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WEEK ENDING OCTOBER 5, 1963

EVERY THURSDAY



LEFT: A fine drawing of BUDDY HOLLY by NRM writer and artist BRIAN CHALKER. Buddy's still scoring with "Wishing". ABOVE: DAVE BERRY who, together with the Cruisers, is nearing the Top 20 with his namesake CHUCK BERRY's song "Memphis Tennessee". RIGHT: ADAM FAITH with THE ROULETTES, singing their current hit, "The First Time". (NRM Pic.). BELOW LEFT: THE EVERLYS, BO DIDDLEY and JULIE GRANT after the first night of the tour. (Pic. by Harry Morris). BELOW: PETE FLEE RECKER weds, and JOHNNY KIDD looks immaculate. (NRM Pic.). LEFT: SHIRLEY BASSEY, scoring with "I (Who Have Nothing)".



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# NEW RECORD MIRROR

EVERY THURSDAY

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### GROUP HATERS

THANK you for printing a Coasters' discography, not only for us R & B fans, but also for the Hollies, because now they can make sure that they haven't missed pinching any of the Coasters' material to murder.

We think the Beatles should be sued by the following for first degree murder: Arthur Alexander (Anna); Victor Feldman (A Taste of Honey); The Isley Bros (Twist And Shout), and many others.

We think the Searchers should be shot on sight by: The Clovers (Love Potion No. 9), The

### readers' letter bag

Grandsons (All Right), The Drifters (Sweets For My Sweet), and many, many others.

Others who deserve to be sued for murder include The Mersey Beats, Ian and the Zodiacs, Wayne Fontana and the Mindbenders, the Rolling Stones, the Redcaps, etc., etc., etc.

Of all these horrifying squawkers, we admire only the Beatles, because at least they write most of their own rubbish and don't turn good songs into rubbish!

Anyway they all sound the same — worst luck! — BO, HUGH, TUD, RHYS, BIG JOHN, WILL, HOOP-HOOP. Seven shattered wrecks from Swansea.

# Billy's Palladium

SO Billy Fury feels insulted at not having the top spot at the Palladium. What a shame! It seems to me that someone should suggest to Master Fury or his manager, that perhaps he doesn't deserve the star spot. I seem to remember several occasions just recently when he has walked out on a show just because he wasn't given the top spot. A B.B.C. concert at the Albert Hall is an outstanding example and I suspect that a recent Poll concert was another. A person who continually does this sort of thing does not deserve to be in the business at all. Any real star would not behave in such a manner.

Fury fans have been shouting for him to be given a Palladium show for a long time now. Well, there you are fans, he got it. I think he "performed" very well, don't you? — R. GIFFEN, 7, Winds Ridge, Send, Surrey.

### CLASS SINGERS

I CERTAINLY agree with M. F. Rowlin's letter (Record Mirror, September 28th) regarding Sinatra's re-recording of earlier numbers.

There is nothing more annoying to the record buyer, and undoubtedly Sinatra's fans suffer most.

As for Sinatra being the greatest singer of our time, this must surely be meant as a joke, unless Mr. Rowlin considers Sinatra to be another Mario Lanza! I wonder how long it will take people to understand that only an operatic singer can reach world class!

This may be sneered at — but it's the truth. — ANGUS FRASER, Hillview, Dulnain Bridge, Granton-on-Spey, Morayshire.

## A READER COMES UP WITH SOME PRETTY HARD-HITTING VIEWS ON THE SUBJECT OF THE PALLADIUM CANCELLATION



BILLY FURY — "He doesn't deserve to be in the business at all", says a reader, but the question is, does Billy have any say in this sort of thing?

# DANNY'S BEAT THEORIES

"THE big beat is definitely back on the scene" said Danny Storm, "But under a new name." Danny hit it big some eighteen months ago with "Honest I Do." Now he is back with a tremendous effort entitled "Say You Do", a beat number with a definite bluesy flavour.

"When my first few discs were issued, it was the ballad that was big" said Danny. "But now it's the big beat again. Of course it's the Liverpool sound that has done a lot of it. Another thing, when Chuck Berry made hits like "Sweet Little Sixteen" and "Johnny B. Goode", what did everyone call that type of music. Rock 'n' Roll of course. Not Rhythm & Blues. But nowadays it's different.

"My theory is that the original rock record scene faded out, and the rock record buyers told their younger brothers how great the discs used to be. The young 'uns latched on to the big beat as soon as they started buying discs but didn't want to be old fashioned. So the name Rhythm & Blues grew up."

I agree with Danny. And Danny doesn't mind following the trend, especially when he happens to prefer singing in the rock style anyway. Danny is backed by his own group the Strollers, who he has absolute confidence in — and who to my mind deserve that confidence.

Nineteen-year old Danny part wrote his new disc, and at Pye, everybody is very pleased with it.

"My record company have been good to me—they've had confidence in me, and done a lot for me" said Danny. "So I want to make it up to them and get a big hit record, if I'm lucky enough."

Danny started when he was spotted by the Rebel Rousers, Cliff Bennett's backing group, at the Boathouse, Kew. They said he looked like a singer and would he like to try to sing for them. Danny obliged, and the boys insisted on him singing with them for the next few weeks! After that Danny started on the singing lark himself, and his first really big break was his Pye recording contract.

His first disc "Honest I Do" was a sleeper—Pye had almost finished plugging it because it wasn't selling when it garnered a few choice B.B.C. plays which set the ball

## POPULAR DANNY STORM COMES UP WITH SOME VERY INTERESTING COMMENTS ON THE BIG BEAT REVIVAL



DANNY STORM is building up a following steadily, and it shouldn't be too long before he's in the charts once more.

by NORMAN JOPLING

rolling. That led to a decent sized hit which set Danny up, for the time being.

After his next two discs didn't do so well—they sold well but didn't mean anything chartwise. And already "Say I Do" is showing better results than those two after only a couple of weeks of release!

Danny is one of the busiest singers around—he's fully booked up for many months to come—and

has been for a long long time. And everywhere in England he goes down exceptionally well.

I feel that Danny could be one of the biggest singers to emerge this year—he's certainly got all the potential.

## NEW RECORD MIRROR

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# SOME SAY IT'S TOO COMMERCIAL, IMPURE, PHONEY, ETC., BUT WHATEVER THEY SAY ABOUT IT— POP-FOLK IS HERE TO STAY—LIKE

TIME was when folk music was strictly for the arty, ultra "sophisticated" beards-and-sandals set. They were always on about authenticity. If a folk artist became well known, and got a merry recording contract, he usually lost his original, hard-core cult audience. To be popular and get in the charts was a kind of degradation. The performer had "gone commercial".

## Horrors!

Just who folk are, and just what makes their music sincere and genuine or commercial and phoney, is a problem that would need more than Lord Denning to unravel. So let's be briefly glib and say that—generally speaking—folk music has to be simple in construction with repetitive tunes and words, has to be working-class in origin and preferably associated with a minority group (which means, for folk purposes, Negroes, Jews, Latins, Irish and hill-billies) and has to be performed in an anti-slick fashion. If the show is too glossy, too polished, the "folk" won't want to know. Still, the successful semi-folk artist, such as Harry Belafonte, needn't worry too much about pleasing the cultists when a little commercialisation can fill Carnegie Hall.

Which brings us to the latest great folk-type popster, Trini Lopez.

As you can see from the adjacent photograph, Trini is a good deal smoother than the traditional folk artist. Not for him the rough, colourful shirt; he's actually wearing a suit. Not for him the round-hole folk guitar; he's got a very expensive slim double cutaway—and it is amplified, which is enough to give the "authentic" folkster apoplexy.

## Reputation

Well I guess Hollywood night clubs are not strong on worrying about appealing to the bearded, cashless beats. Trini Lopez was booked for a three-month run at P.J.s, a lavish niterie. He has stayed more than 18 months and his reputation has grown and grown. Reprise Records have recorded him on the job, and the result, "Trini Lopez at P.J.s," is being rush-released in Britain this week.

The reason for the haste, of course, is the chart-storming success of the single from the L.P., "If I Had a Hammer," has this week climbed to number 5.

"Hammer" is typical folk material (Peter Paul and Mary had a hit with it a year back, Pete Seeger penned it); there are stirring sentiments about love between brothers and sisters, freedom is extolled, and there is the obligatory earthiness of such phrases as "a' over this land." There are also

plenty of cries of "Yeah" (affirmation is very important in this kind of song). The other side, "Unchain My Heart," contains a good deal of falsetto hollering of yeahs in the Ray Charles manner, not surprising as it's a Ray Charles song.

Trini's voice is mellow with a hint of huskiness, and he relaxes his way through the repetitions with considerable charm. But what really adds excitement above the ordinary is the Latin shuffle-rhythm. The guitar work is good but the drumming is exceptionally driving and clean—in marked contrast to the clapping and tapping of the audience.

At P.J.s no dancing is allowed, but the customers are encouraged to express themselves rhythmically by banging their cocktail jiggers and their glasses, tapping their feet and clapping their hands. This they do with considerably more enthusiasm than expertise, and the din adds up to a happy party atmosphere.

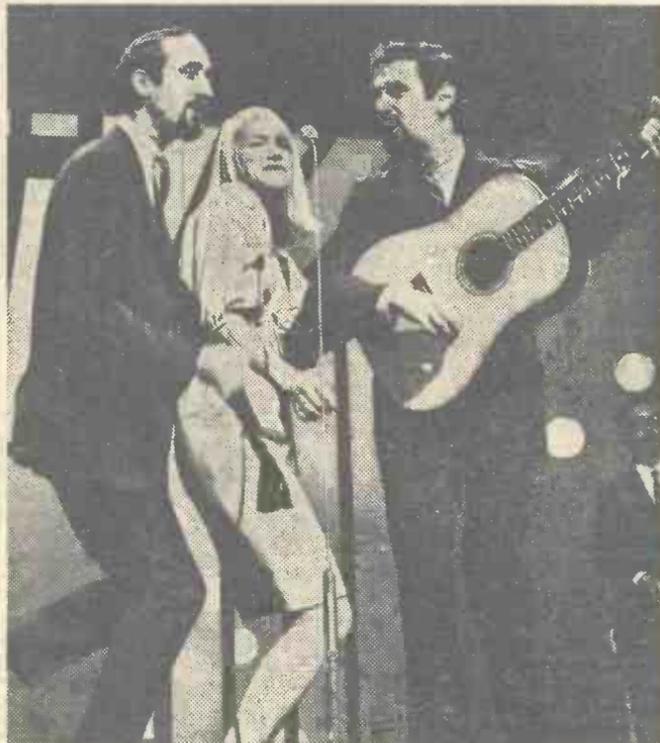
Trini, who was born in Dallas, Texas, of Spanish Mexican parents in 1937 has been playing and singing since he was 15. He puts the emphasis firmly on entertainment, on having a swinging time with a Latin beat, and he is a roaring commercial success all over this land.

David Griffiths.

TRINI LOPEZ, a sophisticated singer of folk music, enjoys a hit on both sides of the Atlantic.



# IT OR NOT...



PETER, PAUL & MARY on The Palladium show last week. Their act has caused a great deal of interest in the group. (NRM Pic.)

INTO London last week came Peter, Paul and Mary, probably the most famous group in America today and certainly one of the top names in the transatlantic pop field. They did a ten-minute stint as second billing at the London Palladium, filmed a contribution to the A.B.C. TV show "Hullabaloo" for a future date, then flew out again, virtually unnoticed. In the States, in a business used to record breaking, they are among the really greats, with two L.P.s issued and two million sold, with an unprecedented advance order of one half million on their next L.P. release and a more or less permanent place in the Top Ten. Here they have not even registered in the top fifty.

Who are they? The only people they could possibly be compared to are our own late, very much lamented Springfields but for the latter's forcefulness, they substitute a more gentle emotional approach. Like Dusty, Mary Allin Travers is a very lovely blonde, but she's tall, and her hair falls down in silky tresses. Paul Stookey and Peter Yarrow both have small very neat black beards but Paul stands well over six feet and has compelling eyes, whereas Peter is medium

height, bespectacled, and is a very intense psychology graduate.

Strangely enough their manager dreamed up the idea of such a group long before the three had joined forces. He met Peter after the other two and brought them together to fulfill his dream, though Paul says that, had he wanted to call them "The Rockabilly Three" or

By  
**GRAHAM  
BARRY**

what have you, they would probably still be following their separate paths.

## Impressions

In performance they are tremendous. Song after song flows from them, each one taking the lead in turn, interspersed by a small commentary from either Peter or Paul, to the accompaniment of some very expert tuning of their two acoustic guitars. It has been said that they lack the humour of the Limelitters; this isn't so. There is a large measure of brilliant comedy in their stage act—gently taking the mickey out of the rockers, doing a variety of excellent impressions from racing cars to Walter Brennan—but they feel they have something more serious to say on wax. Though not religious, it amounts to a message, or an obligation even, especially to teenagers. Despite the fact that they've never compromised on what they record the teenagers certainly seem willing to listen.

For quite apart from the adults and the college students and the children who form their audience they command the respect of a vast legion of American teenagers who, though they may greet the beginning of a favourite with screams soon quieten down. Often, according to both Peter and Paul, they come backstage afterwards to see them, visibly moved. Their ability to control is amazing, something which our own Beatles very conspicuously lack.

## Young

They are, however, more concerned to project their music rather than their personalities and feel that even if the audience doesn't like them, if they go for the song, that's enough. They acknowledge their

(Continued on Page 7)

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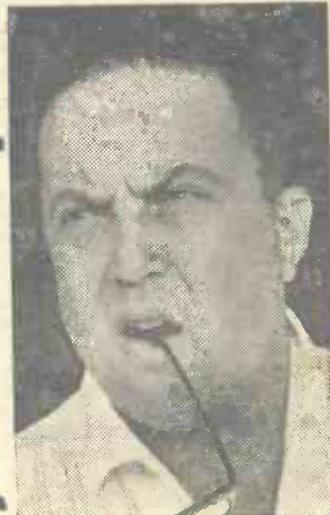
WB 109 45 rpm



## ALLAN SHERMAN

Hello Muddah,  
Hello Fadduh

WB 106 45 rpm



# BEATLES TO TOP PALLADIUM

THE fabulous Beatles hit another landmark in their short but incredible career, on October 13, when they top the bill in ATV's "Sunday Night At The London Palladium".

