sang the Vernons Girls, who naturally enough appealed a lot to the male section of the audience. They continued with "I Will Follow Him," "Do the Bird" and, of course, "Funny All Over." The Fentones followed with an instrumental, while their leader then continued with material like "Pink Cadillac," "Hot Dog," "Don't Do That" and "Just Because." Shane was rigged out in a rather outdated pink lame suit, but that didn't stop a devoted fan from presenting him with a giant panda, or for a young girl to almost kill herself trying to reach him.

After the interval, The Viscounts continued with "You Can't Sit Down" and "One Fine Day," and then they greatly impressed the

BOB BEDFORD REPORTS ON THIS YEAR'S MAMMOTH SHOW

audience by their impersonations of various artists, including Karl Denver ("Wimoweh"), Helen Shapiro ("Don't Treat Me Like a Child"), The Vernons Girls ("You Know What I Mean"), "I Remember You," Frank Ifield, of course. But it was the hilarious dressing-up bit that made these guys go down well—as big as all the big chart names, anyway.

PARTICIPATE!

Kenny Lynch went down very well indeed—he sang "I Want To Stay Here," "Hey Girl," "You Can Never Stop Me Loving You," "Can't Help Falling In Love," and "Jailer Bring Me Water"—the latter song was participated in by the audience.

British C & W slanted star Lorne Gibson sang "Hey Good Looking," "Alabami," "Some Do, Some Don't"—his big seller, which went down strongly, and "Muleskinner Blues."

And last before The Beatles was Susan Maughan, who gave out with "So Do I," "The Verdict Is Guilty," "Dancing Party" and "Bobby's Girl," of course.

PROTECTION

The Beatles, needless to say, got loads of applause and screams even before they went on stage. A group of big men protected the boys from females who insisted on throwing themselves at The Beatles every two minutes. Numbers were "Roll Over, Beethoven," "Thank You, Girl," "Chains," "From Me To You," "A Taste of Honey," "I Saw Her Standing There," "Boys," sung by Ringo, "She Loves You," and "Twist and Shout." The list is for anyone who went to the show but didn't manage to hear the Beatles!

But, screaming apart, it was one of the best big beat shows that the Albert Hall has seen for a long, long time.



VINCE HILL is currently selling well with "Blue Velvet". Some months back we ran a story asking if he was "too ugly for telly", and since then he has proved the opposite with "Stars And Garters", etc. Next week we again probe the Vince Hill career.

BABY FOR JERRY LEE

JERRY LEE LEWIS and his wife Myra have a baby daughter, born a few days ago. They've named her Phoebe Allen.

Their first child, Steve Allen Lewis, drowned in a swimming pool accident last year.

Jerry's recording contract with Sun Records expired this month. He is at present considering offers from Sun, RCA and Liberty.

TSHANKS PONY FOR TSAI CHIN

TSAI CHIN, who recently recorded "Any Old Iron" on Decca, was driving from London to Liverpool a few days ago when she was startled by a loud car horn behind her. She turned to see what it was, and promptly piled up her car on a roundabout.

Her Mini is now just a lump of old iron.

THE HOLLIES NEW DRUMMER

THE HOLLIES have changed drummers.

Don Rathbone is joining the Tommy Sanderson organisation to become an agent handling the Hollies, the Lorne Gibson Trio and Shane Fenton and the Fentones.

His replacement: 20-year-old Bobby Elliott from the Fentones. New drummer with the Fentones is 24-year-old Don Burrell.

Travelling down from Scotland last week, Graham Nash, of the Hollies, tested the door of the group's van to see if it was locked.

He found out—it wasn't.

Graham found himself lying on the grass verge, having toppled out while the van was doing 40 m.p.h.

But he was able to continue the journey and to join the Hollies in deputising for Gene Vincent on Friday's "Go, Man, Go."

JAZZ JAMBOREE THREE SHOWS!

RAVING guitarist - announcer Diz Disley will join Tommy Trinder to comper the Silver Jubilee Jazz Jamboree at the Albert Hall on Sunday.

It will be a mammoth trad band affair. Critic-pianist-composer-broadcaster Steve Race will comper the modernists' jazz concert on the same day at Hammersmith Town Hall. On Saturday there will also be a modern concert - compered by Benny Green - at St. Pancras Town Hall.

WEST INDIES R&B BOOM?

IS there a big boom on the way for West Indian rhythm and blues music? Certainly there are signs that this is quite a possibility.

In the United States, for years it has been obvious that what the Negro market goes for today the white market goes for a few months, or even years, later.

It was true of rock and the various "refinements" such as the twist. The Liverpool big beat scene is very much an adaptation or imitation of American R & B. An increasing interest is being taken in American R & B performers of the Chuck Berry and Bo Diddley type.

West Indian, particularly Jamaican, records are selling in fairly large quantities in London and a few other towns. They are selling without any plugging or other kind of slick promotion. The market is constantly expanding and spreading out beyond the coloured communities.

Melodisc, on their Blue Beat label, have been specialising in

LITTLE RICHARD DISCOGRAPHY

BY JIDDS MOORE

British London-American numbers at the end, and highest chart positions and when reached.

- 561 Tutti Frutti/I'm Just A Lonely Guy.
- 572 Long Tall Sally/Slippin' And Slidin'.
- 579 Ready Teddy/Rip It Up—HLD 6336—No place.
- Long Tall Sally/Tutti Frutti—HLD 8366—No. 3, April '57.
- 584 She's Got It/Heebie Jeebies.
- 589 The Girl Can't Help It/All Around The World.
- The Girl Can't Help It/She's Got It—HLD 8382—No. 8, April '57.
- 598 Lucille/Send Me Some Lovin'—HLD 8446—No. 7, Aug. '57.
- 606 Jenny Jenny/Miss Ann—HLD 8470—No. 11, Sept. '57.
- 611 Keep 'a' Knockin'/Can't Believe You Wanna Leave—HLD 8509—No. 15, Dec. '57.
- 624 Good Golly Miss Molly/Hey Hey Hey Hey—HLD 8560—No. 7, March '58.
- 633 Oooh My Soul/True Fine Mama—HLD 8647—No. 21, June '58.
- 645 Baby Face/I'll Never Let You Go—HLD 8770—No. 2, Feb. '59.
- 652 Early One Morning/She Knows How to Rock.
- 660 By The Light Of The Silvery Moon/Wonderin'.
- By The Light Of The Silvery Moon/Early One Morning—HLD 8831—No. 15, April '59.
- 664 Kansas City/Lonesome And Blue.
- Kansas City/She Knows How To Rock—HLU 8868—No place.
- 670 Shake A Hand/All Night Long.
- 680 Maybe I'm Right/Whole Lotta Shakin' Goin' On.
- 681 Baby/I Got It—HLU 9065.
- 686 Directly From My Heart/The Most I Can Offer.

As it can be seen, Little Richard's disc releases follow a different pattern from the States. His first releases were mixed up due to the fact that Speciality had no British outlet for several months after he joined them.

L.P.'s AND GOSPEL

Here's a list of Richard's L.P.'s. One is on RCA Camden, the others on London.

SP 2100—HERE'S LITTLE RICHARD: Tutti Frutti/True Fine Mama/Can't Believe You Wanna Leave/Ready Teddy/Baby/Slippin' And Slidin'/Long Tall Sally/Miss Ann/Oh Why/Rip It Up/Jenny Jenny/She's Got It—London HAD 2055.

SP 2103—LITTLE RICHARD VOLUME TWO: Keep A-Knockin'/By The Light Of The Silvery Moon/Send Me Some Lovin'/Boo Hoo Hoo Hoo/I'll Never Let You Go/Heebie Jeebies/All Around The World/Good Golly Miss Molly/Baby Face/Hey Hey Hey Hey/Ooh My Soul/The Girl Can't Help It/Lucille—London HAU 2126.

SP 2104—THE FABULOUS LITTLE RICHARD: Shake A Hand/Chicken Little Baby/All Night Long/The Most I Can Offer/Lonesome And Blue/Wonderin'/She Knows How To Rock/Kansas City/Directly From My Heart/Maybe I'm Right/Early One Morning/I'm Just A Lonely Guy/Whole Lotta Shakin' Goin' On—London HAU 2193.

LITTLE RICHARD (RCA Camden CDN 125): Ain't Nothin' Happening/Why Did You Leave Me/Every Hour/I Brought It All On Myself/Taxi Blues/Get Rich Quick/Please Have Mercy On Me/Thinkin' 'bout My Mother/2 tracks, "Crazy Lips" and "Any Hour" by Don Wyatt; 1, "Hey Operator", by Eddie Williams, and 1, "There's A Lotta Brass", by Buck Ram.

That's all the rock releases from Richard. Now we come to the second part in his career when he began to sing gospel. Singles are on various British and U.S. labels.

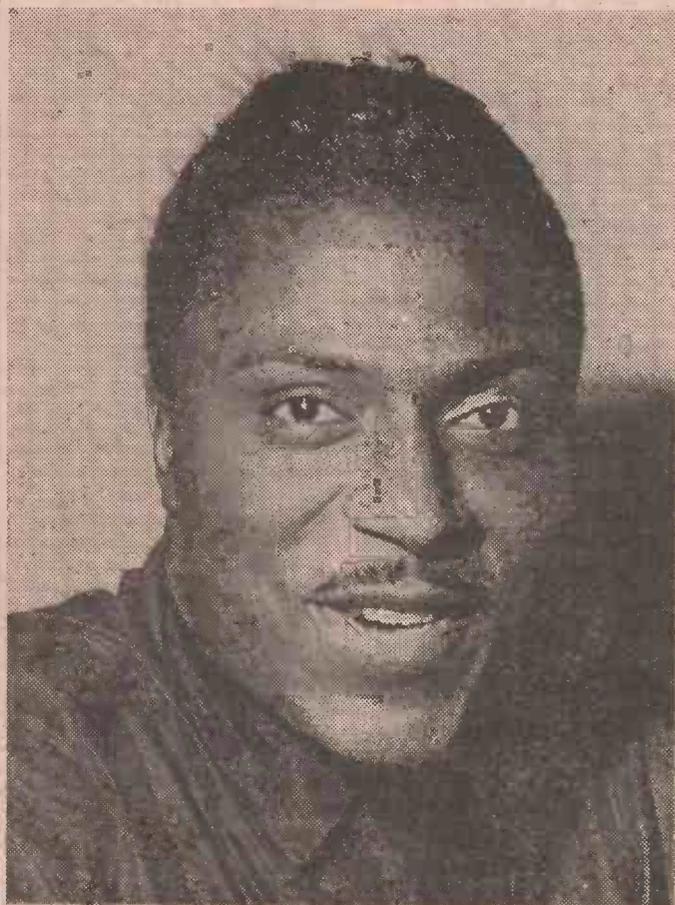
END 1057 Trouble Of The World/Save Me Lord.
END 1058 Milky White Way/I've Just Come From The Fountain.
MERCURY 71884 Joy Joy Joy/He's Not Just A Soldier—Mercury AMT 1165.

