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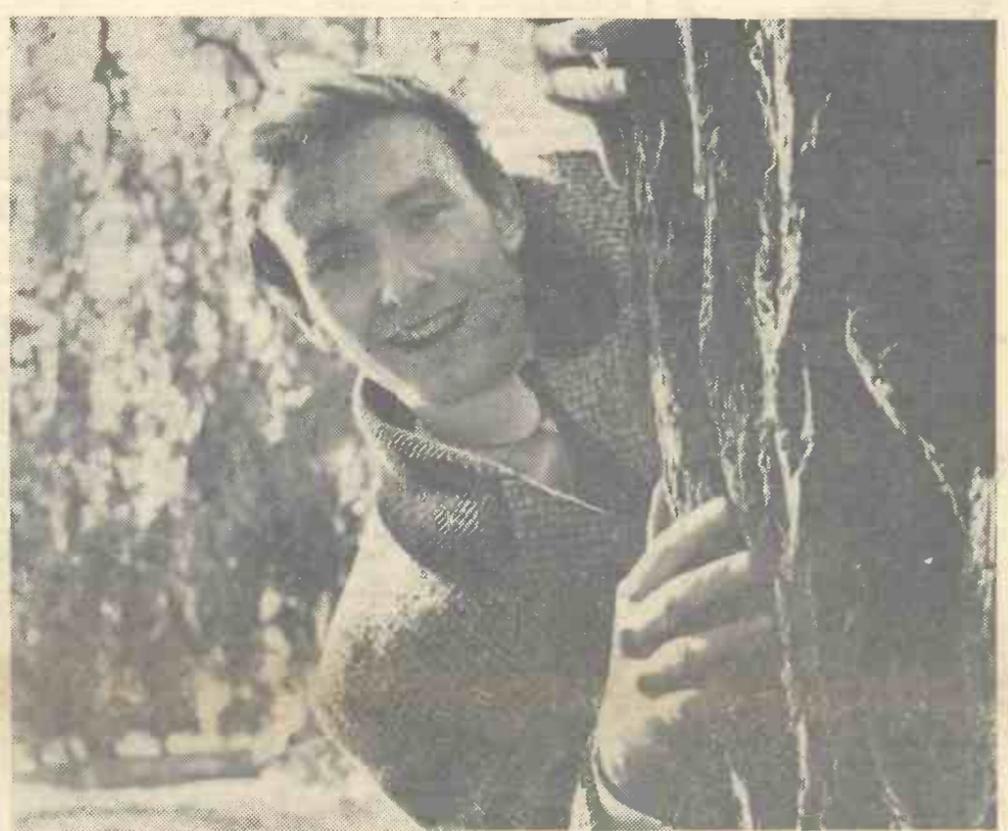
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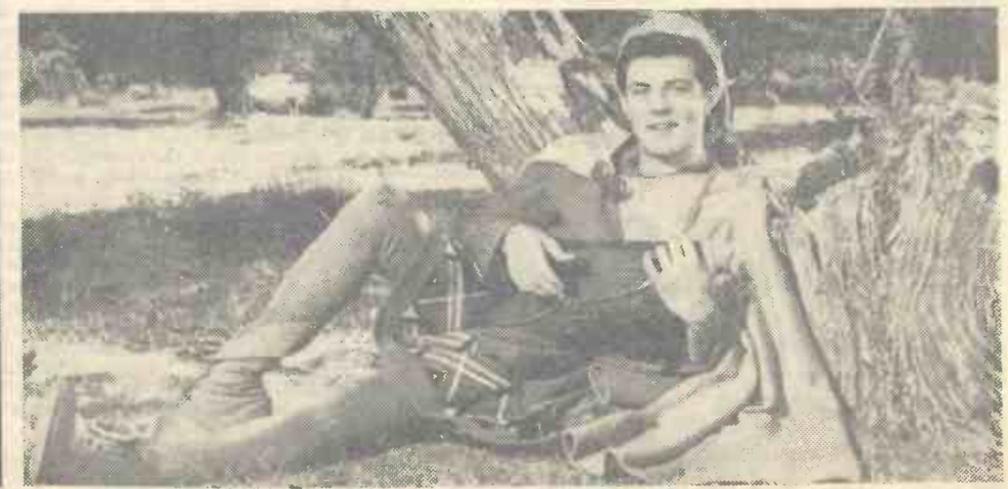
Top pop star **CLIFF RICHARD** celebrates his 23rd birthday on Monday next. We at the NRM join with his many friends and fans in wishing him "Many Happy Returns" and continued success in the future. (NRM Picture by DEZO HOFFMANN.)



Bad luck for **BRIAN POOLE** this week. He's been stricken with throat trouble and ordered to stop singing and talking for at least a week! See story on back page. (NRM Picture.)



Two more stars in the news this week are **BILLIE DAVIS** and **JET HARRIS**. Jet's collapse following on the car accident, in which Billie was also involved, hit the headlines at the weekend. Full story on page 4.



Popular American star **FRANKIE AVALON** is pictured in unusual garb for his role in the film "THE CASTILIAN". Film is now on release, showing in North London this week. The film, in which Frankie plays the part of a troubadour is distributed by Archway Productions.

NEW RECORD MIRROR
 EVERY THURSDAY
 EDITOR: JIMMY WATSON
 ASSISTANT TO THE EDITOR: NORMAN JOPLING
 FEATURES: PETER JONES
 ADVERTISING & CIRCULATION: ROY BURDEN
 116, SHAFTESBURY AVENUE, LONDON W.1.
 Telephones: GERrard 7460, 3785, 5960

A PROTEST!