Many letters from "Beatle People" have been received by the company urging the booking of the boys—though it was reported they had turned down several offers earlier in their career to appear in the show.

A problem in recent months has been the hectic schedule already arranged for the quartet—John Lennon, Paul McCartney, George Harrison and Ringo Starr. But now their star status is beyond any doubt and the group will close the show as one of the most in-demand quartets ever to hit the British scene.

Appearing in this programme, too, will be American "quality" singer Brook Benton, who has had a consistent string of hits in the States without really hitting the charts here. Benton visits Britain for concert and other television dates.

"Stable-mates" of The Beatles, Billy J. Kramer and the Dakotas, will be featured in the "Sunday Night at the London Palladium" show on October 27.

## DION'S DATES

DION has a new record coming out on CBS to tie in with his British tour. It is "Donna the Prima Donna," coupled with "You're Mine."

His four dates are:

- Saturday, October 19: Astoria, Finsbury Park.
- Sunday, October 20: Odeon, Hammersmith.
- Monday, October 21: Odeon, Luton, Beds.
- Tuesday, October 22: Capitol, Cardiff.
- Wednesday, October 23: Odeon, Liverpool.
- Thursday, October 24: Odeon, Manchester.
- Friday, October 25: Odeon, Leeds.
- Saturday, October 26: Odeon, Lewisham.
- Sunday, October 27: Odeon, Nottingham.
- Monday, October 28: Odeon, Birmingham.

## FOLK BLUES FESTIVAL

FOR one night only—two performances—the Folk Blues Festival—a sensational collection of American rhythm and blues artists—will play Britain, at the London suburban Fairfield Hall, Croydon, on October 18.

In the shows (described as a documentary of the authentic blues) are Muddy Waters, Memphis Slim, Sonny Boy Williamson, Big Joe Williams, Lonnie Johnson, Victoria Spivey, Willie Dixon, Matt Guitar Murphy, Bill Stephy and Otis Spann. Compère will be Chris Barber.

The Festival is presented by the National Jazz Federation in association with Horst Lippmann (Germany's answer to the NJF's Harold Pendleton). The shows are at 6.30 and 8.50, and prices run from 6s. to a guinea in seven easy stages.

## KENNY BALL & FREDDIE—THIEF VICTIMS

WILL Kenny Ball and band be able to play New Zealand, as scheduled for this week?

Bassist Vic Pitt and pianist Ron Weatherburn had all their luggage stolen from their New York hotel last week. Substitute passports and visas have been procured but certain medical documents are unlikely to be replaced in time. Without certificates of cholera and smallpox vaccinations they will not be allowed into New Zealand.

Freddie and the Dreamers were also robbed during the last few days. They parked their Dormobile outside the EMI offices while they went to record their next disc with John Burgess.

The van was stolen. They lost two drum kits (one belonging to the Searchers), and stage clothing.

Altogether about £800 worth of equipment was taken.

Freddie and the Dreamers had to go and buy new clothing before going on to the recording session, with the result that they arrived late and didn't complete the recording. Another date is being fixed.

## POOR OLD MATT!

IS Smersh after Matt Monro? Frankly, no. But the question is prompted by the strange accident that befell Matt a few days ago, when wind on the North Pier, Blackpool, blew his hat off. As Matt bent to pick up the hat, another gust of wind blew him over, breaking his left wrist, smashing his £150 wrist watch, and straining his back.

This Friday, the Matt Monro version of "From Russia With Love" is released on Parlophone. It's the title tune of the film of Ian Fleming's James Bond novel of the same name. It's all about Smersh, the fictitious Russian terrorist organisation.

## EVERLY ERROR

LAST-MINUTE changes in release plans led to two errors in Decca Record Company space advertisements in the New Record Mirror last week.

The title of the new Everly Brothers' disc, WB 109, was switched from the advertised "That's What You Do To Me," now withdrawn from the schedule, to "The Girl Sang The Blues." And the number of the new Dick and Dee Dee single, "Where Did All the Good Times Go," was eventually changed to WB 111.

This lapse, caused by circumstances beyond anybody's control, is much regretted by the Decca company—as is any inconvenience caused to readers.

## That Robbery

IN the Rex North column of last Thursday's "Daily Mirror", a new song, "Who Robbed The Mail", was mentioned. But it was stated then to be called "The Great Train Robbery". Well, no matter what the correct title of the song is, the theme is certainly topical. And writers Jack T. Malone and Frank Tucker have had their song broadcast on August 28th by the B.B.C. "Organisation Of Crime" (The Way We Live Now—Bandits).

The song is due to be recorded by Parlophone recording star Tony Rocco — and one thing is for sure. He's had a load of plugs for the disc before he's even recorded it. Even Mr. Macmillan is talking about it!



'THANK YOUR LUCKY STARS' line-up for Saturday. There's KARL DENVER, DEL SHANNON, DARRYL QUIST, KENNY LYNCH, THE PUPPETS, CILLA BLACK and, of course, BRIAN MATHEW and KENT WALTON.

## SPRINGS' LAST DATE

LAST date for the smashing up Springfields is Sunday Night At The London Palladium this weekend. They were once going to appear in the Dick Emery Show series which starts on BBC this Sunday. Their replacement for the first programme is the Temperance Seven.

Solo offers for The Springfields are coming in fast. Tom and Dusty will have their own solo records out in late October, and the Tom Springfield Orchestra (strictly a recording group, for Philips) will debut in mid-November.

## HEINZ ABROAD

HEINZ has toppled Elvis. Well, he has in Sweden where "Just Like Eddie" has taken over the top spot in the charts from "Devil In Disguise".

Heinz has also made the charts in Norway and Denmark so Decca have decided to give the disc full European release. And "Just Like Eddie" will be released on the London label in USA on October 7.

New tour dates for Heinz, in the package with Dee Dee Sharp and Johnny Kidd and the Pirates, are October 20, Bournemouth; October 25, Greenford; October 27, Dartford; October 28, Edmonton; October 29, Kettering.

## CHAS. FILMS

CHAS McDEVITT, (who leaves for a month-long tour of Israel with Shirley Douglas on October 5), has been signed to appear in an Israeli film.

He has a singing and acting role as a night club entertainer and gangster.

## Seasons And That Law Suit

THE Four Seasons have filed a law suit in New York against Genius Inc., to whom they are under contract, alleging that they sold 7 million records but received only \$100,000 of the \$350,000 they believe they should have received.

EVERYBODY wants to get into the singing act. Now it is the unlikely turn of TV's Maigret, Rupert Davies, who has recorded "October Dreams", out this week on Parlophone.



WEE WILLIE just before leaving.

## Wee Willie in South America

WEE WILLIE HARRIS flew to South America early this week and has been starring in cabaret, along with Josephine Baker in Buenos Aires and Montevideo. In the next few weeks Wee Willie and his Rockets will play dates in Puerto Rico, Uruguay, Peru, Brazil and the Argentine.

## EVERLY - DIDDLEY TOUR

BRIAN JONES OF THE ROLLING STONES REPORTS IN A NEW SERIES

MY first reactions of the tour are this is really the tour to be on. The boys and I cannot get over this opportunity to be working with such greats — not from one field of the "pop" field, but from both. Bo Diddley, the exciting, off-beat, zany but very hip king of R. & B., and Don and Phil, the epitome of polished performers in the white pop field. Bo is much more "primitive" (I'm sure he won't mind me saying this) than I expected. But it's a great shame he hasn't a complete band with him. As it is, he augments some of the Flintstones with the Duchess and Jerome, whom he brought over from the States with him. Bo is a gas to work with and is always laughing about and cracking jokes, and is one of the nicest people I've met in the business.

We had a few friends at the opening on Sunday; one got chatting to Bo and started showing him some of our dances. He was so knocked out that he asked her if she'd like to join the tour for the five weeks and do them on the stage with him. She was so shy that she said no—but we're working on her, so who knows? Maybe she'll be there in a week or two.

The Everly Brothers proved to be the end. Don told me he designed their outfits and all I can say is they'd do very well in the fashion designing field. And their backing group! The most polished combo I've ever seen. The equipment was fantastic, and the routines were so hip and polished. The bass player, Joey Page, is such a performer I'm sure he would make it on his own. We were talking to the group, and the funny thing is they come over



here and want to buy our boots and get all the English gear, and we're trying to work out how we can get the American gear. Still, that's the way it goes.

Anyway, at the moment we're routing for our new record and the boys are screaming for me to get back to work, so I'd better wind it up. Sometime during the next five weeks the show will be coming your way, so give it a look in. Next week Mick, our singer, will be writing for you—that is, if we can teach him to write in time!

BRIAN JONES.

# MORE SHOCKS FROM JOHN BARRY

JOHNNY de LITTLE, a John Barry protégé, used to work in a shock absorber factory. Steve Cassidy, also a John Barry "find", now recording for Ember Records, stretches the long arm of coincidence all the way by having worked in the very same shock absorber factory.

You could imply that John is somewhat kinky for shock absorbers.

But I prefer to say that he knows all about talent — and that Steve Cassidy has the necessary talent to make a truly big noise on the scene.

## R & B

He called in to the NRM office. Tall, dark-haired, a good-looker, somewhat shy at first meeting, but ambitious. Well-built—as you'd expect from the son of a top-rated professional boxer and the brother of a York Rugby League player.

A fan of rhythm 'n' blues, an idoliser of the Beatles, a digger of Presley and Ray Charles.

Steve's first disc, "Ecstasy", specially written by American Buddy Kaye, singer Marty Wilde and actor-composer Michael Pratt. It's a good, heavy ballad—a song which takes a lot of singing.

In fact, just one thing worries Steve. His recent change of name. As Tommy Brown, with his current

backing group, the Escorts, he built a fanatical following up North, in places like Doncaster, Rotherham, Leeds, Hull and the like. He's returned to some of the halls under his new moniker, but he's a trifle anxious that people should realise right away that he is now and for ever STEVE CASSIDY.

## SURPRISE

Steve was just twelve years old when his mother unearthed an old-style Spanish guitar in the attic during a spring-cleaning stint. And it was not long before Steve and his guitar surprised an audience at the local church hall with a rendering of "Home On The Range".

And not so long after that Steve and three mates rehearsed skiffle on their way to school at St. Michael's College at Leeds. Rehearsed, if you please, in a British Railways' compartment—to which they took their tea-chest bass every day!

So were born "The Gambling Men". John Barry, a York man, heard them and gave them a spot on a local charity show. And bore their name in mind.

Said John: "When I moved over to Ember Records, I remembered that bloke and his group. Then I was given the song "Ecstasy" and decided the singer and the song went together. So Steve came south,

## PETER JONES SPOTLIGHTS THE LATEST JOHN BARRY PROTEGE, STEVE CASSIDY



STEVE CASSIDY looks like going a long way, especially if he continues making excellent discs like "Ecstasy".

learned the song and I must say I was pleased with the way the disc turned out . . ."

If John is pleased, I must say that's good enough for me.

Now there's just one more thing to watch. Whether shock-absorber man Steve Cassidy can shock the fans into absorbing his talents in the chart ratings.

# LIFE WITH BILLY J.!

**BILLY J. KRAMER** lashed back his second entire French loaf, whooshed amiably through a large crab salad—and talked about the trials, tribulations and joys of being a top pop-seller.

Watching his considerable appetite being satisfied was one thing. Listening to him talk so fluently was another.

Because when I first met Billy J., he was far from talkative. He seemed baffled by the business into which he'd been pitchforked. If he had any views to express, he seemed to be taking great pains to keep them undercover.

Now it's a different story. Billy talks coherently. Still with the broad Liverpool accent, still with the occasional pauses for thought which furrow his brow. But with enthusiasm, too. And common-sense.

"Honestly, I can't believe all this is happening to me", he said, midway through a portion of Danish blue cheese.

I mean, the record successes would have been enough to shake me. But look what there is coming up. I'm off to America for a week or so on a promotion trip with my manager, Brian Epstein. I'm really looking forward to that—getting a look at the music scene there, visiting the clothing shops and so on. I honestly doubt if I'll bother to go to sleep all the time I'm there—just in case I miss anything.

"Then right after we get back, there's the tour of one-nighters with Johnny Kidd, The Caravelles, Houston Wells, The Fourmost and Tommy Quickly. I love touring, in the sense that you meet so many fans.

"But I dislike it in the sense of having to spend so much time on

the road. That and having time for only one good meal a day. You can get very bored on those long journeys, so now I prefer to go in the coach with the other acts and groups rather than in our own wagon.

## FUNNIEST

"We've got a game where we fold up a big bit of paper and each person contributes one bit of a cartoon. Then you open it up. It's a gas, some of the things you get.

"Actually, anything can happen when you get The Fourmost in the same coach with you. I remember dropping off to sleep once—and when I woke up my face was

by  
**PETER JONES**

covered in that squeeze-on shaving soap. And there was another bloke who dropped off and they put putty on the end of his nose. When he woke up suddenly, he rubbed the putty all over his face. Funniest blokes in the business, those Fourmost.

## SCREAMING

"The fans generally are fab. People always ask me if I mind them screaming during my act, so that other people in the audience can't hear anything. Well, I don't. The older ones, usually in for the second house, listen O.K., but after all the fans have a right to do whatever they like in the way of noise. They're the ones who paid the money to get in.

"But it does worry me a trifle when I see some of the older folk getting annoyed about the noise.

"Still, it's worth remembering that the older people go to football matches and shout their heads off, so they shouldn't be too critical.

"Sometimes I get a bit of trouble from some of the boys in the audience. You know, they'll whistle



**TOMMY ROE** and **BILLY J. KRAMER** mess around with some drums. Tommy is currently moving fast with his disc "Everybody", and also touring here. Billy — well, read about him in the feature by Peter Jones here. (NRM pic. DEZO HOFFMANN.)

at me, and that sort of thing. Put it down to them getting a bit jealous when the girls give out a scream. Now I tell those blokes: 'All right son, you can go home now. Your mum's cleaned out your cage.' That usually keeps them quiet.

"We've had just a little trouble outside the stage door—like when some of the boys wanted autographs, so they said, and kicked in the door. But generally the fans are great—and I'd do my best to please them just as long as I have enough time.