MERCURY 71965 He Got What He Wanted/Why Don't You Change Your Ways—Mercury AMT 1189—No. 38, Oct. '62.

ATLANTIC 2181 Crying In The Chapel/Hole In The Wall—London HLK 9708.

Travellin' Shoes/It Is No Secret—London HLK 9756.

Two more singles, "Need Him" (Coral), and "Ride On King Jesus" (Mercury), were issued while over in England; two albums, "Pray Along With Little Richard", volumes one and two, were issued, but due to the closing of Top Rank were not distributed nationally.



★ LITTLE RICHARD—his disc career has been summarised below. (NRM Picture.)

EVEN TODAY, many years after the initial rock boom, the name of Little Richard is remembered with reverence by thousands by fans. For together with Bill Haley and Elvis, Richard Penniman had more to do with the rock boom than anyone else.

And unlike Bill Haley, Little Richard didn't gradually fade away from the disc scene. He deliberately stopped making rock discs and chose for himself a life dedicated to religion, and all the discs he has made since have been strict gospel. But such was his popularity that when he toured Britain last year under the impression he was only to sing gospel songs that full houses greeted him all the way. He consented to sing his old hits — but never again, says he, will he do this. And his current gospel single at the time, "He Got What He Wanted", leapt into the top fifty although he hadn't had a hit for three years!

Here is a complete discography of Little Richard — in two parts. Before and after the change-over to gospel material.

SINGLES (These first four singles were cut during two sessions in Atlanta, Georgia, on 16th October, 1951, and 19th January, 1952. Richard did not play piano on these tracks. U.S. label RCA-Victor).

- 4392 Taxi Blues/Every Hour.
- 4582 Get Rich Quick/Thinkin' About My Mother.
- 4772 Ain't Nothin' Happening/Why Did You Leave Me.
- 5052 I Brought It All On Myself/Please Have Mercy On Me.

Next batch were recorded for the Duke/Peacock company in Houston, Texas, around 1953 and 1954. On the "Always" side Richard is part of the Tempo Toppers vocal group, and on "Little Richard's Boogie" he is backed by the Johnny Otis Orchestra. Not issued here. U.S. label—Peacock.

- 1616 Fool At The Wheel/Ain't That Good News.
- 1628 Always/Rice, Red Beans, And Turnip Greens.
- 1958 Little Richard's Boogie/Directly From My Heart To You.
- 1673 I Love My Baby/Maybe I'm Right.

In October, 1955, Little Richard cut "Tutti Frutti" on Speciality, and this was the disc and the label that brought him fame. Many discs were issued after Richard quit the rock scene in 1957 — including some of his biggest hits. Many issued here — U.S. Speciality numbers first,

West Indian hot sellers for some three years. Island Records have been in the field for 16 months, and they are doing well with just about every release. The company is owned by Chris Bleckwell (a Jamaican who lives in London, but who travels back to Jamaica fairly often to keep in touch with the market) and two others based in Jamaica.

The London sales manager, David Betteridge, told the NRM:

"We often sell 5,000 copies, and our best ones, such as Derrick Morgan's "Blazin' Fire," sell as many as 16,500. Other big sellers are Jimmy Cliff, The Vikings, Buster and Owen Gray.

"Among the discs that are selling to white listeners there's "Housewives' Choice," by Derrick and Patsy—slow rhythm and blues. We have quite a few popular 'sob' tunes, usually sung by a man and a woman."

Betteridge emphasised that all this material is quite different from calypso, which they also sell (they have the Mighty Sparrow under contract).

"A lot of our records are a load of old rubbish, but we also

have some excellent R & B material which will sell well to the general market," he added.

In view of the growing interest among NRM readers in this type of beat music, we will in future be reviewing some of the important releases.

ILFORD'S TURN

WHAT with Liverpool, Manchester, Stoke (the Marauders), and Wales (Rikki Alan Trio) churning out recording stars, it was only a matter of time before the South got a better look in.

Now, from Ilford, Essex, come the Ramblers, signed by Joe Meek, who has just put their first recording in the can. They are keeping quiet about it, but it is a composition by Geoff (Just Like Eddie) Goddard and it will come out on a major label in early October.

Already the Ramblers have been booked out for a major nation-wide tour. From October 3 to December 19 they'll be rambling in the company of Billy Fury, Joe Brown and Karl Denver.

JUST

<p style="font-size: 1.5em; font-weight: bold;">SO LONELY</p> <p style="font-size: 1.2em; font-weight: bold;">MIKE SHAUN</p> <p style="font-size: 0.8em;">F 11733</p> <div style="border: 1px solid black; padding: 2px; display: inline-block; font-weight: bold;">DECCA</div>	<p style="font-size: 1.5em; font-weight: bold;">NEVER TOO LATE</p> <p style="font-size: 1.2em; font-weight: bold;">EVE BOSWELL</p> <p style="font-size: 0.8em;">F 11735</p> <div style="border: 1px solid black; padding: 2px; display: inline-block; font-weight: bold;">DECCA</div>
<p style="font-size: 1.5em; font-weight: bold;">DEEP PURPLE</p> <p style="font-size: 1.2em; font-weight: bold;">NINO TEMPO & APRIL STEVENS</p> <p style="font-size: 0.8em;">HLK 9782</p> <div style="border: 1px solid black; padding: 2px; display: inline-block; font-weight: bold;">LONDON ATLANTIC</div>	<p style="font-size: 1.5em; font-weight: bold;">HE'S MINE</p> <p style="font-size: 1.2em; font-weight: bold;">ALICE WONDER LAND</p> <p style="font-size: 0.8em;">HLU 9783</p> <div style="border: 1px solid black; padding: 2px; display: inline-block; font-weight: bold;">LONDON</div>

THE DECCA RECORD CO.

GUY STEVENS REMEMBERS THE DAYS WHEN ELVIS USED TO BE THE GREATEST WHITE BLUES SINGER



An early shot of ELVIS PRESLEY, complete with sideboards, when he was hailed as the "greatest white blues singer". Nowadays his approach has mellowed and his songs are gentler.

ELVIS PRESLEY grew up in the deep South of America singing rhythm and blues. Although today he is firmly established as the world's leading pop singer, there was a time when Presley sang rhythm and blues with a more swinging beat than many coloured artists, and his early recordings are a good indication of this. His initial success in this field has left a deep impression on post-war blues styles, in the same way that his pop recordings have influenced other would-be hit parade artists.

Presley graduated from high school in 1953 and got a job with Crown Electric Company driving a truck for 40 dollars a week. With his first pay cheque he went over to the Sun Record Company studios and paid four dollars to make a record for his mother. Sun took his name and address, and a year later, Sam Phillips, president of Sun, had a ballad to record and they decided to try it out on the singer who had made the record the Summer before. They phoned him up at work, and he ran all the way to the Sun studios. Unfortunately Presley's attempts at the ballad were almost completely unsuccessful, and Phillips gave up and told him to sing whatever he could think of for the next three hours. The next week in the studio they added guitar and bass, but again Presley failed to record the ballad. They took a break and he started to fool around with a rhythm and blues number "That's All Right". The musicians grabbed their instruments, the engineer turned on the microphone, and within an hour they had a record. Sam Phillips took it round to a local Memphis deejay the next morning, who played it on his show. Within a week they had orders for six thousand copies of the record. After that Presley's records sold by the hundreds of thousands on Sun, mainly to a Negro audience, and his records were played continually on Southern rhythm and blues shows.

Most of Presley's early material came from blues sources. From Arthur Crudup came "That's All Right", "So Glad You're Mine" and "My Baby Left Me". From Kokomo Arnold's "Milk Cow Blues" came "Milk Cow Blues Boogie".

ATTACK

Nevertheless, in all his first recordings Presley displayed a rare bite and attack, and a feeling for the blues which has not been equalled by any white artist since.

Towards the end of 1955, two RCA Victor talent scouts signed Presley after seeing him appear at a disc jockey convention in Nashville. They said later that they '... hadn't seen anything so weird in a long time.' At his first stage appearance in Memphis, Presley started on a fast number and didn't notice till half way through that all the girls were screaming. His manager later told him it was because he was wiggling his legs.

Sun sold Presley and six unissued discs to RCA Victor for thirty-five thousand dollars. Sam

Phillips was later asked why he had sold Presley so cheaply, and he said that he really didn't expect his popularity to last. Victor brought Presley to New York and as he didn't have a great deal of stage presence, he started to hang around the Apollo Theatre in Harlem, watching the rhythm and blues stars, particularly Bo Diddley. They were all using dance routines similar to T-Bone Walker, and whether Presley in fact copied them is difficult to say. When Presley first became nationally known, Bo Diddley was asked if he thought Elvis had copied some of his stage routines. Diddley shrugged, "If he copied me, I don't care—more power to him. I'm not starving."

CONFUSION

Presley's first television appearances brought him into national prominence. He was young, good-looking, and shouting the blues and shaking his hips and getting around on the stage like a strutting blues

singer in a Southern dance-hall. Presley's success brought bewildering confusion to the blues field. He was white, but he was singing in a Negro style, and using many of the rhythm and blues stage ideas. It brought a largely adolescent audience listening to rhythm and blues, and therefore the song content changed considerably.