IN DEFENCE OF BILLY FURY

I AM writing in protest about the letter concerning Billy Fury last week. R. Giffen, whoever that may be, should get their facts right, before going to town on Billy's reputation.

The B.B.C. concert had Billy as the star but owing to illness Billy had to drop out. Perhaps R. Giffen would have rather seen him collapse on stage. I think other Fury fans will agree with me in saying "I don't blame his manager for withdrawing Billy from the Palladium." Other stars, less popular have had the top spot so why not Billy.—MAUREEN NEAL, 13 Arklow Hs., Keesey Street, Watworth, London, S.E.17.

DEPUTIES

LAST night, the one night stand show starring Del Shannon, Gerry and The Pacemakers and Jet Harris and Tony Meehan played in Southampton without the two ex-Shadows. One can remember on 11th September Jet was in a road accident and he unfortunately injured his left wrist severely which undoubtedly forced him to postpone engagements for a short period. Surely it was known that he would almost certainly have to miss the opening days of this tour, so surely it could have been possible to negotiate for another top artist or artists. It can be remembered that the Four Seasons were booked for the John Leyton-Jet Harris and Tony Meehan tour in less than 72 hours. I think someone else could have negotiated in about 30 days.—J. HOSKINS, 38 Reynolds Road, Glinley, Southampton.

BRAVO JOEY!

I WONDER if anyone visiting one of the Everly Brothers shows, has noticed what a terrific personality Joey Paige, the bass guitarist in the Everly trio, has. And despite the fact that he must be very busy, he took the time and trouble to write me a very nice little note in answer to a letter I sent him.

Joey is one of those rare people in show business—a nice, talented person. He deserves greater recognition.—ELIZABETH CHAMBERLAINE, 45 Roosevelt Avenue, Leighton Buzzard, Beds.

ALL BEAT FANS

I ADDRESS this letter to all beat fans especially the "seven shattered wrecks from Swansea", namely Tud, Rhys, Big John, Bo, Hugh, Will, and Hoop-Hoop, who penned all that rhubarb in last week's issue, they ought to be lynched.

Maybe the beat groups are not recording original material, but the new versions are far more appealing than the old, and since good material is hard to come by, why not dig up this old "tripe" and transform it into good discs.

I assure you that if the Hollies and the Coasters versions of Searchin' and 'Just Like Me', had come out at the same time the Hollies version would have made the grade, and as for the Searchers their version of 'All Right' and 'Sweets'... are way above the originals.

And as for shooting down the Beatles... there has never been anything to compare with them in the record world except the fabulous Shadows.

No, my 'friends' from Swansea you seem to be very mixed up, and my cure for you would be back to the jungle where your 'originals' came from, before they were transformed into fabulous discs. I am sure 99 per cent of the population are on my side.—CHRIS 'BOGE' DALE, 31, Archway Road, Netherhall Estate, Leicester.



BILLY FURY
THE GREATEST

HAVING just read the letter headed Group Haters in the New Record Mirror dated 5th October, we think that the "seven shattered wrecks" seem to have no idea as to the popularity of the Beatles. As far as we are concerned they are the greatest thing that has happened since pop music began. So if anybody should be sued for murder it should be these anti-Beatle fanatics for murdering the mostest.—PETE, KNOCKER, TED, LEIGH, NODDY and GABBY (6 Beatle people), A. Sqdn., R.A.C., Bovington Camp.



ROY ORBISON, seen talking to the NRM's NORMAN JOPLING, recently appeared in Glasgow before capacity crowds. (NRM Picture by BILL WILLIAMS.)

was no doubt at all that "little" FREDDIE stole the show.

Scottish bands who play for the U.S. sailors at Dunoon are to be recorded and will be broadcast by a major U.S. radio station at a peak listening hour. The band that creates the most interest will be flown over to the States for a seven-day, all-expenses-paid tour.

I have information that three of the bands to be recorded are DEAN FORD & THE GAYLORDS, THE BLUE NOTES and STEVE, CATHY and THE COSSACKS.

Three young lads from my home town Dumbarton, are creating a lot of interest in London with songs that they have written, the boys concerned are ALAN McLETCHE, DAVIE THOMSON and RUSTY ALLAN. So far they have written about 60 songs, and are at present working on more, and have written two for THE GAYLORDS.

In this month's edition of the "Lennoxbank News" THE SAPHIRES have held their No. 1 position in the Popularity Poll for the second month running. N.R.M. editor JIMMY WATSON paid a visit to the West of Scotland's top club "Lennoxbank Sunday Club" and was very impressed by the performance of THE FLINTSTONES. For the "Lennoxbank Club" 1st Anniversary party on Sunday, 13th October JOHNNY HUDSON &

THE TEENBEATS who record for Decca are the starring attraction.

There seems to be a beat revival going on up here at the moment. More and more clubs are opening, even Glasgow's LA CAVE CLUB which used to feature jazz have brought in the fabulous CRUSADERS. THE FALCONS doing even greater business since they brought in two dynamic young girl singers called THE MCKINLAY SISTERS. At the moment this group are resident in Barrowland Ballroom on Monday evenings. ALEX HARVEY'S BIG SOUL BAND recorded for label in Germany.

JIM McHARG founder of the CLYDE VALLEY STOMPERS and the SCOTSVILLE JAZZ BAND left Scotland for Canada, taking with him his wife and family. JIM told me that he might form another band when he's had time to settle down over there.

Fans here think it's about time BILLY FURY paid another visit to Glasgow.