"Thing I'm looking forward to now, apart from the American trip, is seeing how the L.P. goes down with the fans. It's called "Listen," after the "Do You Wanna Know a Secret?" single. George Martin seems pretty pleased with it—and it

means I've achieved one of my biggest ambitions.

## TITLES

"We've tried to vary the titles as much as possible. The rather quiet "Twelfth of Never" is in, along with "Sugar Baby," "Beautiful Dreamer," "I Know" and "Still Waters Run Deep."

"I've often said I'd like to become a really big long-player singer. You get so much more scope that way. Certainly I haven't changed my mind, though it was very difficult finding enough time to cut the fourteen titles for the album.

"Just to show how much it's all happening, there's that big Christmas show with The Beatles, which opens on Christmas Eve at the Astoria, Finsbury Park, in London.

This is the first show of this kind I've tackled, and I'm looking forward to it a lot.

"I've heard that I'll probably be working with a lot of girl dancers on stage with me. That'll be fab. The only trouble is I probably won't be able to sing too much because of laughing.

"Funny how people keep suggesting I might end up as a solo singer, without The Dakotas. That won't happen. We work very well together. All the time. We've kinda got a real understanding."

With which, the highly-talented Billy J. Kramer finished off his coffee and rushed off to another engagement.

He's found the way to fit 36 hours into each and every day.

# DO-IT-YOURSELF MICK!

**AFTER** a minor record success with his "Mr. Porter", Mickey Most looks all set for a far bigger success with the follow-up "The Feminine Look", but this disc is on a different label.

And the surprising thing is that Mickey makes his own discs! He produces the discs himself, and sells them to disc companies. The first disc, "Mr. Porter", was sold to Decca by Mickey after Decca officials had raved over it. And his latest disc, "The Feminine Look", is released through the E.M.I. stable on the Columbia label, where everybody is going mad over the disc. The song itself is an old Terry Dene number that was written by a mate of Mickey's, and which Mickey thought was good enough to record.

But Mickey decided to change the arrangement on the song, and in no time at all he had made the disc — which I personally rate as one of the best discs made in this country for quite some time. The sound on the disc is rather unlike most British discs and is more like a U.S. record than anything else.

Mickey himself has a very interesting story to tell. He was originally part of the Most Brothers act (partner Decca vocalist Alex Murray), and they made several records for Decca. But there was no hit amongst them so Mickey became rather disillusioned and he decided to live abroad in South Africa to get some more experience.

## ELEVEN No. 1

Mickey rather overstayed his time there, but the reasons are pretty obvious. Although at first Mick didn't have too much success he quickly made up for it when he decided to make his own versions of songs which were big hits both in Britain and the States. So he did this, despite the fact that the South African home recording scene was almost non-existent.

And it amounted to eleven No. 1 hits in a row. When Mickey left South Africa just over a year back one of his discs was at the top of the charts there then. He told me about the scene over there.

"The studios there were just about as out-of-date as you can get. The studio men want to make all your songs sound like waltzes — that's how with it they are! It was grim trying to get everyone to get a good sound, but eventually we succeeded and made some passable discs. In South Africa though, people haven't got so much interest of knowledge of music though. They ask you if your record is in the charts. Yes, you say it's No. 2. Oh, they say disappointed, not No. 1..."

Anyway, Mickey gained the experience that he looked for — and a lot more in the bargain. He returned to England to set up his own recording studios where he



recorded the great Jackie Frisco disc "You Can't Catch Me." And of course his first hit "Mr. Porter."

Exposure wise, Mickey is going like a bomb, which is a strange thing considering he has been around the scene since the days of Terry Dene, the 2Ps and Tommy Steele. And it looks as if the long wait has paid off for the boy who wants to be a lot more than just a singer. He wants to be a producer of good records, and to be far more than just the average singer.

His views on the beat scene are worth considering, because he knows just about everything about what's happening ever since Bill

**MICKY MOST** is currently touring with the Everly Brothers and Bo Diddley—and getting a great reception.

by  
**NORMAN JOPLING**

Haley first shocked and thrilled teenagers.

Mick doesn't write his own songs — "They all sound like "Whole Lotta Shakin' Goin' On" whether they're fast or slow..." he says and is constantly on the lookout for fresh material. He's also appearing regularly on the new 14-week radio series "Crowther's Crowd," and has many many T.V. spots lined up.

Let's hope that this disc "The Feminine Look" makes it, not only because Mickey thoroughly deserves a hit, but because it's a great disc!

<p><b>MEMPHIS TENNESSEE</b></p> <p>F 11734 45 rpm</p>		<p><b>DAVE BERRY and The Cruisers</b></p>
<p><b>AIN'T GONNA KISS YA</b></p> <p>F 11751 45 rpm</p>		<p><b>JEAN MARTIN</b></p>
<p><b>KARL DENVER</b></p>		<p><b>STILL</b></p> <p>F 11720 45 rpm</p>
<p><b>CRAIG DOUGLAS I'M SO GLAD I FOUND HER</b></p> <p>F 11722 45 rpm</p> <p><b>DECCA</b></p> <p>THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON SE4</p>		

# 'Saturday Club' 'Pick Of The Pops', 'Ready Steady Go' Just Don't Compare With The Grand Ole Opry

By BRIAN CHALKER

THE Ryman Auditorium in Nashville, Tennessee, provides the right setting and atmosphere for the world famed Grand Ole Opry. Captain Tom Ryman was the owner of a fleet of pleasure boats on the Cumberland river during the late 19th century. Ryman's boats featured gambling rooms, and saloons, all luxuriously equipped, which were considered sinful by Sam Jones, a noted revivalist. Jones, who was then holding meetings and services on the Union Gospel grounds, challenged Ryman to attend one of his meetings. Ryman accepted, and brought his crew of ruffians along. They seated themselves in the front row with the intention of heckling, but Ryman was touched when Jones chose as his subject, "Mother". Ryman was converted that very night. It was then that he decided that Jones was too good a preacher to be using a humble tent. Realising that something had to be done, Ryman started a fund to build a tabernacle for all revivalists, regardless of creed. The Ryman Auditorium was completed in 1892.

George D. Hay, 'The Solemn Old Judge', a newspaper man from Memphis, arrived in Nashville and noticed the tremendous wealth of hill-billy talent in and around the hills of Tennessee. Hay's love of folk music set him on the prospecting road.

On Saturday, November 28th, 1925, George D. Hay launched the W S M Barn Dance. W S M being the radio station that had Hay as its first director.

The first performer on that historic Saturday night was an old man of over 80, Uncle Jimmy Thompson, who boasted that he knew a thousand tunes.



COUSIN JODY

## ORIGINAL

In those days, singers took second place to fiddlers, banjoists and guitarists, who poured into W S M for auditions, following the success of Uncle Jimmy Thompson. Larger groups followed on, led by a Dr. Humphrey Bates who played the harmonica, and brought six neighbours along, all of whom played other instruments. Bates and Hay named the group "The Possum Hunters". It is still part of the show to this day, even sporting two of its original members.

Next came groups such as the Crook Brothers, the Gully Jumpers, and the Fruit Jar Drinkers. They also remain in the Opry, although the personnel has changed.

The show was now approaching "growing pains". The fiddlers and groups had got the show going, but the time had come to improve the props.

The first singing star to appear under the small spotlight was the Dixie Dewdrop — Uncle Dave Macon. During the first 15 years of the show, Macon was the biggest single attraction.

## FIFTH FLOOR

During its primary stages, the show was broadcast from the fifth floor of the National Life building. But with the additions to the cast, new and larger quarters were built on the same floor. With the new studios in operation, listeners were able to watch the performance.

W S M Barn Dance remained as such until 1927, when it received a new title, quite accidentally. On that particular day, George D. Hay was given the signal that the music appreciation hour had ended and that the Barn Dance was on the air. He began the programme by stating that the programme preceding the Barn Dance, was devoted to the classics — music taken largely from Grand Opera. But from then on, he would present "The Grand Ole Opry". The name caught on and the programme increased more and more in popularity.

Forced to move once more, due this time to a ban on "live" audiences, W S M rented the Hillsboro Theatre in the southwest part of the city. It became so popular that on Saturday nights, crowds were being turned away. A tabernacle across the Cumberland river in East Nashville was then leased, but being in a bad location, this was abandoned. The Opry then moved to the War Memorial Auditorium in the shopping area.

Prior to this move entry to the Opry had been free, but it was decided to charge 25 cents admission.

The Grand Ole Opry had now been on the air for 14 uninterrupted years. In 1941, the final move was made to the old Ryman Auditorium, where it has been ever since.

The appeal of the Opry is universal. Its audience is largely comprised of people from all 50 states, and even foreign countries. The Ryman Auditorium has seating accommodation for 3,574 people.

During the years following 1940, country music became a world-wide favourite, thanks largely to the development of the country and western singer.

Although Uncle Dave Macon had for 15 years been the Opry's singing star, the basic talent was the band. Macon's part was more that of a featured, present-day, dance band vocalist.

Roy Acuff changed this, he reversed the procedure, around 1938. Opry acts of those days included Pee Wee King and his Golden West Cowboys. One instrumentalist, come singer, in the band, Eddy Arnold, sang a song entitled "Mommy, Please Stay Home With Me". It suited him so well that he was lifted from his subordinate position with the band.

Others soon followed suit, Red Foley, with "Smoke On The Water". Ernest Tubb, with "Walking The Floor Over You". Hank Williams, and Cowboy Copas. Here then was the birth of the country singer. Added to this came a vast increase in listeners.

Today, the Grand Ole Opry is famous as the oldest continuous commercial radio show. Variety has been introduced — gay songs, gags, hymns, ballads, instrumentals, etc.

Throughout its history, the Opry has seen many "greats" on its stage — Rod Brasfield, Hank Williams, Uncle Dave Macon, Hawkshaw Hawkins, Cowboy Copas. All of whom have passed on. Others include Chet Atkins, Skeeter Davis, Johnny Cash, Jimmie Driftwood, Marty Robbins, Lester Flatt and Earl Scruggs, Hank Snow, Ferlin Husky, Stringbean, Grandpa Jones, The Jordanaires, Johnny and Jack, Jim Reeves, Bill Monroe, Cousin Jody, George Jones, Porter Wagoner and others far too numerous to mention here.

The Grand Ole Opry is the proving ground for country artists. It is usually the ultimate ambition of country singers to appear on the Opry.

# TOMMY STEELE —DISCOGRAPHY



TOMMY STEELE's great disc output is catalogued here, together with highest chart positions.

THE ex-coffee bar singer who rose to chart fame to become rather more than just another pop singer finally changed labels from Decca to Columbia—"Dream Maker" is the disc that's reckoned to make the charts in a big way on Tommy Steele's new label. Surprisingly enough it is the audiences that have changed more than Tommy. For Tom is now more of an entertainer for the Mums and Dads than a teenage entertainer. Whether or not he can ever gain popularity with both groups at the same time is still to be seen. If he can, he will be the first British entertainer since the advent of beat music to fully complete the circuit.

And even if he did get another hit disc, it wouldn't make much difference to Tommy—he's reached just about as far as he can go, except maybe in the film world. A successful singer, actor, and TV star, Tommy Steele may not now be regarded as Elvis's rival any more but he certainly means a lot more than Elvis to the Mums and Dads of Britain, the people who will keep him at the top, where he has been since his spectacular disc successes of five or six years ago. Here's a discography on one of the most successful British singers to emerge in recent years.

## SINGLES

- DECCA**  
 F10795 Rock With The Cavemen/Rock Around The Town —No. 11, Nov. '56.  
 F10808 Doomsday Rock/Elevator Rock—No Place.  
 F10819 Singing The Blues/Rebel Rock—No. 1, Jan. '57.  
 F10849 Knee Deep In The Blues/Teenage Party—No. 16, March '57.  
 F10877 Butterfingers/Cannibal Pot—No. 9, July '57.  
 F10896 Shiralee/Grandad's Rock—No. 14, Aug. '57.  
 F10915 Lord Tavener's Record (charity record featuring various artistes), Tommy Steele track: Butterfly—No. 10, Aug. '57.  
 F10923 A Handful Of Songs/Water, Water—No. 5, Sept. '57.  
 F10941 Hey You/Plant A Kiss—No Place.  
 F10976 Princess/Happy Guitar—No. 14, April '58.  
 F10991 Nairobi/Neon Sign—No. 3, March '58.  
 F11026 It's All Happening/What Do You Do?—No Place.  
 F11041 The Only Man On The Island/I Puts The Lightie On —No. 15, July '58.  
 F11072 Come On, Let's Go/Put A Ring On Her Finger—No. 9, Jan. '59.  
 F11089 A Lovely Night/Marriage Type Love—No Place.  
 F11117 Hiawatha/The Trial—No Place.  
 F11152 Tallahassie Lassie/Give, Give, Give—No. 17, Aug. '59.  
 F11162 Young Ideas/You Were Mine—No Place.  
 F11177 Little White Bull/Singing Time—No. 12, Dec. '59.  
 F11245 What A Mouth/Kookaburra—No. 5, July '60.  
 F11361 The Dit-Dit Song/My Big Best Shoes—No Place.  
 F11372 The Writing On The Wall/Drunken Guitar—No. 18, Aug. '61.  
 F11479 Hit Record/What A Little Darlin'—No Place.  
 F11532 Butter Wouldn't Melt In Your Mouth/Where Have All The Flowers Gone—No Place.  
 F11551 He's Got Love/Green Eye—No Place.  
 F11615 Flash, Bang, Wallop!/She's Too Far Above Me—No Place.

- COLUMBIA**  
 DB7070 Dream Maker/Egg And Chips.
- E.P.s**  
**DECCA**  
 DFE6388 "Young Love".  
 Young Love/Doomsday Rock/Wedding Bells/Rock With The Cavemen.  
 DFE6389 "Singing The Blues".  
 Singing The Blues/Rebel Rock/Knee Deep In The Blues/Elevator Rock.  
 DFE6424 "Tommy Steele Story".  
 A Handful Of Songs/Cannibal Pot/Time To Kill/You Gotta Go.  
 DFE6472 "Duke Wore Jeans".  
 Photograph/Hair Down, Hoe Down/Princess/Happy Guitar.  
 DFE6551 "Tommy Steele".  
 Come On, Let's Go/Put A Ring On Her Finger/The Only Man On The Island/Number 22 Across The Way.  
 DFE6607 "Tommy The Toreador".  
 Tommy The Toreador/Take A Ride/Where's The Birdie/Little White Bull/Singing Time/Amanda.