Instead of singing about 'no money in my pocket', or 'ain't got no home', established R & B artists began to sing about the problems of adolescent love, or the virtues of fast cars, and other similar teenage themes. The blues were almost pushed out of the picture, and the singers who intended to survive had to change their style until they sounded enough like rock'n'roll to pass with a teenage audience. Strangely enough, after his first dozen or so releases on RCA Victor, Presley himself changed his style, turning his back on a rhythm and blues approach, and adopting instead a smooth, sleek pop sound on his records.

After his two years in Germany serving in the American Armed Forces, Presley's personality took a considerable change. He dropped completely the brightly coloured clothes, the long sideburns, and the wild stage act, which had originally been instrumental in his success. Instead Presley became a smartly turned out all-American boy, churning out record after record in the same watered down vein as his image. He has even attempted the transition from teenage idol to family entertainer, as is indicated by such long-play albums as "Something For Everybody" and "Pot Luck", and has recently, which, although lavishly produced, can only be regarded as trivial.

CHANGED

Today, with rhythm and blues becoming more and more popular in this country, and R & B stars such as Bo Diddley and Chuck



Another picture from the archives of ELVIS PRESLEY. Will he take advantage of the current return to the big beat and record material similar to his early stuff? Only he can answer that one!

Berry lined up to make extensive rhythm and blues record in the near future. Whether or not you prefer the old or the new Presley, is, in my opinion, entirely a matter of personal taste. The plain, hard fact is that he is so rich now, and has so many fans who are prepared to accept anything their idol does, that it matters very little what he produces.

A STRANGE STORY

THE success story of the Puppets is rather a strange one to say the very least. In fact everything is either the opposite to what usually happens or at least it's different to what usually happens.

For a start the three amiable lads DON'T come from Liverpool or Manchester. They claim Preston as their home town. Secondly they WEREN'T given their recording contract at a mass group signing ritual. It happened like this.

They came down to London, togged in the oldest jeans, etc., they could find to back a Preston singer who was coming to London for an audition with Joe Meek, London's leading inde-

pendent record producer. They did the session, packed up and prepared to go home. But on phoning Joe later to find out how the session went, they were both surprised and astonished.

TWIST

"No, I didn't want the singer," Joe told them. "But I've got just the song for you." The boys rushed to Joe's place in Holloway Road and heard the dubious demo of a song called "Everybody's Talking." They took it back with them and worked out their own arrangement, etc., and recorded it for Joe as the top side for their latest disc.

As a result of certain mix-ups

they made "Poison Ivy" the flip side, instead of the intended "Fortune Teller," which they recorded nevertheless.

The three boys themselves are Des O'Reilly a 19-year-old drummer who favours Peggy Lee and Connie Stevens. Then there's Dave Millen, aged 19 also, who enjoys Julie London, Peggy Lee and the Big Three. He plays guitar. Last, but not least, is newest member of the Puppets, Jim Carveewood, aged 20, who plays bass guitar and likes Ben E. King and Bobby Bland. All three dig R & B discs and the ambition of each one is to be a success.

MOBBED

The boys themselves have had plenty of experience—they were touring venues in France for six months, and have been together for quite a while now. Formerly called the Bob-Cats, their name was altered by Joe Meek. "He knows best," they say.

The boys have quite a few dates, etc., lined up including a "Thank Your Lucky Stars" appearance and a Western TV show. The boys themselves have been singing R & B for quite a while now. "All except our record," they laugh.

The threesome have been doing some dates in Llandudno, where they had the experience of being "mobbed."

"This was the first time this had happened to us," they told me, "and when it happens for the first time it's some experience."

But it's my guess the boys will get mobbed a lot more times in the future, especially if they go on making discs like "Everybody's Talking."

by **NORMAN JOPLING**



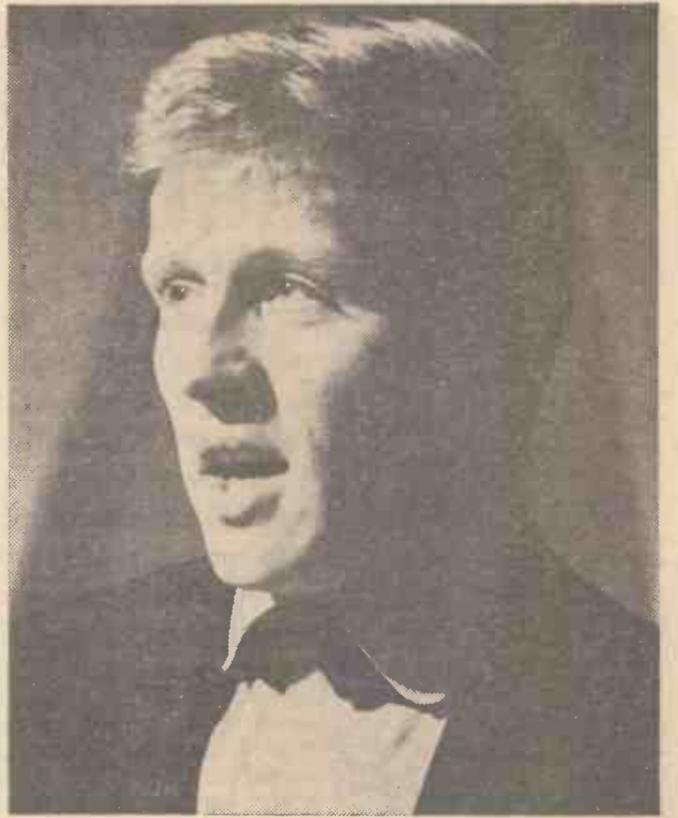
You can meet the PUPPETS (what an unusually good name for a group) in the accompanying feature by the NRM's Norman Jopling. Norman digs their record. Joe Meek is also full of praise for them. This should add up to a lot of success.



Left to right we have BO DIDDLEY, his sister, THE DUCHESS and a gentleman called JEROME. The R & B star is soon to commence his tour of Britain and the fans are queuing up expectantly. At one time Elvis was accused of copying some of Bo Diddley's stage routines, a story which probably arose because El often used to watch the R & B stars in action due to his love of the music. It is only natural that he should be influenced by them in some way.

RELEASED		
<p>EVERYBODY SHAKE GRANT TRACY & THE SUNSETS F 11741 DECCA</p>	<p>GONNA MAKE HIM MINE THE ORCHIDS F 11743 DECCA</p>	<p>POINT PANIC THE SURFARIS 05894 Brunswick</p>
<p>CHINESE CHECKERS BOOKER T. & THE MG'S HLK 9784 LONDON ATLANTIC</p>	<p>I'LL FIND YOU AGAIN PAT BOONE HLD 9781 LONDON</p>	<p>DON'T THINK TWICE, IT'S ALL RIGHT WB 110 PETER, PAUL & MARY WARNER BROS.</p>

Leyton—A Ballad, U.S. Hit For Shirley



JOHN LEYTON is again marked up for the charts on his latest. (ABC-TV Picture.)



SHIRLEY BASSEY is tipped to lead the field on the much-recorded "I (Who Have Nothing)". BEN E. KING is the original U.S. artist.

NINO TEMPO AND APRIL STEVENS

Deep Purple; I've Been Carrying A Torch For You So Long That I Burned A Great Hole In My Heart (London Atlantic HLK 9782).

FROM the team that gives us "Sweet And Lovely" comes this tuneful effort with the brother and sister duo singing well on the somewhat off-beat beater. There's a nice bit of tune left in their rendering and it could catch on in a big way with enough plugs. Strange sounds, but efficient stuff with a big beat laid down.

Flip is one of those mammoth titled efforts that is a semi-comedy thing without too much appeal except in the very good duo vocalising.

THREE 🍷🍷🍷

LONNIE DONEGAN

Lemon Tree; I've Gotta Gal So Fine (Pye 15564)

THIS folk tune has been recorded by a lot of people including Peter, Paul and Mary, but probably Lonnie's version has the most chance of success. It's a folksy tune and there's some fair old vocalising from Lonnie and the femme chorus. It's catchy and we think it could make the bottom half of the charts. Rather a calypso flavour.

Flip is a spiritual type number with a big beat flavour, and some very loud vocal work from all concerned. It's not too bad but not terribly commercial.

FOUR 🍷🍷🍷🍷

MICKEY MOST

The Feminine Look; Shame On You Boy (Columbia DB 7117)

SUPERB backing on this heavy number which moves along at a slow-to-medium pace with craning guitars backing the boy who has just come off a minor success with "Mr. Porter". A good commercial number with good vocalising from Mickey. Terry Dene recently recorded this.

Flip is a jerky rock number with a lot of chances once more, and Mickey ably supported by a femme chorus. There's a good sound again on this one—and watch for the side in the twenty soon.

FOUR 🍷🍷🍷🍷

JOHN LEYTON

On Lovers Hill; Lovers Lane (HMV POP 1204)

RATHER a gentler number from John, who has formerly scored with more heavy numbers than this one. It's a jog-along ballad with a pleasant little approach from John. We liked the tuneful affair and there's a good chance of chart success for this well-performed effort which should do John a lot of good. A somewhat hymnal quality in parts.

From Lovers Hill to Lovers Lane on this dual-tracked effort about when poor John saw his girl with another down the lane.

FOUR 🍷🍷🍷🍷

SWINGING BLUE JEANS

Do You Know; Angie (HMV POP 1206).

THE "Too Late Now" group have another in the same vein on their hands with this Liverpool-inspired number with a goodly tune and some good vocal work from the boys. It has chances for the fifty, but we don't honestly think it'll make the twenty. But it's an extremely pleasing disc all the same.

Flip is a catchy number that we think could make a good top side. It's very commercial, and we imagine it would easily sell well for the talented boys.

THREE 🍷🍷🍷

DAVE VENTURA

Sure My Love; I Know (Philips BF 1270).

"YIP-YIPS" open this gentle ballad from Dave which features usual style lyrics on the number. He sings well on the multi-tracked number. OK for late nights, but not a teen-beater. He sings well and a really catchy ballad could go down well in his hands.

Neither the Perry Como nor the Barbara George numbers, this one is a good ballad with Dave on good form.

THREE 🍷🍷🍷

JULIE RAYNE

Faithfully; Free To Love (Windsor WPS 123)

JULIE has made some fair discs before, but this ponderous slowie is a bit different. It's a big-beat ballad with Julie's warm voice almost lost in the echo which has been overdone a bit. Good chorus work on the commercial number which is angled more at the adult market than the teen populace.