JACK ANDERSON SHOWMEN opened last week at the Grand Hotel, Glasgow at the new TOP POP CLUB. Next week will be the first of a series in which I'll feature a band, letting you know all about them, instruments they play, and places they play, and of course I'll keep you in the picture with what's happening in the Scottish Beat Scene.

NEW RECORD MIRROR

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BEATLES FAN

I WOULD just like to tell you how I became a Beatles fan. Being Irish and new to Liverpool, one of the first spots I headed for was the then not-so-well-known Cavern. At first the only group I was interested in was Gerry and The Pacemakers. One day at a lunchtime session I saw a group that had just returned from a tour of Germany. The three vocalists stood casually around the stage dressed in their all leather gear and long hair but the sound they were producing was nothing less than dynamic. That group of course is the now famous Beatles. From that day on The Beatles were the only group I ever bothered watching. Day by day I watched them grow more and more popular until now it is almost impossible to get within a mile of The Cavern when they appear there.

Although all Liverpoolians are delighted to see them become famous they are sadly missed on Merseyside.—A BEATLES FAN, Liverpool.

SCOTLAND'S BEAT SCENE

by Billy Grainger

WELCOME to this the first of my weekly reports of what's going on up here in Scotland. Firstly I'd like to list a few of the top bands that there are in Scotland, and believe me there's loads of them. The top three are undoubtedly THE CRUSADERS, DEAN FORD AND THE GAYLORDS, THE SAPHIRES SHOWBAND, then we have such strong favourites as THE FABULOUS FALCONS (this band has just made a record, and we'll go into that in greater detail next week), THE CHARIOTS, THE METEORS (who are shortly going off to Germany for two weeks), THE APACHES with TOMMY SCOTT, JOHNNY LAW AND THE M.I.5, THE FLINTSTONES, BEAT UNLIMITED, SOL BYRON AND THE IMPACTS, THE SENATORS, THE

MONARCHS, THE COUNT DOWNS, RICKY DENE AND THE TEENBEATS, THE BLUE NOTES, THE CHAPERONS, THE KINNING PARK RAMBLERS.

Before letters start pouring in asking if the bands are listed in any sort of order the answer is no. Recently I was in London and went around most of the agents seeking work for Scottish bands, but I came back with only a few slight promises. What should happen to the bands in Scotland? Should they be left to play away in the backwoods without anyone taking any interest. The bands up here are as good as any of the ones which I have heard in a lot of the clubs in London and Manchester. So how about some of the talent scouts taking a trip up over the border.

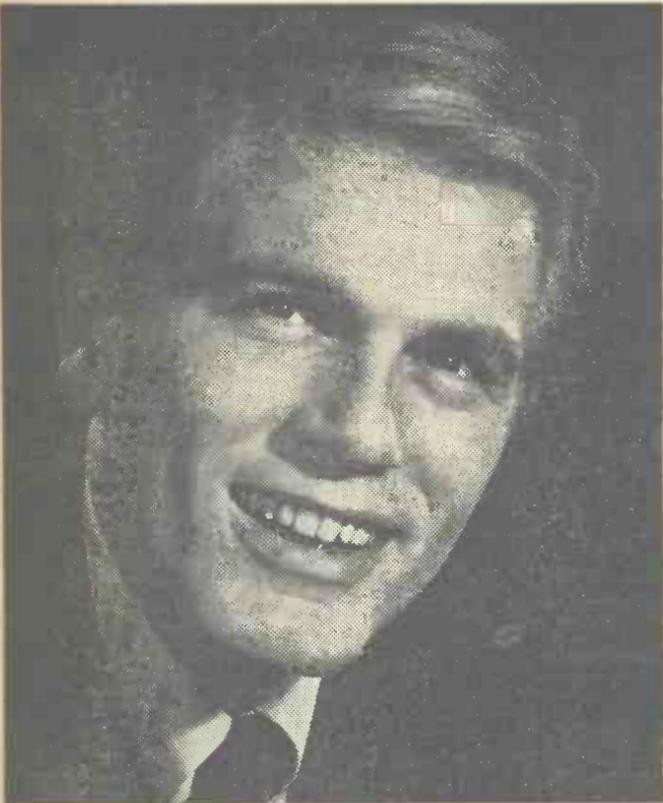
THE BEATLES really pulled the house down when they appeared at the Glasgow Concert Hall last Saturday. There was even a bomb scare, and extra police were called in to search the hall. We're all looking forward to next week when THE EVERLY BROTHERS and BO DIDDLEY make their appearance at Glasgow's Odeon Theatre.

U.S. TRIP

Recently when the ORBISON show was at the same theatre there

HERE'S SOME TIPS FROM MR. FAITH ON A SUBJECT IMPORTANT TO ALL GIRLS

FIRST DATE — ADAM'S HINTS



ADAM FAITH is currently having a well-deserved success in the charts. He has some interesting comments on dating in the feature alongside. (NRM Picture by DEZO HOFFMANN.)

He's been out of the Charts for years, but not the limelight — Peter Jones looks at Jim's new record and says — IT'S NO COME-BACK

WAY back in the 1950s, when Merseybeat was the merest whisper and Cliff Richard was studying three R's which did not include Rock, Jimmy Young was one of the most consistent disc-makers on the British scene.

Number Ones with "Man From Laramie", "Too Young", "Unchained Melody" brought him a fantastic following, huge income and bill-topping, crowd-pulling work.

But ballads went for the proverbial Burton. Things quietened down for the immensely likeable ex-Rugby-playing star.