By ALAN WHEELER

## OTHER E.P.s

- DECCA**  
 DFE6583 "Tops In Pops" (featuring various artistes).  
 Tommy Steele track: Hiawatha.

## L.P.s

- DECCA**  
 LF1287 "Tommy Steele Stage Show".  
 Giddy Up A Ding-Dong/Treasure Of Love/Honky-Tonk Blues/Razzle-Dazzle/Kaw-Liga/Teenage Party/Wedding Bells/What Is This Thing Called Love/On The Move/Rock With The Cavemen.  
 LF1288 "The Tommy Steele Story".  
 Take Me Back Baby/Butterfingers/I Like A Handful Of Songs/You Gotta Go/Water, Water/Cannibal Pot/Will It Be You/Two Eyes/Build Up/Time To Kill/Elevator Rock/Doomsday Rock/Teenage Party.  
 LF1308 "The Duke Wore Jeans".  
 It's All Happening/What Do You Do?/Family Tree/Happy Guitar/Hair Down, Hoe Down/Princess/Photograph/Thanks A Lot.  
 LK4351 "Get Happy With Tommy".  
 Hollerin' and Screamin'/Lonesome Traveller/ A Handful Of Songs/Nairobi/Little Darlin'/Old Obadiah/What A Mouth/Shiralee/Kookaburra/Tommy The Toreador/Shout/So Long.  
 LK4521 (Stereo SKL4521) "Half A Sixpence" (Tommy Steele with original cast).  
 Overture/All In The Cause Of Economy/Half A Sixpence/Money To Burn/Oak And The Ash/ She's Too Far Above Me/I'm Not Talking To You/If The Rains Got To Fall/Old Military Canal/One That's Run Away/Long Ago/Flash, Bang, Wallop/I Know What I Am/I'll Build A Palace—I Only Want A Little House/Finale.
- COLUMBIA**  
 33sx1537 "It's All Happening" (Tommy Steele and Film cast).  
 Overture/Wind And The Rain/Dream Maker/Meeting You/Cas-bash/Maximum Plus/Somebody Else, Not Me/That's Livin', That's Lovin'/Flamenco/Egg And Chips/Day Without You/George Mitchell Show/Finale.

## OTHER L.P.s

- DECCA**  
 LF1299 "Stars Of The Six-Five Special" (co-featuring Lonnie Donegan and Terry Dene).  
 Tommy Steele tracks:  
 Swaller Tail Coat/Singing The Blues.  
 SKL4050 "Cinderella" (Tommy Steele and other artistes from the musical).  
 Tommy Steele tracks:  
 A Very Special Day/Marriage Type Love/ When You're Driving Through The Moonlight/A Lovely Night/You And Me.



Sally go round the roses  
 LYN CORNELL  
 F 11750

ALWAYS ON MY MIND  
 The Marauders  
 F 11748  
 STAY AWAY  
 Don Archell  
 F 11749

DECCA

TALK TO ME Sunny a  
 BE MY BABY TH

ALTHOUGH HE CRASHES INTO THE CHARTS WITH THREE DISCS IN ONE WEEK

# CHUCK WON'T BE HERE YET!



CHUCK BERRY is one of the spearheads of the R & B rage, which is exploding chart-wise, as can be seen by looking at NRM's LP and EP charts.

By  
GUY  
STEVENS

CHUCK BERRY, born on October 18th, 1931, has now become an almost legendary figure to many people in this country. His music, which has always featured a rocking beat and his own dynamic guitar playing, has been exciting record-buyers both here and in America since his first record "Maybellene". His popularity in this country, with the current demand for authentic rhythm and blues growing rapidly, is increasing, despite the fact that he has been in prison for virtually the past five years, thus making personal appearances and new recordings out of the question. His recent chart success in this country with the pulsating "Go-Go-Go" shocked everybody, and has paved the way for more records of this type to reach the record shops. Pye have just launched the second large release in their R&B series, including records by Bo Diddley, Muddy Waters, Slim Harpo, Guitar Red, and of course, Chuck Berry.

Born Charles Edward Berry in St. Louis, Missouri, Chuck started playing the guitar while still in high school, and bought a six-string Spanish guitar and a set of Nick Manioff instruction books soon after. He was greatly encouraged during this time by the music teacher at his school, Mrs. Julia Davis. After he left school he started get-

ting work in and around St. Louis, working house parties, and church affairs as a singer-guitarist. In 1952 he decided to form his own group, which consisted of Johnny Johnson, drums, and Jasper Thomas, piano. While touring Chicago, Chuck visited Smitty's Corner, where he saw blues singer Muddy Waters and his band. He spoke to Muddy in the

interval about the possibility of cutting a disc with him, but in the confusion Muddy only had time to refer him to Leonard Chess of the Chess Recording Company. He made a demo disc soon after, and in May, 1955, Chess signed him to a five-year recording contract.

"Maybellene" hit shortly afterwards, followed by some of the greatest records to come out of the rock era, "Thirty Days", "Roll Over Beethoven", "Brown Eyed Handsome Man", "School Days", "Sweet Little Sixteen", "Almost Grown", "Little Queenie", "Johnny B Goode" and "Run Rudolph Run". From 1955 up to 1958 the American Hot 100 contained either one or both sides of Chuck Berry's discs, and his long-playing records sold just as well.

"Sweet Little Sixteen".

In the later part of 1958 Chuck was arrested on a charge of taking a girl under the age of 16 across the States border for immoral purposes, and later sentenced to five years imprisonment for this offence. He is definitely still in prison now, despite many counter-rumours and news of a tour by him of this country later this year. He applied for bail last month, but was refused. Even though he was released around 1960 for 11 months on bail, he was not allowed out of America, but during this time he was fortunate enough to be able to make a few personal appearances and cut a lot of discs for Chess, which should be forthcoming in the near future.

## FEATURED

In the meantime, due to the current demand for his earlier recordings, Pye have featured him heavily in their rhythm and blues series. As a follow-up to "Go-Go-Go" they have released "Let It Rock", coupled with "Memphis Tennessee", a great double-sided disc which should reach the charts very soon. He is also featured on an E.P. taken from the recent Pye LP "Chuck Berry", and on two tracks on an E.P. with Bo Diddley, "Roll Over Beethoven" and "Our Little Rendezvous". This latter song is derived from "Good Morning Little School Girl", which was written and recorded by the original Sonny Boy Williamson. His new LP "Chuck Berry On Stage" is, despite the title, studio recordings with screams and compere dubbed on, and two of the tracks are old numbers retitled. Despite this, the LP contains some great tracks, including the Muddy Waters hit "I Just Want To Make Love To You", and several Berry originals such as "Trick Or Treat", "The Man and The Donkey" and "All Aboard". I predict that these records will be selling like hot cakes in the next few weeks.

Chuck Berry is a multi-talented performer, whose records are collected and hoarded by his fans all over the world. It is a great tragedy that they are denied seeing him perform, or hearing new recordings from him, because of his conduct of his personal life, and the inadequacies of American law.

## PACKAGE

During this time Chuck appeared in many package shows put on by his manager, Alan Freed, including such artists as Bill Haley, Screamin' Jay Hawkins, Little Richard, Carl Perkins, Jerry Lee Lewis and Bo Diddley. He also appeared in four films, the first being "Rock Rock Rock" in which he sang "You Can't Catch Me" whilst doing his now-famous duck-walk across the stage. He appeared wearing a fabulous white suit with black lapels, which can be seen on the cover of the L.P. soundtrack of the film, which also included the Moonglows and the Flamingos. He starred in his second film "Mr. Rock and Roll" with Little Richard, and in this he sang "Oh Baby Doll". His third film was most probably the best of the lot, but was unfortunately not shown here; it was titled "Go Johnny Go" and starred Ritchie Valens, Eddie Cochran, Jackie Wilson, Alan Freed, and The Cadillacs. The opening shot of the film is of Chuck's fingers on his guitar stem as he bursts into "Johnny B. Goode", again wearing a white suit. He also sang in the film "Memphis Tennessee" and "Little Queenie", whilst in a juke-joint with Alan Freed on drums and Ritchie Valens sitting at a table. The only other film he has appeared in was "Jazz On A Summer's Day", in which he shattered modern jazz fans with a rocking five-minute version of

Although Shirley's Already Climbing The Charts There's Room For Everybody In The

# "I WHO HAVE NOTHING" BATTLE

By  
Wesley  
Laine

EVERY now and again a song is written that is so excellent that many artists rush to make their versions of it. A battle usually ensues, and nine times out of ten, there's a clean win for somebody.

The latest battle is over a song called "I (Who Have Nothing)". It's an American song partly written by the fabulously successful team of Jerry Leiber & Mike Stoller. The original recording and the big U.S. hit was sung by Ben E. King, but in Britain there are cover versions by Shirley Bassey, Ken Kirkham, and Dick Emery. Quite an assorted bunch we thought. So we decided to have a closer look at the scene, before the battle commences.

Let's look at the contestants in alphabetical order.

Shirley Bassey is probably the top favourite, and already in the charts. She has the most commercial version of the song, although her treatment is obviously not superior or inferior to any of the other versions, all of which are excellent. Shirley has been in the charts many times before, for seven years now, starting with hits like "Banana Boat Song" and going through such biggies as "As I Love You", "As Long As He Needs Me", and "Reach For The Stars". She hasn't been in the charts though for quite a while now, due to the material she has been recording—not because of any falling in popularity.

Next comes Dick Emery. Dick's version is by far the most interesting of the four. So much so that I decided to have a word with the master comedian about his disc.

"I've a reasonable singing voice, so I thought I should put it to good use" said Dick. That's a bit of an understatement from the man who has a voice of operatic proportions. (Dick sings on the Esso T.V. ad.)

So Dick heard the song and liked it, and thought it was pretty suitable for his voice. No gimmicks, no clowning on this one—although he did make a comedy disc last Christmas. And the finished result is

probably the biggest-voiced of all the versions—and it has an immense appeal. The dramatic feel, and the performance are outstanding and the number of fans Dick has accumulated should see this disc with high sales even if it doesn't make the charts. But I have an idea that it may even make the charts despite the Bassey version.

Ben E. King, is well known to most people. He just missed our



SHIRLEY BASSEY's winning — on the left are two more contenders in the shapes of Dick Emery and Ben E. King.

top twenty with discs like "First Taste Of Love", "Stand By Me" and "Amor". He made the top twenty as lead singer of the Drifters

with numbers like "Dance With Me", "Save The Last Dance For Me", and "I Count The Tears". Ben has a high rating amongst the

R & B circles and although he's not strictly an R & B singer the set who buy the originals every time will go for his version—perhaps the most off-beat and classiest of all.

Last but not least we come to Ken Kirkham. He's a big voiced gent, too, and his version of "I (Who Have Nothing)" is probably the brashiest and therefore one of the most appealing of the lot. It's a healthy sounding job by Ken who has been singing around London clubs for quite some time with a lot of success.

Ken always wanted to be a singer, and won many talent contests, and did much musical studying. His discs have been issued before, and all have sold exceptionally well without making the charts. Although Ken is generally considered the outsider there is no doubt that he is one with a good chance.

That's the list of the contestants — is set, it's up to you, the record buyer now to do the fighting!

## Babs Law

DECCA recording artist Barbara Law makes five TV appearances in a week after her Blackpool season ends on October 12. From Tuesday October 1 to Friday October 18 she'll appear each day in ATV's Midlands show Lunch Box. Then on Saturday she'll have a spot in ABC's Comedy Bandbox.

**FOOLS RUSH IN**  
**RICK NELSON**  
05895  
Brunswick

**SUGAR SHACK**  
**JIMMY GILMER**  
&  
**THE FIREBALLS**  
HLD 9789

**EVERYONE KNOWS**  
**LEN SNIDER**  
MLU 9790

**GLEO**  
**ABNER JAY**  
MLN 9791

**THE GIRL SANG**  
**THE BLUES**  
**The Everly**  
**Brothers**  
WB 109  
WARNER BROS.

**and The Sunglows** HL 9792

**THE RONETTES** HLU 9793  
LONDON  
House - Albert Embankment - London SE1

# PETER, PAUL AND MARY

Continued from page 3

debts to the greats, like Odetta, and also to a very young songwriter-singer, Bob Dylan, who wrote "Blowin' In The Wind" and "Don't Think Twice, It's All Right."

Could they sell over here? Their music has a head start in the States where the college audiences have been educated by groups like the Kingston Trio, and where, apart from the girl rhythm and blues teams, the hit parade has nothing better to offer than the dead-beat surfing records. Our own hit parade, on the other hand, has become so full of vitality that there is very rarely room for more than one American record in the top ten.

## Discs

Nevertheless, we are slowly beginning to feel their influence, that charming modern fairytale "Puff, the magic dragon" is requested more and more on "Children's Choice" and "Blowin' In The Wind" certainly excited comment. Lonnie Donegan's latest, "Lemon Tree", is their original and bounding up our own hit parade we have the Trini Lopez version of their mammoth seller, "If I Had A Hammer".

It's just a matter of time. If you don't believe me, try their latest, "Don't Think Twice, It's All Right", a very moving ballad that improves with every hearing. Then turn it over for the very catchy "Autumn

to May", penned by Peter and Paul themselves, it contains some of the most imaginative "whoppers" ever told. See if you don't agree.

## DISCOGRAPHY

L.P.'s  
**PETER, PAUL AND MARY:**  
Early in the Morning; 500 miles; Sorrow; This train; Bamboo; It's raining/If I had my way; Cruel war; Lemon tree; If I had a hammer; Autumn to May; Where have all the flowers gone?  
WM 4064  
WS 8064

MOVING: Settle down; Gone the rainbow; Flora; Pretty Mary; Puff; This land is your land/Man come into Egypt; Old coat; Tiny sparrow; Big boat; Morning train; A'soalin'.  
WM 8124  
WS 8124

E.P.  
**PETER, PAUL AND MARY:**  
Blowin' in the wind Lemon tree; If I had a hammer; Where have all the flowers gone?  
WEP 6114

Singles  
Lemon tree/Early in the morning. WB 66  
If I had a hammer/Gone the rainbow. WB 74  
Big boat/Tiny sparrow. WB 87  
Puff/Pretty Mary. WB 95  
Blowin' in the wind/Flora. WB 104  
Don't think twice, it's all right/ Autumn to May. WB 100  
GRAHAM BARRY.

