

INSIDE: ROY ORBISON, BILLY FURY, SHADOWS, DIDDLEY AND R & B, MARTY WILDE
SPRINGFIELDS SENSATION (P.5), GERRY TALKS TO YOU

2nd week — No. 25

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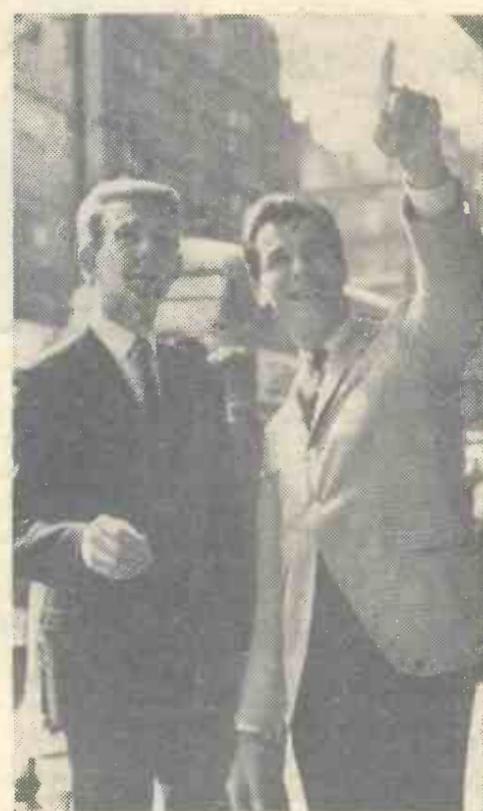
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EVERY THURSDAY



ABOVE: PETER, PAUL AND MARY, at their successful Palladium appearance. They are currently scoring in the States with "Don't Think Twice It's All Right". LEFT: Two of the ROLLING STONES at their farewell performance at Richmond's "Crawdaddy" club after an eight months residency. RIGHT: Rockster FREDDIE CANNON with D-J and songwriter IAN SAMWELL. He wrote "You Can Never Stop Me Loving You". ABOVE LEFT: ROY ORBISON, BRIAN POOLE and FREDDIE gag behind scenes —see story on page 3. RIGHT: Gerry munches his 21st birthday cake while the PACEMAKERS look on.

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NEW RECORD MIRROR

EVERY THURSDAY

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THE MOD AND THE ROCKER CONTROVERSY

THE MOD who wrote a letter in the 19th of September edition of the "Record Mirror" doesn't know what he is talking about. He says "we" don't wear drain pipe trousers, black shirts and Brylcreemed hair but "we" Rockers do. Anyway Elvis doesn't wear those kind of clothes much. He says he doesn't like dressing up like that. But all the same I'm sure there are many "Rockers", "Mods" and "Mids" that would welcome Elvis if he came to England.—A. ROCKER, 23 The Ridges, Orpington, Kent.

THE un-named goon of a mod who thought that Elvis would be a flop because Elvis dressed like a rocker must be off his (rocker).

If he judges singers by the clothes they wear then he should have his head examined.

I hope when he says "we" he isn't referring to the public in general, because not only mods (or slob) buy records.

Personally I prefer Buddy Holly to Elvis but when some twisted goon starts saying this it makes my rocker blood boil.—GRAHAME MORRISON (A ROCKER), 104 Maybank Road, South Woodford, E.18.

THE SHADOWS joke about at the Palladium show with top U.S. comic Jackie Mason. But on the more serious question of Bruce's leaving, the big question is still—"Who will replace him?" (NRM Picture by Bill Williams.)

IS FRANK BEING UNFAIR?

WITH reference to my favourite singer, Frank Sinatra, I'm getting a bit sick of this constant re-recording of songs he has done before: for example, the L.P.s "Nice 'n' Easy", "I Remember Tommy", "Sinatra/Basie" and the latest, and most blatant of the lot "Sinatra's Sinatra".

When I heard his new version of "Witchcraft" I was staggered at how little it differed from the original, and as most of the other songs originally had Mr. Riddle's backing, I imagine the same applies to them.

As Sinatra is the greatest singer of our time, and, as he admits, his voice (THE voice) hasn't many more years left, I wish he'd spend more time concentrating on songs he hasn't sung before, instead of constantly looking backwards in his material, to stuff he's already handled.—M. F. RAWLINS, School House Farm, Blackdown, Dorset.



Readers' Letter-bag

IMITATION MODS

REGARDING "A Mod's" letter, while I am indifferent to Elvis, I must point out that "modern" groups like the Hollies and the Rolling Stones are issuing very inferior imitations of original songs by Rock 'n' Roll groups and singers (Chuck Berry, The Coasters, etc.), lately called Rhythm & Blues singers.

The so-called Rhythm & Blues revival is merely Rock 'n' Roll coming to the forefront again. How many true Rhythm & Blues singers (Muddy Waters, John Lee Hooker, etc.) have made the charts of late?

More power to Rock 'n' Roll and its High Priests, Jerry Lee Lewis, Chuck Berry and Gene Vincent!—E. J. TOWNSEND, Crewe, Cheshire.

THEN THERE WAS ONE...

by PETER JONES



Brian Bennett has followed Tony extremely successfully. He's a quiet personality... with a line in drumming that earns him respect from even the top session drummers, who normally don't rate the pop scene. And Licorice Locking, surely, with his cheekier, amiable attitude on bass is an enormous asset.

My view is that no predictions can honestly be made until a replacement for Bruce Welch is named. But in any case, I believe the Shadows' name, because they were the FIRST in their field, is strong enough, established enough, to enable them to hold up against the oppositions.

They have been a much-copied act but, deservedly, most of the copyists don't mean a light. And the Shads have always had enough sense, musically, to ring the changes on their record releases. Even the copyists, the apes of the Alley, can't guess in advance what style the boys will use on their next release.

MISSED

Bruce will sorely be missed on the pop scene. He was a rhythm guitarist of exceptional talent. He reached that position by sheer hard work and adaptability. And his personality on-stage was an integral part of the Shadows' production.

Good luck to him in his future career.

And let's put an end to the knocking view that his departure will put the skids under the fabulous Shadows.

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ON Sunday evening Bruce Welch made his last British television appearance with the Shadows—on "Sunday Night At The London Palladium". He leaves this week for Israel with Cliff and the foursome, then on to France... then out of the performing side of the business.

Retirement from active show-business—at TWENTY-ONE. So the hectic life of the pop scene takes toll once again. The list of casualties is long. In most cases, the cause is sheer hard work.

Either the artist concerned works himself near to a nervous breakdown—or, equally often, is involved in a road smash-up while trying to maintain the tiresome itineraries of one-night stand jaunts.

Bruce, co-leader of the Shadows and a founder member of the popular group some five years ago, admits to being nowhere near as relaxed on stage as he looked. His health had deteriorated to near-breakdown point. But he insisted

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on keeping going right to the moment when a Hasley Street specialist warned him that to continue would be sheer stupidity. Said Bruce: "It was a bitter blow. A terrible wrench. After all, five years is a long time in this business. Cliff and the group have had a lot of success during that time. To give it all up—that's a tough thing to have to take. But Cliff agreed instantly that one's health must come first."

Of course, Bruce is continuing in close contact with the Shads and with Cliff. He will take a holiday, with his wife Ann, then assume control of the Shadows' music publishing company and that of Cliff—Joaneline Music.

And, Bruce hopes, he will continue to write songs with Hank B. Marvin, who is now full leader of the Shadows. In other words, he

will cope with most things except the hectic, hazardous travelling—and the persistent strain of twice-nightly shows.

DOMINATED

For five years, the Shadows have dominated the group scene. Only in recent months has the Liverpool invasion taken over to some extent—though the rapid rise of "Shindig" suggests there's no slackening off of support for the Shads.

But Bruce's unhappy departure does raise a point. Can the Shads maintain the same level of popularity now that only one of the original quartet remains?

It's a tricky question. Some folk in the business have assured me that the Shads now must slide.

Their view: "The Shadows were, originally, like the Beatles are now. Four easily recognisable personalities. They've survived two changes. They cannot survive another."

I don't believe this is true. What's more, I hope it is not true.

That original line-up of Hank, Bruce, Jet Harris, Tony Meehan WAS a fantastically strong one. Four real characters, all different, all with a separate fan-following. The success of Jet and Tony since stresses how strong were those individual followings.

But I'd say that, for instance,

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WHY I LIKE BALLADS

Roy Orbison tells Norman Jopling about his song tastes in a frank interview

AN enchanted audience watch Roy Orbison sing a succession of big-ballads — an audience who normally go for the big-beat numbers and usually just don't want to know about anything you can't twist to.

But with Roy Orbison it's different. Very very different. For on a bill that includes such giant names as Brian Poole and the Tremeloes, Freddie and the Dreamers, and the Searchers, it is Roy Orbison who is THE star, the one who gets the most applause and screams.

Why?

Why does this man sell his records and himself at a time when the popularity of American artists has never been at a lower ebb? Why does he succeed with a type of song that is notoriously out-of-the-rut?

To find out the answers to these questions I talked with Roy backstage at Tooting Granada last Wednesday.

"I'm singing the type of song that I've always wanted to sing," Roy told me. "The big-ballad is MY type of song — and I don't think I'll do another one of those exotic things like 'Only The Lonely' again. I like that sort of song, but I'm on my own ground now."

BIG BEAT

"When I started out singing, my manager and my A & R man all wanted me to do the big beat type of number — rock 'n' roll all the way. So I made some rock discs — they were moderately successful — but it wasn't anything like the sort of stuff that I liked."

"About that time I had plenty of

free time to compose songs for other people as well as myself. Nowadays, well I may have a spare hour or two—then I had a spare week or two or even more."

"I wrote 'Claudette' — one of my biggest songs, that's my wife's name—for the Everly Brothers. But now I just about get time to write my own songs."

I asked Roy about the formula for his song writing — a lot of people have said all his songs are pretty similar but all with that slight amount of difference that makes a hit.

NOT SO GOOD

"There's no set plan to my songs. I just pick up a guitar and strum away and maybe get a few ideas. They don't always work out — a melody may sound great for the first few bars but after a minute or two it doesn't sound so good. Some of

my songs I don't write myself. One side of my latest of course "Mean Woman Blues." We took a chance on that one — giving it a bit of a push — but it paid off. I think it's good to have changes in style every now and again. But I won't make a regular thing of recording big beat numbers like that. At the session where it was recorded we got it done in almost record time—it worked out very well at the session which surprised me, seeing as I haven't done too much of that sort of thing lately."

BIG BALLAD

"But I still prefer the slow big-ballad — I prefer performing that kind of number as well on stage."

I quizzed Roy about the differences between British and U.S. audiences. And the differences between British and U.S. shows.

"It's much the same, fan-wise between Britain and the States — the shows there are slightly different but on the whole I think I prefer playing in Britain. I'm not just saying that because I'm in Britain at the moment, but I guess I've always said that. I've been playing around for quite a while lately — I've been doing a far east tour — Japan, Hong-Kong, etc. — in fact the only place I've haven't visited is South Africa — and I'm going there soon!"

I asked Roy about his favourite songs. His tastes, it seems are not limited to the beat music field.

"My favourite song of any artist is 'Limelight' by Charlie Chaplin

from the film. And my favourite song of my own things is "Running Scared."

It doesn't only seem to be Roy's favourite song either. At many of the places where he has performed it has been called for three times.

Another change in Roy since his last visit here some months ago is the change of glasses. Instead of the normal thick horn-rimmed, there's a pair of tinted lenses continually balanced on Roy's nose & ears. The reason for the change — which is somewhat of a surprise after years of wearing the same specs, is a pretty simple one. Roy accidentally broke the glasses he usually wears, and the other tinted pair were made in a great hurry — and it just so happened that Roy liked them. They also tend to protect him from the savage glare of stage lights — not a pleasing experience for any performer.

That's Roy Orbison — one of the most popular U.S. stars in Great Britain, and the man who can manage to click with discs that would not mean a thing if they weren't injected with the magic of one of the most talented artists on the scene — an artist who earns the admiration of all his fellow-artists, a rare feat.

Even when Roy broke his guitar string and picked up a guitar of a member of the backing group he still sounded BETTER than his discs. And that's quite an achievement in this day and age, when most performers can only get a good sound protected by a barrage of gimmicks and session men. . . .



ROY ORBISON is currently in the Top Twenty with his value-for-money coupling "Blue Bayou/Mean Woman Blues". But, he says he doesn't intend to make a regular thing of recording up-beat numbers. (NRM Picture by Bill Williams.)

IMPERSONATOR to ENTERTAINER

WITH hand on heart, I affirm (slowly mit feeling): "Vince Hill is Britain's most versatile singer. He is one of the most professional, too. He has humour, ability, talent, dynamism, determination. He is 'with it' in the fans' eyes; 'with it' for the adults, too."

Does this sound like FAN CHAT? Good. I'm a fan.

And I eye the charts to see if Vince is there with his ultra-good version of "Blue Velvet". And he ain't. And once more I start wondering why . . .

Fact is this: Vince has a multi-million following via his radio shows and his "Stars And Garters" telly-shows. Everybody seems to like him. Folk in the business holler loud his talents.

But no hits.

Let Vince talk about the Hit Parade. "Naturally, I'd like to be in it. But it's terribly misleading insofar as it reflects only the short-time sales of artists' discs."

"There are so many really big-name singers whose record sales over a period are greater than some who, in a few days or weeks, sell sufficient to appear in the Top Twenty lists and then fade out altogether. These flash-in-the-pan appearances result in trebling an artist's earnings overnight. I'm really lucky in that I'm able to do an all-round cabaret-cum-hit-parade act and don't have to rely on the ratings."

Success

Vince's big success, really, was "Parade Of The Pops." He says: "So far as impersonating other singers is concerned, I agree that people tend not to know the way I normally sing and regard me as an impressionist rather than a singer. But that's the idea of 'Parade Of The Pops.' It might have been a handicap in the early days, but luckily now I've been able to emerge as my real self on records and in 'Stars and Garters'."