And he turned to disc-jockeying. He revealed: "It's really rather fantastic. I went to see an astrologer — a woman. She told me more about myself than even my close mates knew. And she was positive on the point that I'd not leave show business but that I'd make money talking about things to people rather than singing"

"Believe it or not, there'd been no mention of me doing any disc-jockey work at that time!"

New career

So Jimmy turned to a brand-new career — and immediately became one of the big names in the business. "Juke Box Jury" got him across as somebody who really knew about the scene — and who could express himself pungently. "The 625 Show" on telly, too, did a power of good for the Young name. And, of course, several peak-hour, dee-jay programmes.

Now Jimmy's back on records, with the oldie "Miss You" for Columbia. And the EMI folk are convinced it'll make the charts, judging by sales on the first few

This book is a beaut!

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ADAM FAITH, along with the Roulettes, is back there storming the charts with his finely-produced "The First Time". One of show-business's most eligible bachelors, Adam has been talking about girls, dates — and "the first time" a chick goes out with a boy.

His ideas on how to behave are expressed logically, succinctly — and spread in black and white in the excellently produced "Radio Luxembourg Book of Record Stars, No. 2", out around now.

Says Adam on that first-time date:

Your clothes: Most boys love frilly, feminine things. But wear plain things if they suit you. The great thing is to dress to your personality . . . and the occasion. And if you worry about being too thin, don't be afraid to buy those dresses with the built-in-help. They will boost your morale and it's nobody else's business, anyway.

MAKE-UP

Your make-up: Don't overdo it. Present trend is towards less and less make-up and I'm one of those who welcome it as the best thing that could have happened in beauty

fashions. Nobody looks sillier than a 15-year-old inexpertly painted to look like a femme fatale.

Your drinking: If you like a glass of wine or a cocktail, don't pretend you don't. But don't overdo it. A girl who gets tipsy on a date only shows that she has no self-control and she will have spoiled everything. If you're under 18, it's more graceful as well as sensible to stick to soft drinks.

Your general behaviour: Don't try to impress your date by playing a role. Don't try to be a carbon copy of your favourite film star. Be honest. A man expects you to have a personality of your own and he wants to like you. Otherwise he wouldn't have asked you out in the

first place.

Your talking: Sometimes silence is even more valuable. Don't dominate in conversation, but don't make the poor man keep YOU amused all the time. "Yackety-Yak" is strictly for the radio.

RESPECT?

Your goodnight kiss: It's left to your good taste and judgment. Your date wants to respect you as well as like you. Deep inside him, subconsciously, he wants you to reject his offer of a goodnight kiss. Even if his actions may not seem to support that idea.

by
PETER JONES

And Adam comes down on the side of the American plan. Bill and Helen think the world of each other. They go out almost every weekend. But here's the angle. If, during the week, an old friend asks Helen for a date, she accepts.

Similarly, Bill takes out other girls. Neither makes any secret of it.

Bill says: "Going steadily means two people can go together without committing themselves before they're ready. They don't feel trapped at an early age. Sure, it's got its problems. It wouldn't work

if the boy or girl were the jealous type. But if you haven't got faith in each other's loyalty, you shouldn't be going around together anyway. 'Going Steady' can be the greatest possible test of whether your relationship is a real and lasting one."

And, says Adam: "Seems to me this makes good sense. And in the long run, it may save a lot of heart-breaks and unhappy marriages."

The feature on Adam and his views on the "First Time" date is just one of a huge range of big-star articles in this beautifully illustrated 150-plus-page book. There's an introduction by Elvis Presley, where he takes the reader home to Nashville, Tennessee, plus features on just about every available top pop star.

LANGUAGE

Material ranges from pop-business chat and gossip to matters of general interest. There's even an article on "what you can read in an autograph", by Mark Wynter. And a "Disc Biz Dictionary", compiled by famous stars. Like the editor says: "There's one language in the world you'll never learn in any school, and that's the Disc Business language. It's a vocabulary that is like no language you've ever seen in any text book."

"Radio Luxembourg Book of Record Stars, No. 2", published by Souvenir Press and World Distributors. Published on October 7, price 12s. 6d.



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DID YOU KNOW?

...that "The Yellow Rose of Texas", the famous Civil War song from the southern states of America, was once popular on board ship as a pump song. Each part of a ship had its own particular songs, and "The Yellow Rose" was a favourite with the men at the pumps. It was sung to at least three different tunes.



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TONY WILL CARRY ON!

FOLLOWING the sudden collapse and "disappearance" of top guitar star Jet Harris, plans have been re-organised for the part played by Tony Meehan in the current tour of Gerry and the Pacemakers and Del Shannon.

Because of unprecedented demand on the part of the tour promoters and the public, Tony has agreed to work out the rest of the tour, starting at Manchester, Wednesday this week, with the act being renamed The Tony Meehan Combo.

This involves the use of the backing group usually accompanying Jet and Tony, but with the addition of guitarist Johnny McLachlan, who has previously been working with the Graham Bond outfit in the London area.

Following Jet's illness, which started prior to a television appearance on "Ready, Steady, Go" on Friday last week—the same day as the start of the tour—Tony started rehearsals on a new act.

Tony told the New Record Mirror: "This whole business has been most unfortunate. I'd just like to say how sorry I am to all the people who hoped to see us during the opening days of the tour. I'm sure they will appreciate it was all outside our control..."

Asked about future long-term plans, particularly on the recording front, Tony said it was much too early to say anything at this stage.

It had meant several days of rush and panic to prepare a new presentation for the touring show.