KENNY BALL COVERS BIG U.S. HIT "WASHINGTON SQUARE"

# BIG BALLAD FROM GERRY

## AND THE RONETTES SHOULD MAKE IT WITH 'BE MY BABY'

### GERRY AND THE PACEMAKERS

*You'll Never Walk Alone; It's Alright* (Columbia DB 7126)

ONE jurist thinks this is not as good as the early Gerry hits—and is the wrong material. But the consensus is that it'll be a raging great hit, probably a Number One. Big emotional treatment of the "Carousel" ballad, with strings added to a simple piano backing. Sometimes the range seems a wee bit too much for Gerry but it's a finely different, shattering dramatic showing. Yes, a hit. A great big hit. Flip is much more typical Gerry, with the usual sort of vocal work and backing noise. Piano, too. Actually this could easily have become a hit in its own right.

FOUR 🍷🍷🍷🍷



### TOP 20 TIP

### RICK NELSON

*Fools Rush In; Down Home* (Brunswick 05895)

COMING up fast in the States is this fast beater from Rick which is a familiar number with some good vocal work from him. There's a good beat and the song is certainly strong enough to put Rick back into the charts. Very good backing which moves at a fast pace, but we can't take a chance in tipping this disc for the top, yet it may well make it.

Flip is a slower country styled sort of thing. There's a good backing and although Rick sings with a load of echo this one could well score too.

THREE 🍷🍷🍷

### ROD AND CAROLYN

*Bye-Bye My Lover; To Be Alone* (Pye 15565)

THE boy-and-girl team works out well on this gimmicky clever vocal effort with excellent harmonising and some insistent guitar backing work. It's a fair old thing with no inhibitions, and loads of appeal. It could even make the charts in a small way with enough plays.

The flip is a slower effort with an even slower intro, and the usual sweet ballad sounds from the group who work well on the number. Good tune.

THREE 🍷🍷🍷

# Parnes Tour Details

by RAY NORTROP

ALL the dates for the biggest ever package tour ever to do the rounds of Britain, have been set. It's the 60 nighter, Billy Fury Show. The show which stars Billy, the Tornados, Joe Brown and the Bruvvers, The Karl Denver Trio, Marty Wilde and the Wildcats, will open at Luton next Thursday (October 3rd).

Also signed for the show is one of Larry Parnes' original stable boys, Dickie Pride as well as his latest protege, Daryl Quist. The Ramblers, a new beat group from Ilford, will back the artists throughout the show. The package then visits:

October 4, A.B.C. Croydon; 5, Essoldo, Brighton; 6, A.B.C. Plymouth; 7, A.B.C. Exeter; 8, A.B.C. Southampton; 9, A.B.C. Hastings; 10, A.B.C. Dover; 11, A.B.C. Bexleyheath; 12, Gaumont, Ipswich; 13, Regal, Cambridge; 14, A.B.C. Northampton; 15, A.B.C. Chesterfield; 16, A.B.C. Lincoln; 17, A.B.C. Cleethorpes; 18, A.B.C. Hull; 19, Futurist, Scarborough; 20, Globe, Stockton.

Here the package disbands for a week as most of the artists have previous engagements, but the show then reassembles at the Gaumont Theatre, Doncaster, on October 26th.

October 27, A.B.C. Carlisle; 28, A.B.C. Huddersfield; 29, Ardwick Apollo, Manchester; 30, A.B.C. Gloucester; 31, A.B.C. Romford.

November 1, A.B.C. Kingston; 2, Granada, Walthamstow; 3, Coventry Theatre, Coventry; 4, Gaumont, Wolverhampton; 5, Gaumont, Watford; 6, Odeon, Southend; 7, Granada, Tooting; 8, Capitol, Cardiff; 9, Winter Gardens, Bournemouth; 10, De Montfort Hall, Leicester; 15, Granada,

Shrewsbury; 16, Opera House, Blackpool; 17, Empire, Liverpool; 18, Gaumont, Bradford; 19, Odeon, Sunderland; 20, Rialto, York; 21, Gaumont, Sheffield; 22, Gaumont, Derby; 23, Gaumont, Hanley; 24, Hippodrome, Birmingham; 25, Gaumont, Worcester; 26, Odeon, Cheltenham; 27, Gaumont, Taunton; 28, Odeon, St. Albans; 29, Odeon, Guildford; 30, Guildhall, Portsmouth.

December 1, Colston Hall, Bristol; 7, Theatre Royal, Norwich; 8, Odeon, Rochester; 9, Odeon, Colchester; 10, Granada, Harrow; 11, Granada, Bedford; 12, Granada, Mansfield; 13, Granada, Sutton; 14, Adelphi, Slough; 15, Granada, Woolwich; 16, Granada, Edmonton.

Under his contract with Larry Parnes, Joe Brown will miss 17 of the dates. He will not appear at Scarborough, York, Worcester, Cheltenham, Taunton, Guildford, Bristol, Norwich, Rochester, Colchester, Harrow, Bedford, Mansfield, Sutton, Slough, Woolwich and Edmonton. On these days Freddie and the Dreamers will replace Joe.

On October 19th, Joe and the Bruvvers commence a series of theatre dates for the George Cooper organisation at the Granada, Grantham, in the company of Dee Dee Sharp.

After the tour is completed Billy Fury will not tour until at least Autumn, 1964, as he is to commence work on a new film to be produced by Julian Wintle.

However, Larry Parnes will send out his Spring tour in February next year, and will star the Crystals, Joe Brown and the Bruvvers, Heinz, Johnny Kidd and the Pirates and Daryl Quist.

### THE RONETTES

*Be My Baby; Tedesco And Pitman* (London HLU 9793)

ALMOST top in the States is this girlie group effort that's modelled much the same as The Crystals' hits of late. But there's one lead voice on the medium-to-fast bluesy number with loads of beat and a severely overpowering beat backing. Everything is thrown in, even a good catchy tune, so we imagine it should emulate the success of The Crystals' discs. Great gimmicky bits at the finish.

Flip is one of those strangely titled efforts that the U.S. Philles label always put out as flip-sides. This one is a vibes and piano effort with a slowish bluesy-cum-jazz flavour. Interesting in more ways than one.

FOUR 🍷🍷🍷🍷

### TOP 20 TIP

### SUNNY AND THE SUNGLOWS

*Talk To Me; Every Week. Every Month, Every Year* (London HL 9792)

A FAST riser in the States, this string-filled number features a hoarse vocal from Sunny who pleads and cries on the semi-slow, and there's a heavy back-beat on the number which isn't as good as its U.S. chart position would indicate. Gets to be a bit monotonous, but there's a lot of feeling put into the number by all concerned.

Faster stuff on the flip, a medium paced rock number with a rasping backing to go with Sammy's rasping voice. Not bad, but too noisy.

THREE 🍷🍷🍷

### ABNER JAY

*Cleo; The Thresher* (London HLN 9791)

RATHER an old-fashioned type of number that just about comes into the C & W class from this new name to us. There's a tricky guitar backing to the slow number, and various other bits of backing that appeal. Not commercial in the least, but then there's always the chance that a lot of people may take to this song through a big plug or something. It's well performed, but although we hate to use the word it's also "Square".

More big voiced stuff on the flip, a guitar backed number with Abner singing about a ship. It's a fair paced number with a story. And Abner wrote both sides too.

THREE 🍷🍷🍷

### THE JAYNETTS

*Sally Go 'Round The Roses; Sally Go 'Round The Roses Instrumental* (Stateside SS 227)

AN oh-so off-beat number that's almost at the top in the States. It's a femme vocal group effort but there's none of the brashness of the Crystals here. The subdued vocal and the predominant rhythm and organ backing makes the medium tempo number different to anything we've heard for a long, long time. The girls are in fine bluesy form, and despite the fact this is a great disc we can't honestly imagine it catching on here, where the kids have only just latched on to the Crystals.

No main vocal on the instrumental flip—"Sing Along Without The Jaynetts" is the credit of the artists. There's a hint of the girls singing, but nothing definite. Any R & B fan should buy this disc—or anyone who likes excellent bluesy music.

FOUR 🍷🍷🍷🍷

### KENNY BALL AND HIS JAZZMEN

*Washington Square; The Music Goes 'round and Around* (Pye Jazz 2068)

THIS disc is doing great guns in the States via the Village Stompers, but there can't be much doubt that the folk-cum-trad item will register here through the Kenny Ball band. It's an extremely infectious number with a great tune or riff running through it, and a load of appeal. It builds and builds and we find ourselves gradually tapping our feet to it. Should give Kenny the REALLY big hit he's been waiting for after a succession of small ones.

Much more routine trad. item on the flip, an insistent beater with a vocal but no real commercial appeal. Well done, but not too original.

FOUR 🍷🍷🍷🍷

### TOP 20 TIP

### ROSEMARY SQUIRES

*The Mirror; Candy and Cake* (HMV Pop 1209)

PIANO opening for the smooth-voiced Rosemary. She sings the interesting lyrics with considerable emotion and sincerity but we really prefer her on a swinging number—especially as this "The Mirror" is a trifle jerky in construction. But there's no gainsaying that Rosie is one of our few perfectionist singers. Flip is reasonably commercial. Perkier and faster in tempo, with a drum-dominated backing. But again it doesn't quite swing the way Rosie does when she works over standard material.

THREE 🍷🍷🍷

### JEAN MARTIN

*Ain't Gonna Kiss Ya; Three Times Three Is Love* (Decca F 11751)

OH dear me! Oh dear us! as the case may be with a jury. This disc sounds just like Helen Shapiro singing the top disc on the new Searchers E.P. If Helen HAD got hold of this number she would have rocketed to the top. As it is, new girl Jean makes a dead good job of the number, which for the benefit of anyone who thinks it's a Searchers original, was a Ribbons number, never issued here. Good tuneful number and we hope Jean has a hit here. In fact we think this will be a hit.

Flip is a much lighter number with loads of appeal, and of course, some good vocalising from Jean. But the song isn't a patch on the top side.

FOUR 🍷🍷🍷🍷

### THE ESSEX

*A Walkin' Miracle; What I Don't Know Won't Hurt Me* (Columbia DB 7122)

FEATURING 'Anita Humes' says the label on this disc. Pity it didn't on their hit "Easier Said Than Done", which didn't quite make it here. But some of that song rubs off deep on to this follow-up which is a well-performed number that Helen Shapiro would do well to cover. Not particularly commercial but pleasing and entertaining all the same.

Slower and more gentle is the flip, a pleasing number once more with some excellent backing work from the other members of the Essex vocal group who achieve a very good sound. We liked it.

THREE 🍷🍷🍷



KENNY BALL—Most consistent jazzman on record, looks like having another goodie on his hands with "Washington Square". (NRM Pic.)

### LYN CORNELL

*Sally Go Round The Roses; You Can Kiss Me If You Like* (Decca F 1175)

FIRST cover version of the immense U.S. hit is by talented Lyn, who makes a reasonable job of the off-beat number. It builds and builds and leads up to a good climax. It's a great song and Lyn makes a fair job of it, but we don't hear too much of her. Probably not a hit because it just doesn't capture the flavour of the U.S. number.

Nice guitar on the flip, a gentle ballad with Lyn singing more, and better than on the top side. She's got a good voice on the sad little number. Pleasant.

THREE 🍷🍷🍷

### LONNIE MACK

*Wham; Suzie Q* (Stateside SS 226)

SUCCESSFUL follow-up in the States to Lonnie's fabulous "Memphis" is the hard-hitting guitar-lead instrumental that packs a great punch, and features some very tricky guitar work from Lonnie. If the Shads had recorded this it might have been a great hit—Lonnie still could do very well with it now his name is known a bit more.

The Dale Hawkins classic—known to all beat fans—is given a great instrumental treatment on the flip. It's again a complicated well-played bit with loads of the 'Old Rock' sound everywhere. This boy is here to stay.

FOUR 🍷🍷🍷🍷

### GRAZINA

*Be My Baby; I Ain't Gonna Knock On Your Door* (HMV Pop 1212)

RATHER a busy-busy opening for the big-voiced Grazina. After some choral work she takes over on a solo kick. This time out, there's quite a resemblance to Connie Francis—which can't be bad for a British lass. A full-blooded arrangement and Grazina copes with the lyrics and melody in a totally professional manner. One of the liveliest thrush offerings in a long time.

Flip is a dual-tracked number which doesn't appear to have much new to say. Another good performance and arrangement, though. Top side gets the rating.

FOUR 🍷🍷🍷🍷

### THE TONETTES

*Tell Me You're Mine; The Shock* (R & B 105)

THE pounding Jamaican beat on this heavy number with a girlie vocal group singing the lyrics on the very danceable disc. Rather off-beat but with a good commercial quality about it, and a never-let-up beat on the number. There's a fair old amount of appeal, and although we wouldn't exactly say this'll make the charts the bluesy thing could sell well.

No girls on the flip, just a fellow called Don Drummond who plays a very passable trumpet on the bluesy-cum-jazzy number. Watch it.

THREE 🍷🍷🍷

### DON ARCHELL

*Stay Away; When I Fall In Love* (Decca F 11749)

PLEASANT backing on this number which features some unusual, if not commercial vocal work from Don. There's a certain amount of appeal on the adult tuneful number which has the quality to garner a load of plays on the radio. Watch this one closely—it won't be a big 'un but it may be a consistent disc.

Flip is almost a carbon copy of the Lettermen disc of the same title. It's the oldie, of course, but the blatant copying of everything concerned with the Lettermen disc isn't too commendable. That doesn't detract from the quality of Don's excellent vocal performance though.

THREE 🍷🍷🍷

### GROUP X

*Roti-Calliopee Cross Beat* (Fontana TF 417)

TWANGY sounds on this newie from the group who got their manlers on the familiar oldie which they treat with no respect, but at least make a good job of rocking it up instrumentally. There's a good solid beat and a chance—just a chance—that they may get a hit with this one. Watch them closely, they've talent and noise, and only need the right material.