Truth is that Vince wouldn't do anything else but sing, come what may.

And what people don't realise is that he's virtually a twin show business character of Frank Ifield. Both were born in Coventry — and Vince wrote "Alone Too Long" for Frank to sing into second place in the 1962 "Song For Europe" contest on BBC TV.

Twinsville ends, though, when it

comes to hit records. The similarly-aged duo split. Frank has had his fair share. Vince is still waiting. . .

My hope is that the much-touted "Blue Velvet" will do the trick for Vince.

Opera

Vince started studying opera while at school. He spent his National Service partly down the mines, singing by night. Then he joined the Royal Corps of Signals' band and sang classical and light opera pieces for a couple of years. Two years of experience — and on demob he decided he would like to turn professional.

by
PETER JONES

He wrote direct to Lew and Leslie Grade offering his services. Which shows his determination. Alas! — they didn't have anything. But he joined up with a "Floradora" company, studied elocution and dancing — and was a voice off-stage in an ice-show at Empress Hall, London.

Then came a spell with Teddy Foster. Then a spell with a vocal group "Four Others" which later became the Raindrops. Hit-writer Johnny Worth was a member of the latter group.

Shock

And after three-and-a-half years, Vince branched out on his own. He tackled "Cool Spot" on radio, then "Sing It Again," "Saturday Club," "Easy Beat," "Parade Of The Pops." He admits: "I did so much radio that people asked if I was afraid to show my face on television. With 'Stars And Garters,'



VINCE HILL—Popular with millions but still waiting for a major hit. (NRM Picture.)

I showed it. People seem to have survived the shock."

But Vince was known as the man who somehow "fell" into the personality of other singers. Not until May, 1962, did he emerge as himself on disc — with "The River's Run Dry."

That disc was whipped out in the States — and "Cash Box" compared Vince's voice with that of Andy Williams.

And now "Blue Velvet." Says Vince: "Recently, I saw the song was being given a new lease of life in America and realised it was a golden opportunity not only to record one of the truly great numbers but one that I really enjoy singing."

As one of the most genuinely amiable blokes in the business, and certainly one of the most talented, Vince deserves to hit it big. But he bears in mind the young hopefuls of today.

"I wish I'd known earlier how important it is to know personally the people behind the scenes. It's no good having talent and then just sitting round waiting for someone to discover it.

"Anything I've got, I've never got from sitting on my behind and hoping."

Vince's behind is rarely sat upon, I can assure you. He's far too busy. And he'll be up there in the charts, ere long.

Like I was saying: I'm a fan.



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THE MUSICAL HOTLINE



OCTOBER is a big, big month for the record companies with plenty of top-quality pops competing for attention.

For example, the Decca group are offering four discs, all of them currently in the American charts: Rick Nelson's "Fools Rush In" (Decca), Jimmy Gilmer and the Fireballs' "Sugar Shack" (London), Sonny and the Sunglows' "Talk To Me" (London), the Ronettes' "Be My Baby" (London). Also coming: The Everly Brothers' "The Girl Sang The Blues", which has just been released in America on Warner Bros. and is almost a certainty for the charts.

Homegrown talent on Decca includes Lynn Cornell with "Sally Go 'Round The Roses", and Jean Martin with "Ain't Gonna Kiss Ya". Jean, a Londoner, is a new recording artist of whom great things are expected.

TOP NEWS

Top news from the EMI group is the signing of Johnny Mathis for the HMV label. His first will be "Your Teenage Dreams" and this single will be followed by an LP of Christmas songs, "The Sound of Christmas." EMI now have the world distribution rights — outside USA and Canada — for all Mathis discs. His a & r man in London will be Norman Newell. Says slick, energetic EMI press officer Syd Gillingham: "We are particularly pleased to welcome to our label such a great artist. We are looking forward to a long and happy association with him."

Billie Davis has also joined EMI and her first on the Columbia label, "Bedtime Stories", comes out this Friday.

To coincide with his tour, State-side are rush releasing Johnny Thunder's "Hey Child".

Gerry and the Pacemakers have a completely new sound (for them) on their new Columbia release, "You'll Never Walk Alone" (the Carousel show-stopper). The Pacemakers are presented with orchestra

conducted by George Martin. The number has been a big hit with Gerry's audiences lately. It is from the Pacemakers' October LP "How Do You Like It?" Incidentally Gerry celebrated his 21st birthday on Tuesday.

Philips Records are going all out with folk and gospel. On CBS there's "The Sweet Chariot", recorded in New York's "Soulful" niterie of the same name. Three gospel groups are featured: The Golden Chords; The Nathaniel Lewis Singers; The Sweet Chariot Singers. In the audience (which played tambourines) during the recording were Steve and Eydie, Neil Sedaka, Rex Harrison, Gene McDaniels, George Maharis, Diana Dors and Barbra Streisand.

MORE LPs

Also on CBS: "We Gotta Shout", a collaboration between the Dukes of Dixieland and the Clara Ward Gospel Singers.

Folkwise there's "The Boys Won't Leave The Girls Alone" (CBS), featuring The Clancy Brothers and Tommy Makem, an Irish group working in USA and due in Britain for TV during October. Also Presenting The New Christie Minstrels (CBS) and The Spinners, four folk artists from Liverpool on Fontana. Philips intend to concentrate most of their folk discs on the Fontana label. Among the performers available to them are Joan Baez, Martha Schlamm, The Weavers, Alfred

Deller, The Springfields, Pete Seeger, Blind Boy Fuller, The Roof-top Singers, Bob Dylan and Carolyn Hester.

Marginally folksy there's a new Marty Robbins on CBS, "Hawaii's Calling Me," a collection of Hawaiian folk songs, and a Johnny Cash country and western album, "Ring of Fire," also on CBS.

Other strong Philips contenders are Susan Maughan's second LP "Swingin' Susan" with backings by Wally Scott and Orchestra (Philips); "Film Music From France" (Philips), a dozen French movie themes issued as a result of enquiries made to dealers in the provinces; "Twist at the Star Club, Hamburg" (Philips), starring Sounds Incorporated, The Rattles (a German group), Peter Nelson and the Travellers, The Star Combo and The Searchers.

The Searchers contribution to that disc, "Sweet Nothings", is being issued as a Philips single, and a whole LP of the group, made at the Star Club, is also coming in October, titled "Sweets For My Sweet".

JAZZ

In the jazz line there's a new sure-fire seller from Miles Davis, "Seven Steps To Heaven," and an Erroll Garner recorded at the Seattle World's Fair and titled "One World Concert." Garner will shortly be touring Britain so on October 4 Philips are releasing a single from the album—"Mack the Knife," plus "Sweet and Lovely." On CBS there's a jazz "Impressions of Cleopatra" by Paul Horn and Ensemble.

Pye's strongest singles contenders next month are Kenny Ball's Pye Jazz Washington Square, and the new Daryl Quist, Goodbye To Love (Pye). Among LPs they offer Bobby Rydell singing the songs of Bye Bye Birdie on Cameo-Parkway, and a Cameo-Parkway collection of Bobby Rydell and Chubby Checker Golden Hits. There's also a popular jazz LP on Pye Jazz, Macanudo, by Ahmad Jamal.

GLENDA'S DRIVING PROBLEMS

GLENDA COLLINS has been taking driving lessons. She started out using her father's car but he encouraged her to go to a driving school and use their vehicles after she drove it into a tree.

Glenda heeded her father's advice. But on Sunday, when driving the tuition car back to her home, she drove it into the back of her father's car.

CLASSMATES

THE Classmates (latest Decca recording: Let's Get Together) have been booked to appear in the forthcoming Associated Rediffusion comedy series, "Our Man At St. Marks", which stars Leslie Phillips.

BEAT GROUP DATES

DENNY LAINE and the Diplomats, who recently signed an EMI disc contract, represent Warwickshire in a Three Counties Beat Show at Kidderminster Playhouse on October 6. Also appearing: Staffordshire's Brian Gulliver and His Travellers and Worcestershire's Cliff Ward and The Cruisers.

GOLD DISC PROGRAMME

A NEW quarter-hour series is starting on Radio Luxembourg called the "Million-Sellers." Compete will be Dee-Jay Brian Mathew, who will introduce the discs, all of which have sold over a million during the past five years.

'64 Season For Ken

KEN DODD, who recently signed for his own BBC Sunday afternoon radio show starting September 29, has been booked to appear in Blackpool throughout the 1964 summer season.

LIVERPOOL DATES

FIRST of the guests on Ken Dodd's new Light Programme series will be Gerry and the Pacemakers on Sunday, 29th September. And on the last programme, on the 3rd November, The Beatles will be the star guests.

Talking about The Beatles, they'll be joined by the Fourmost for their Christmas show at the Finsbury Park Astoria. Show starts on Christmas Eve.

OBITUARY

REG CONNOLLY, managing director of one of Tin Pan Alley's best-known groups of publishing companies, Campbell-Connelly, died at his Bournemouth home on Monday this week at the age of 67.

The group comprised principally Cinephonic Music, Dash, Berry, Ivy — but with several other subsidiaries.

It was in 1925 that Reg Connelly and Jimmy Campbell gave up their own jobs with publishers and formed their own company. That was on the strength of "Show Me the Way To Go Home," their own composition—one which has sold millions of copies throughout the world.

Other huge hits for the group included "Underneath the Arches," which Mr. Connelly wrote with Bud Flanagan; "The More We Are Together," "Try a Little Tenderness" — and "Goodnight Sweetheart," which they wrote with Ray Noble.

Mr. Connelly maintained his active interest in the company's business right up to the time of his death. He was one of the most knowledgeable men in Tin Pan Alley.

And his amiability and experience will be sorely missed.

The New Record Mirror joins in expressing their condolences to his family.

The GREAT UNKNOWNS

No. 14 — THE CONTOURS By Norman Jopling

CURRENTLY a big hit for the successful team of Brian Poole and the Tremeloes is a number called "Do You Love Me?" Many people know, and many don't that the original of this was a million-seller in the States just about a year ago. And it was by a group called the Contours, who are still one of the States' top R & B vocal groups on the scene.

The disc was issued a year ago today by the then new Oriole-American label which also released such great U.S. hits in that batch as "Beechwood 4-5789" and "You Beat Me To The Punch" by the Marvellettes and Mary Wells. But back to the Contours. Their song of "Do You Love Me?" is easily the most hard-hitting and potent of the versions of the song — and to my mind the best. But in England the song didn't mean a light — at least at the time. For the surprising thing is that over the year the Contours' recording of "Do You Love Me?" has sold a fantastic amount of copies — but not quite enough to put it into the charts in any one week.

Which is a great pity because it is ignored now! But in the States the group went like a bomb. They followed it up with hits like "Shake Sherry" and "Don't Let Her Be Your Baby", and a current noise-maker "You Get Ugly." In point of fact they are popular enough over here, to merit having their discs issued anyway!

LP

An L.P. called "Do You Love Me?", featuring 12 familiar rising tracks of the Contours has also been issued. But this too hasn't made the grade as yet. It's a bargain for fans as it not only contains "Shake Sherry" and "Do You Love Me?", but also their first single "Whole Lotta Woman" (not the Marvin Rainwater number by the way).

History of the team is rather interesting too. They formed into



a singing group some three years back. Personnel then was Billy Gordon, Billy Hoggs, Joe Billingslea and Sylvester Potts. The fifth member of the group was Hubert Johnson who was met by one of the boys while job hunting, and it was he who turned out to be the connecting link for their audition with Berry Gordy, President of Motown Record Corporation.

The boys practised constantly for a month or so and then went for an audition. But they were told by their first auditioners to practise and come back in a few years' time. But the boys were not deterred, so they went on practising but in the meantime called in a distant cousin of Hubert's—who is better known as Jackie Wilson! Jackie heard the group perform

and was so different in opinion to the previous auditioner that he phoned up Berry Gordy at 1 a.m. to tell him not to miss out on this chance with the group. The chance was taken and Berry signed up the group. The first disc — issued after a whole lot of rehearsing and practising — was "Whole Lotta Woman". It didn't make the grade but the subsequent disc "Do You Love Me?" did, and thus, the successful group was given their first chance of chart success.

They added a guitar player in the shape of Huey Davis, and they now command a very good position in the U.S. R & B scene. But over here still — nothing. And despite the shot in the arm that the other versions must have given the Contours' original "Do You Love Me" (Now That I Can Dance)

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SPRINGFIELDS TO BREAK UP!

THE fabulous Springfields, for two years hailed as our top vocal group, are disbanding. Despite their £1,000 a week incomes, despite their world reputation, despite everything. And they'll be launching separate careers, with Tom Springfield giving up singing to concentrate on composing and arranging.

If that isn't a bombshell, then I don't know what is.

What's more, it's been a closely-guarded secret as the individual Springfields have prepared for the solo work that lies ahead.

There's the wonderful Dusty Springfield. The 23-year-old blonde is rehearsing a new stage act and makes her concert debut soon. Already on the Philips label, she'll make her first solo disc next month. "Rhythmic songs for me", says Dusty, a keen R and B fan. "And I hope to write songs for myself."

There's the imaginative and creative Tom Springfield, leader and founder of the trio. "I want to devote all my time to writing and arranging," he says. Remember he has written all the Springfields' disc hits, plus top numbers like "Hey Mama" for Frankie Vaughan. Tom will form his own orchestra for singles and L.P.'s via the Philips' label.

And there's Mike Pickworth, who has done such a good job for the trio since taking over from Tom

Feild in November last year. He, too, has signed a single contract with Philips and will debut in the near future. "I really want to broaden my scope as an actor in films and television", he says.

Behind the scenes, the set-up stays as it is now. Agent Emyln Griffiths, who has boosted the trio since they formed in 1960, carries on. Johnny Franz will record them. Keith Goodwin will handle their individual publicity.