Meanwhile, Jet Harris, under "knock-out" drugs from a specialist, will be out of show business at least for several months. Another "victim" of the enormous demands placed upon the top pop artists in these packed days of TV, radio, discs and one-nighters.

Jet has said: "I've had it. I've had enough. It's been one thing on top of the other and I simply feel I've come to the end."

The end... at 24!
He has added: "It's been build-

ing up for months. I've been unable to sleep. The strain has been enormous. Once upon a time, show business was fun for me. I enjoyed every moment of it. But suddenly I felt frightened about facing audiences. It became an ordeal. I felt myself that it was time to stop... and now the doctor has said the same thing."

Jet, voted top guitarist only a few weeks ago, is now feeling in the depths of despair. He has said he won't ever return to show business. But if he finds full fitness again soon, he may easily change his mind.

There's no doubt that the crack-up was a culminating point in a series of mishaps.

There was the car-smash, which also involved singer Billie Davis. Jet suffered a damaged left hand and a long cut on the head. For several days, he felt he would not be able to play guitar again.

Then came another accident when he damaged the same hand as he slipped and smashed a window.

And meanwhile the work has continued—often of eighteen hours a day. He's depressed now. He can see no way out of things other than to chuck up show business—the business which has brought him plenty of money but has also demanded a great deal of him.

We wish Jet Harris a speedy recovery. And Tony the best of luck for the rest of the tour.

PETER JONES.

TRINI LOPEZ HERE! Radio, TV, Tour Dates

TRINI LOPEZ, the lad who wants a hammer, is flying to London on Monday. The next day he appears in radio's "Pop Inn" and on October 18 he stars in Associated-Rediffusion's "Ready Steady Go."

Then Trini will join the "Greatest Record Show of 1963" package with Brook Benton, Dion, Timi Yuro, Ken Thorne and Lesley Gore. First show is October 19 at the Astoria, Finsbury Park.

But Trini, who is scheduled to appear in concerts in Holland, will have to miss out on the last date, October 28, at Birmingham.

LUCKY CONCERT FOR JOE Gets Summer Season Offer

A ROUTINE engagement at a Blackpool Sunday concert turned out to be a very happy occasion for star instrumentalist Joe "Mr. Piano" Henderson.

Last Sunday he was appearing at the final concert of the 1963 season, when he was asked to sign a contract for a 14-week season at the popular Northern resort for next summer at the Opera House.

Meanwhile, Joe is continuing with his radio disc-jockey series as host on Tuesday's "Twelve O'Clock Spin," B.B.C. Light. And he has

in his date book several week-long engagements between now and Christmas at venues including Oxford, Doncaster and Bristol.

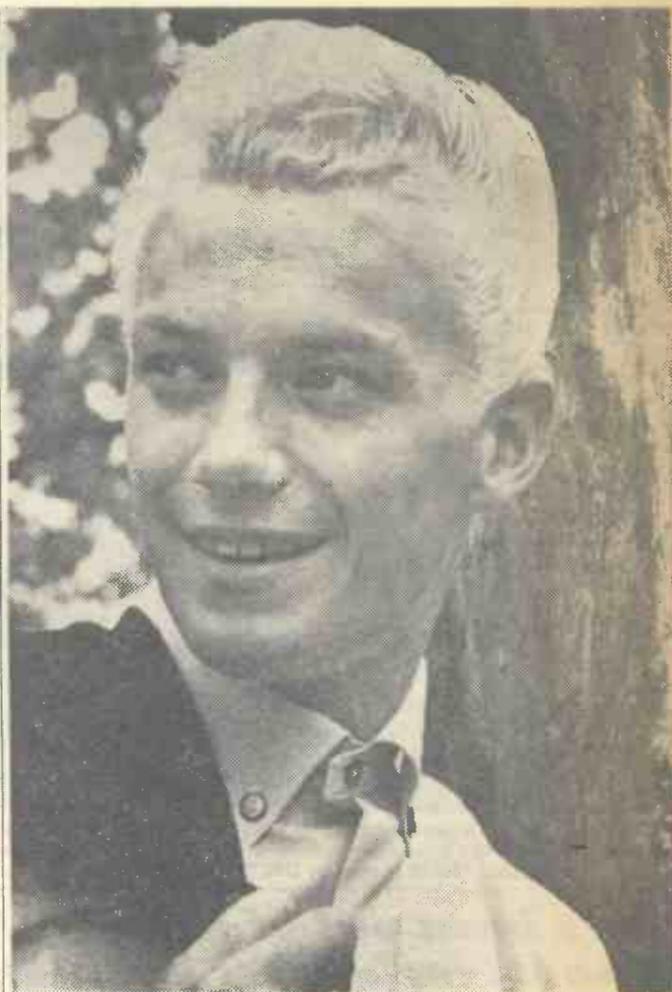
No immediate recording plans for Joe at present, but he has his Christmas disc lined up while he is sorting through likely material for other discs.

MITCH MURRAY FILM SONGS

MITCH "I LIKE IT" MURRAY flew back from Budapest this week after a lightning

visit to discuss two songs he is writing for the film "Milly Goes To Budapest," directed by Richard Thorpe.

Mitch's songs will be sung by Jess Conrad, who has an acting role in the movie.



HEINZ FOR SWEDEN UK Tour Alterations

AS a result of his success in the Swedish charts, Heinz will spend Boxing Day and the following 11 days in Sweden, where he has been booked for a series of one-nighters. He'll also spend five days in Denmark, and a tour of Germany is being lined up.

There's been a change of plan for his upcoming British tour with Dee Dee Sharp and Johnny Kidd. They will not play Kettering on October 29, as reported last week. Other dates for the tour are Haslemere, October 30; Leicester, November 5; York, 6; Guildford, 10; East Ham, 25.