Flip is a routine guitar-lead instrumental effort again with an off-beat flavour, and some fair old work from all concerned.

THREE 🍷🍷🍷



# EVERLY'S BACK ON FORM WITH BEATER

## BARRON KNIGHTS WITH DUKE D'MOND

*Jo-Anne; That's My Girl* (Columbia DB 7108)

FROM the popular beat groups comes a country-flavoured number that's sung on only one note in the first bit. It has the flavour of an old time rock number, and there's a group vocal on the beaty disc which has a lot of good guitar work. And we might add a lot of echo.

Flip isn't as commercial as the top side, and once more it's an echo-laden beat thing, but this time with a lead voice, presumably the Duke himself.

THREE 🍷🍷🍷

## THE ORCHIDS

*Gonna Make Him Mine; Stay At Home* (Decca F 11743).

GOOD, plaintive guitar work opens this number with the usual femme group sound, a la Crystals, Chiffons, etc. And the

British girls make a fair old job of it. It's a goodly thing without too much chart appeal. And with slightly more commercial material these girls could go down big.

Good R & B type backing on the flip, with the girls singing very well on the number. It's a commercial sounding thing with a fair old lyric.

THREE 🍷🍷🍷

## THE ECHOES

*Marchin' Through; The Jog* (Fontana TF 415)

MARTIAL tempo on this organ led number with a blues flavour and loads of drum work which completely dominates the disc. It's fast and furious with some good instrumental work and a catchy tune. But maybe too harsh for the charts we tend to think.

Flip is another bluesy styled thing with a good riff, and some very commercial sounds emulating from the group.

THREE 🍷🍷🍷

## NRM POP DISC JURY

### THE VILLAGE STOMPERS

*Washington Square; Turkish Delight* (Columbia DB 7123)

PLEASANT tune is picked out on this folksy flavoured instrumental from the group. There's a good tune on the simple number which is both catchy and appealing. It's coming up in the charts but although we can't imagine it catching on here there's always a chance. If it does it'll be big. We hope so. It builds to a trad. climax.

Flip, as might be expected is a faster number with loads of trad. thrown in—how unusual for a U.S. group — and of course, a good Eastern flavour. Reminds us of Kenny Ball.

FOUR 🍷🍷🍷🍷

### THE EVERLY BROTHERS

*The Girl Sang The Blues; Love Her* (WB 109)

FAST number from the boys on this infectious number which is far more commercial than their last few efforts. It's a fair old number from the boys with a persistent backing and a good Nashville flavour. Must be a biggie, and it would still be big even if they WEREN'T touring here. The lyric is good, and boys sing well. A great disc.

Slowle on the flip, another well-performed effort that doubtless the boys will do here. It's a gentle disc with a great tender lyric, and it could even make this a double-sided hit. It's good to see these fellers back with a biggie.

FOUR 🍷🍷🍷🍷

### THE BEACHCOMBERS

*Mad Goose; You Can't Sit Down* (Columbia DB 7124)

STACCATO opening with a whole lot of instrumental noise going on. Pretty consistent and solid beat laid down. Familiar melody line — The Sons of the Piltown Men have recorded it before. Rather an exciting performance and production, with screams and squeals going on behind the drum section. The sort of item which could catch on, given the right plug promotion. Flip is paced up considerably and features one spell of drums with front-line answering the phrase. An instrumental of a whole lot of energy.

THREE 🍷🍷🍷

### RAY SHARPE

*Hey, Little Girl; The Day You Left Me* (United Artists UP 1032)

THE man who made a disc called "Linda Lu" comes up with a number with loads of gimmickry thrown in everywhere. There's a lot of other songs by this title, and although this isn't the best, it's certainly a lively effort with loads of appeal for a party we imagine. Fast and beaty.

Good backing once more on the flip, and with Ray's high-pitched voice beating out the lyrics in a neo-country sort of style. Not too good.

THREE 🍷🍷🍷

### JIMMY GILMER AND THE FIREBALLS

*Sugar Shack; My Heart Is Free* (London Dot HLD 9789)

COMING up very fast in the States is this catchy rock number with Jimmy, a member of the Fireballs singing lead on the heavy beater which has a light vocal, and some good backing work. Not really the sort of thing that clicks here, but a good seller all the same.

Flip is a faster number with some vocal backing on the number which is slightly in the country vein. We liked it, but it's not as commercial as side one.

THREE 🍷🍷🍷

### DAVINE AND THE D-MEN

*She's The Best For Me; Don't Fool Around* (Columbia DB 7125)

FAST vocal group effort with some usual style lyrics thrown in—and although it doesn't quite make the commercial sound grade we imagine it will notch up considerable sales. Smooth performance on the number which is very catchy.

Flip is much in the same vein, with some BBC type singing from the group who handle the number well. Not terribly commercial though.

THREE 🍷🍷🍷

### TEDDY GREEN

*Gee, What A Party; Dream Chaser* (Piccadilly 35146)

RATHER a raucous number from Teddy, a new name to us, on the loud interesting number which features a very busy backing, and the usual style beat vocal work. Probably not a hit, but it should catch a few people by surprise. There's some good spots on this disc — it would have been better without so much backing noise, as Teddy sings pretty well.

Gentler sort of thing on the flip, a medium-paced beat ballad with loads of appeal, and perhaps even more than side one. It's catchy and there's a load of appeal on the number. Should have been side one.

THREE 🍷🍷🍷

### DARYL QUIST

*Goodbye To Love; All Through The Night* (Pye 15563)

GENTLE ballad from Daryl who should do better with this disc than with his "Thanks To You". It's a good tuneless number that is comparable to a mixture of Faith and Fury. It's a good song with a fair old tune, and some fair old singing from Daryl. Maybe too gentle to register in these days of the big beat, but a goodly seller all the same.

More beat on the flip, an average number with lots of appeal, and some crashing guitars everywhere.

FOUR 🍷🍷🍷🍷

### LEN SNIDER

*Everyone Knows; I'll Be Coming Home Tonight* (London HLU 9790)

MEDIUM paced country styled number from this boy, a new name to us, which features a Floyd Cramer type piano backing, and various other instrumental sounds. There's a bit of a mournful quality about it, and although we can't see it being a hit, there's a lot of people who will sympathise with the lyric which deals with boy who is in love with girl who he can't get off with.

Flip is a bit faster and again it's one of those neo-country styled things with some appeal, but not the lyrical appeal of side one.

THREE 🍷🍷🍷

### BROOK BENTON

*Two Tickets To Paradise; Don't Hate Me* (Mercury AMT 1212)

SUBDUED backing on the swing-ing effort from Brook, who's currently doing very well in the States with this number. It's typical Brook Benton, and although it's not his best it's certainly not his worst. There's a good backing on the medium-paced deliberate number, which features great string and femme choral sounds. Builds and builds.

Flip is a goodly ballad with loads of appeal, and typical Benton vocal mannerisms. It's great stuff but again won't be the one to put him back into our charts.

THREE 🍷🍷🍷

### WELLINGTON WADE

*Let's Turkey Trot; It Ain't Necessarily So* (Oriole CB 1857)

THE Little Eva hit dressed up by a male voice with group. It comes from the L.P. "This Is Merseybeat" Vol. 1. And it's quite a good version of the solidly swinging item. Certainly Wellington has the right "feel" for this sort of number. The only thing is whether the "Turkey Trot" actually needs a revival at this time.

Flip is the old Gershwin number, of course, and is sung with a great deal of verve and life. Mr. Wade takes it fairly easy early on before starting on the storm-whipping bit. Both sides marked by good guitar work.

THREE 🍷🍷🍷

## ember records NEW RELEASES

# YESTERDAY'S GONE

A FOUR STAR HIT ON JUKE BOX JURY



# CHAD STUART and JEREMY CLYDE

on  
EMB S 180

### JOHN BARRY



**JAMES BOND IS BACK**  
007/  
FROM RUSSIA WITH LOVE  
The John Barry Seven & Orch. play the Theme Music from the film FROM RUSSIA WITH LOVE  
EMB S 181



**PHILIP LOWRIE**  
(Dennis Tanner from Coronation St.)  
sings  
**I MIGHT HAVE KNOWN**  
(BEFORE)  
EMB S 179



**STEVE CASSIDY**  
A BIG NEW DISCOVERY  
sings  
**ECSTASY**  
on  
EMB S 177

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# BRIAN - 16 TRACK "TWIST & SHOUT" LP!



LATEST pic of BRIAN POOLE & THE TREMELOES. They're scoring heavily with "Do You Love Me" at No. 2, and one place higher the Beatles tell them the answer. And it looks like they'll have an LP contender, too. (NRM pic. DEZO HOFFMANN.)

## BRIAN POOLE AND THE TREMELOES

**TWIST AND SHOUT:** Twist And Shout; Twenty Miles; If You Gotta Make A Fool Of Somebody; You Don't Love Me Any More; Meet Me Where We Used To Meet; Don't Be Afraid Little Darlin'; We Know; Alley-Oop; Baby Workout; Over The Mountain, Across The Sea; Twist Little Sister; Da Doo Ron Ron; Run Back Home; South Street; Peanut; Keep On Dancing. (DECCA LK 4550.)

**BRIAN POOLE** and the Tremeloes, long one of my favourite teams, have at last achieved well deserved chart recognition — and in a truly gigantic way. Two major hits now safely tucked away and the promise of more to come.

On this mammoth album, containing no less than sixteen items, the group gets a chance to show off their talents in fine style. All the items are or have been very, very popular. Brian and Co. will help to revive that popularity. A must for every beat fan.

FIVE 🍷🍷🍷🍷🍷

## LAURINDO ALMEIDA

**OLE BOSSA NOVA:** Recado Bossa Nova; I Left My Heart In San Francisco; O Barquinho; What Kind Of Fool Am I; Acapulco 1922; Heartaches; Fly Me To The Moon; Satin Doll; The Alley Cat Song; Meditation; Walk Right In; Days Of Wine And Roses. (CAPITOL T.1872.)

**A FOLLOW-UP** album to their exciting "Viva Bossa Nova" set from Laurindo Almeida and the All-Stars. The mixture is the same as before... smoothly swinging rhythms in the deliciously gentle Bossa Nova style.

Good for listening to or dancing or what have you. I enjoyed it and hope you will too.

THREE 🍷🍷🍷

## JOEY DEE

**I Lost My Baby; Keep Your Mind On What You're Doing; Let Me Cry; The Itch; Use Another Word; Enough Is Enough; The Upper Hand; I Know; You Can't Hide From Love; Baby You Could Take It; You're Still My Baby; Sweetheart Sugar-Pie Huckleberry Puddin' Ya Ya.** (COLUMBIA 33SX 1532.)

**A DIFFERENT** approach from Joey Dee who rose to fame as one of the Princes of the Twist craze. He proves he can ride his career beyond the fad which took him to the top.

It's not an album to set the world aflame but it shows the promise of more and better things to come from Joey. I think you'll enjoy it.

THREE 🍷🍷🍷

## GENE VINCENT

**THE CRAZY BEAT:** Crazy Beat; Important Words; It's Been Nice; Lonesome Boy; Good Lovin'; I'm Gonna Catch Me A Rat; Rip It Up; High Blood Pressure; That's The Trouble With Love; Weeping Willow; Tear Drops; Gone, Gone, Gone. (CAPITOL T-20453.)

**A LIVELY,** rip-roaring set from ace rocker Gene Vincent. If anyone deserves chart success then surely it is this consistent performer.

However with the current revival in the big beat it can't be too long before Gene comes up with the right single which will set him blasting his way back up to the top of the charts.

Meanwhile, enjoy this entertainment-packed album.

FOUR 🍷🍷🍷🍷

## JACKIE WILSON

**THE WORLD'S GREATEST MELODIES:** Forever And A Day; Take My Heart; Pianissimo; My Eager Heart; (Each Night) I Dream Of You; My Tale Of Woe; A Girl Named Tamiko; All My Blues; A Heart Of Love; Alone At Last; You Thing Of Beauty. (CORAL LVA 9214.)

**BIG-VOICED** Jackie Wilson slips apart from the pop and big beat scene a little as he sings this collection in pretty straight manner.

More of a family-appeal album than one for out and out popsters.

A good demonstration of Jackie's superb voice in which he goes almost "legit" as they say. Bet your folks will enjoy it too.

THREE 🍷🍷🍷

## LP REVIEWS

by

Jimmy Watson

## THE FOUR PREPS

**CAMPUS CONFIDENTIAL:** College Cannonball; Princess Poo-Poo-Ly Has Plenty Papaya (And She Loves To Give It Away); Great Song Medley; They Call The Wind Maria; Campus Rules; Campus Serenade; White Lightning; She Was Only The Dean Of Men's Daughter; Lazy River; Goodnight Sweetheart. (CAPITOL T.1814.)

**ANOTHER** outstanding mixture from that highly talented Four Preps team. There's humour aplenty, of course, but look out for some pretty sensationally beautiful singing as well.

An excellent example of their harmonic capabilities is to be found in "They Call The Wind Maria."

As far as I am concerned Ed Cobb, Marvin Ingram, Glen Larson and Bruce Belland—the Four Preps—can just keep these albums flowing out from the presses. Sheer entertainment.

FOUR 🍷🍷🍷🍷

## THE LIMELITERS

**MAKIN' A JOYFUL NOISE:** Hold On; Come And Dine; Bound For The Promised Land; Amazing Grace; God Save The People; Revive Us Again; Wondrous Love; Old Time Religion; Where Shall I Be; We Will Overcome; Just A Closer Walk With Thee; Lily Of The Valley; How Bright Is The Day; Who Will Join; March On; Down By The Riverside. (RCA-VICTOR RD-7571.)

**ONE** of the world's top folk teams are the Limelites. On this latest set they "get religiou" on a collection of folk hymns. Most are familiar to all who enjoy Gospel music. These songs are America's heritage and grew up with the country having roots common to all the population sections.

Probably not for as general consumption as their usual records but nevertheless it should prove popular in its own particular market. It's good stuff.