Faster ballad on the flip, a light latin-ish number with a tinge of the commercial appeal that may garner it a few plays.

THREE 🍷🍷🍷

DICK EMERY

I (Who Have Nothing); Walk With Me (My Angel) (Philips BF 1272).

DICK'S cover version of the Ben E. King U.S. hit is a goodly version with a great backing and some very sincere vocal work from the comedian. There's a lot of appeal in this version and we think it could scrape in to the bottom of the charts. If Ken Dodd can make it, so can Dick.

He gives the Don Charles hit a tender treatment on the flip for this value-for-money single. More for the adult than the teen, but we reckon it should sell well.

THREE 🍷🍷🍷

TOP 20 TIP

SHIRLEY BASSEY

I (Who Have Nothing); How Can You Tell (Columbia DB 7113).

YET another of the versions of Ben E. King's "I," this one is a power-packed instant appeal version by the girl who is very likely to have a big hit with it, mainly because she's the most popular of the four contestants, music-wise at least. She sings well on the jerky number which features a good flowing backing and some great plaintive moments.

Flip is a typical Bassey-styled number with her on top of her always excellent vocal form. There's loads of appeal here and it makes a goodly flip.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

GRANT TRACY AND THE SUNSETS

Everybody Shake; Turn the Lights Down Jenny (Decca F 11741).

VERY Isley Brothers sound on this beat number from Grant Tracy, whose share of fame should be bigger. He and the boys make a frantic "Twist and Shout" type number into a well performed chart-angled song, and with some good dancehall and juke joint appeal. Watch this one—it could be big.

Usual type group sounds on this side—but luckily there's Grant singing solo to make a slight difference. It's another well-performed number with some fair old vocalising from all concerned.

FOUR 🍷🍷🍷🍷

PETER, PAUL AND MARY

Don't Think Twice, It's All Right; Autumn To May (Warner Bros. WB 110).

ONE lead voice—either Peter or Paul on this newie from the highly successful folk trio—there's a Don Gibson flavour on this number, which is shooting up the U.S. charts. Insistent guitar riff with good vocal support on the plaintive number, which should sell pretty well here although we can't imagine it being a hit. Good lyric of the man leaving his girl.

A "Puff The Magic Dragon" intro and similar tempo with rather nursery lyrics on the again plaintive number with loads of appeal. Faultlessly performed, but not as inspired as side one.

FOUR 🍷🍷🍷🍷

PAT BOONE

I'll Find You Again; Sure My Love (London Dot HLR 9781).

PAT hasn't had a hit for quite some time now and this string-filled effort with a fine tune and some good singing from the lad himself could make it. It's a dramatic ballad with loads of flowing backing sounds, and some great vocal work from Pat. Good, solid sound that'll sell well even if it doesn't make the charts.

Typical gentle Pat Boone work on the flip, which Dave Ventura has covered over here. "Yip Yips" again on Pat's treatment, which is very good again.

FOUR 🍷🍷🍷🍷

THE SURFARIS

Point Panic; Waikiki Run (Brunswick 05894).

THE Surfaris won't be so big with this one as they were with "Wipe Out", their current biggie. This one is a carbon copy of that hit in almost every aspect. A well-performed beaty rock number with the usual instrumental sounds and, of course, the screaming intro. Not too original. No, we don't think this'll be another "Wipe Out." Good sax work.

Flip has some crashing guitar work, and some very good guitar sounds on it. And probably more hit potential than side one. There's a frantic drum-beat all the way through, and the guitar on this one is very good indeed. As is the sax.

THREE 🍷🍷🍷

WAYNE NEWTON

Danke Schoen; Better Now Than Later (Capitol CL 15319).

THE number that was a flop for Craig Douglas is issued here via the U.S. hitmaker, young Wayne Newton. It is one of those songs you either love or detest. It's a country-type number sung a bit off-tune with a fair set of lyrics. It won't be a hit here, although the performance is good enough. Nothing one can say—without falling off the middle of the fence. No wish to offend.

Flip is an average pleasant number with Wayne dueting with himself. The bit about "Too Young For Me" makes us laugh—we've seen pix of Wayne! His girl must be about nine!

THREE 🍷🍷🍷

KEITH POWELL AND THE VALETS

Come On And Join The Party; The Answer Is No (Columbia FB 7116).

FIRST of the bunch from EMI's batch of Birmingham groups doesn't exactly stir a chord in our stony hearts. It's a routine rock number that could be played by any old group. The boys themselves have obvious talent for this sort of thing, but they should have chosen a better number than this.

Flip is better. There's a lead voice and the rest of the boys back him up well. Good sound and probably a much better bet commercially. Talent glimmers through, thank goodness.

THREE 🍷🍷🍷

BIRMINGHAM BEAT

THE nearest thing to authentic R & B outside of the U.S." is a mighty daring way in which to describe the sound created by four young Birmingham lads: but anyone who doubts the validity of the description is heartily recommended to attend a Monday evening session at Birmingham's Golden Eagle Hotel, Hill Street. Here a group called simply the R & B Quartet deliver a unique brand of Blues to an enraptured Monday night clientele.

The R & B laid down by this quartet is not the pseudo, commercial kind; nor is it spuriously rearranged to suit the teenage palate. It is a sincere, almost note-for-note imitation of the American Blues repertoire, with great respect for the traits peculiar to its original performers, and the patrons love it! To exemplify the enthusiasm, there can't be many places in Europe where an audience scream and stamp until they get such numbers as "Hoochie Koochie Man" and "I Got To Get My Mojo Working". Whether the crowds flock there to do the "Lose Your Inhibitions Twist" or just to listen, they get the R & B works thrown at them, and the fact that the songs performed are totally unfamiliar to the average pop fan matters not one iota.

My visit to the Golden Eagle was an unforgettable occasion, because I had heard so much about the group and wanted to see how their trail-blazing was rewarded. What I saw and heard was the vocals, piano,

harmonica and guitar of Steve Winwood; the bass guitar and occasional vocals of his brother Muff; the joint lead vocals, 12-string guitar and mouth harp of Spence Davies and the percussion of Pete York blend into a superb programme of consistently excellent, often brilliant blues song. There was also a guest instrumentalist for the evening, Mick Burney on tenor sax who joined the boys after the interval to produce some rare musical gems. (The interval, by the way, brought a hot debate among the audience as to whether the disc to be played should be a Muddy Waters or a John Lee Hooker—Muddy won.)

Incredible though it seems to the listener, the R & B Quartet have been playing together for less than two months! To hear them rattle off such great numbers as "Shame Shame, Shame", "How Long Blues" and "Good Morning Blues", you would never believe it.

OTHER NEWS

The Rockin' Jaymen, whose first disc, "Mad Goose" c/w "You Can't Sit Down", will be released on October 4th, have undergone a change of name. From now on they are known as The Beachcombers. (This was once the name of the Bruisers, Tommy Bruce's chart-hitting henchmen.)

The Beachcombers will be on disc before October 4, however—backing up their vocalist Pat Wayne

by
ALAN STINTON

on "Go Back To Daddy" and "Jambalaya", released one week earlier.

Also on the cards for the busy Beachcombers is a taped "Friday Spectacular" for Radio Luxemburg transmission on October 18; and a proposed three week stint at London's Finsbury Park Astoria with the Beatles.

Mike Sheridan and the Night Riders cut their sides at the E.M.I. studios, Sunday, September 8. Titles are still secret.

This week you can buy the first Columbia "Brum Beat" disc—"Come On And Join The Party" b/w "The Answer Is No" by Keith Powell and the Valets. The disc is also to be released on the Continent, and an EP is planned for issue in France. New Zealand and Australia are also reported to be getting the single.

Last week the long-awaited disc by Midlands idol Nicky James was issued by Pye. Titles are "My Colour Is Blue" and "Take Me Back". An impressive debut.

SAME STYLE FROM BILLY...



Another disc from BILLY FURY and it's another hit, says the NRM Jury.

BILLY FURY

Somebody Else's Girl; Go Ahead And Ask Her (Decca F 11744).

ALTHOUGH one of our jurists said this sounded like a slowed down version of "In Summer" others reckoned it to be one of Billy's best discs. It has a great set of lyrics with Billy singing very well indeed, and an excellent string backing. There's nothing new here admittedly, but nevertheless it's a disc with a cert. chance for the top twenty.

Faster tempo on the flip, a beaty rock number with loads of chorus work and Billy singing frantically in parts. It's a good juke box disc with loads of chart chances as much as the top side in fact.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

MIKE SHAUN

So Lonely; Let's Fall In Love (Decca F 11733).

RATHER a subdued number from Mike on this record with a good lyric and a somewhat jerky backing, but a fair old chance of good sales because of the excellent vocal work. It's appealing and good and there could be a new standard here.

Not the standard for the flip, but definitely a goodly number with quite a bit of appeal. And Mike sings well, once more.

THREE 🍷🍷🍷

DICK CHARLESWORTH

The Carioca; Black Cat On A Fence (Oriole CB 1865)

GREAT drumming opens the latest trad. effort from one of Britain's most popular jazzmen. The familiar number is taken at a fast trad-styled pace, and there's some very commercial bits on this latinizing number which features some fair solos. Could be big—watch it.

From the film "Jazz All The Way", the flip again has Dick ably supported by his City Gents. There's a slower pace on this one, although the tune is good, and the appeal is there.

THREE 🍷🍷🍷

NEWIE FROM KYU SAKAMOTO NOT LIKELY TO BE ANOTHER 'SUKIYAKI'

THE MAYTALS

Mathew Mark; Royal Flush (R&B JB103).

ALTHOUGH the lyrics are unintelligible, and the quality of the recording isn't superb, the atmosphere on this disc is pretty tremendous, and the great throbbing beat that's laid down on the medium-paced R & B-cum-gospel number makes for a commercial disc with appeal to all the growing number of R & B fans. And this is the REAL stuff.

Flip is an instrumental with a beat, and a trumpet leading out the tune in a rather uncommercial way. A bit on the old Salvation Army, kick, but that's OK for us. Not for the charts but we predict bigger things for these boys.