Heinz also tops the bill in another concert at the Fairfield Hall, Croydon, on November 14.

VOCAL 'SHAKE'

PAT HARRIS and the Blackjacks — a Welsh group from Llanelly — have a vocal version of the dance that is the rage of the London clubs, The Shake.

Just out on Pye, it is titled "The Hippy Hippy Shake", and they will feature it on "Ready Steady Go" (AR-TV) this Friday.

THE EVERLY - BO - RICHARD TOUR

MICK JAGGER OF THE "ROLLING STONES" WRITES...

THE big news this week about the tour was the return of Little Richard to this country. Richard joined the tour on Saturday at Watford, and I must say it was quite an experience. I had never seen him before on the stage, and I had heard so much about the audience reaction that I thought there must be some slight exaggeration—but not so!

At Cardiff on Sunday night, he played to two packed houses and drove the whole audience into a complete frenzy. There is no single phrase to describe Richard's hold on the audience. To some it may excite, to others it may terrify. At times it reminds one of the Rock and Roll riots of early '57 and '58, with the whole theatre jumping as the audience, mainly boys, jumped up on the stage and jived in the aisles.

At other times his hypnotic hold on the audience was reminiscent of an evangelist meeting where, for want of a better phrase, Richard was the disciple and his audience were the flock that followed.

He performed a string of his hits including "Long Tall Sally" and "Good Golly Miss Molly" but through each number is a real Rock and Roll basher, Richard now, as he never did before, is infecting a gospel approach to his performance. At the end of his act, the audience screamed, shouted and fought for his shirt, his towel, his tie or anything. One thing is certain, he will add to the tour's attraction tremendously and from here on in the audience will be one of the most mixed audiences yet to see a touring show what with our own followers, the Everlys, Bo Diddley and Little Richard fans.

We, ourselves, after the first few nervous nights have now settled down to the different surroundings of the theatre tour quicker than I thought we would. Everybody has been very friendly and great to work with. The audiences have been great too, though sometimes a little too exuberant for the theatre management. I can quite understand their displeasure at our dressing room windows being broken by



a flurry of autograph books, stones, sweets and cigarettes.

I am sure the managements don't mind fans throwing jelly babies to the Beatles, but throwing stones to the Rolling Stones is carrying things a little too far!

Also, once in a while we do manage to get enough money to buy a packet of five Woodies!

We get on like a house on fire with the Bo Diddley threesome and travelling on the coach with Bo and Jerome makes the otherwise tedious journey great fun, as they are the life and soul of the party.

By the way, Wednesday night was panic night. There was a big football match at Tottenham so it seems and Bob Bain, our compere, and two of the Flintstones managed to get caught in the mass of cars carrying the Spurs football crowd. Still it was an amateur talent night at Edmonton which turned into a professional one. Mickey Most depped for Bob at the last moment and did a very able job so that when your voice goes, Mickey, you

know you have always got a job. The Flintstones turned up somewhere in the middle of somebody's act (I can't remember whose) but the audience were wonderful about it and took the whole thing very well.

I don't know if you managed to listen to Saturday Club last week but the Everlys were on the show and really proved what a polished group they are from every aspect of the pop world.

Many people I spoke to thought that they were playing records instead of making a live performance on the show.

Anyway, next week's issue should be a sell out in Penge, Kent, because it is the lonely laddie from Penge himself, Bill Wynman, who will be scrawling yet another message for N.R.M. readers to decipher. That's my writing caper over for this week; back to Beano!

PICK A NAME WIN AN LP!

KEITH KELLY, who made the charts several years ago with "Tease Me" and "Ooh La-La," has teamed up with Keith Herd Combo from Hull.

Their problem: What to call the group and the act.

Says Keith: "I'll award an LP of his or her choice to any NRM reader who comes up with a name we can use. The group consists of Keith Herd on piano, organ and guitar; Alan Skinner on lead guitar; Mike Heap on drums; and Mike Turner on bass. The main thing to bear in mind is the great versatility of the group; they play rock, R & B, country and western, and will even oblige with a tango at dances!"

Keith and the ???????? have made a record which is at present under consideration by Ember. So please hurry with any suggestions for the ????????



**- a monthly magazine about
BEAT MUSIC IN THE MIDLANDS
MIDLAND BEAT**

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Packed with photo's, News and Features about Midland Groups—and the first issue also contains an exclusive interview with THE BEATLES!

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JW Ad 5528

BEAT '63 BY BILL HARRY

NEXT single for Faron's Flamingo's — The Contours hit "Shake Sherrie" ... A new cream of talent coming to the fore on Merseyside — The Mojos, The Escorts and The Beatcombers ... Following their return from Hamburg Mark Peters and the Sihouettes recorded their next single "I Love You" at Oriole last week ... Cavern Club now Britain's most imitated beat centre ... The Mojos original number "Forever" to be used as background music for Kenneth More film "The Comedy Man" ... New fashion trend set by the Swinging Blue Jeans — "Swingin' Blue" ... On release in Germany—"The Hippy Hippy Shake" c/w "Money" by well known Liverpool group ... BBC's documentary screened this week (Wednesday 9th) featured The Beatles, The Undertakers and Group One ... Female vocalist Jackie Martin now with The Dominators ... Freddie Starr and the Midnighters have left Nems Enterprises and joined Northern Variety Agencies ... New venue on Merseyside called "Nashville, Tennessee" ... Are Earl Preston and the T.T.'s signing with Jimmy Ireland, manager of The Swinging Blue Jeans? ... Currently at Hamburg's Star Club—Steve Aldo and the Challengers ... Beatles smallest fan—4-years-old Russell Jamieson ... Great R & B group influenced by Muddy Waters—The Road Runners ... No less than 17 Merseyside outfits booked for The Star Club ... Joe Meek's latest group The Puppets formerly The Bob Cats ... Will Alexis Korner have a Merseyside manager? ... Ricky Gleason and The Top Spots signed by independent recording company ... Peter and the Hustlers, a Sussex group, have

appeared with The Rolling Stones and Ian and the Boomerangs on recent bookings ... Hear there is an all-female group in London—The Ladybirds ... Kennedy Street Enterprises tell me that they have signed Wayne Fontana and the Mindbenders.