THREE 🍷🍷🍷

## TED HEATH

**PLAYS AL JOLSON:** Toot, Toot, Tootsie; Rock-a-bye Your Baby; Waiting For The Robert E. Lee; Swanee; My Mammy; Give My Regards To Broadway; April Showers; There's A Rainbow 'Round My Shoulder; Sonny Boy; I'm Just Wild About Harry; Back In Your Own Backyard; California, Here I Come. (DECCA ACE OF CLUBS ACL 1150.)

**THE** crisp, clean and most danceable Ted Heath outfit are featured in a re-issue set this month. Ted has produced many fine albums in a career full of highlights and this is surely one of his finest.

The melodies are all familiar and most popular stemming from the repertoire of the great Al Jolson. Ted's unique way with a melody brings a fresh life to these trusted and tried favourites. You'll like it.

FOUR 🍷🍷🍷🍷

## FERRANTE AND TEICHER

**SNOWBOUND:** Snowbound; Let It Snow; Sleighride; Moonlight In Vermont; Skater's Waltz; Jingle Bells; I've Got My Love To Keep Me Warm; Winter Wonderland; Brazilian Sleigh Bells; Moonlight Serenade; June In January; Happy Sleigh Ride. (UNITED ARTISTS ULP 1033.)

**HEY,** how about this then? I know we haven't had much of a summer but an album of winter melodies rubs it in a bit too much, doesn't it?

However, I suppose we can forgive these talented piano duettists Ferrante and Teicher on listening to their pleasing technique and good tune selection. You know what to expect from this team now so doubtless you've made your minds up about the album.

THREE 🍷🍷🍷

## CONNIE FRANCIS

**AWARD WINNING MOTION PICTURE HITS:** Days Of Wine And Roses; Secret Love; Zip-a-dee-doo-dah; When You Wish Upon A Star; Whatever Will Be Will Be; Over The Rainbow; Moon River; Lullaby Of Broadway; You'll Never Know; The Last Time I Saw Paris; High Hopes; The Way You Look Tonight; All The Way. (MGM-C 940.)

**FRESH** from being voted top female singer in the annual Cashbox D-J Poll the delightful Connie pays vocal tribute to a collection of songs which have also been given awards as top movie hits.

Connie's been missing from the best sellers for too long but her record sales are still a pretty healthy item thanks to her staunch fans throughout this country, the young and the older ones alike. This one will certainly please those faithful ones.

THREE 🍷🍷🍷

## DICK DALE

**KING OF THE SURF GUITAR:** King Of The Surf Guitar; The Lonesome Road; Kansas City; Dick Dale Stomp; What I Say; Greenback Dollar; Have Nagila; You Are My Sunshine; Mexico; Break Time; Riders In The Sky; If I Never Get To Heaven. (CAPITOL T. 1930.)

**ONE** of the leading lights on the American surf scene is Dick Dale. So far he has to break his way through to the British public hit-wise but as the surf boys are only just beginning to hit the charts there's still plenty time for Dick to click.

Multi-talented Dick, he sings, plays guitar, trumpet, sax, drums, piano and several other instruments is a powerfully healthy looking lad being keenly involved in the sport of surfing as well as performing the music which goes with it. I think he might well hit it big here eventually.

FOUR 🍷🍷🍷🍷

## KEN JONES

**BIG BEAT BOOGIE:** Boogie In G; Yancey Special; What'd I Say; For One Who Strolls; Roll 'Em Pete; Tijuana Boogie; Holy Mackerel; In Pinetop's Footsteps; Boogie Woogie Blues; Polecat; Chicane; Honky Tonk Train Blues. (COLUMBIA 33SX 1539.)

**THE** Boogie era was one of the most exciting in the history of the piano. The famous eight-to-the-bar merchants such as Jimmy Yancey, Pinetop Smith, Meade 'Lux' Lewis, Albert Ammons and Pete Johnson sold records galore.

Now Ken Jones and his orchestra have revived the style in big band fashion. The beat is close to what the fans go for today so I wouldn't be surprised to find many of them lending an appreciative ear to this album. That could then lead to a re-discovery of the original greats and who knows what then. Good stuff.

THREE 🍷🍷🍷

## DEEP PURPLE

Nino Tempo & April Stevens

HLK 9782 45 rpm

## HE'S MINE

Alice Wonder Land

HLU 9783 45 rpm

WHY DON'T YOU BELIEVE ME

The Duprees

HLU 9774 45 rpm



IT HURTS TO BE SIXTEEN

Andrea Carroil

HLX 9772 45 rpm



London Records division of The Decca Record Company Ltd. Decca House Albert Embankment London SE 1

## TAKE FIVE!

WISHING

Written and recorded by BUDDY HOLLY (Coral) (Orchestrations now available)

THAT'S WHY I LOVE YOU LIKE I DO

Recorded by RUSTY DRAPER (London HLU 9786)

ACAPULCO 1922

Recorded by: KENNY BALL (Psy) AL CAIOLA & RALPH MARGERIE (United Artists) TIJUANA BRASS (Stateside)

COUNTDOWN

Recorded by RHET STOLLER (Decca)

ANOTHER FOOL LIKE ME

Recorded by NED MILLER (London)

BURLINGTON-PALACE MUSIC GROUP, 9 Albert Embankment, London, S.E.1

Sole Selling Agents:

Southern Music, 8 Denmark St., London, W.C.2

# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- |  |  |
|--|--|
| 1 BLUE VELVET*<br>1 (7) Bobby Vinton                               | 26 FOOLS RUSH IN*<br>35 (3) Rick Nelson                        |
| 2 BE MY BABY*<br>4 (5) Ronettes                                    | 27 WASHINGTON SQUARE*<br>— (1) Village Stompers                |
| 3 SALLY GO ROUND THE ROSES*<br>3 (5) Jaynettes                     | 28 BLUE BAYOU*<br>32 (3) Roy Orbison                           |
| 4 MY BOYFRIEND'S BACK*<br>2 (9) Angels                             | 29 PAINTED TAINTED ROSE*<br>20 (10) Al Martino                 |
| 5 SURFER GIRL<br>5 (9) Beach Boys                                  | 30 BUST OUT<br>42 (2) Busters                                  |
| 6 THEN HE KISSED ME*<br>6 (7) Crystals                             | 31 MORE*<br>18 (11) Vic Dana & Kai Winding                     |
| 7 HEAT WAVE<br>7 (8) Martha & the Vandellas                        | 32 ONLY IN AMERICA<br>37 (5) Jay & the Americans               |
| 8 CRY BABY<br>10 (5) Garnett Mimms and the Enchanters              | 33 THE MONKEY TIME*<br>16 (10) Major Lance                     |
| 9 BUSTED<br>12 (3) Ray Charles                                     | 34 I'LL TAKE YOU HOME*<br>45 (2) Drifters                      |
| 10 SUGAR SHACK*<br>38 (2) Jimmy Gilmer and the Fireballs           | 35 TWO TICKETS TO PARADISE*<br>41 (2) Brook Benton             |
| 11 A WALKIN' MIRACLE*<br>14 (5) Essex                              | 36 WHAMI*<br>28 (4) Lonnie Mack                                |
| 12 MICKEY'S MONKEY*<br>9 (6) Miracles                              | 37 HELLO MUDDAH, HELLO FADDUHI*<br>17 (9) Allan Sherman        |
| 13 WONDERFUL! WONDERFUL!<br>11 (6) Tymes                           | 38 TREAT MY BABY GOOD<br>39 (4) Bobby Darin                    |
| 14 IF I HAD A HAMMER*<br>8 (9) Trini Lopez                         | 39 DEEP PURPLE*<br>— (1) Stevens & Tempo                       |
| 15 HONOLULU LULU<br>21 (3) Jan & Dean                              | 40 MOCKING BIRD<br>23 (12) Inez Foxx                           |
| 16 MARTIAN HOP*<br>13 (7) Ron-Dells                                | 41 WHY DON'T YOU BELIEVE ME*<br>34 (5) Duprees                 |
| 17 DONNA THE PRIMA DONNA*<br>27 (3) Dion DiMuci                    | 42 HEY GIRL*<br>19 (10) Freddie Scott                          |
| 18 TALK TO ME*<br>26 (3) Sunny and the Sunglows                    | 43 YOU CAN NEVER STOP ME LOVING YOU<br>24 (8) Johnny Tillotson |
| 19 LITTLE DEUCE COUPE<br>22 (6) Beach Boys                         | 44 A LOVE SO FINE<br>— (1) Chiffons                            |
| 20 MEAN WOMAN BLUES*<br>29 (3) Roy Orbison                         | 45 THE GRASS IS GREENER<br>— (1) Brenda Lee                    |
| 21 I CAN'T STAY MAD AT YOU*<br>31 (3) Skeeter Davis                | 46 HEY THERE LONELY BOY*<br>36 (6) Ruby & the Romantics        |
| 22 THE KIND OF BOY YOU CAN'T FORGET*<br>15 (9) Raindrops           | 47 SHE'S A FOOL<br>— (1) Lesley Gore                           |
| 23 PART TIME LOVE<br>25 (5) Johnny Taylor                          | 48 BIRTHDAY PARTY<br>— (1) Pixies Three                        |
| 24 THAT SUNDAY, THAT SUMMER*<br>30 (3) Nat Cole                    | 49 BETTY IN BERMUDAS*<br>— (1) Dovells                         |
| 25 DON'T THINK TWICE, IT'S ALL RIGHT*<br>40 (2) Peter, Paul & Mary |  |

(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

**F**AST-RISING U.S. hits include: "It's All Right"—Impressions; "New Mexican Rose"—4 Seasons; "Workout Stevie Workout"—Little Stevie Wonder; "500 Miles Away From Home"—Bobby Bare; "(Down At) Papa Joe's"—Dixie Belles; "Come Back"—Johnny Mathis; "Speedball"—Ray Stevens; "Everybody"—Tommy Roe.

Latest U.S. releases include: "90 Miles An Hour"—Hank Snow; "It Comes And It Goes"—Hank Snow; "Universal Soldier"—The Highwaymen; "Wondrous Are The Ways Of Love"—Paul Anka; "Signed Sealed And Delivered"—James Brown; "I'll Be There"—Tony Orlando; "That's The Way Girls Are"—Freddie Cannon; "Mister Man"—Pat Boone; "Walkin' Proud"—Steve Lawrence; "Blue Guitar"—Richard Chamberlain; "Any Other Way"—Chuck Jackson; "Walking The Dog"—Rufus Thomas.

Top 50 R & B discs which aren't in top 100 charts include: "Tell Me The Truth"—Nancy Wilson; "Cut You A-Loose"—Ricky Allen. Fastest rising hits in the States are "Washington Square"—Village Stompers, and "It's All Right"—Impressions. Shirelles not doing at all well comparatively with their latest "What Does A Girl Do". Doesn't look like big U.S. hit "Mockingbird" is to be issued here.

R & B Top Ten five years back (from 'Billboard'): "It's All In The Game"—Tommy Edwards (MGM); "Rockin' Robin"/"Over And Over"—Bobby Day (Class); "Bird Dog"—Everlys (Cadence); "Little Star"—Elegants (Apt); "Volare"—Domenico Modugno (Decca); "Tears On My Pillow"—Little Anthony & Imperials (End); "Just A Dream"—Jimmy Clanton (Ace); "Susie Darlin'"—Robin Luke (Dot); "Win Your Love For Me"—Sam Cooke (Keene), and "Patricia"—Perez Prado (RCA), 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 BORN FREE (8) Frank Ifield (Columbia)
- 5 KENNY BALL'S GOLDEN HITS (4) Kenny Ball (Pye)
- 6 WEST SIDE STORY (6) Sound Track (GBS)
- 7 STEPTOE & SON (5) Harry H. Corbett & Wilfred Brambell (Pye)
- 8 CLIFF'S HIT ALBUM (7) Cliff Richard (Columbia)
- 9 CONCERT SINATRA (10) Frank Sinatra (Reprise)
- 10 WHEN IN SPAIN (12) Cliff Richard & The Shadows (Columbia)
- 11 I'LL REMEMBER YOU (11) Frank Ifield (Columbia)
- 12 FOOL BRITANNIA (13) Original Cast (Ember)
- 13 CHUCK BERRY ON STAGE (—) Chuck Berry (Pye)
- 14 HITSVILLE! (14) Various Artistes (Pye)
- 15 BUDDY HOLLY STORY Vol. 1 (20) Buddy Holly (Coral)
- 16 SINATRA'S SINATRA (—) Frank Sinatra (Reprise)
- 17 BO DIDDLEY (—) Bo Diddley (Pye)
- 18 REMINISCING (9) Buddy Holly (Coral)
- 19 PICKWICK (18) Original Cast (Philips)
- 20 THE NIGHT HAS A THOUSAND EYES (—) Bobby Vee (Liberty)

### BRITAIN'S TOP EP'S

- 1 AIN'T GONNA KISS YA (2) The Searchers (Pye)
- 2 TWIST AND SHOUT (1) The Beatles (Parlophone)
- 3 THE BEATLES' HITS (3) The Beatles (Parlophone)
- 4 LOS SHADOWS (5) The Shadows (Columbia)
- 5 HOW DO YOU DO IT? (4) Gerry & The Pacemakers (Columbia)
- 6 JUST ONE MORE CHANCE (10) Frank Ifield (Columbia)
- 7 IN DREAMS (9) Roy Orbison (London)
- 8 JET AND TONY (8) Jet Harris & Tony Meehan (Decca)
- 9 FRANK IFFIELD'S HITS (6) Frank Ifield (Columbia)
- 10 C'MON EVERYBODY (12) Eddie Cochran (Liberty)
- 11 HOLIDAY CARNIVAL (13) Cliff Richard (Columbia)
- 12 TORNADO ROCK (15) The Tornados (Decca)
- 13 CHUCK AND BO (—) Chuck Berry & Bo Diddley (Pye)
- 14 HITS FROM THE FILM "SUMMER HOLIDAY" (7) Cliff Richard & The Shadows (Columbia)
- 15 DANCE ON WITH THE SHADOWS (17) The Shadows (Columbia)
- 16 CHUCK BERRY (—) Chuck Berry (Pye)
- 17 TAKE THESE CHAINS FROM MY HEART (19) Ray Charles (HMV)
- 18 FACTS OF LIFE FROM STEPTOE & SON (11) Wilfred Brambell & Harry Corbett (Pye)
- 19 BOBBY VEE'S BIGGEST HITS (—) Bobby Vee (Liberty)
- 20 HEARTBEAT (—) Buddy Holly (Coral)

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

## BIG R & B BREAKTHROUGH

**N**OTHING spectacular happening on the singles scene this week, so let's take a look at the more expensive discs. "Ain't Gonna Kiss Ya" E.P. at last topples "Twist & Shout" E.P.—while on the L.P. field the Searchers maintain their No. 2 spot—just waiting.