THREE 🍷🍷🍷

EDEN KANE

Like I Love You; Come Back (Fontana TF 413).

GOOD guitar work on this self-penned Eden Kane number, which has a grow-on-you appeal. Rather routine in parts, but the one-time hitmaker could have a comeback on his hands with this atmospheric number which should do pretty well for him. Fast tempo, loads of echo, good tune and commercial appeal.

Flip is another beater from Eden, and we think it should do pretty well. There's a small falsetto butting in—it must be one of the Four Seasons who missed the plane back.

THREE 🍷🍷🍷

CONWAY TWITTY

She Ain't No Angel; Got My Mojo Working (MGM 1209).

CONWAY may not sell too well these days, but he certainly brings out some fair old discs. This one is a torrid rock number with some excellent guitar playing and various other tasty ingredients thrown in. It's well-performed and could be a juke box hit—but not one for the charts we think.

The number usually associated with Muddy Waters is given a big beat treatment on the flip, another torrid beat number with a catchy flavour and some fair old performances from all concerned.

THREE 🍷🍷🍷

BILLY FONTAINE

Just One More Chance; I Just Had A Letter (Oriole CB 1862)

RATHER an old-fashioned sound on this number which moves along most pleasingly, and which has Bill, a new name to us, singing very well indeed on the ballad. He sounds a lot like Eartha Kitt and Lonnie Donegan all mixed up. Not too bad, and quite commercial too. Grows on you a lot.

Faster beat on the other side with some pretty persistent guitar work. There's some good stuff on this disc which has a fair lyric, and a very Joe Brown type backing. We liked this side better.

FOUR 🍷🍷🍷🍷

NORRIE PARAMOR STRINGS

Dream Of Tomorrow; Laramie (Columbia DB 7114)

THEME from "Compact" this gentle lush string number must be familiar to everyone who possesses a T.V. Slow and soothing, with its moments, and some goodly work from all concerned. Quiet sort of thing that adds up to the long-term sell.

Flip is another extremely familiar theme, also from a B.B.C. series of the same name as the title. It's another pretty melody that will be familiar to all. Good double-sider.

FOUR 🍷🍷🍷🍷

FREDDIE RANDALL

The Anvil Chorus; Elizabeth (Parlophone R 5062)

TRAD-STYLED effort from Freddie on this entertaining little number with plenty of the commercial sounds that make up a disc of this type. Good instrumental harmony work on the fastish number.

Flip is a routine trad. number with all the ingredients thrown in. It's well performed as is side one, and there's some good soloing on this side.

THREE 🍷🍷🍷

KEN KIRKHAM

I (Who Have Nothing); I Only Came To Dance With You (HMV POP 1208).

MOST dramatic approach yet on this number. There's some good backing sounds on this version, but maybe the backing is overdone a wee bit for the full delicate flavour to come through. He sings well and it should notch up sales.

This side is a usual-styled ballad with some fair vocal work from Ken and a beaty backing helping things along.

FOUR 🍷🍷🍷🍷

PHILIP LOWRIE

I Might Have Known (Before); I Might Have Known (After) (Ember S 179).

ONE of those two-sided discs that are rather interesting to the listener. This one sung by Philip who has a northern accent and quite a good way with him. Chirpy backing and some fair old bits from all concerned.

Part two is the same sort of thing—and once more the lyric continues. It's pretty amusing in parts, but after a while monotony sets in.

THREE 🍷🍷🍷

EVE BOSWELL

Never Too Late; Let's Get Away (Decca F 11735).

FROM the production "It's Never Too Late" comes this interesting item from the popular songstress—and there's a good tune and lyric on the adult number which should do a lot of good for Eve. Don't expect a hit—but just healthy sales.

Flip is another of the more adult sort of thing with some singing-speaking from Eve who whispers the thing well.

THREE 🍷🍷🍷

KYO SAKAMOTO

China Nights; Benkyo No Cha Cha Cha (HMV POP 1211)

THE boy who had the big vocal hit of "Sukiyaki" looks like having another biggie on his hands with this medium-paced oriental flavoured number that's doing reasonably well in the States. It's got the usual ingredients and there's the familiar high-pitched male voice leading the way. Not another top twenty disc we imagine but pretty big all the same.

Flip is a jerkier more hard hitting number with of course a distinct cha-cha-cha beat and some unintelligible lyrics which probably add to the effectiveness of the semi-comedy number which has two voices on it.

FOUR 🍷🍷🍷🍷

NRM POP DISC JURY

THE KESTRELS

Love Me With All Your Heart; Lazy River (Piccadilly 35144).

THE vocal group with a large following, but as yet hitless gets an oldie here which they instil with a goodly flavour and make into a rather atmospheric type of thing. Big-sounding and commercial we quite liked it. But not a chart entry.

Flip is the old standard revived a couple of years back by Mr. Bobby Darin. But they don't swing it—or at least not TOO much, until about half way through, when they almost rock it.

THREE 🍷🍷🍷

THE KAYE SISTERS

Nine Girls Out of Ten Girls; I Forgot More Than You'll Ever Know (Philips BF 1273)

RATHER a tuneful effort from the Kaye Sisters on this one, which is more in the up-to-the-minute style than most of their efforts. It has a definite grow-on-you flavour, and we've got a feeling that it may sell better than a lot of people think. Certainly a well-performed number to say the least.

Flip is very typical for the girls, and it's one of those with a good lyric and designed more for the Mums and Dads than for the teenage market.

THREE 🍷🍷🍷

PAT WAYNE

Go Back To Daddy; Jambalaya (Columbia DB 7121)

FRANTIC infectious and strong sound on this one from the Birmingham scene. It's a number that's marked for success of some sort—and we think it could be chart success. There's just about everything thrown in on the disc which has a distinct U.S. flavour. Good stuff that could do well.

Again supported by his group the Beachcombers, Pat gets into the old Hank Williams number recently revived by Fats Domino.

FOUR 🍷🍷🍷🍷

DON'T FORGET!
ORDER YOUR "NEW RECORD MIRROR" FROM YOUR LOCAL NEWSAGENT — AND AVOID DISAPPOINTMENT!

DUTCH SWING COLLEGE BAND

Yaaka Hula Hickey Dula; I've Been Working On The Railroad (Philips BF 1271).

DRUM-WORK opens this trad-styled effort which is a very well-performed number with lots of gusto and zest put into it. The outfit makes a good job of the number, and with the lessening number of trad. singles this one makes a change. Could sell well—not a chart one though.

Flip starts off slower and moves on to a faster tempo with all the usual ingredients thrown in at random. Same comments apply as side one.

THREE 🍷🍷🍷

CHAD STUART AND JEREMY CLYDE

Yesterday's Gone; Lemon Tree (Ember EMB S180).

NEW folk duo get a good sound on this disc with their soft vocal work, and some nice bits of backing. Not really for the folk enthusiast but pop fans who like this sort of thing should go for this gentle country type of thing. If it gets enough plays the two talented boys could sell well with this song.

They have a go at the Peter, Paul and Mary number on the flip—it's a folksy type of thing with a good story-line, and an original performance by the boys.

THREE 🍷🍷🍷

Watch The Chants

THE CHANTS

I Don't Care; Come Go With Me (Pye 7N 15557).

A VERY 4-Season-ish number from Liverpool's first coloured vocal group—there's a "Cathy's Clown" bit on this disc, too. Very loud and busy backing on the infectious number which sounds much more American than British. Good sounds all round, and a likely chart entry. Almost a marching tempo.

The old Del Vikings number recently revived by Dion is given an original treatment on the flip. It's well-performed, again with a rather busy backing and some fair old vocal work from the team on the rock standard.

FOUR 🍷🍷🍷🍷



Good stuff from the CHANTS. See review alongside.

OUT TODAY

ON DECCA F. 11741

EVERYBODY SHAKE!

Recorded by GRANT TRACY & THE SUNSETS:

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LPs FROM CLIFF AND FRANK

CLIFF RICHARD, THE SHADOWS

WHEN IN SPAIN: *Perfidia; Amor, Amor, Amor; Frenesi; Solamente Una Vez; Vaya Con Dios; Me Lo Dijo Adela; Maria No Mas; Tus Besos; Quizas, Quizas, Quizas; Te Quiero Dijiste; Cancion De Orfeo; Quien Sera.* (COLUMBIA 335X 1541.)

CLIFF, the Shadows and Norrie Paramor recently tripped off to Spain specifically to record this album — and, incidentally the NRM's ace photographer Dezo Hoffmann went along to record the trip picture-wise.

The result is a fine album which should go down well with Cliff's multitude of fans. Apart from their work on this set the Shadows also have their own EP resulting from their stay in Spain.

Cliff sings in Spanish but this shouldn't frighten off the customers as he's thrown in English too for good measure. I'm not technically equipped to discern whether the Shadows play in Spanish, English, or both—but it sounds pretty good to me.

A hit, I just know it.

FOUR 🍷🍷🍷🍷

FRANK IFFELD

BORN FREE: *My Kind Of Girl; He'll Have To Go; I Can't Get Enough Of Your Kisses; Cold Cold Heart; Daybreak; Love Song Of The Waterfall; Wolverton Mountain; Cattle Call; Half As Much; Please; Funny How Time Slips Away; Riders In The Sky; I'd Be A Legend In My Time; Scarlet Ribbons.* (COLUMBIA 335X 1534.)

SUCCESSFUL recordings are a regular occurrence nowadays for that talented lad Frank Iffeld. And I feel that in this LP he's got another hit up his sleeve.

Good songs well sung and well balanced in selection make this a must for all of Frank's fans . . . and they'll be making sure of their copies right away.

More of Dezo Hoffmann's work on the sleeve by the way.

A good album containing no less than fourteen songs.

FOUR 🍷🍷🍷🍷



During the trip to Spain, mentioned in the review alongside, CLIFF RICHARD and FRANK IFFELD pause to catch up with the mail from home. The NRM's DEZO HOFFMANN was on hand with his camera to record the scene. Two outstanding LP's by these stars. (NRM Picture.)