Now hear Tom: "For some time,

by
PETER JONES

we've had our sights set on individual solo careers. Now the time is ripe to act. Breaking up wasn't an easy decision. After all, who wants to kick success in the teeth.

"But we all agreed that while we were in the public eye, it would definitely be advantageous to our solo careers. In other words, the popularity of the Springfields would act as a stepping stone to success solo-wise. On one hand, we're sad that the act has folded. On the other, we're all tremendously excited at the prospect of exploring new fields as solo entertainers."

OWN COMPANY

Tom has now launched his music publishing company. Mike, prior to joining the group, had concentrated on country music but has been broadening his style. He, too, writes a lot of material.

And Dusty? I've heard many good judges say that she could become our top girl singer if she chose a solo career. Cliff Richard describes her as "the white

Negress" because of her soul-stirring voice. Now she's chosen. The girl scene is fairly barren when it comes to real personalities.

I predict the highest of honours for Dusty now that she has made the break.

Over to Johnny Franz at Philips: "Though the group officially disbands on September 29, there'll be at least one more single." He also plans to re-issue all their past single successes — "Dear John", "Break-away", "Bambino", "Silver Threads And Golden Needles", "Swahili Papa", "Island Of Dreams", "Say I Won't Be There", "Come On Home" and the others. They'll be on an album.

It was in December, 1962, that the Springs flew to Nashville, Tennessee, where they recorded "Folk Songs From The Hills". This trip came about because of the chart-successes in the States of "Silver Threads And Golden Needles". They have also visited Norway, Sweden, Germany, Holland and Belgium. They were in the Royal Variety Show at the Alhambra Theatre, Glasgow, in July this year.

DOMINATED

The Springs, to my mind, have long dominated the group scene. They have demonstrated integrity, determination (when their singles were slower-moving here than in other countries) and amiability — spokesman Tom was ever available for a chat.

It's a bombshell, all right. A bone-shaker of a decision.

But there's a whole stack of top-line entertaining yet to come from these three individuals.

I'll offer long odds that these long-time trend-setters will be setting trends for many years to come.

On behalf of their many fans, I'll just say: "Thanks a lot, Springfields, for a great deal of music pleasure..."



THE SPRINGFIELDS take a walk in Soho Square—soon it will be very unlikely to see them all together again.

Off Beat Beatsters

RED-HAIRED Grant Tracy, front-man of the Sunsets, currently doing nicely, thank you, with their "Everybody Shake" on the Decca label, nominates as his favourite composers "Marks and Spencers".

Which pinpoints the amiably amusing attitude these boys have towards life.

In fact, the boys have built a steady old following both in Britain and on the Continent. Germany is a particularly "strong" country for them, Grant and the Sunsets appearing frequently on the "Chris Howland Show".

GERMAN

Grant learned German specially to record for Telefunken. After weeks of intensive study, he cut "Ya Ya Twist" and "Eine Mannheim Sieht In Walde."

And he was immediately appointed chief interpreter for the group, with special duties of explaining any difficult problems to the locals. This led straight to trouble.

At one time, he came near to a spell in the jail-house having explained away a traffic offence in what he thought was perfect German... but which turned out to be stronger language than he ever thought he knew.

And at another time, while in Minden, he and the boys stayed in a local hotel. In German, Grant ordered five cold chicken salads to be left in their rooms at night. When they returned from a show, they found instead five plates of salads. And five "chicks" — quite definitely not of the "cold" variety!

MIXED BAG

Ask the boys for their favourite "likes" and you get a mixed bag of answers.

Grant, London born, says he likes girls, frogs — "and other dumb animals."

James Hurley, drummer, Limerick, Ireland, native, likes "sincerity — and Chopin."

Rondo Canc, rhythm guitarist from Edgware, Middlesex, likes cold beer — and "warm girls" Naturally, he dislikes "cold girls and warm beer."

Norman SMIFF, bass guitarist from Leyton, East London, says he does not wish to commit himself in the NRM on his likes, but clearly dislikes spelling his surname properly. It is "Smith."



GRANT TRACY in a quiet mood—for a change!

Pete Dello, lead guitarist from Oxfordshire, says: "I am prejudiced towards Grant as my favourite singer and I like Natalie Wood for another reason." He dislikes mainly things that other people like; and likes things other people usually dislike.

Regulars on radio and TV — notably "Here We Go," "Saturday Club," "Talent Spot," "625 Show," "Twenties To The Twist" — the boys are just hoping for chart success with their "Everybody Shake." **PETER JONES**

SHEFFIELD BEAT

At a rough estimate, there are more than one hundred beat groups operating in the Sheffield area. Many of them are up to professional standard and are playing regularly, and earning regular money, in public houses and clubs.

And they've been earning applause from audiences of all ages.

Now, to support this interest and help launch some of the best groups, Tennant Brothers Ltd., and Mackeson, famous brewery firm, are organizing a contest in many of the Tennant public houses in the area.

The preliminary rounds will be run on an eliminating basis and the finals — to be held at the end of October — will be supervised by a panel of well-known show-business personalities as follows:

Barney Colehan, BBC TV producer; Miss Myrna Melinsky, casting director, ABC TV; Norrie Paramor, A and R manager, Colum-

bia Records; Jimmy Watson, Editor, New Record Mirror.

First prize will be one hundred guineas; second is fifty guineas. All the finalists will stand a chance of winning a recording contract with Columbia Records—Norrie Paramor will be keeping a close eye and ear on all the contestants.

Entry forms can be obtained from:

Tennant Brothers Limited, Exchange Brewery, Sheffield, 3.

Apart from the interest in seeing and hearing a group which may be bound for stardom, there is the possibility of discovering a "Sheffield Sound" — that is, a type of music at the moment to be found only in Sheffield.

Just as the "Liverpool Sound" clicked, it could be that this contest will bring talent scouts from all over England to discover new groups bringing wide interest to their own type of music.

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HEINZ FORTUNE

AFTER his first full week on a one-night stand tour Heinz is beginning to wonder if it's all worth it.

Two radio aerials have been stolen from his car. Windscreen wipers have been taken—a particularly dangerous form of souvenir-hunting theft since a car without wipers is a menace on the road. Reaching for his handkerchief, a girl ripped the top pocket of his jacket. Another girl broke his gold watch-band.

In Wolverhampton he signed autographs for 20 minutes, then pleaded to be allowed to go to his hotel. To make sure he didn't leave his "fans" let the air out of his car tyres, and Heinz had to call the Automobile Association.

The AA also came in handy last

Wednesday when Heinz was driving from Carlisle to Chesterfield and his gear box seized up. He had to get a new gear box. The reason: the previous garage had serviced the car and forgotten to put any oil in the gears.

On Sunday, driving back from Leicester, Heinz—en route for London—was caught in fog and had to sleep in a car park off the M1.

About the only pleasant thing that happened all week was a gift of a box of two dozen cans of beans (guess which brand) from a group of Wolverhampton fans.

Heinz has just recorded a new single (due for Mid-October release) at Joe Meek's studio. The number was written by Geoff "Just Like Eddie" Goddard.



BIRMINGHAM BEAT

By ALAN STINTON

QUITE coincidentally to the item in last week's NRM concerning a possible West Indian R & B boom, I recently unearthed the little-known yet highly interesting fact that resident right here in Birmingham we have one of the world's finest steel bands, by name the Trinidad Allstars. Having seen this outfit at work in a Midland ballroom a few weeks ago, I can confidently report that if such a boom does come, then Birmingham will certainly be well represented; and that falling this event the Trinidad Allstars may just start a whole new trend of their own. This latter would really be something new—and welcome, for their stage show is a positive hit everywhere.

It is quite possible for an audience to enjoy the Allstars' show so much that the National Anthem, played at the finish, rudely awakens them to the fact that they are still in England, so powerful is the combination of the gay costumes, casual atmosphere and insistent rhythm which brings the mood of the islands right into focus. So much is this so, in fact, that this wonderful form of escapism, as served up by the Allstars, is becoming all the rage in the Midlands, and the band's popularity is rapidly increasing.

TWO HOURS

The complete show takes about two hours to unfold, and involves straight dance tunes played to a wide range of tempos; instrumental solos featuring the astounding versatility of the oil drum as an instrument; a vigorous Limbo session which everybody, but EVERYBODY, joins in, and a topical calypso spot. The visual effect is enhanced by the loudest of paintwork on the drums, and four knockout young ladies who don grass skirts to demonstrate just how the island dances should be performed. It all adds up to an evening of honest fun and genuine enjoyment—the perfect escapism.

The history of the steel band dates back just 18 years to VE-Day, 1945, when the news flashed around the world that the war in Europe was over. On the day the humble oil drum yielded its first-ever note of jubilation and it has never looked back, gaining stature and streamlining to become a highly respected musical instrument with an enviable range of notes.

Roy Jacobs, the leader of the Allstars, is a true authority on the steel band, and a complete virtuoso on his own particular instrument—the ping pong. This is the lead instrument in the band, and has 38 notes. (R. & B. Note: It makes a noise just like the backing on Bo Diddley's "Cheyenne"). Roy told me: "The band is a fine outfit

and a very famous one. The Allstars are well remembered for their performance in the film "Fire Down Below" and we have played for Royalty back home. Over here we have appeared on TV, both channels, and have been entertaining at colleges and universities for three years. Our aim now is to undertake some long engagements which offer more security than occasional evening dates."

LIMBO

Accompaniment to Roy's main tune is supplied by Arthur Conington on an instrument called the guitar pan, which has 20 notes. This produces middle-register chords.

Arthur's brother, Bill, supplies the percussion with the traps, or drums to the uninitiated. The bass section consists of four huge drums, each having four notes, and is the charge of Michael Williams, who is obviously at home with his monumental task.

He is helped out by Ronald Wallace, who, on tenor bass or 'cello, has the task of emulating the bass notes in a higher register.

More solid rhythm is supplied by Lawney Holliday on tom toms, which should need no explanation; and last but by no means least we have the other member of the rhythm section, Eric Jeffries, on maracas.

The girls who parade so decorously as the island rhythms are beaten out are Erelia Richards, 17; Kathleen Francis, 19; and Bereta (18) and Merylene (17) Blake. They often steal the show.

The final member of the company is Mr. Lou Hayes, Limbo specialist and occasional vocalist. He does much to help a "slow" audience to get with it. I could go on to name the things which stand out in the Allstars' show ("Peanut Vendor" is brilliant), but it is the whole show which is having so much success in the Midlands right now, and the whole show which should take the credit.

Roy Jacobs also said: "We play just about anything, including blues." This may well be a big factor in the careers of the Allstars in the not-too-distant future.

PERKY POLLY

DOLLY PERKINS—who's own composition "Sweet As Honey" is due from Oriole on October 25—has been signed as resident commere of Associated Rediffusion's "Ready, Steady, Go".

'MY MUSIC'S NOT R & B'—BO

THE MOST CONTROVERSIAL AND COLOURFUL FIGURE ON R & B SCENE GIVES HIS FRANKEST INTERVIEW

"NO man, I DON'T SING RHYTHM AND BLUES", said Bo Diddley, one of the greatest Rhythm And Blues singers alive today. That was typical of the man. For with Bo Diddley, everything has to be different. From his clothes, down to his cars, and up to his music.

And it's his music that's most different of all. There's no tag attached to Bo's brand of music, as far as he's concerned at least. He admits he's a blues singer — and he's proud of it. But he doesn't like being tagged with anyone else.

"I've got my own sound. And my own type of music, and my own style. If I hadn't developed my style I wouldn't have lasted eight years. I know lots of singers who've had lots of hits, and then fallen down crash. Me I'm different. I've worked on my sound and yet I try to be different all the time—even on my own performances."

Bo certainly is different. His own brand of jungle music has been copied and copied. And Bo himself is still head, shoulders and body above all his imitators.

HOME

Bo records for the Chess/Checker label group in Chicago, but he doesn't. That is to say, he makes his recordings at home, and they are handled by Chess afterwards. His home is a lush place in Washington where he lives with his wife, two children, and various others. Including Jerome Green his old friend and marraccas player, and Bo's sister The Duchess with her husband. Her real name is Norri-gene Wofford and she's been with Bo about two years now, playing rhythm guitar.

Jerome has been with Bo for many years now—he was playing with Bo back in 1947—eight years before Bo's composition and biggest-seller "Bo Diddley" crashed it's way to a million copies sold in the States.

The two fellers used to be together with a team called "Langley Avenue Jazz Cats", an amateur team that often played in the streets.

Success didn't come quickly to the boys. They played the usual small club routine until "Bo Diddley" hit the top.

Rest is history—million sellers like "Pretty Thing" and his fabulous "Bo Diddley Is A Gunslinger" L.P.—one of the few albums which has been awarded a gold disc—followed.

I DIG

Who exactly does Bo dig? Well, there's Ray Charles for a start. Others include such names as Bill Doggett, LaVerne Baker, and he's a recent fan of Ruby And The Romantics.

And everyone on the scene digs Bo . . .

I asked Bo about various other R & B artists including Chuck Berry. Bo isn't on good terms with Chuck any more—because Chuck wanted to fight Bo after a stage contest which was won on applause!

But Bo used to be a boxer. What happened at the contest he didn't say. But you only have to look at Bo's magnificent physique to realise that the "jungle" sound comes from a man who spent many years of his life in a profession which wasn't exactly easy to say the least.

Bo still likes fighting, as he calls boxing. He has his private gym at home where he trains every night before bed after tutoring various groups on music.

Back in the States, Bo mainly plays college dates as opposed to clubs and theatres. That's another reason why he declines to call his music R & B. On Monday night, however, Bo paid a visit to London's "Scene" club, centre of R & B. Together with the Duchess and Jerome they listened to their own discs being played, and danced with the fans.



Also at Bo's Washington home is his recording studio where he experiments with sound. He has many guitars, all designed and built to his own specifications by Gretsch. Some of them are in the weirdest shapes. There's a mink covered one, and several box-shaped ones. There's one with two heads—a bass and lead.