VENUES

Over 100 venues on Merseyside, including: The Cavern Club, The Iron Door Club, The Majestic, The Locarno, The Peppermint Lounge, Nashville Tennessee, The Ramp, The Cubic, Civic Hall, Marine Club, Blair Hall, Holyoake Hall, The Downbeat, Temple, Rialto, Mardi Gras, Plaza, Co-Op Hall, Tower, Blue Ball, La Scala, Litherland Town Hall, Jive Hive, Norton Club, Belle Vale Beat Club, St. John's Hall, Klic Klic Klub, Riverside, Beachcomber Club, Queens Hall, Crystal Ballroom, Mersey View, Baths Hall, Kraal, Riverpark, New Court Ballroom, OPB, Freshfield Winter Sports Club, Silver Blades, Las Vegas Teenbeat Club, Grafton, Jacobs, Witches Cauldron, Columba Hall, etc. ... Four Musketeers perform in Musketeers costume ... Rolling Stones now have several dates on Merseyside—The Empire, The Locarno and The Cavern ... Decca representative visiting Birkenhead's The Kubas next week ... Forthcoming promotion on the Grafton features The Swinging Blue Jeans, The Undertakers and Johnny Sandon and the Remo 4.

Groups, managers, agents wishing to contact me can write:

Bill Harry, 14a Childwall Parade, Liverpool, 14.

DEL—THE BRITISH SCENE

**PETER JONES
TALKS TO DEL
SHANNON AND
GETS SOME
INTERESTING
VIEWS**

DEL SHANNON relaxed, feet up and head lolling, in a spacious suite at the Mayfair Hotel, London. And pondered. Pondered the British Top Fifty which, after years of American domination, has swung over so solidly to "home rule".

"I guess the answer is that you've really found a beat, a rhythm, of your own", he said. "All these groups—they're on a rhythm 'n' blues kick, but it's their own interpretation. Anyway, I reckon the general standards in the British music industry have improved enormously in the recent past".

But Del Shannon seems to go on and on. Certainly he's one of the

writing ideas. Like I'll take my guitar on a train ride and start picking away at ideas.

OVER-EXPOSE

"It's been said that I don't want to visit Britain too often. Now that could be misinterpreted. What I mean is I'm afraid of making the visits too often in case the fans start saying: 'Oh, we've seen him a million times before.'"

"Believe me, if I thought it was O.K. I'd spend a whole lot more time in Britain. I think the audiences are much more appreciative than back home. In the States, I do a lot of ballrooms. Well, I'd rather do your theatres. The audiences kinda take more notice. They really listen to what you're trying to do."

"My whole point was that I didn't want to over-expose myself. All things can be overdone."

I assured Del there wasn't the slightest sign that he was overdoing his trips here.

"Well, thank you", he said. "And I'd also like to thank all my fans here for their support all along the line. I just hope I get time on the tour to meet as many as possible. I've made a lot of friends in Britain and I like to keep in touch with them."

Del tours this time with Gerry and the Pacemakers and Jet Harris and Tony Meehan. "I've worked before with Jet. Only for a week or so, but I admire him. And I think Gerry is a real powerful performer."

"But there are a lot of other British stars I hope to meet up with. Like Joe Brown and his band, Kenny Lynch, the Eagles, Sounds Incorporated. And, of course, the Springfields. Gee, it's a shame that group had to break up. They were a knock-out."

TOURS

Touring, which opened at Lewisham Odeon last Friday, goes on until November 4. Then Del planes back to the States for a mammoth



DEL SHANNON discusses his tour of Britain and some forthcoming discs. (Editor's note: This interview was conducted prior to Jet Harris's breakdown. Del will not now be touring with him, as stated in the context. (NRM Picture.)

tour, in Canada—"with the Crystals and a whole heap of other artists".

But by then his new album, "Little Town Flirt", will be out here. It's already a Top Tenner in the American charts. It features half-a-dozen numbers written by Del himself and sample titles are: "Dream Baby", "Happiness", "From Me To You", "Go Away Little Girl", "Runaround Sue", and, of course, "Little Town Flirt".

Del, from Grand Rapids, Michigan, has been around our charts for such a long time it's hard

to realise he's still only 23. It's history now that his show business career really started while doing his two years' national service as a radio operator with an artillery battery in Germany.

He's a dynamic performer. But that dynamism stays with him off-stage, too. He really is a ball of energy.

But if he's shaking now over the outcome of that upcoming single "Sue's Gotta Be Mine", I'll bet the shivers will be over long before this current tour is finished.

BEATLES SWEATER



Here's something new in the fashion world which could well become a "uniform" for pop fans throughout Europe. It's the Beatles Sweater, and we'll be giving out more details as they come to hand.

most consistent American hit-makers where the British charts are concerned. "Two Silhouettes", for example—even though "From Me To You" was the top side in the States.