ANDY WILLIAMS

UNDER PARIS SKIES: *Under Paris Skies; Let It Be Me; April In Paris; Mademoiselle De Paris; I Wish You Love; Domino; I Love Paris; Mam'selle; Comme Ci, Comme Ca; La Valse Des Lilas; Boom; Au Revoir, Paris.* (LONDON HA-A 8090.)

ONE of my favourite singers is the highly talented Andy Williams. Here's a collection of winners from his former label.

London. The songs were all recorded in Paris and Andy is in top vocal form.

A nicely balanced song selection and some great arrangements, swinging and otherwise.

I am tempted to vote this as one of his best ever albums. Give it a spin and see if you agree.

FOUR 🍷🍷🍷🍷

LP REVIEWS

by

Jimmy Watson

MARTY WILDE COLUMN FROM BLACKPOOL

MARTY here, sunny side up.

No blues, just blue skies this week; at long last Blackpool has been getting a dose of holiday-type weather. Still, the nights are no longer light, so I've been watching more telly. Managed to get home after the show on Sunday in time to catch Tommy Steele on the Palladium. He just gets better all the time, doesn't he? Always good ideas behind his stage act. Long ago, when I first signed up with Larry Parnes, I remember Larry asking me what I thought of Tommy. I said I didn't think much of him as a rock 'n' roller. Larry said not to worry about that; Tommy would go on to even greater triumphs. How right he was!

Tommy has become a real example to young entertainers. His act is always slick and polished, he's always smartly dressed and always gives of his best.

Before coming up to Blackpool, I caught Tommy's fine performance in "Half a Sixpence." Just before the curtain went up there was quite a controversy in the seats in front of me. Two people insisted they had the right tickets, two others said the seats were rightfully theirs. It turned out that the people sitting there had got tickets all right—but for the next month! How's that for keenness?

CHARITY

It's been charity week for me. On Tuesday night I took part in the big charity show I told you about last week, and on Wednesday afternoon I appeared with my South Pier colleagues (Karl Denver, Eden Kane, Julie Grant, Daryl Quist, The Fleer-rekkers and the Wildcats) in our own charity show for spastics. I sometimes wonder if I'm doing the right thing with my life, being a pop singer—is it any use to society? On occasions like this I get the answer: a pop singer can be extremely helpful to other people. I've no regrets.

Sometimes a pop singer can become a bit of a diplomat, helping to make the world a less troubled place. With the anti-Negro trouble, with Russia against America, with

our troubles with South Africa and France and so forth, it is worth remembering that, for example, Cliff goes down very well in South Africa, the Shadows, Pet Clark and the Tornados are big in France, Acker, Cliff, Rolf Harris, Lonnie Donegan and Tony Newley are our good ambassadors in America, Michael Cox, Cliff and Jimmy Justice are idols in Sweden, and jazz is the West's greatest asset in Russia. With the teenagers buying the records of their so-called enemies, it must be good for international relations. Just think what guys like Ray Charles and Sammy Davis have done for Negroes.

IMPRESSED

Talking of Rolf, the BBC are running a very good TV show of his, "A Swinging Time." He really knows how to handle young audiences. I saw Tommy Roe guesting on the show and was most impressed. Americans usually have poor stage presence—it's not their fault, they just don't have the theatres to train in these days. But Tommy was wonderful. I never realised he was that good.

My drummer, Dave Miller, has become a father. Good wishes from all of us. Dave offered me the traditional cigar, but I had to refuse in case it ruined my voice!

Congratulations, too, to Brian Poole and the Tremeloes for



MARTY'S back again, commenting on the Blackpool scene and the pop world in general. His column is attracting a lot of interest among readers, many of whom are quick to retaliate whenever Marty dares to criticise someone or something. Makes life interesting all round.

getting "Twist and Shout" Part II in the charts. Well, that may sound a bit snide, but their latest is very, very like their last. Don't see why it should be; they have got a brilliant individual sound—I've heard them do "Jezebel" about three times better than my version.

Sorry to see that Newley's "There's No Such Thing As Love" didn't sell. I guess it just goes to prove that there's no such thing as mums and dads putting you in the charts.

This week's question: Who was the engineer who put such a ludicrous amount of echo on Kathy Kirby's "Dance On"? If he'll identify himself, I'll ask him why he did it.

Lastly, my free advice to a record company: This week it's the turn of EMI. I reckon they could profitably re-issue some Johnny Otis numbers, such as "Willie and the Hand Jive," that were three or four years ahead of their time. Otis had, or has, a wonderful outfit, good band, good girl and boy singers. I know lots of professionals who rave about his arrangements. Well, to be honest, my advice is not entirely free. If the records are issued, please can I have complimentary copies?

And so as the sun sets on bracing Blackpool, I say farewell for this week. Happy listening.

Marty.

JACKIE MASON

I WANT TO LEAVE YOU WITH THE WORDS OF A GREAT COMEDIAN: Opening; People Think I'm Italian; Who Needs Talent?; Say It, Don't Sing It; I Was Almost Drafted; Mutual Funds; My Foreign Car; Who's Double Parked; Don't Quote Me; There's No Room In A Room And A Half; My Doctor Knows Me Inside Out; Rock Hudson And Me; Dr. Kinsey—You're All Right In My Book. (VERVE VLP 9036.)

JACKIE MASON is starring at London's "Talk Of The Town" theatre restaurant. As I said when I reviewed his act, he is a very, very funny man.

A lot of the material contained in this latest album is to be heard during his act at the night spot. A grand souvenir.

As with his first album the laughs come rapidly throughout the performance. In fact you've got to be pretty quick in cutting-off your laughter or you'll miss the next gag.

You like humour discs? You'll love this one!

FOUR 🍷🍷🍷🍷

RICK NELSON

FOR YOUR SWEET LOVE: *For Your Sweet Love; Gypsy Woman; You Don't Love Me Anymore; Everytime I See You Smiling; Pick Up The Pieces; String Along; One Boy Too Late; Everytime I Think About You; Let's Talk The Whole Thing Over; I Got A Woman; What Comes Next; I Will Follow You.* (BRUNSWICK LAT 8545.)

A FINE album from Rick Nelson in typical style. The style which has taken him high up the charts time after time after time.

As if the songs and pictures of Rick on the sleeve weren't enough for his fans there's an extra bonus thrown in in that the record company give you Rick's address with the promise that if you write and request a photograph you will receive one direct from Hollywood free of charge. Not bad eh?

Yes Rick fans you'll enjoy this one.

THREE 🍷🍷🍷

ELLA FITZGERALD

ELLA SINGS BROADWAY: *Hernando's Hideaway; If I Were A Bell; Warm All Over; Almost Like Being In Love; Dites-Moi; I Could Have Danced All Night; Show Me; No Other Love; Steam Heat; Whatever Lola Wants; Guys And Dolls; Somebody Somewhere.* (VERVE VLP 9034.)

IT'S Ella. The songs are by Lerner and Loewe, Frank Loesser, Rodgers and Hammerstein and Adler and Ross. Need any further recommendation?

Well, just in case someone hasn't yet discovered the talents of this First Lady Of Song, I'll point out the fact that she rarely, if ever, sings anything but the very, very best of songs. Her phrasing is impeccable and she appeals to pop fans, jazz fans, old and young alike.

Just buy it and you'll see what I mean.

FIVE 🍷🍷🍷🍷🍷

SARAH VAUGHAN

THE EXPLOSIVE SIDE: *I Believe In You; Honeysuckle Rose; Moonlight On The Ganges; The Lady's In Love With You; After You've Gone; Garden In The Rain; I Can't Give You Anything But Love; Trolley Song; I'm Gonna Live Till I Die; Falling In Love With Love; Great Day; Nobody Else But Me.* (COLUMBIA 335X 1523.)

THE "Divine One," "Sassy" or simply Miss Sarah Vaughan is with us again. And again an album is released to coincide with her visit. The arrangements and accompaniment are by Benny Carter who fronts a big and swinging band for the occasion.

It's good Sarah Vaughan. It may not be her best, that's largely a matter for the individual listener's taste but anything from Sarah Vaughan hits the great class because of her gigantic talent.

Several of the items in this programme can be heard from the stage during Sarah's act on this tour and it therefore serves the double purpose of satisfying her fans and being a souvenir collection recalling your visit to one of her shows.

FOUR 🍷🍷🍷🍷

SOME EPs

BOBBY VEE: *Take Good Care Of My Baby; Rubber Ball; More Than I Can Say; Run To Him.* (LIBERTY LEP 2102.)

FOUR from Bobby Vee which have been among the best sellers. And doubtless this collection will also grace the EP charts.

You know what to expect from Bobby and most of you will be familiar with these offerings. A colourful picture on the front. It all adds up to more success for a popular song star.

FOUR 🍷🍷🍷🍷

RAY CHARLES: *Take These Chains From My Heart; Your Cheatin' Heart; Born To Lose; You Win Again.* (HMV 7EG 8812.)

ANOTHER collection of successful songs by a most successful artist. An excellent colour shot of Ray on the front helps to make the package all the more attractive.

Yet another chart entrant, I feel.

FOUR 🍷🍷🍷🍷

FRANK SINATRA SINGS HAROLD ARLEN: *Blues In The Night; It's Only A Paper Moon; One For My Baby; Stormy Weather.* (CAPITOL EAP1-20426.)

FRANK SINATRA SINGS JIMMY McHUGH: *On The Sunny Side Of The Street; I Couldn't Sleep A Wink Last Night; I Can't Believe That You're In Love With Me; Where Are You.* (CAPITOL EAP1-20425.)

CONTINUING the excellent Capitol series featuring Frank Sinatra and four song selections from the top composers come these latest E.P.s.

The writers in question this time are Harold Arlen and Jimmy McHugh. The songs are excellent. The artist is in top form. And the various accompanying bands and arrangements are pretty hot stuff, too.

FOUR 🍷🍷🍷🍷

HOUSTON WELLS AND THE MARKSMEN: *This Song Is Just For You; Paradise; Shutters And Boards; North Wind.* (PARLOPHONE GEP 8878.)

CURRENTLY enjoying a well-deserved charts recognition is Britain's C & W star, Houston Wells. Together with his friends the Marksmen, he has turned in an entertaining E.P. in country style.

Could he'll notch up best-selling charts sales with this one. The songs are all pretty popular with country fans anyway.