DREAMS

"Sometimes Bo wakes up in the middle of the night," said Jerome. "And he quickly sketches a design for a guitar he's just dreamed of!"

But the sound Bo gets is no joke. "It's a secret" is all that he will say when quizzed about the fabulous sound that has made him so revered everywhere.

Bo was pleased about the success of his composition "Bo Diddley" here by Buddy Holly. But he also wanted to know why his version hadn't been issued as competition at the time!

Bo's next single in the States should be "Doin' The Monkey At School". He cut it a week ago, and it's scheduled for next week. There are many problems about Bo's discs that raise questions amongst his fans. I asked him about them. Firstly, why is a lot of his material duplicated on L.P.'s.

SO BUSY

"That's what I want to know!" was his reply. "Chess have plenty of stuff on the shelves, even though they can hardly ever get me near a studio now, I'm so busy!" I also asked Bo about his latest L.P. "Surfin'", which many think to be well below his usual standard.

"That was one of the worst things I've done. Come to think of it, I was only on about three or four tracks anyway! A good guitar player is on the rest. But it's not me, and it hasn't done me any good at all. Anyway I've recorded better stuff for a new album."

Line-up of Bo's group is Jerome Green—Marraccas and some vocal. Jerome was the one who duetted with Bo on such greats as "Say Man," etc. And there were no rehearsals. After running through a lot of numbers the technicians asked Bo to do anything. So playing a riff Bo and Jerome started making cracks about each other. The disc made the U.S. top twenty!

Then there's Frank Kirkland on drums, Jesse James Johnson on bass guitar, Ellis Leake (not

by
NORMAN JOPLING



BO DIDDLEY—King of R&B told Norman Jopling retiring—until he heard of the British interest in Left—he's with the Duchess & Jerome. (NRM Pic)



MARTY WILDE writes his last regular column from Blackpool for NRM readers. A good mutual association that (NRM Picture by Dezo Hoffmann.)

NEXT WEEK
FEATURES ON
**Johnny Tillotson,
Heinz, C & W,
Chuck Berry,
Danny Storm,
Muddy Waters,
Mickey Most
and many, many
others**



JIM REEVES

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HAPPY BIRTHDAY GERRY!



he was thinking of his type of music. s. by Martin Alan.)

NRM WISHES GERRY A HAPPY TWENTY-FIRST —AND GERRY TALKS TO NRM READERS ABOUT HIS CAREER SO FAR—AND HIS CAREER IN THE FUTURE...

WHEW! That's over then. I've been given the key of the door and, believe me, I've had a real ball at my twenty-first party up in Liverpool this week

And I'd like to send my sincere thanks to all the fans who've sent me presents and cards and telegrams and best wishes and everything. They've just been pouring in and it's going to be a terrific job trying to answer them all.

These past few months have been fab. The boys and I just can't believe it's all happened to us. Sometimes we feel like we're walking on clouds. And I must say the most enjoyable part of it all is the way the fans show their appreciation. Maybe some singers get used to the screams and the applause — but, for us, each show is a brand-new experience.

I'm only a little bloke. But now all the birds want to know. Fab! I only wish I could date 'em all...

Sometimes, of course, the travelling gets a bit boring. But when you get to a theatre, after hours of road-

watching, and you hear the welcome going up, fit to raise the roof—well, it's all worth while.

Quite honestly, the excitements of the past months have come thick and fast. When "How Do You Do It" hit the top of the New Record Mirror charts, we suffered from sheer shock. None of us thought it'd do half as well. And that's not being mock-modest, either.

GERRY AND THE PACEMAKERS do a spot of clowning at Tuesday night's birthday party. (NRM Picture by Martin Alan.)

ager and mate, liked the finished track so much it just had to come out as a single.

Notice the way I talk about "we"? That's because we really are a group. It's Gerry AND the Pacemakers—all the time. We're all equally important parts of a unit and we plan to stay that way.

My elder brother, Freddy, Lew Maguire and Les Chadwick—we all get on very well together. Sure, we have the odd argument, but who doesn't?

Thing is, though, that every time we get a bit further forward in our career, we're all in on the celebrations

Marty's Last Column

MARTY here one more time.

I'll be flying high this weekend—in my own plane! My fan club secretary, John Hay, is getting married on Saturday to Kathy O'Regan. They've both been dealing with my fan mail correspondence for the last few months—and now look what it's done to them. Anyway, I'm looking forward to the wedding, and I've chartered a plane to get me to Cardiff. I thought at first that the price was a bit expensive, but decided that that was because it must be a small plane. Then the lady from the charter company rang up to ask what time I'd like the pilot to leave—and I realised that I've got the whole plane to myself. Great! I'm taking my father-in-law along for the ride, and I'm taking my camera and hope to get some good aerial shots. If you are in Blackpool on Saturday, don't be too surprised if you see a plane circling the Tower a few times.

Last weekend I drove to Liverpool to see my relatives, and while in town I drove along to see my favourite theatre, the Liverpool Empire. Roy Orbison and Freddie and the Dreamers were doing a one-night stand there that night, and I only wished I could have skipped my own to catch them.

TOPS

Talked to quite a few young Liverpudlians to check their tastes. The Beatles are still tops with them, but Billy J. Kramer seems to be running a close second. On this evidence I reckon Billy will become extremely popular in the future.

Sorry to see that Bruce Welch is having to leave The Shadows. Best of luck to him—and to The

reasonable record is an increasingly attractive one. At the moment equipment costs thousands, but will get a lot cheaper.

COMMENTS

While this series in the NRM has been running, I've had a lot of comments from readers, and I'd like to thank them all for their interest, including the hostile ones. Sometimes even my manager has jumped on me for things I've said, but my aim has been to be interesting and forthright. Life's too short to get all het up, though I must admit I come close when I read things like the letter from Chris Poole (rhymes with ghoul) in last week's NRM, in which he enquires about Buddy Holly's pall bearers. I find this morbid stuff appalling. I don't care who carried Buddy to his grave; I'm only interested in the records that carried him into the charts.

I know enough about stars (and they probably know enough about me) to fill a few editions of the "People" and the "News of the World," but I don't care for that type of journalism.

Nor do I care for the "Your Favourite Stars" kind of bosh—I

Shadows, who will, I'm sure, continue to hit the high spots. They were certainly good on Sunday's TV show.

TRENDS

Question: Why ever did Peter Sellers decide to stop making discs? He is sadly missed. I've heard the thing he did with Newley for the American market, and it is all right, but not in the class of those great records he made by himself and with Irene Handl. Sellers started a whole new trend in humour on records, and I think it's silly that he hasn't continued to record.

Prediction: Joe Meek started it and soon hundreds will follow. The idea of a private recording studio in which you can turn out a

HARD

Then came "I Like It". Folk had warned us how hard it was to get a good follow-up to a big hit. But when that hit the top, too... honest, it was fantastic.

Sorry to work in a bit of a plug here, but we're keeping our fingers crossed that you'll all dig "You'll Never Walk Alone", our new single. A hat-trick of Number Ones is a lot to hope for, but we're all grinning optimistically because so many of you have asked us to record it, having heard our version on stage. The string backing makes it sound very different from the first two releases... but, like I said, we're keeping our fingers crossed.

GROUP

I don't suppose we'll uncross them until the L.P. comes out towards the end of October. "Never Walk Alone" is on that—it was originally planned just for the album. But George Martin, our recording manager, and Brian Epstein, our man-

THANKS

Anyway, to get back to the point of this message. I'd like to say once again many thanks to all the fans who sent their wishes on my birthday.

Apart from Les Chadwick, we've all now reached our "majority". And we'll see that he gets a big party when his time comes.

Hope to see all of you real soon.

GERRY.

HAT TRICKS

THE Top Hat Committee — 25 London teenagers who organise functions on behalf of the Cancer Research charity — are lining up their biggest-yet show at the Tavistock Rooms, London, on November 10. Melvyn Stein and Stuart Gould have booked The Hollies and the Hi-Fis and intend to make further bookings next month.



THE DRIFTERS

you home **LONDON** ATLANTIC HLK 9785

I do **Rusty Draper** HLU 9786

nes go **Dick and Deedee** WB 109

D DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

TELL ME
Troy Dante and
The Infernos

F 11746

AIN'T GONNA
KISS YA
Jean Martin

F 11751

DECCA



YOU GAVE MY NUMBER
TO BILLY

Marcie Blane

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TYMES REVIVE OLDIE

AND CHUCK BERRY HAS ORIGINAL 'MEMPHIS TENNESSEE' ISSUED . . .



CHUCK BERRY could have a big hit with either side of his great new disc. Watch for a feature next week.

CHRIS FARLOW

I Remember; Push-Push (Columbia DB 7120)

FALSETTO voice opens this jerky medium-paced effort, with a nice tune, and some rather strained singing from Chris who once made a good record titled "Air Travel". It's a nice enough thing but too unusual to click we think. Yet you never know, especially with this off-beat type of thing.

Flip is faster and has a R & B flavour with much of the "Twist & Shout" sound about it. Not terribly commercial.

THREE 🍷🍷🍷

BILLY ABBOTT AND THE JEWELS

Groovy Baby; Come On And Dance With Me (Cameo-Parkway P 874)

ORGAN leads the way in. A minor hit in America, this number — and the lead voice has a lot of natural ability. Slowish in tempo, with a building sort of choral backing. But though it's well performed in the right idiom, it probably won't make a dent on the success ratings here. Singer has the bluesy feel to his tones but it's all disjointed and patchy. Typical "yeah-yeah" opening for the flip, complete with bass voice. It rocks along well enough without being outstanding.

THREE 🍷🍷🍷

LEE STIRLING WITH THE BRUISERS

I Could If I Wanted To; Right From The Start (Parlophone R 5063)

AFTER a success with "Blue Girl" comes this well-performed number with good vocal work from all concerned with a good lyric written by Mitch Murray, and some distinctive piano-work from the instrumental side. Maybe not a terribly big one, but a goodly seller.

Flip also features a lot of chorus work, and there's a jerky backing with some good vocalising once more. It's a pleasing disc with a good tune.

THREE 🍷🍷🍷

SLIM HARPO

Don't Start Crying Now; Ringing In My Heart (Pye International 25220)

FAST R & B number from Slim on this Pye re-issue to coincide with their new R & B campaign. It's a goodly number with a grow-on-you appeal, and believe it or not a good amount of pop appeal. Good tune, good lyric and catchy beat, it should sell well without actually making the charts.

Flip isn't the Holly number but a slow harmonica tinged blues thing with a talking bit in the middle that tends to put one off. However this disc WAS a big hit in the States so there!

FOUR 🍷🍷🍷🍷

CHUCK BERRY

Let It Rock; Memphis Tennessee (Pye International 25218)

A PART from the tune which is exactly the same as "Johnny B. Goode", this fast rock number promises to be an even bigger hit than his "Go-Go-Go". Fast and with a good lyric it should be echoing out of all the juke boxes, and watch for a chart entry soon.

Flip is the very popular number that Chuck penned and it's a happy-sounding number about the guy who's lost his little girl. Very much in the present day style of things, it's as good, or better than side one.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

THE DAKOTAS

Magic Carpet; Humdinger (Parlophone R 5064)

FOLLOW-UP to their hit "The Cruel Sea" is this George Martin penned number which has a considerable "Apache" flavour about it. It's a guitar-led medium paced tuneful number with some fair old instrumental work from the boys. Not as commercial as their last but not bad all the same.

Flip is another instrumental guitar-led thing with some tuneful work from all concerned. It's well performed but not outstanding.

THREE 🍷🍷🍷

MAX HARRIS

Gurney Slade; Hat & Cane (Fontana TF 416)

SECOND time around is this popular theme, with a flavour that has lasted three years without dating. It's been re-issued due to the return of the series. The simple fairly gimmicky number could be a big hit all over again, but not as big as the first time.

Flip again comes from the series "The Strange World of Gurney Slade" and is in contrast with side one. It is a fast moving nineteenth-century styled thing that reminds one of the silent films.

FOUR 🍷🍷🍷🍷

THE DRIFTERS

I'll Take You Home; I Feel Good All Over (London Atlantic HMK 9758)

LATIN-FLAVOUR on this big U.S. hit from the group. It's got a distinct Ben E. King flavour and the song reminds of "Save The Last Dance For Me". There's the building quality, great tune, and the haunting atmospheric treatment by the top coloured group in the States. It should be a hit here — But we can't honestly say that this under-rated group will manage to click.

Flip is a deep-voiced jazz-flavoured number very much like the Coasters in parts. It's good, and we liked it.

FOUR 🍷🍷🍷🍷

JIMMY YOUNG

Miss You; Take Care of Yourself (Columbia DB 7119)

YES, it is the dee-jay Jim. Younger readers may not know of the long run of Number Ones he had in his vocal career—but it's obvious he's lost nothing of his vocal prowess. A good old song with an easy-to-carry melody line and some sentimental lines. Very well sung; handy piano in the background; reasonable possibility of a hit if Jimmy's fellow dee-jays do their stuff. Welcome back, Mr. Young. A big Mike Carr-Norman Newell song for the flip—and Jimmy gets the maximum value from the lyrics. But it's the top side which will mean most.

FOUR 🍷🍷🍷🍷

JOHNNY MATHIS

Wonderful! Wonderful!; Wild Is The Wind (CBS AAG 171)

WONDERFUL? Not quite. But Johnny always gets the best out of this show-type material and here he sings with his customary smoothness. He swoops, vocally; and hovers, vocally. His range seems to extend with every release. Choral effects are not too overpowering for once. Could work itself into a useful seller, this. Flip is another good showcase for his style. Simple, yet strangely full-blooded, production with slightly eerie orchestral effects back of his lyric tenor. Good value flip.

FOUR 🍷🍷🍷🍷

DICK AND DEEDEE

Where Did The Good Times Go; Guess Our Love Must Show (Warner WB 111)

DICK AND DEEDEE do pretty well in the States but they haven't done a thing here. The vocal pair certainly whip up a strange sound on this string-filled number which is a ballad with loads of big drum work a la their "Mountain's High" biggie. Not outstanding but pleasant.