R & B-wise it's a field day—or week. Bo Diddley scores his first hits in this country with the successes of his L.P. "Bo Diddley", and his half share in the fantastic "Chuck & Bo" E.P. Chuck Berry, no stranger to the scene, scores heavily too with his "Chuck Berry On Stage" L.P. hitting it big, and his E.P. "Chuck Berry" making the charts, together with his half share in "Chuck & Bo".

All we can say is... great! Pop-wise, Buddy moves in with his years-old "Heartbeat" E.P., while in the L.P.'s his "Reminiscing" drops to below "Buddy Holly Story". We'd love to know the sales figures on THAT one. It's been in the top Twenty L.P.s since it was issued some four years now!

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

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

## A STACK OF HITS

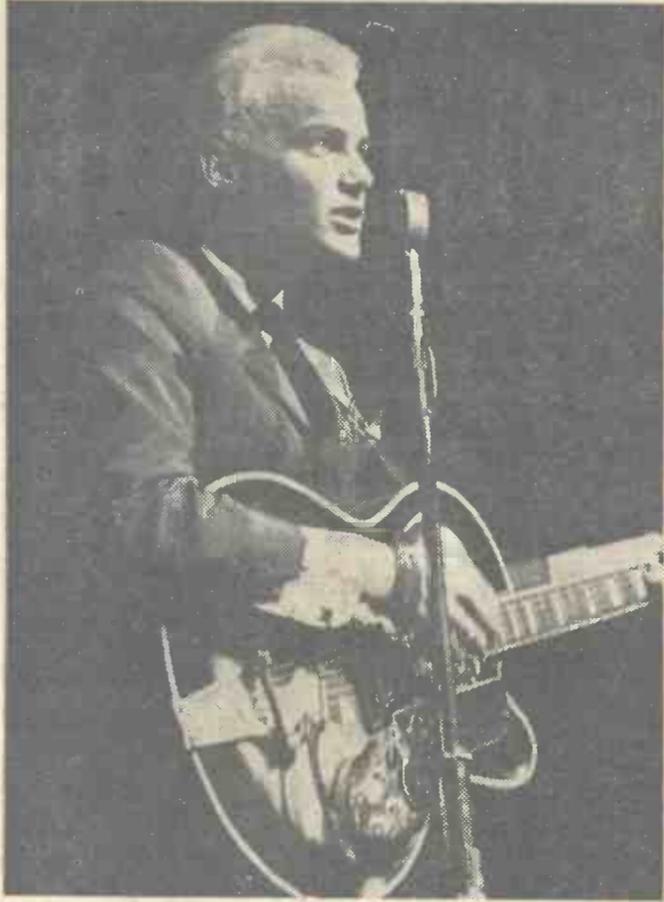
**SALLY GO ROUND THE ROSES**  
Lyn Cornell  
Decca F 11750

No. 2 in the U.S.A.  
**MY BOYFRIEND'S BACK**  
The Jaynettes  
Stateside SS 227

No. 27 in the U.S.A.  
**WASHINGTON SQUARE**  
Kenny Ball  
Pye 7 NJ 2068

**He Understands Me**  
by  
TERESA BREWER  
Philips BF 1278

**Gonna Make Him Mine**  
by  
THE ORCHIDS  
Decca 11743



HEINZ has more self-confidence after a few months on the road—and a hit disc! But he still remembers the days of the boos and the jeers, not too far behind him. (NRM Pic. DEZO HOFFMANN.)

At the rough beginning to my solo career, says Heinz, sometimes

# I FELT LIKE PACKING UP!

WHEN Heinz left the comparative safety and success of the Tornados and ventured into the hurly-burly of solo singing, he knew he was laying himself open to possible criticism. And criticism is precisely what he got.

That first tour was, frankly, hardly a knock-out success. Stories filtered back about how difficult Heinz found the going; how there was jeering, mickey-taking and booing.

Some of the stories were exaggerated, that's for sure. In fact, one wonders after hearing the knockers letting rip how on earth Heinz had the nerve to wander on stage again.

It was a pretty dodgy period for the blonde-haired young singer. He admits, now, to wondering if there was any point in carrying on . . .

## DIFFERENT

But now it's a different story. Heinz genuinely is getting tremendous receptions for an act which combines singing stylishness with sheer showmanship. He does the leaping on the piano bit. The flinging of a bass guitar around bit. The cavorting and jumping bit. The sudden switch of mood with the barest of gestures bit.

He's been on stage immediately

before chart-topping Billy J. Kramer and gone off to cries of "More". Which is pretty surprising when one remembers the audience is waiting for the bill-closing bill-toppers.

Said Heinz: "I'm knocked out, honestly, by the way the act has been going. I've worked hard, especially after the adverse reports early on.

"Thing was this, though. I'd been in the business for several years as guitarist. Then all of a sudden I had to leave guitar and just concentrate on singing. It was a tremendous change. I felt awkward, almost, without something to hold on to.

"I know I was doing things wrong. But I didn't have the experience or know-how to put myself right. It meant studying other artists, listening to my manager Joe Meek—

and generally doing everything in a great big rush.

"I felt terrible when people knocked me. Who wouldn't. But all the way through that difficult spell I was given encouragement. I was told that it would all work out in the end. Sometimes it was hard to believe that I'd ever make the grade and turn the jeers into cheers.

"But it was even harder to think in terms of giving up a new career almost before it had started."

## DISC

Of course, Heinz' hit version of "Just Like Eddie" helped smooth the way on his personal appearances. It gave the fans something specific to shout for. But it still took a fair amount of courage for Heinz to face audiences in the mixed-up state of mind he found himself lumbered with.

"A lot of people told me I was mad to leave the Tornados in any case," he confided. "That was before they'd even heard me sing. But I'd always had this ambition to make the grade on my own. I didn't mind waiting for my real break . . .

but I always felt that a solo career would be best."

Now Heinz is getting the full mob treatment wherever he plays. Hardened journalists who have watched him work say he has found a truly exciting formula for "in-person" performances. What's more, his actual singing has improved no end now that the applause is washing over him twice-nightly.

## CONFIDENCE

Heinz has found that audience appreciation is the greatest tonic in the world. That to someone like him, a show business fanatic, the yells of "encore" are worth more than the pay-packet. Well, almost . . .

Said Heinz, by way of a finale: "I've got through that rough patch. I've got my confidence back. But I'm still learning. Learning as much as I possibly can. I don't suppose I'll ever stop picking up new ideas. Sometimes I can't sleep at night for sheer excitement because I've thought of something which might go well on stage.

"And, believe me, that's a change from not being able to sleep at nights because my stage act went badly, as it did not long ago."

## BIRMINGHAM BEAT by Alan Stinton

TIME for another recap, and as they so often say up here in Birmingham, it's all happening.

Judging by the very heavy sales of Brum Beat discs in the City, it can now be only a matter of days before the first major chart success puts the final seal on Birmingham's "arrival".

Keith Powell who, with his Valets, is accounting for a large percentage of these sales, is seldom out of the news these days. "Come On And Join The Party" got the "thumbs up" on Juke Box Jury the other week, and the group's October plans now include a B.B.C. Radio spot on the 27th; a TV show in Paris on the 20th; and Thank Your Lucky Stars on the 12th.

Similar success for Pat Wayne and the Beachcombers who were recently delighted to learn that "Go Back To Daddy" had been picked as Radio Luxemburg's "Record of the Week". Penned by the McNally-Chesterton team who are signed to write especially for Birmingham groups, "Go Back To Daddy" has had nothing but good reviews from the critics.

Comparing the discs of the above two groups with any Liverpool effort, you certainly have to admit that the sound is different.

Let's afford Lee Stirling and the Bruisers 100 per cent home support from now on, as most newspapers seem to consider them as part of the scene here anyway. If "I Could If I Wanted To" hits, as we all hope it does, then it hits 100 per cent for Birmingham, O.K.?

Last Monday at the Golden Eagle the R & B Quartet entertained no less than THREE guest stars. Apart from Mick Burney doing his usual fabulous stuff on tenor sax; there was dynamic Dave Walton on piano, and the fantastic clarinet sound of Don Campbell, "Mojo", as a result, was got working like never before; and anyone who figures that a clarinet doesn't belong in the R & B world is once again recommended to visit the Golden Eagle each Monday.

One of the best new Birmingham groups by reputation are the Olympes (a change of name for them advised?). We'll be taking a look at them soon.

Membership of the Brum Beat Cavern is now well passed the 1,000 mark.

Remember not so long ago the all-Liverpool "Thank Your Lucky Stars" show? I KNEW they had something on their minds when they built that studio in Brum!

# Johnny Talks To His Fans!

JOHNNY TILLOTSON, currently riding high in the American charts with his version of the Ian Samwell-penned Kenny Lynch hit "You Can Never Stop Me Loving You", picked up the phone in his apartment. And called the New Record Mirror. And said:

Hi, to all my fans in Britain. Just wanted to let you know that things are pretty hectic this side. I've just finished two weeks on reserve in the Army — this is the second time I've had to go back since I was demobilised.

Funny thing is that it was a pretty hard stint by Army standards — but it was almost a rest cure for me after all the hectic touring I had out with the Dick Clark package.

When I last left England, I got down to some more routining of my cabaret act with Lou Spencer here in the States. I think I told you—I'm sure that any pop singer has to make the change into the cabaret field at some time or other. Anyway, I broke in my act at Miami and I'm glad to say it went down pretty well with the critics.

But, of course, the biggest thing to happen was getting that fine song "You Can Never Stop Me Loving You." It was published in Britain through Kenny Lynch's "Klynch Music," but here it went through my own company, Ridge Music. I sure think that Ian Samwell has a big future in the composing business.

## PUBLISHING

I'm looking forward to November 4, when Kenny himself flies in to the States to have a good look round the business here. He's bringing a lot of his own songs with him and we'll talk over the possibility of taking some of them through Ridge Music, too. Our company is publishing the next Lynch single. Can't give you the title as yet, 'cos it's on the secret list—but it's being made especially for the American market.

And, in turn, I expect my next single to be another Sammy Samwell number.

Say, does all this sound as if I'm becoming a business man as well as singer? Well, it's true. I believe that singers should have a knowledge of the "other" side of the business, and I want to build up an organization tied in with my own activities.

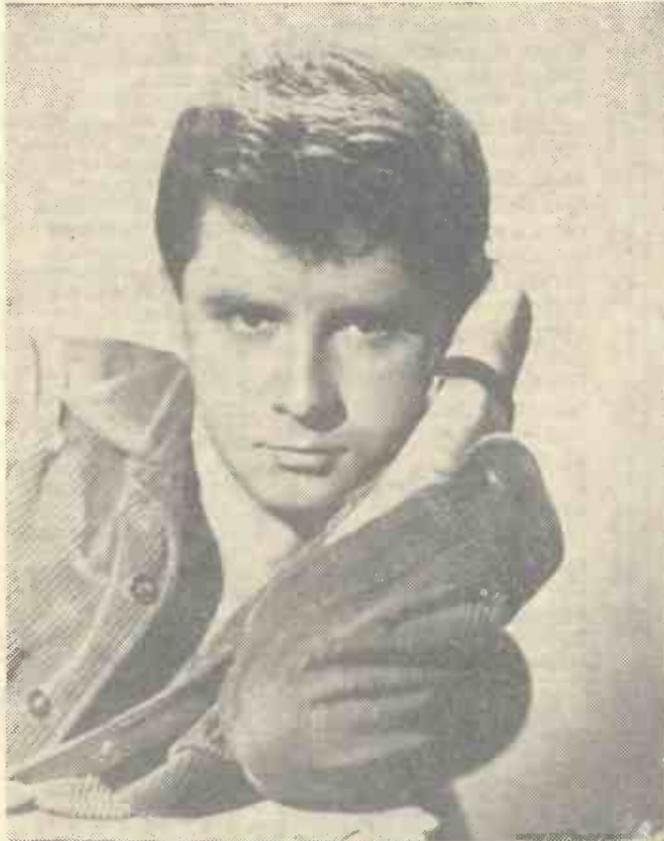
Just to get back to that Dick Clark tour—it was a gas! I went out with Gene Pitney and Brian Hyland and we had a good time talking about the folk we met in Britain. Business was good, too.

Not so long ago, they were all saying the one-nighter business in the States had come to an end. Well, Dick Clark proved otherwise. Thing is that they usually use real

I don't think I've had a day off in a long, long time. It gets so that you find kinda uncomfortable if you're NOT working full stretch all the time!

Still, there's always a balance between the good and the bad things that happen to you. In my case, the saddest thing was the death of my father in Jacksonville, Florida.

I was out on tour at the time he fell ill. And when they told me he was sinking fast I took a couple of days off and flew down to see



JOHNNY TILLOTSON looks restful—no wonder, with the amount of touring he's been doing lately.

big orchestras nowadays, instead of the small groups we had in Britain.

I must say I prefer the British set-up. You somehow get more intimacy with the audience. And as you know, I rate British audiences very highly indeed.

We'll be going out on tour for Dick Clark again real soon—maybe with Brian Hyland again, and, I hope, The Shirelles.

That latest hit record has meant a whole heap of television and radio shows, too—so much so that

him. He died the day after I got there — and I'm still offering up thanks that I was in time to see him. He did a tremendous lot to help me in my career, and his encouragement always meant a great deal to me.

Well, that about winds up the news. I hope to be meeting up with you all in the near future. And please pass on a big "HI" to all the friends I made the last time I was over in Britain.

Bye for now.

## JIM REEVES GUILTY

RCA 1354 45 rpm



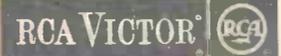
## SAM COOKE FRANKIE AND JOHNNIE

RCA 1361 45 rpm

## LITTLE PEGGY MARCH

## HELLO HEARTACHE GOODBYE LOVE

RCA 1362 45 rpm



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