THREE 🍷🍷🍷

EVERLY BROTHERS: *Made To Love; That's Just Too Much; Love Hurts; So How Come No One Loves Me.* (WARNER BROTHERS WEP 6109.)

"GIRLS, Girls, Girls Were Made To Love," sing the Everly Brothers in their distinctive harmony. And the singing of these boys makes the girls love them, too. And, I don't doubt, many of the lads enjoy what the Everlys have to offer on disc.

They haven't been big in the charts recently, probably because of a shortage of good songs, but they'll be back and big with the right one when the time comes.

FOUR 🍷🍷🍷🍷

RHYTHM AND BLUES: JOHN LEE HOOKER—*She's Mine; Dusty Road.* JIMMY REED—*Big Boss Man; Good Lovin'.* (STATESIDE SE 1008.)

SOME purist R & B material from two of the top exponents. For my money Jimmy Reed takes the honours in this bout, but undoubtedly some R & B devotees will reverse my decision.

R & B based records are pretty much the rage nowadays under whatever name they go, and that fact enhances the chances of this EP. Lend an ear, popsters.

THREE 🍷🍷🍷

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|--------------------------------------|--|
| 1 BLUE VELVET* | 28 WHY DON'T YOU BELIEVE ME* |
| 2 (5) Bobby Vinton | 32 (3) Duprees |
| MY BOYFRIEND'S BACK* | WHAM! |
| 1 (7) Angels | 29 (2) Lonnie Mack |
| 3 IF I HAD A HAMMER* | FINGERTIPS* |
| 3 (7) Trini Lopez | 30 (13) Stevie Wonder |
| HEAT WAVE | DENISE* |
| 4 (6) Martha & Vandellas | 31 (10) Randy & Rainbows |
| SURFER GIRL | HONOLULU LULU |
| 5 (7) Beach Boys | — (1) Jan & Dean |
| 6 THEN HE KISSED ME* | 32 I WANT TO STAY HERE* |
| 8 (5) Crystals | 33 (6) Steve & Eydie |
| 7 THE MONKEY TIME* | HEY THERE LONELY BOY* |
| 7 (8) Major Lance | 34 (4) Ruby & Romantics |
| SALLY GO 'ROUND THE ROSES | 35 GOODBYE LOVE* |
| 9 (3) Jaynettes | 46 (2) Peggy March |
| HELLO MUDDAH, HELLO FADDUH* | ONLY IN AMERICA |
| 4 (7) Allan Sherman | 36 (3) Jay & Americans |
| WONDERFUL! | DANKE SCHOEN* |
| 11 (4) Tymes | 37 (8) Wayne Newton |
| MICKEY'S MONKEY* | 38 TREAT MY BABY GOOD |
| 12 (4) Miracles | 42 (2) Bobby Darin |
| CRY BABY | 39 THAT SUNDAY, THAT SUMMER* |
| 22 (3) Garnett Mimms | — (1) Nat Cole |
| MARTIAN HOP* | 40 TALK TO ME |
| 16 (5) Ran-Dells | — (1) Sunny & the Sunglows |
| BE MY BABY | 41 BLUE BAYOU* |
| 23 (3) Ronettes | — (1) Roy Orbison |
| 15 THE KIND OF BOY YOU CAN'T FORGET* | 42 I CAN'T STAY MAD AT YOU |
| 20 (5) Raindrops | — (1) Skeeter Davis |
| HEY GIRL* | 43 MAKE THE WORLD GO AWAY* |
| 10 (8) Freddie Scott | 31 (7) Timi Yuro |
| A WALKIN' MIRACLE | MEAN WOMAN BLUES* |
| 29 (3) Essex | — (1) Roy Orbison |
| 18 YOU CAN NEVER STOP ME LOVING YOU | 44 DONNA THE PRIMA DONNA |
| 18 (6) Johnny Tillotson | — (1) Dion Dimuci |
| MOCKINGBIRD | 46 FOOLS RUSH IN |
| 14 (10) Inez Foxx | — (1) Rick Nelson |
| BUSTED | 47 PLEASE DON'T TALK TO THE LIFEGUARD* |
| — (1) Ray Charles | 33 (5) Diane Ray |
| 21 CANDY GIRL* | JUDY'S TURN TO CRY* |
| 13 (11) 4 Seasons | 30 (10) Lesley Gore |
| MORE* | 48 WIPEOUT* |
| 19 (9) Winding/Dana | 35 (12) Surfaris |
| PAINTED, TAINTED ROSE* | 50 BETTY IN BERMUDAS |
| 26 (8) Al Martino | — (1) Dovells |
| LITTLE DEUCE COUPE | |
| 27 (4) Beach Boys | |
| FRANKIE AND JOHNNY* | |
| 17 (8) Sam Cooke | |
| BLOWIN' IN THE WIND* | |
| 21 (11) Peter, Paul & Mary | |
| PART TIME LOVE | |
| 36 (3) Johnny Taylor | |

(First figure denotes position last week; figure in parentheses denotes weeks in chart)
Asterisk denotes a record issued in Britain

BRITAIN'S TOP TWENTY FIVE YEARS AGO...

As our 'Five Years Ago Top Twenty' was formerly running a week ahead, this week's continuation brings it down to the correct week (Week Ending September 13th, 1958). No charts have therefore been missed out.

- | | |
|---|--|
| 1 (1) WHEN, Kalin Twins | 11 (13) HARD HEADED WOMAN, Elvis Presley |
| 2 (3) CAROLINA MOON/STUPID CUPID, Connie Francis | 12 (11) YAKETY YAK, Coasters |
| 3 (7) VOLARE, Dean Martin | 13 (—) MAD PASSIONATE LOVE, Bernard Bresslaw |
| 4 (2) RETURN TO ME, Dean Martin | 14 (—) BIRD DOG, Everly Brothers |
| 5 (4) ALL I HAVE TO DO IS DREAM/CLAUDETTE, Everly Bros. | 15 (16) VOLARE, Domenico Modugno |
| 6 (9) SPLISH SPLASH/HELLO MY DARLINGS, Charlie Drake | 16 (10) PATRICIA, Perez Prado |
| 7 (8) POOR LITTLE FOOL, Rick Nelson | 17 (14) RAVE ON, Buddy Holly |
| 8 (6) FEVER, Peggy Lee | 18 (—) IF DREAMS CAME TRUE, Pat Boone |
| 9 (5) ENDLESS SLEEP, Marty Wilde | 19 (—) REBEL ROUSER, Duane Eddy |
| 10 (12) TULIPS FROM AMSTERDAM, Max Bygraves | 20 (18) SPLISH SPLASH, Bobby Darin |

NRM Chart Survey

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—"Don't Think Twice It's All Right"—Peter, Paul, and Mary; "Sugar Shack"—Jimmy Gilmer and Fireballs; "Tell The Truth"—Nancy Wilson; "Monkey Shine"—Bill Black; "Red Salis In The Sunset"—Fats Domino; "Elephant Walk"—Donald Jenkins; "Enamorado"—Keith Colley; "Deep Purple"—April Stevens and Nino Tempo.

Recent new releases include—"Baby Get It"—Jackie Wilson; "Everybody Go Home"—Eydie Gorme; "Crossfire"—Orlons; "Childhood Sweethearts"—Bobby Rydell; "He Understands Me"—Teresa Brewer; "Thumb Pick Pete"—Jimmy Dean; "Welcome Home"—Shelley Faberes; "Waiting For A Train"—Walter Brennan; "Misty"—Lloyd Price; "Last Song I'm Ever Gonna Sing"—Sonny Curtis; "Little Liza Jane"—Nina Simone; "She's A Fool"—Lesley Gore; "Speed Ball"—Ray Stevens; "No Hiding Place"—Vaughn Meader; "As Far As I'm Concerned"—Glenn Campbell.

New L.P.'s include "Tain't No Big Thing But HE is Jimmy Reed", "One Fine Day"—Chiffons; "Twanging Up A Storm"—Duane Eddy; "I Wrote A Song"—Don Gibson; "Night Beat"—Sam Cooke; "John Lee Hooker On Campus"; "The Impressions"; and "I'm The Greatest"—Cassius Clay.

Latest U.S. craze—"Ghost" discs. First L.P.—"Strange Truths" containing such tracks as "He Could Not Be Photographed", "The Psychic Donkey" and "Poltergeist Activity". Not to be listened to after midnight, or in the dark, says the ad!

BRITAIN'S TOP LP's

- | | |
|---|--|
| 1 PLEASE PLEASE ME (1) The Beatles (Parlophone) | 2 MEET THE SEARCHERS (3) The Searchers (Pye) |
| 3 SHADOWS GREATEST HITS (2) The Shadows (Columbia) | 4 STEPTOE & SON (7) Harry H. Corbett & Wilfred Brambell (Pye) |
| 5 KENNY BALL'S GOLDEN HITS (6) Kenny Ball (Pye) | 6 WEST SIDE STORY (5) Sound Track (CBS) |
| 7 CLIFF'S HIT ALBUM (4) Cliff Richard (Columbia) | 8 CONCERT SINATRA (10) Frank Sinatra (Reprise) |
| 9 REMINISCING (8) Buddy Holly (Coral) | 10 I'LL REMEMBER YOU (9) Frank Ifield (Columbia) |
| 11 HITSVILLE! (12) Various Artistes (Pye) | 12 BORN FREE (—) Frank Ifield (Columbia) |
| 13 BUDDY HOLLY STORY Vol. 1 (17) Buddy Holly (Coral) | 14 THE BEST OF RADIO LUXEMBOURG (19) Various Artistes (Pye) |
| 15 BILLY (13) Billy Fury (Decca) | 16 SOUTH PACIFIC (15) Sound Track (RCA-Victor) |
| 17 SUMMER HOLIDAY (11) Cliff Richard & The Shadows (Columbia) | 18 IT HAPPENED AT THE WORLD'S FAIR (14) Elvis Presley (RCA-Victor) |
| 19 THIS IS MERSEY BEAT Vol. 1 (18) Various Artistes | 20 THIS IS HANCOCK (20) Tony Hancock (Pye) |