Jerky flip, with some usual style duetting from the pair, with some throaty interjections by Dick. We didn't mind it, but he should get his tonsils seen to.

THREE 🍷🍷🍷

THE SUNDOWNERS

Baby Baby; House Of The Rising Sun (Piccadilly 35142)

FAIRLY routine rock number but well performed in a standard sort of way. After hearing it a couple of times you find yourself latching on to the tune and the insistent beat, with the boys hollering away in bright style. Some wild guitar work around the middle sections and a thundering beat hammering on and on. It's certainly got an American sound to it though recorded in London Town. Flip is another sample of good group work, though not with the dynamic sound of the top side. Group handle a slowish, bluesy sort of number with confidence and skill. Not so commercial, unfortunately.

THREE 🍷🍷🍷

BILLY PARKER

Thanks A Lot; Out Of Your Heart (Decca F 11668)

COUNTRY-STYLED item for the new-to-us Billy. He doesn't whine, though—and actually appears to enjoy the vocal stint. It's a cleverly-conceived number all round, with spasms of good guitar mid-way—and it has an overall atmosphere of something different. Billy deserves to make the charts with this—and we've a feeling he'll do so. Give it a spin, anyway. Slow piano intro for the flip. Billy again sings well but the song is nowhere near as compelling as "Thanks A Lot". He has the feel for this C and W styling though.

FOUR 🍷🍷🍷🍷

BILLIE DAVIS

Bedtime; You And I (Columbia DB 7115)

NICE chorus on this number from the "Tell Him" girl on this disc which has a good lyric and a good beat. It's a medium-paced powerful performance and there's a good quality about it. We liked it despite her "little girl" voice which replaces the former throaty bit. We don't know which one we liked best.

Billie wrote the flip, a jerky beat number with orchestra once again directed by Alan Tew. It's a very commercial number that's a good 'B' side.

FOUR 🍷🍷🍷🍷

THE TYMES

Wonderful! Wonderful! Come With Me To The Sea (Cameo-Parkway P 884)

THE Johnny Mathis number is given a very good treatment by the "So Much In Love" team, who make a superb job of the ballad. It's a familiar infectious type of thing, with some extremely good vocalising from all concerned. A good efficient follow-up to their last.

Flip is another ultra smoothie with plenty of potential, and plenty of the "ooh-wee-ooh's" of their last hit. We think that these boys are here to stay, just on the strength of these two discs.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

THE PLAYERS

Mockingbird; Bizet As It May (Oriole CB 1861)

EXTREMELY fast work on a high-pitched organ that makes you want to run, type fast, or do anything you're doing faster. It's an infectious little instrumental with a goodly tune, and some reasonable backing work from the polished combo. Could sell more than average.

Familiar number on the flip, an interesting arrangement with some good instrumental sounds once again. Good flavour on the plaintive tune which moves along well.

THREE 🍷🍷🍷

MATT MONRO

From Russia With Love; Here And Now (Parlophone R 5068)

FROM the film of the same name comes this tender ballad by Matt who hasn't had a disc around for a while. It's a typical lovely ballad with a good lyric and tune —naturally enough seeing as it's a Lionel Bart composition. Slow tempo, with an ultra commercial feel, and much hit potential. Watch this one creep into the charts. A dead cert. seller.

On the flip, Johnny Spence again directs the orchestra, and of course Matt turns in a superb swinging performance. He's just great this man.

FOUR 🍷🍷🍷🍷

BUDDY BRITTEN

My Resistance Is Low; When I See You Smile (Oriole CB 1859)

BUDDY and his group The Regents get their teeth into one of the most beautiful pop songs ever written. It's a great performance by the boys who put a load of good beat commercial appeal into the medium-paced number. There's some driving insistent guitar work but we do wish this talented group could have found something original.

Flip isn't quite so commercial, and it is in the usual Liverpool vein, despite the fact the boys don't come from Liverpool. It's a good disc and we reckon it a lot.

THREE 🍷🍷🍷

SCREAMING LORD SUTCH

I'm A Hog For You; Monster In Black Tights (Decca F 11747)

OLD COASTERS' number for his Screaming Lordship. He takes it at a different tempo and the version is completely different. It has a lot of commercial appeal, under today's standards, but we doubt if it will get him into the House of Commons' popsville. Goodly guitar going on mid-way, but Sutch's variation on the lyrics comes off only patchily. Flip is typically Sutch horror — and that isn't meant critically speaking. Good humour in his usual off-beat way. But not beat-laden in the way the top side swings.

THREE 🍷🍷🍷



THE TYMES look like having another hit on their hands to follow their "So Much In Love" triumph. It's called "Wonderful! Wonderful!"—a good description of the disc!

TROY DANTE

Tell Me; That's Alright (Decca F 11746)

ORGAN work opens this fast number with a punchy lyric delivered in an ultra commercial way by Troy who is a singer with a difference. Maybe not for the charts —but with better material he could have a big one. Good backing—vocal work is multi-tracked.

Fast tempo again on the flip, a more commercial number with more of Troy and some fair old chorus work. Better than side one, and a pretty good side.

THREE 🍷🍷🍷

BOOKER T. AND THE M.G.'s

Chinese Checkers; Plum-Nellie (London HMK 9784)

THE group that gave us the fantastic "Green Onions" come out with another from the same pot (forgive us) on this quiet, Oriental-flavoured R & B slowie with loads of organ work and all the lot thrown in. Good stuff, but not for Beatles fans.

Also good is the flip, which features crashing guitars and the usual R & B type things with heavy organ work on the instrumental. Good stuff with loads of atmosphere.

THREE 🍷🍷🍷

TONY BENNETT

This Is All I Ask; True Blue Lou (CBS AAG 165)

DELICATE piano approach for the new Bennett. How this guy can sing! He has a way with lyrics — a way few modern singers have. He sings the intro, then into the chorus. And a comely chorus it is, too. Neat lyrics, fitting the music mood perfectly. More for late-night listening than charts' ratings. Beautifully arranged, with lush sounds from the brass. But it's way above current chart standards. More of the same good gear for the flip. Excellently sung. So excellently that you wonder why Mr. B. is so irregular in his chart appearances.

FOUR 🍷🍷🍷🍷

BILL BLACK'S COMBO

Monkey-Shine; Long Gone (London HLU 9788)

RASPING sax on this minor U.S. hit from Bill Black. It's a jerky typical style dance number. There's some fair old bits in this disc which is well-performed by ex-jazz musicians composing the excellent group. Very much jazz inclined, the disc ties in well with the new craze. Just one thing though. It sounds to us like the demo which was sent to us by mistake some time ago when Bill's last disc was issued. It was withdrawn and "Do-It Rat-Now" issued. Before the Monkey . . .

Flip is slower with some build and build flavoured bits on the happy sounding up-and-down sax lead number. Not commercial but still quite good.

FOUR 🍷🍷🍷🍷

THE SEARCHERS

Sweet Nothin's; What'd I Say (Philips BF 1274)

DUG up from the archives of Philips comes this well-timed effort that was recorded at the Star Club in Hamburg, years before the boys had their Pye recording contract. It's an average recording of the Brenda Lee classic, but with nothing outstanding about it. Loud and violent without the class they have since achieved. Will get a lot of sales now—but it wouldn't have meant a thing without "Sweets".

I'm surprised the flip isn't the top side. It's more danceable and is the usual beat group adaptation of the Ray Charles R & B great. Good stuff despite the poor recording etc.

THREE 🍷🍷🍷

DAVID MACBETH

Stick Around; Holiday Girl (Pye Piccadilly 35145)

THAT excellent stylist David has a goodly workout, tonsil-wise here. Ballad, carried in mid-tempo, with a neatly balanced orchestral backing. It's a song which has that "standard" sound to it which means it may not register too well in these beat-happy days. That doesn't detract one iota from David's excellent performance, though. Hope we're wrong about the charts view. Flip is slightly faster and in holiday mood. Again it's impossible to fault Dave's vocalising.

THREE 🍷🍷🍷

CYRIL DAVIS

Preachin' The Blues; Sweet Mary (Pye Int. 25221)

HARMONICA sound on the latest from the British R & B king, which is a fastish paced shouter with loads of good vocal work, and a more commercial approach than on his last disc. It's fair stuff with some good stuff from all concerned. He's backed by the Rhythm And Blues All Stars on the number. Compelling.

Slower stuff on the heavier flip, a Huddy Leadbetter number. There's some fair old bits on both the vocal and instrumental sides of the disc.

FOUR 🍷🍷🍷🍷

JOHN WARREN ORCHESTRA

Scarlett O'Hara Cha Cha; I Will Follow Him Cha Cha (Pye 15561)

FROM the very popular dance orchestra come these two re-jiggings of two pop favourites, both of which take surprisingly well to the alien treatment. Although it sounds stranger to hear the Harris/Meehan number turned into a cha cha cha, it certainly gives the whole thing a fresh approach.

"I Will Follow Him, the Little Peggy March-Pet Clark number also sounds refreshed by the treatment, which should be snapped up by any cha cha devotees.

THREE 🍷🍷🍷

THE TORNADOS

Dragon Fly; Hymn For Teen-agers (Decca F 11745)

BRISK beat from drummer Clem Cattini and off go the Tornados again — chartwards, we'd say. Guitar starts the theme early on and it's pushed along at a healthy lick before Roger's electronic keyboard takes a phrase. Not, perhaps, as easy to remember as some of the recent group releases but well-played and beaty and remember the boys, changes in personnel or no, have a big following. Intricately arranged but not overpoweringly so. Joe Meek co-composed the flip and it's very good, too. Slower, with organ-stated theme in the distinctive Tornado sound. Easy to latch on to.

FOUR 🍷🍷🍷🍷

JIM REEVES

Guilty; Little Ole You (RCA Victor 1364)

PIANO first off on the "Welcome To My World" star's latest. It's NOT the old song "Guilty" but is a charmingly sincere ballad about the man who is only guilty of loving his girl. Jim sings with wonderful clarity and style—and economy of phrasing—which should ensure him a place at least in the lower reaches of the Twenty. In fact, it's all simplicity and delightfully easy relaxation. Yes, a hit. Real Nashville piano gets Jim away on the self-penned flip. A faster tempo and again sung with warmth and stylish efficiency. Blend of piano and voice comes off perfectly.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

TOP 20 TIP

THE SWANS

He's Mine; You Better Be A Good Girl Now (Stateside SS 224)

A CHIFFON'S styled group gets to town on this number which is a version of the Alice Wonderland U.S. hit. It's a frenzied beat-ballad with a bit of a Carole King sound, and plenty of vocal and instrumental backing with some atmospheric piano work. But it's the flip that's coming up in the States.

"You Better Be A Good Girl Now" is a medium paced effort with some tuneful work from all concerned, and some nice vocal gimmicks. Not terribly commercial.

THREE 🍷🍷🍷

THE DOVELLS

Betty In Bermudas; Dance The Froog (Cameo-Parkway P 882)

COMING up fast in the States is this frantic rock number from one of the States' top rocking groups. It's fast with organ and hand-clapping and a load of yelling and screaming all the way through. Typical Dovelles, but not so commercial as "You Can't Sit Down", which rubs off a bit on this one. Good nevertheless.

Another of those animal things on the flip, with loads of gimmicks etc. Good beat stuff that we thought was a bit too way-out for the British market.

FOUR 🍷🍷🍷🍷

Jim Reeves Smoothie And New Tornados



JIM REEVES sings a catchy number on his recent British tour. He's seen here with his group, who back him on his latest RCA single, "Guilty", another C-W styled smoothie that should give him another "Welcome To My World" or "He'll Have To Go". (NRM Picture.)

THE UNDERTAKERS

What About Us; Money (Pye 15562)

THE Liverpool scene is really reviving the R & B classics, and this one from the Undertakers is a revival of the Coasters number with a good performance from the boys. We've an idea this will be the big one for them. If they get the exposure that is, because it's a well-performed bit all the way through.

Flips is a revival of the Barrett Strong classic and although they make a good job of it we cannot but compare it to the original. And this one falls down. But they do get astonishingly near the U.S. R & B sound.

FOUR 🍷🍷🍷🍷

VARIOUS ARTISTS

She Loves You; I'm Telling You Now; You Don't Have To Be A Baby To Cry; Wipe Out; I'll Never Get Over You; It's All In The Game. (Cannon EP 015)

ANOTHER of those first-rate emulating bits on half a dozen of the big hits of the day. Considerable success in imitating the hit-makers and a collection that should help make many parties go with a swing. Chief selling point is its value for money approach. Best tracks: "Wipe Out" and "It's All In The Game".

FOUR 🍷🍷🍷🍷

MARCIE BLANE

You Gave My Number To Billy; Told You So (London HLU 9787)

DOING wellish in the States, this song features Marcie in a talkie-opening before she sings out, charmingly, on a teen-appeal number. A little voice, a young voice, with a delicate arrangement. Funny wee brass passages here and there. Her boy didn't kiss her goodnight, you see—and then gave her number to his mate. Rather sweet. But may miss out here. Flip is rather faster and meatier. Choral bits early on, then Marcie sings out again. Too jerky and up-and-down to mean a lot. Still, it does reflect Marcie's song-selling ability.

THREE 🍷🍷🍷

CILLA BLACK

Love Of The Loved; Shy Of Love (Parlophone R 5065)

THE latest Merseybeat plug is a girl, and she gets the benefit of a Lennon-McCartney composition. It's a beat-ballad with some rather rasping backing, and some excellent vocal work from Cilla whose voice is very good. The song isn't too good though and there's no Merseyside sound to it. Rather Vera Lynn-ish.

Flip is a bit more commercial, and there's some throbbing backing sounds to it. Fair singing once more, and a lot of appeal. But nothing new here.