BRITAIN'S TOP EP's

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|--|--|
| 1 TWIST AND SHOUT (1) The Beatles (Parlophone) | 2 HOW DO YOU DO IT? (2) Gerry & The Pacemakers (Columbia) |
| 3 AIN'T GONNA KISS YA (—) The Searchers (Pye) | 4 HITS FROM THE FILM SUMMER HOLIDAY (6) Cliff Richard & The Shadows (Columbia) |
| 5 FRANK IFIELD'S HITS (3) Frank Ifield (Columbia) | 6 THE BEATLES' HITS (—) The Beatles (Parlophone) |
| 7 MORE OF FRANK IFIELD'S HITS (5) Frank Ifield (Columbia) | 8 LOS SHADOWS (—) The Shadows (Columbia) |
| 9 DANCE ON WITH THE SHADOWS (4) The Shadows (Columbia) | 10 JET AND TONY (8) Jet Harris & Tony Meehan (Decca) |
| 11 IN DREAMS (9) Roy Orbison (London) | 12 JUST-ONE MORE CHANCE (—) Frank Ifield (Columbia) |
| 13 TORNADO ROCK (7) The Tornados (Decca) | 14 DECK OF CARDS (14) Wink Martindale (London) |
| 15 HOLIDAY CARNIVAL (11) Cliff Richard (Columbia) | 16 SHADOWS TO THE FORE (19) The Shadows (Columbia) |
| 17 FACTS OF LIFE FROM STEPTOE & SON (10) Wilfred Brambell & Harry H. Corbett (Pye) | 18 ALL ALONE AM I (13) Brenda Lee (Brunswick) |
| 19 C'MON EVERYBODY (—) Eddie Cochran (Liberty) | 20 TAKE THESE CHAINS FROM MY HEART (—) Ray Charles (HMV) |

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

UP GO THE CRYSTALS

WELL, it's certainly a good week for movement. There's more fast-risers this week than for a long time. Biggest are the Crystals with their fabulous "Then He Kissed Me", from nowhere to 22. Others include "Do You Love Me", "If I Had A Hammer", "Applejack", "Wishing", "Searchin'", etc.

Lower down we get discs like Allan Sherman's "Hello Muddah, Hello Faddah", the U.S. No. 1 comedy hit coming up. "It's Love That Really Counts" say the Merseybeats, while the Shadows look all set to go higher with their "Shindig". Little Peggy looks like having her first big 'un here on her hands with "Hello Heartache", while the Fourmost put more loot into the hands of the Beatles with the Lennon-McCartney composition "Hello Little Girl", going quickly up.

And we've got an idea that Mr. Roy Orbison is going to go a lot higher with his "Blue Bayou"/"Mean Woman Blues" double-sider.

- | | |
|--|---|
| 1 SHE LOVES YOU (4) The Beatles (Parlophone) | 28 HELLO MUDDAH! HELLO FADDAH! (2) Allan Sherman (Warner Bros.) |
| 2 IT'S ALL IN THE GAME (5) Cliff Richard (Columbia) | 29 SURF CITY (26) Jan & Dean (Liberty) |
| 3 BAD TO ME (8) Billy J. Kramer with The Dakotas (Parlophone) | 30 FRANKIE & JOHNNY (34) Sam Cooke (RCA-Victor) |
| 4 I WANT TO STAY HERE (7) Steve Lawrence/Eydie Gorme (CBS) | 31 IT'S LOVE THAT REALLY COUNTS (44) The Merseybeats (Fontana) |
| 5 I'LL NEVER GET OVER YOU (9) Johnny Kidd & The Pirates (HMV) | 32 SHINDIG (—) The Shadows (Columbia) |
| 6 I'M TELLING YOU NOW (5) Freddie & The Dreamers (Columbia) | 33 HELLO HEARTACHE, GOODBYE LOVE (46) Little Peggy March (RCA-Victor) |
| 7 YOU DON'T HAVE TO BE A BABY TO CRY (6) The Caravelles (Decca) | 34 DA DOO RON RON (20) The Crystals (London) |
| 8 JUST LIKE EDDIE (7) Heinz (Decca) | 35 THE GOOD LIFE (31) Tony Bennett (CBS) |
| 9 APPLEJACK (3) Jet Harris & Tony Meehan (Decca) | 36 HELLO LITTLE GIRL (50) The Fourmost (Parlophone) |
| 10 WIPE OUT (8) The Surfaris (London) | 37 STILL (37) Ken Dodd (Columbia) |
| 11 THEME FROM "THE LEGION'S LAST PATROL" (10) Ken Thorne & Orch. (HMV) | 38 ONLY THE HEARTACHES (23) Houston Wells (Parlophone) |
| 12 DO YOU LOVE ME? (33) Brian Poole & The Tremeloes (Decca) | 39 SUKIYAKI (25) Kyu Sakamoto (HMV) |
| 13 WISHING (18) Buddy Holly (Coral) | 40 NO ONE (47) Ray Charles (HMV) |
| 14 DANCE ON (11) Kathy Kirby (Decca) | 41 BLUE BAYOU/MEAN WOMAN BLUES (—) Roy Orbison (London) |
| 15 STILL (13) Karl Denver (Decca) | 42 ATLANTIS (35) The Shadows (Columbia) |
| 16 IF I HAD A HAMMER (36) Trini Lopez (Reprise) | 43 DEVIL IN DISGUISE (30) Elvis Presley (RCA-Victor) |
| 17 SWEETS FOR MY SWEET (12) The Searchers (Pye) | 44 YOU CAN NEVER STOP ME LOVING YOU (39) Kenny Lynch (HMV) |
| 18 WHISPERING (21) The Bachelors (Decca) | 45 ACAPULCO 1922 (28) Kenny Ball & His Jazzmen (Pye) |
| 19 IN SUMMER (14) Billy Fury (Decca) | 46 TAKE THESE CHAINS FROM MY HEART (45) Ray Charles (HMV) |
| 20 CONFESSIN' (15) Frank Ifield (Columbia) | 47 WELCOME TO MY WORLD (29) Jim Reeves (RCA-Victor) |
| 21 COME ON (22) The Rolling Stones (Decca) | 48 BE MY GIRL (48) The Dennisons (Decca) |
| 22 THEN HE KISSED ME (1) The Crystals (London) | 49 THE FIRST TIME (—) Adam Faith (Parlophone) |
| 23 TWO SILHOUETTES (27) Del Shannon (London) | 50 MEMPHIS TENNESSEE (—) Dave Berry & The Cruisers (Decca) |
| 24 I WANNA STAY HERE (24) Miki & Griff (Pye) | |
| 25 TWIST AND SHOUT (17) Brian Poole & The Tremeloes (Decca) | |
| 26 SEARCHIN' (32) The Hollies (Liberty) | |
| 27 THE CRUEL SEA (19) The Dakotas (Parlophone) | |

(First figure denotes position last week; figure in parentheses denotes weeks in chart)

2 HIT RECORDS

No. 15

KARL DENVER

No. 37

KEN DODD

STILL

No. 1—TOP RECORD IN U.S.A.

MY BOYFRIEND'S BACK

by THE ANGELS

MERCURY AMT 1211

KPM MUSIC

ONE PLAY—MUST SELL

LET'S GET TOGETHER TONIGHT

b/w It's No Game

THE CLASS MATES

DECCA F 11736

FACES THAT MATTER...



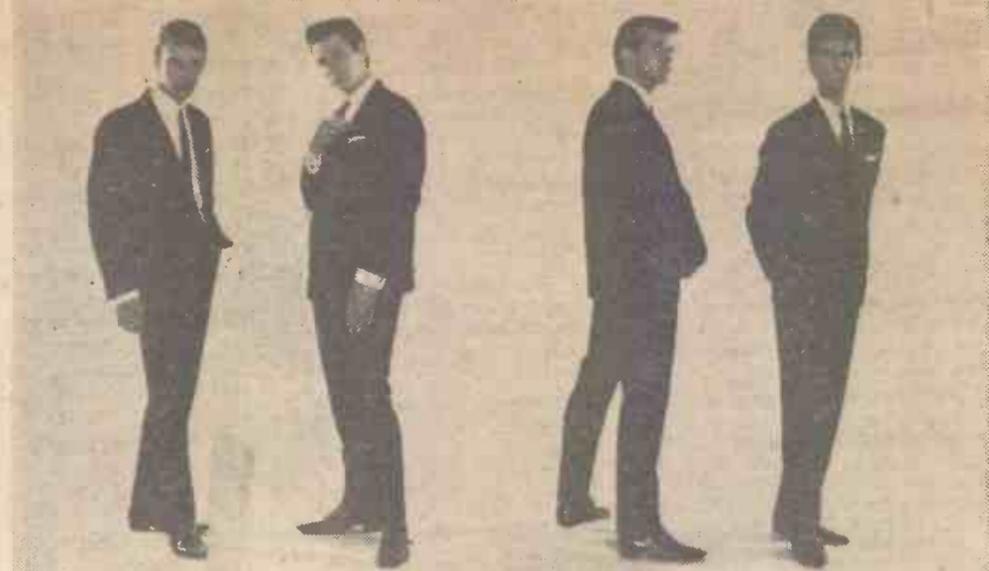
★ Still topping all three charts are the sensational BEATLES. The boys seem to be wary of the weather in our picture, but right now it's sunshine all the way for them. (NRM Picture by DEZO HOFFMANN.)



★ "Wonder Man" ROY ORBISON is with us again for a tour, and to mark the occasion he hits the charts with a double-sided hit at No. 41. You will also find him in the EP lists. (NRM Picture by MARTIN ALAN.)



★ Two of the SPRINGFIELDS and all four of the SWINGIN' BLUE JEANS make a happy picture this week. Tom Springfield penned the flip of the next single for the quartet. Title is "Angie". Topside is "Do You Know".



★ The MARAUDERS made a pretty fabulous disc in "That's What I Want". It's been in and out of the charts like a yo-yo. They'll make it big eventually.



★ The FOUR SEASONS are still hitting it big in the American charts but could do with another big one here. What's next boys?



★ D-J TED KING joins BIG PETE DEUCHAR in his unorthodox "swimming pool". Ted is at the mike for "Housewives Choice", next week.



★ New star on the scene is handsome DAVE VENTURA, seen engaged signing autographs. His disc is reviewed this week.