THREE 🍷🍷🍷

RUSTY DRAPER

That's Why I Love You Like I Do; Night Life (London HLU 9786)

REEDY intro supplied on soprano sax. Rusty—it's a "he"—is on the Country kick but expresses his feelings with suitable joie de vivre. It pushes along fairly effectively but maybe isn't different enough to make much progress here, chart-wise. Multi-tracking comes off fairly well, plus some whistling effects in the background. Flip features choir, piano, strings, in a mood-setting opening before Rusty starts singing with plenty of feeling. Rather a good melody this, and well sung.

THREE 🍷🍷🍷

ALICE WONDERLAND

He's Mine; Cha Linde (London HLU 9783)

THUMPING beat, etc., for this Crystal-styled effort with just one girl singing. But we somehow don't think that Alice is her real name. She sounds exactly like Carole King on the hot throbbing torrid number, which moves along well at a solid beat for a change. Good stuff that could do well.

Flip is an average number with sax ploughing through the tune, and a femme chorus in the background and not much else. No Alice...

THREE 🍷🍷🍷

TERRY STAFFORD

Heartache on the Way; You Left Me Here To Cry (Stateside SS 225)

FLUTE and bass noises welcome Terry on some dual-tracking work and a reasonably lively number. Traces of Country approach to it all, but only mere traces. It has a jog-along sort of melody and some unusual instrumental sections, plus guitar and is rather a novelty sort of show. Unlikely to make the grade big here, but a pretty sound. "You Left Me Here To Cry" has a fair old beat attached but the vocal tracking is somewhat confused. Terry sings out in a deeper voice, slightly Presley-influenced.

THREE 🍷🍷🍷

SOL RAYE

Dear Michele; I Love You Because (Oriole CB 1855)

SLOW, guitar-backed, ballad for Sol. He more or less whispers the lyrics, which have a certain charm and meaning. The orchestral backing builds and builds delightfully but there's a lack of commercial meaning to it all. Rather old-fashioned in approach, though it's hard to fault any of the aspects of performance. "I Love You Because" is a faster ballad with a strum-along rhythm and a fair amount of Hawaiian sound intermingled with a country approach. The words are suitably corny... but Sol sings out with an amiable and confident approach.

THREE 🍷🍷🍷

BOB LUMAN AND SUE THOMPSON

I Like Your Kind Of Love; Too Hot To Dance (Polydor NH 66989)

CURRENTLY a biggie in the States, this one will be helped along by Bob's tour here at the moment. His country styled voice is assisted by the rhythmic country backing, and Sue's little girl tones make the whole thing move along with a good flavour. Well-made with a commercial feel and a chance of good sales.

Flip is Bourdeaux Bryant composition, and there's more duetting on this one. It's not in the Paul & Paula or Steve & Eydie style, but is pretty original.

FOUR 🍷🍷🍷🍷

DION

Donna The Prima Donna; You're Mine (CBS AAG 169)

UP-TEMPO work, with vocal group backing — and a big hit in America. Dion, though, hasn't been making it much here in Britain of recent releases and so we can't give much for his chances. A swingin' vocal performance, nevertheless, and some good lyrics for the likeable Yank. It lacks the punch of his big hits here and for that reason we can't tip it for the top.

Heavy beat on the flip, a medium paced effort with loads of appeal, and some very subdued chorus work on the flip of this bluesy number.

FOUR 🍷🍷🍷🍷

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CILLA BLACK

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PAUL HANFORD

The Minute You're Gone; High School Dance (Oriole CB 1866)

PAUL is selling more with each successive release, and this tender ballad should be no exception to the rule. It's a pretty song with a touching quality and good performance from all concerned. Vocal support is helpful and Paul sings well on the well-recorded number. Watch it.

Flip is a slightly faster number with a bit of an old-fashioned flavour. Not commercial but well-performed.

THREE 🍷🍷🍷

THE HUSTLERS

Gimme What I Want; Not Much (Philips BF 1275)

FAIR performance on this happy number by the Hustlers. Not notably outstanding anywhere along the line, but good enough to register if given the plays. Fairly strong instrumental help given to the vocal bits — lead guitar being particularly efficient. Song could catch on, given sufficient exposure. Flip features a banjo sound. Rather a good idea, lyrically... "I don't want your kisses, your arms about me... not much". Signs of lack of control among the vocal gents.

THREE 🍷🍷🍷

DON SPENCER

Worried Mind; Give, Give, Give A Little (HMV POP 1205)

FROM the "Fireball" man comes this pretty little song that was quite a big instrumental hit for Ray Anthony in the States. Don makes a goodly job of the pleasing number that grows on you with each listen. Watch this one, it could be pretty big.

More beat on the flip, it's merry John Leyton-ish number with some good work from all concerned. There's a goodly beat and good backing work, but nothing new here.

THREE 🍷🍷🍷

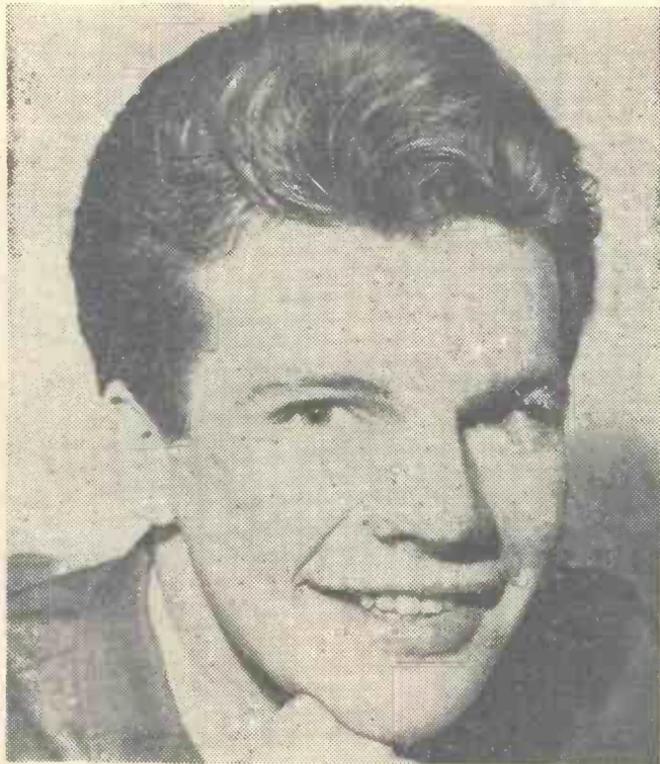
SKEETER DAVIS

I Can't Stay Mad At You; It Was Only A Heart (RCA Victor 1363)

AS ever, Skeeter sings well. But unfortunately she's slow to break through here. This is a good song, with a well-produced backing, and the tempo is attractively sustained. Good blending of solo voice and choir, with a snatch of strings mid-way. It's a good effort altogether and deserves to be frequently played. Back to the near-Country routine for the flip, with Skeeter duetting with herself. Good violin section work behind her at half-tempo. Sweet, vocally and lyrically.

FOUR 🍷🍷🍷🍷

U.S. BEAT LPs



BOBBY VEE
THE NIGHT HAS A THOUSAND EYES: Go Away Little Girl; It Might As Well Rain Until September; It Couldn't Happen To A Nicer Guy; Theme For A Dream; Silent Partner; The Night Has A Thousand Eyes; You Won't Forget Me; Anonymous Phone Call; If She Were My Girl; Lover's Goodbye; Dry Your Eyes; What About Me. (LIBERTY LBY 1139.)

THAT permanent hitster Bobby Vee gathers together an album of successful items from various sources on this latest release. Heading the collection is his own magnificent success "The Night Has A Thousand Eyes" which he featured in the film "Just For Fun".

Undoubtedly this too will make the grade saleswise. Bobby's innumerable fans will be flocking to the shops to purchase copies and many folks will discover they like what they hear even though they may not be regular customers for Bobby's discs.

FOUR 🍷🍷🍷🍷

THE FOUR SEASONS

AIN'T THAT A SHAME: Ain't That A Shame; Silhouettes; Why Do Fools Fall In Love; Tonite, Tonite; Lucky Ladybug; Alone; One Song; Sincerely; Since I Don't Have You; My Sugar; Hi-Lili; Hi-Lo; Walk Like A Man; Goodnight My Love. (STATESIDE SL 10042.)

MORE from the quartet with the so distinctive harmonies. Included are two of their major singles hits in "Ain't That A Shame" and "Walk Like A Man". Powerful stuff completes the programme.

The Four Seasons have just about been the most successful charts team during 1963. Right now is about the only time this year they haven't been featured in the Top 50. But doubtless this lapse will soon be reversed when they release another hot single.

THREE 🍷🍷🍷

THE SHIRELLES
THE SHIRELLES HITS: Foolish Little Girl; Love Is A Swingin' Thing; Mama Said; What A Sweet Thing That Was; Welcome Home Baby; Look-a-Here Baby; Will You Love Me Tomorrow; Everybody Loves A Lover; Stop The Music; I Don't Think So; Mama, Here Comes The Bride; It's Love That Really Counts Boys; Not For All The Money In The World. (STATESIDE SL 10041.)

NEVER far away from the best sellers are the Shirelles. Here again is a collection which tells the listener just why this consistency exists.

The distinctive harmonies and strong song material make the girls certain of success should they eventually make a personal appearance tour over here.

You'll enjoy this one.

FOUR 🍷🍷🍷🍷

BOBBY VEE'S new LP should clear up the big flipside question with his fans.

GARY (U.S.) BONDS

THE GREATEST HITS OF: New Orleans; Twist, Twist Senora; Seven Day Weekend; Copy Cat; Not Me; School Is Out; Quarter To Three; Dear Lady Twist; Please Forgive Me; Havin' So Much Fun; School Is In; Gettin' A Groove. (STATESIDE SL 10037.)

GARY BONDS has been a charts absentee for a little while but once upon a time he was right at the top with several big ones. You can relive these hits on this collection.

It's good stuff all the way served up in Gary's special manner. I expect we'll soon see him back in the charts with another big 'un.

THREE 🍷🍷🍷

COMICS or VOCALISTS?

SEE The Chants on stage or on TV, all toggled up in their blue mohair suits, smiling nicely for the customers but generally conducting themselves with decorum, and you will have quite the wrong impression of what it's like to spend an hour or two with them offstage.

In fact, these five Liverpool lads are so consistently high-spirited, so happy-go-lucky, that it is—on the face of it—impossible to believe that they could ever have studied hard enough to work up a good musical act.

The explanation: the five Chants are more like ten, for each boy is two m...
 The job they are hard-working and talented. Away from the job they only work hard at enjoying themselves and are as zany and undisciplined as possible.

I colluded with them in a London restaurant. Which one is the spokesman? I asked. Five voices said "he is" and five fingers pointed in different directions.

Then one of them said that, before we got any further, there was something they wanted to confess: "We don't sing," he whispered. "We have a very good gramophone planted backstage and we mime to it."

SERIOUS?

Whose records? "The Marvellettes, Chiffons, Coasters, Drifters," said one of them promptly.

Although they were kidding, they had at least revealed their influences—rather different ones from other British vocal groups. So I asked the oldest Chant, 21-year-old Joe Ankra, to tell me how they got started.

Staying serious for nearly a minute (is this a record?) Joe replied: "There weren't any coloured vocal groups in England singing our kind of music so we teamed up. We all come from round the Parliament Street area in Liverpool, we are all interested in the rhythm and blues sounds, and we've all got a pretty good idea of

harmony, though we don't read music.

"We like to fool around, but we work hard at music. We've been professional three months and we are doing all right. We'll take our chances on being able to stay in show business. We've got our own backing group, the Harlems (two white guys, one coloured guy), and we've been booked onto a 28-day tour in November with Helen Shapiro and Bobby Rydell. And our first record, "I Don't Care" on Pye, has been bought by Cameo-Parkway for release in America."

NEW NAME

Joe started out to be a commercial artist. His brother Eddie, 18, was an art student. Nat Smela, 18, was a laboratory technician, Alan Harding, 18, an apprentice upholsterer, and Edward Amoo, 19, a paper stock keeper.

They started out as The Shades, then found that there's an American group already using the name. So they had to come up with a new one fast. Alan Harding said: "A Chinese boy called Peter Chang used to hang out with us. He used to tell us how we sounded on stage. This is very important for a vocal group like ours. We can sound fine to us, but the theatre's acoustics may be odd and we don't sound all right to the audience. So Peter used to be our audience in rehearsals and help us with the sound balance. While we were trying to think up a name somebody

kept saying Chang, Chang. Somebody—probably Peter—suggested we call ourselves The Changs. We almost did. But The Chants sounds just a bit better."

Though they come from ultra-fashionable Liverpool, The Chants have avoided the temptation to cash in on the Liverpool sound by doing versions of numbers associated with better-known groups.

Said Joe: "We do getting on for 60 numbers, and only about five or six of them are performed by other British groups. So far, the songs we like best are not very commercial in Britain, but we are doing well for bookings in theatres, cab-



THE CHANTS have a distinct Four Seasons flavour with their "I Don't Care". But they also inject loads of originality.

AND MANY EPs

CLIFF RICHARD: Seven Days To A Holiday; Stranger In Town; Really Waltzing; All At Once. (COLUMBIA SEG 8263.)

A FURTHER excerpt from the best-selling "Summer Holiday" L.P., which came, of course, from the top box office film of the same name.

Cliff in fine form, as if I need state the fact, and no doubt with another best-seller up his sleeve for the E.P. charts.

FIVE 🍷🍷🍷🍷🍷

RUSS CONWAY: If You Were The Only Girl In The World; Let The Great Big World Keep Turning; Little Grey Home In The West; Smilin' Through. (COLUMBIA SEG 8264.)

A SELECTION from the recent "Something For Mum" album which should please the fans of top piano star Russ Conway. Russ may be a comparative stranger to the charts these days, but his discs still sell in quantities which are the envy of many an artist.

Typical and enjoyable as always when Russ sits at the keyboard.

THREE 🍷🍷🍷

EDDIE COCHRAN: C'mon Everybody; Sittin' In The Balcony; Summertime Blues; Twenty Flight Rock. (LIBERTY LEP 2111.)

SOME of the finest recording material to come from Eddie Cochran's brief but pretty prolific career. It has often been claimed that he was one of the outstanding artists of the big beat era, and I'll go along with that claim all the way.

He was an artist who lived for his music, and I can detect this when spinning his discs. Had he lived he would undoubtedly have been one of the biggest stars on record today.

FOUR 🍷🍷🍷🍷

THE VENTURES: Telstar; Red River Rock; The Lonely Bull; Percolator. (LIBERTY LEP 2104.)

A BIT late for the two biggies on this E.P.—"Telstar" has already been well and truly cashed in on by our own Tornados, and "The Lonely Bull" has had chart success aplenty by the Tijuana Brass.

But doubtless the fans of the Ventures, and there are plenty of these around, will enjoy this latest offering. As usual the performance standard is high.

THREE 🍷🍷🍷

NAT KING COLE SINGS, GEORGE SHEARING PLAYS: September Song; Lost April; I'm Lost; I Got It Bad And That Ain't Good. (CAPITOL EAPS-1675.)

FROM the L.P. of the same name, which contained the best selling "Let There Be Love," Nat and George present four of the smoother ballads.

But the swing is still there, as one would expect from these talented performers. Good for listening at any time.

FOUR 🍷🍷🍷🍷

JULIE LONDON: Desafinado; Cuddle Up A Little Closer; Cry Me A River; June In January. (LIBERTY LEP 2103.)

FOUR more from my pin-up girl, Julie London. Her big, big success, "Cry Me A River," is featured again, and three more strong items are on hand to round off the entertainment.

Personally, I could enjoy just looking at the cover... but the music's good too.

THREE 🍷🍷🍷

by Jimmy Watson

TED HEATH AND HIS MUSIC: Cherokee; Johnny One Note; Out Of Nowhere; I Don't Know. (DECCA DFE 8532.)

THE "Big Band Show," featuring Ted Heath and his Music, was strongly praised at the Golden Rose of Montreux Festival in Sweden. Now Decca have released four souvenir tracks to commemorate the occasion.

Whether you want the record as a souvenir or simply because you like the band, you certainly won't be disappointed. It's good, good, good.

FOUR 🍷🍷🍷🍷

JIMMIE RODGERS: Froggy Went A-Courtin'; The Fox And The Goose; The Crocodile; Boll Weevil. (COLUMBIA SEG 8265.)

FOLK songs, children's songs, call them what you will. But one thing is certain, and that is that Jimmie Rodgers' treatment of them will give them a fresh lease of life.

An enjoyable set for all ages, though probably not destined for the charts.

THREE 🍷🍷🍷

THE SHADOWS: Granada; Adios Muchachos; Valencia; Las Tres Carabelas (Three Galleons.) (COLUMBIA SEG 8278.)

A TOUCH of the Spanish from Los Shadows on this delightfully performed selection recorded during their trip to Spain with Cliff earlier this year.

It's different, yet unmistakably the Shadows. Yes, another winning collection from the team which will hit the charts pretty rapidly. I liked it immensely and wouldn't mind hearing some more of the same, boys. Bet the fans will share my view.

FIVE 🍷🍷🍷🍷🍷

THE BEATLES: From Me To You; Thank You Girl; Please Please Me; Love Me Do. (PARLOPHONE GEP 8880.)

IF anything is going to dislodge the Beatles' "Twist and Shout" E.P. from the top of our chart, then this could be it.

Their sensational run of hits are gathered together with the exception of their current "She Loves You," in one of the best package deals ever on record.

I like them, you like them, what more do you want? All right, then, several more discs wouldn't come amiss!!

FIVE 🍷🍷🍷🍷🍷

MR. ACKER BILK: A Taste Of Honey; Fancy Pants; Above The Stars; Lonely. (COLUMBIA SEG 8266.)

FOUR more of Acker's hits to delight the fans. And again the basic ingredient, apart from the delightful clarinet, is Leon Young plus his String Chorus.

You liked these as single offerings... doubtless you'll like them all the more nicely wrapped up in a colourful package with Acker gracing the sleeve.

THREE 🍷🍷🍷

FRANK IFFIELD: Just One More Chance; I've Got That Sad And Lonely Feeling; The Glory Of Love; Gone. (COLUMBIA SEG 8262.)

THE much-requested Frank Iffield version of "Just One More Chance" (which could have been yet another big, big single for him) is packaged with three others in an E.P. which must zoom up the best sellers.

Again, no real need to recommend it. It's a winner.

FOUR 🍷🍷🍷🍷

PETER, PAUL & MARY

DON'T THINK TWICE IT'S ALL RIGHT WB 110 45 rpm
 IF I HAD A HAMMER WB 74 45 rpm

THE EVERLY BROTHERS

THAT'S WHAT YOU DO TO ME
 WB 109 45 rpm

ALAN SHERMAN

HELLO MUDDAH, HELLO FADDUH
 WB 106 45 rpm

MY SON THE CELEBRITY
 WS 8131 WM 8131
 12" stereo or mono LP

MY SON THE CELEBRITY

WARNER BROS. RECORDS
 DECCA HOUSE ALBERT EMBANKMENT LONDON SE 11

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|--|---|
| 1 BLUE VELVET*
1 (6) Bobby Vinton | 27 DONNA THE PRIMA DONNA*
45 (2) Dion DiMucci |
| 2 MY BOYFRIEND'S BACK*
2 (8) Angels | 28 WHAM!
29 (3) Lonnie Mack |
| 3 SALLY GO ROUND THE ROSES
8 (4) Jaynettes | 29 MEAN WOMAN BLUES*
44 (2) Roy Orbison |
| 4 BE MY BABY
14 (4) Ronettes | 30 THAT SUNDAY, THAT SUMMER*
39 (2) Nat Cole |
| 5 SURFER GIRL
5 (8) Beach Boys | 31 I CAN'T STAY MAD AT YOU*
42 (2) Skeeter Davis |
| 6 THEN HE KISSED ME*
6 (6) Crystals | 32 BLUE BAYOU*
41 (2) Roy Orbison |
| 7 HEAT WAVE
4 (7) Martha & the Vandellas | 33 HELLO HEARTACHE!
GOODBYE LOVE*
35 (3) Peggy March |
| 8 IF I HAD A HAMMER*
3 (8) Trini Lopez | 34 WHY DON'T YOU BELIEVE ME*
28 (4) Duprees |
| 9 MICKEY'S MONKEY*
11 (5) Miracles | 35 FOOLS RUSH IN
46 (2) Rick Nelson |
| 10 CRY BABY
12 (4) Garnett Mimms & the Enchanters | 36 HEY THERE LONELY BOY*
34 (5) Ruby/Romantics |
| 11 WONDERFUL!
WONDERFUL!*
10 (5) Tymes | 37 ONLY IN AMERICA
36 (4) Jay & the Americans |
| 12 BUSTED
20 (2) Ray Charles | 38 SUGAR SHACK
— (1) Jimmy Gilmer & the Fireballs |
| 13 MARTIAN HOP*
13 (6) Ran-Dells | 39 TREAT MY BABY GOOD
38 (3) Bobby Darin |
| 14 A WALKIN' MIRACLE
17 (4) Essex | 40 DON'T THINK TWICE, IT'S ALL RIGHT*
— (1) Peter, Paul & Mary |
| 15 THE KIND OF BOY YOU CAN'T FORGET*
15 (8) Raindrops | 41 TWO TICKETS TO PARADISE
— (1) Brook Benton |
| 16 THE MONKEY TIME*
7 (9) Major Lance | 42 BUST OUT
— (1) Busters |
| 17 HELLO MUDDAHI HELLO FADDUHI*
9 (8) Allan Sherman | 43 CANDY GIRL*
21 (12) 4 Seasons |
| 18 MORE*
22 (10) Vic Dana/
Kai Winding | 44 BLOWIN' IN THE WIND*
26 (12) Peter, Paul & Mary |
| 19 HEY GIRL*
16 (9) Freddie Scott | 45 FRANKIE AND JOHNNY*
25 (9) Sam Cooke |
| 20 PAINTED TAINTED ROSE*
23 (9) Al Martino | 46 DENISE*
31 (11) Randy / Rainbows |
| 21 HONOLULU LULU
32 (2) Jan & Dean | 47 I WANT TO STAY HERE*
33 (7) Steve & Eydie |
| 22 LITTLE DEUCE COUPE
24 (5) Beach Boys | 48 FINGERTIPS*
30 (14) Stevie Wonder |
| 23 MOCKINGBIRD
19 (11) Inez Foxx | 49 DANKE SCHOEN*
37 (9) Wayne Newton |
| 24 YOU CAN NEVER STOP ME LOVING YOU
18 (7) Johnny Tillotson | |
| 25 PART TIME LOVE
27 (4) Johnny Taylor | |
| 26 TALK TO ME
40 (2) Sunny & the Sun Glows | |

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

NRM Chart Survey

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—"The Grass Is Greener"—Brenda Lee; "Washington Square"—Village Stompers; "You Lost The Sweetest Boy"—Mary Wells; "She's A Fool"—Lesley Gore; "Crossfire"—Orions; "Baby Get It"—Jackie Wilson; "Teenage Cleopatra"—Tracey Dee; "Maria Elena"—Los Indios Tabajaros; "Misty"—Lloyd Price; and "Cry To Me"—Betty Harris.

Recent U.S. releases include—"Wild"—Dee Dee Sharp; "2 Sides"—Etta James; "First Day Back At School"—Paul And Paula; "Go Way Christina"—Jimmy Soul; "Wonderful Love"—Mel Carter; "Guitars Guitars"—Al Case; "Love Isn't Just For The Young"—Frank Sinatra; "Oh Johnny Oh Johnny"—Laverne Baker; "It's All Right"—The Impressions; "Lonesome Little Lonely Girl"—Vibrations; "I'm Going Back Home"—Ike & Tina Turner; "She Loves You"—The Beatles;

New U.S. craze—Eefinanny. Hits so far record-wise include "Little Eefin' Annie"—by Joe Perkins, and "Eefinanny"—The Ardells. New Isley Brothers deck—"Surf & Shout". Here's some suggestions for future titles for them. "Hootenanny & Shout", "Shout & Monkey", "Eefin Shout", "Surf & Twist" ad infinitum. They've got no worry about future song titles.

Coming up. "Undertow"—Fabulous Continentals; "Say There"—Wonders; "Gorilla"—Ideals. (Remember their fabulous "Knee Socks" some two years back?) N.J.

BRITAIN'S TOP LP'S

- 1 PLEASE PLEASE ME
(1) The Beatles (Parlophone)
- 2 MEET THE SEARCHERS
(2) The Searchers (Pye)
- 3 SHADOWS GREATEST HITS
(3) The Shadows (Columbia)
- 4 KENNY BALL'S GOLDEN HITS
(5) Kenny Ball (Pye)
- 5 STEPTOE & SON
(4) Harry H. Corbett & Wilfred Brambell (Pye)
- 6 WEST SIDE STORY
(6) Sound Track (CBS)
- 7 CLIFF'S HITS
(7) Cliff Richard (Columbia)
- 8 BORN FREE
(12) Frank Ifield (Columbia)
- 9 REMINISCING
(9) Buddy Holly (Coral)
- 10 CONCERT SINATRA
(8) Frank Sinatra (Reprise)
- 11 I'LL REMEMBER YOU
(10) Frank Ifield (Columbia)
- 12 WHEN IN SPAIN
(—) Cliff Richard & the Shadows (Columbia)
- 13 FOOL BRITANNIA
(—) Original Cast (Ember)
- 14 HITSVILLE!
(11) Various Artistes (Pye)
- 15 SUMMER HOLIDAY
(17) Cliff Richard & the Shadows (Columbia)
- 16 THIS IS HANCOCK
(20) Tony Hancock (Pye)
- 17 SOUTH PACIFIC
(16) Sound Track (RCA-Victor)
- 18 PICKWICK
(—) The Original Cast (Philips)
- 19 BILLY
(15) Billy Fury (Decca)
- 20 BUDDY HOLLY STORY Vol. 1
(13) Buddy Holly (Coral)

BRITAIN'S TOP EP'S

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

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

HITS AND TOURS

IT seems that tours of this country, despite what many people say are very good for U.S. artists. For example, Roy Orbison has the fastest riser this week with "Blue Bayou"/"Mean Woman Blues". And Little Peggy March, formerly hitless, goes up to 29 with her "Hello Heartache, Goodbye Love". Tommy Roe, whose last disc flopped, crashes in with "Everybody" at 37, and looks like going a lot higher.

Up top things are still happening. Trini Lopez is going up and up with his "If I Had A Hammer", while the Crystals are hot on his tail with the fabulous "Then He Kissed Me", which looks like a strong contender for top three honours. "Do You Love Me?" yell Brian Poole and the Tremeloes, up to No. 7, while Buddy Holly makes the top ten with his dainty "Wishing".

- | | |
|--|---|
| 1 SHE LOVES YOU
1 (5) The Beatles (Parlophone) | 27 HELLO LITTLE GIRL
36 (3) The Fourmost (Parlophone) |
| 2 IT'S ALL IN THE GAME
2 (6) Cliff Richard (Columbia) | 28 CONFESSIN'
20 (14) Frank Ifield (Columbia) |
| 3 I WANT TO STAY HERE
4 (6) Steve Lawrence/
Eydie Gorme (CBS) | 29 HELLO HEARTACHE,
GOODBYE LOVE
33 (3) Little Peggy March (RCA-Victor) |
| 4 APPLEJACK
9 (4) Jet Harris/
Tony Meehan (Decca) | 30 SURF CITY
29 (7) Jan and Dean (Liberty) |
| 5 JUST LIKE EDDIE
8 (8) Heinz (Decca) | 31 TWIST AND SHOUT
25 (13) Brian Poole & the Tremeloes (Decca) |
| 6 I'LL NEVER GET OVER YOU
5 (10) Johnny Kidd & the Pirates (HMV) | 32 TWO SILHOUETTES
23 (6) Del Shannon (London) |
| 7 DO YOU LOVE ME?
12 (3) Brian Poole & the Tremeloes (Decca) | 33 IT'S LOVE THAT REALLY COUNTS
31 (3) The Merseybeats (Fontana) |
| 8 IF I HAD A HAMMER
16 (4) Trini Lopez (Reprise) | 34 THE CRUEL SEA
27 (12) The Dakotas (Parlophone) |
| 9 THEN HE KISSED ME
22 (2) The Crystals (London) | 35 FRANKIE AND JOHNNY
30 (4) Sam Cooke (RCA-Victor) |
| 10 WISHING
13 (4) Buddy Holly (Coral) | 36 NO ONE
40 (3) Ray Charles (HMV) |
| 11 BAD TO ME
3 (9) Billy J. Kramer with the Dakotas (Parlophone) | 37 EVERYBODY
— (1) Tommy Roe (HMV) |
| 12 YOU DON'T HAVE TO BE A BABY TO CRY
7 (8) The Caravelles (Decca) | 38 ONLY THE HEARTACHES
38 (9) Houston Wells (Parlophone) |
| 13 WIPE OUT
10 (10) The Surfaris (London) | 39 THE GOOD LIFE
35 (11) Tony Bennett (CBS) |
| 14 I'M TELLING YOU NOW
6 (8) Freddie & the Dreamers (Columbia) | 40 I WANNA STAY HERE
24 (6) Miki and Griff (Pye) |
| 15 SHINDIG
32 (2) The Shadows (Columbia) | 41 DA DOO RON RON
34 (15) The Crystals (London) |
| 16 DANCE ON
14 (7) Kathy Kirby (Decca) | 42 MEMPHIS TENNESSEE
50 (2) Dave Berry & the Cruisers (Decca) |
| 17 BLUE BAYOU/MEAN WOMAN BLUES
41 (2) Roy Orbison (London) | 43 STILL
37 (5) Ken Dodd (Columbia) |
| 18 STILL
15 (6) Karl Denver (Decca) | 44 ACAPULCO 1922
45 (6) Kenny Ball & his Jazzmen (Pye) |
| 19 THEME FROM "LEGION'S LAST PATROL"
11 (11) Ken Thorne & Orchestra (HMV) | 45 SALLY ANN
— (1) Joe Brown (Piccadilly) |
| 20 SEARCHIN'
26 (5) The Hollies (Parlophone) | 46 I WHO HAVE NOTHING
— (1) Shirley Bassey (Columbia) |
| 21 WHISPERING
18 (5) The Bachelors (Decca) | 47 BLUE GIRL
— (1) The Bruisers (Parlophone) |
| 22 COME ON
21 (10) The Rolling Stones (Decca) | 48 ATLANTIS
42 (15) The Shadows (Columbia) |
| 23 HELLO MUDDAHI!
HELLO FADDUHI!
28 (4) Allan Sherman (Warner Bros.) | 49 TAKE THESE CHAINS FROM MY HEART
46 (20) Ray Charles (HMV) |
| 24 SWEETS FOR MY SWEET
17 (14) The Searchers (Pye) | 50 ALWAYS THE ONLY ONE
— (1) Allan Drew (Columbia) |
| 25 THE FIRST TIME
49 (2) Adam Faith (Parlophone) | |
| 26 IN SUMMER
19 (10) Billy Fury (Decca) | |

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

BRITAIN'S TOP TWENTY

FIVE YEARS AGO...

- 1 (1) WHEN, Kalin Twins
- 2 (2) STUPID CUPID/CAROLINA MOON, Connie Francis
- 3 (3) VOLARE, Dean Martin
- 4 (4) RETURN TO ME, Dean Martin
- 5 (7) POOR LITTLE FOOL, Ricky Nelson
- 6 (5) ALL I HAVE TO DO IS DREAM/CLAUDETTE, Everly Bros.
- 7 (6) SPLISH SPLASH/HELLO MY DARLINGS, Charlie Drake
- 8 (13) MAD PASSIONATE LOVE, Bernard Bresslaw
- 9 (8) FEYER, Peggy Lee
- 10 (14) BIRD DOG, Everly Bros.
- 11 (9) ENDLESS SLEEP, Marty Wilde
- 12 (16) PATRICIA, Perez Prado
- 13 (15) VOLARE, Domenico Modugno
- 14 (12) YAKETY YAK, The Coasters
- 15 (—) GIRL OF MY DREAMS, Tony Brent
- 16 (10) TULIPS FROM AMSTERDAM/HANDS, Max Bygraves
- 17 (19) REBEL ROUSER, Duane Eddy
- 18 (18) IF DREAMS CAME TRUE, Pat Boone
- 19 (—) MOON TALK, Perry Como
- 20 (—) BORN TOO LATE, Poni-Tails

NEW HITS

—TOP RECORD IN U.S.A.

MY BOYFRIEND'S BACK
by THE ANGELS

MERCURY AMT 1211

THE SURFARIS

WITH
"POINT PANIC"
on BRUNSWICK 05894

THE ORCHIDS

WITH
"GONNA MAKE HIM MINE"

DECCA 11743

KPM
MUSIC

ONE PLAY—MUST SELL

LET'S GET TOGETHER TONIGHT

b/w It's No Game

THE CLASS MATES

DECCA F 11736

FIRST TIME FOR BILLY!

After Years at the Top, Billy Fury is Finally Booked for The Palladium says Peter Jones

PEEP in the crystal ball regarding next Sunday . . . Bruce Forsyth gambols forward, grins and says: "And now one of our top pop performers — the one and only Bill Fury". And a whole load of fans will start believing in fairy-tales after all.

For virtually all the top British stars have been on "Sunday Night At The London Palladium". Virtually all . . . except, till next Sunday, Bill Fury. The bloke generally regarded as being second only to Cliff in the "solo singer" popularity stakes.

What the heck went wrong is anybody's guess.

All I know is that I've raised the point before—in the New Record Mirror and, in danger-of-boredom point, with my mates.

Now I'd say the powers-that-be stepped in with a booking just in the nick of time.

For there was, very nearly, a "March on London," arranged by 5,000 Fury fans—all of them botly protesting at this unforgivable oversight on the part of the "SNAP" bookers.

Monthly

Billy, who has his own monthly magazine as just one monument to his current popularity, must feel pretty happy at this display of loyalty. Seems that letters, too, were pouring in support at the rate of hundreds a week right up to the time the "March" was called off.

Why WAS it called off? Simply because the fans of some other artists had indicated their intention to cause riots at the scene. And

riots were something that the Fury management didn't require.

Bill's magazine stressed: "Fury Monthly" intends to have a definite answer of some kind from the London Palladium on why Billy isn't appearing there. . . ."

Now they don't need an answer to anything bar, perhaps, why it's taken so long for him to make it.

There have been enough pop-flop performances on this peak-viewed show to make it almost indefensible for Bill not to be given his break.

All this, of course, proves that Bill has a band of followers more loyal than most.

On the disc scene, everything is about to erupt for the star. With "In Summer" by no means finished on the sales kick, Decca this week bring out his "Somebody Else's Girl"—and they did so without the customary flourish of publicity in the initial stages. This is because Bill is clearly regarded as a "cert." sales-wise.

Soon out will be his album "We Want Billy," which was recorded in front of a particularly vociferous

group of his fans. It includes a couple of the early Presleys, plus some of the first Fury hits. And it whips up, I'm assured, a fair old storm of excitement.

His long-awaited Country 'n' Western album is due out round about January—this is something Bill himself has worked for. He has the "feel" for this type of music, and he often sings it for his own amusement.

So that adds up to three more highlights on the way in the Fury career.

There is also his autumn tour, one of the biggest, most comprehensive undertaken by a British artist. His trip round the Continent, notably Germany, early in the New Year. His big new in-colour movie after that—a super-production with stacks of songs.

And then his spring tour, visiting umpteen major cities, starting in March.

18 Fan Clubs

On every field, then, Billy is doing the big business and delighting his multitude of fans. He now has 18 official fan clubs in Britain. They'll help boost the viewing figures, for sure, on Sunday's "Palladium" stint.

In just one way, I'm rather sorry that the "Big March" is off. It would be distinctly different for fans to demonstrate in this way because a star was NOT booked for a particular theatre.

And I'm all for anything that is distinctly different to the pop world.



BILLY FURY looks well pleased at the chance to gain one of the few honours he has not yet had—a chance to prove himself before a Palladium audience. All he will need then will be a number one hit, for despite many top 5 discs, Billy has never hit the top! (NRM Picture by Dezo Hoffmann.)

THE GIRL WITH PROSPECTS

THE second female vocalist to emerge from Liverpool with recent weeks, Cilla Black, makes her disc debut on the Parlophone label this week.

The only filly in the Nems Enterprises stable, she seems all set to enter the race for disc honours and is off to a good start. Manager Brian Epstein has numerous TV and Theatre dates lined up; her first record is a Lennon/McCartney composition; and her A & R man George Martin already has a string of hits to his credit.

leather dress for her 'Lucky Stars' debut on October 5th.

Cilla has a tour arranged for October on a bill headed by Jet Harris and Tony Meehan and Gerry and the Pacemakers. Prior to that she will be appearing on AR TV's 'Ready, Steady, Go!' on September 27th—the day her first disc—'Love Of The Loved' is released.

'SHY OF LOVE'

Cilla's road manager Bobby Willie penned, the 'B' side of her debut disc—'Shy Of Love'.

"I started writing songs two months ago," Bobby told me, "but it wasn't intentional. We were waiting for The Beatles to write the 'A' side for Cilla, and I just sat down one night and wrote 'Shy Of Love'. Since then I've written eight numbers and find I quite enjoy writing them."

Bobby, who may soon be signing a songwriters contract with JAEP says "I work from the title, I find that you can easily work out the tune and lyrics once you find a good idea and story line."

The first female vocalist to emerge from the 'Pooj' — Beryl Marsden is on the Decca label and her disc, 'I Only Care About You' is currently on release.



CILLA BLACK could well be up in the charts soon with NEMS stable mates the Beatles and Gerry.



Frankie and Johnnie SAM COOKE
RCA 1361 45 r pm

LITTLE PEGGY MARCH
Hello heartache, goodbye love
RCA 1362 45 rpm

A little like lovin' THE CASCADES
RCA 1358 45 rpm

DUANE EDDY Your baby's gone surfin'
RCA 1357 45 rpm

HUDDIE LEDBETTER
Good morning blues RD 7567
12' mono LP



RCA Victor Records product of The Decca Record Company Limited Decca House Albert Embankment London SE1

By **BILL HARRY**

Although it's almost two years since "Swinging Cilla" took the stage at the Cavern and various other clubs with such backing groups as the Big Three and King-size Taylor and the Dominoes, her exciting delivery of such numbers as 'Alley Oop', 'Boys' and 'Fever' are still remembered.

Her first public appearance as a Nems artist took place recently at the Odeon, Southport, when she deputised for The Fourmost who travelled to London to appear on 'Ready, Steady, Go!'.

"I felt nervous at first" said Cilla, "but The Beatles and Gerry and the Pacemakers were in the wings watching me and they gave me confidence."

"I'd had a quick rehearsal with The Sons of the Pitdown Men who provided the backing for the three numbers I performed—'Summertime', 'Shot Of Rhythm 'n' Blues' and 'Fever'."

HOT ROCKER

Cilla is concerned about the material she'll be using in her stage act. "I won't be using any material British female vocalists use—or popular American numbers, I think I'd rather write my own first" she said. "I have a number of friends in America and I'm writing to them asking them to find unusual material for me—good numbers recorded by the lesser known stateside artists. You see, I want to do numbers I feel best doing."

"Actually, I favour numbers recorded by men. The males are getting all the 'hot rockers' and I'm going to twist the words to suit myself if need be. I particularly like Sam Cooke's version of 'Frankie and Johnny' and I'll be using that."

Vivacious, red-headed Cilla has always been interested in dress-design, and together with manager Brian she has designed a beige



DAVE VENTURA could well put his "Sure My Love" into the charts owing to his excellent interpretation of the number.

MALAYAN POPSTER!

UNLIKE most new singers and groups nowadays, Dave Ventura has actually had a load of musical experience before he ventured into the recording world. 22 year-old Dave, who hails from Kuala Lumpur, Malaya, has always had a fair old appreciation for almost all types of music, and from an early age he was a choir-boy, and a somewhat reluctant pianoplayer. Then he came to singing.

But Dave's singing career was not original to say the least, at least in the beginning. Because his big thing was to imitate the well-known pop singers of the day, including such names as Nat 'King' Cole, Frankie Laine, Johnny Ray, and Johnny Mathis, etc.

MATHIS

He won his first prize in a contest where he had to imitate Johnny Mathis, and later he formed his own group—the Versatile Venturas. After quite a bit of success, Dave came to England in 1960. But the next few years were pretty profitless for Dave who had set his heart on a singing career, and who had forged out his own inimitable singing style over the years in Malaya. Dave didn't find a good break for

By **WESLEY LAINE**

three years, and he became rather disheartened during that time. After all, he was a well-known singer in Malaya when he left—in Britain nobody had heard of him.

But he still searched, and one day his friend Brian Godfrey introduced him to manager Sydney Rose who auditioned Dave and eventually contracted him for personal management.

And everyone who has met Dave is sure that the confidence he has inspired in his musical associates is well founded. For now Dave has a disc out on Philips, a goodly ballad entitled "Sure My Love", which features Dave's smooth singing against an off-beat backing.

So it seems that things are going very well for the boy who started off by imitating some of the top-most singers in the ballad field. But there's one thing that's for sure, Dave has certainly developed a style of his own — a style that in time other up-and-coming singers may well be imitating. . . .