And Mr. Shannon is clearly not afraid to try something different on each release.

LIMITATIONS

He said: "The most important thing is to realise your own limitations and scope of your own sound. You don't wanna stray from that. But you have to experiment. You have to ring the changes. Mind you, it's pretty scary. I've had a hit on one style, then changed it for the next release and I've just sat around shaking and worrying until it gets under way."

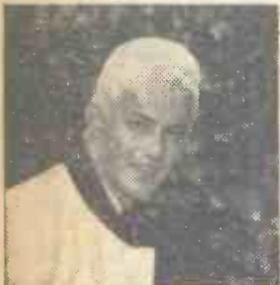
"My next single here will be 'Sue's Gotta Be Mine'. It's a fastish thing, a lot different from 'Two Silhouettes', and it's a real powerful thing. Now I won't start breathing properly again until I actually see it in the charts. . ."

Scheduled for release after that one is another number Del wrote—inside an hour! He said: "I believe it is one of the best songs I've written. But for obvious reasons, I don't want to give away the title at this early stage."

"I'm not a disciplined song-writer. I can't work that way. I just get an idea and work on it whenever I feel I've got something to add to it. Actually I use a lot of the time I spend travelling to think up song-

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F 11732 45 rpm



THE FOLK PEOPLE

SHOULD the folk furore strike Britain as hard as it has struck America, it will provide the music industry with a welcome shot in the arm. And it will also provide us with some brand-new faces on the scene.

Two faces I predict will be in the front row are those of Chad Stuart (bespectacled) and Jeremy Clyde. The prediction is made on the strength of a meeting with them—and a close harken to their debut disc on Ember, "Yesterday's Gone" and "The Lemon Tree".

These two faces light up when one drops the names Peter, Paul and Mary. Says Chad: "We don't make any attempt to copy them, but we admire them greatly. We used to collect their records and sing their songs. . ."

by

Langley Johnson

Chad and Jeremy are eloquent young men. Humorous, too, but with a genuine enthusiasm for folk music.

Chad wrote "Yesterday's Gone", a light, gentle piece in the folk idiom. When John Barry handled the disc session, he felt it was TOO light and added drums and a generally heavier arrangement. And now the dee-jays appear to be falling over themselves to play it.

MAKE SENSE

Manager Tony Lewis says of the boys: "They make sense, visually, in a commercial way. But their noise bridges the gap between Jet Harris and Tony Meehan and Nina and Frederik."

The two new faces grimaced. "You must be Nina" says Chad. "O.K. Fred", says Jeremy. But Tony's assessment does make sense. He means the boys have the visual



You can meet **CHAD STUART** and **JEREMY CLYDE** in the accompanying article.

appeal of teen faces like Jet and Tony but also the polished vocal-folk approach of the Danish couple.

It's been said that Jeremy and Chad met up at a debs' party. This is not strictly true. Jeremy Clyde was at the Central School of Speech and Drama, flannelling his way through appearances with a beat group on the strength of being able to perform the three-chord trick on guitar.

One day, someone rushed in to a rehearsal and said, breathlessly and in awe, "There's a boy just arrived who can play 'Apache' all the way through." The boy was Chad.

They started making music together. They entertained in coffee-bars to the sandwich set. They tackled private parties. Jeremy had

a spell at the open-air theatre, playing Shakespeare, in London's Regents Park—"battling with the aeroplanes and the twittering birds". Now he says he's a "professional layabout".

Chad works in the arranging and copying department of Feldmans. But soon, obviously, they'll have to go full-time into singing—they've a long list of TV engagements to fulfil in the near future.

As I was saying, if the folk furore catches on here, new faces will be required. Commercially adaptable faces, preferably.

Two such faces are those belonging to Chad Stuart and Jeremy Clyde. Their progress will be worth watching closely.

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**Brian Chalker's
Folk 'n' Country
corner this week
deals with one of
the Greatest of
them all - Focus
on the immortal**



Hank Williams

ON January 1st, 1953, the world of country music suffered a tragic loss, Hank Williams died on the way to an engagement in Ohio. His death was due to a heart ailment.

Since his death, there have been countless musical tributes to this great star, proof indeed of his unique talent as a composer and entertainer.

Let us take a closer look at this phenomenon of the country music world, and trace his story through to the untimely end.

Hank Williams was born on a farm at Mount Olive, Alabama, on the 17th of September, 1923. When he was five years old, Hank's father was forced to enter hospital due to old war wounds, and the family, consisting of Hank, his sister Irene, and his mother were left to fend for themselves. They managed to eke out a meagre living picking strawberries. Hank's mother eventually got a job in a Georgia cannery, taking the family with her, but just as Lady Luck began to smile on them, their house burned down, and they were left with nothing but pyjamas.

LESSON

At the age of seven Hank got a job selling peanuts and shining shoes. While he was working on the street, he met an old Negro singer who taught him to play the guitar. This was Hank's only music lesson. The rest he learned for himself.

Some time later, Hank's mother bought him a guitar for the then princely sum of three dollars and fifty cents. Hank was so thrilled about this guitar that he ran outside and pulled a calf's tail. Hank received a broken arm for his trouble, and was unable to play the guitar for some weeks!

When he was twelve, the family moved once again, to Montgomery, Alabama, where Hank began earning dimes playing the guitar and singing on the street. His mother helped out when she could, by booking him wherever possible. Hank eventually secured a spot at the Empire Theatre, on amateur night. He sang his first composition that night, "W.P.A. Blues", and won the fifteen dollars' prize money.

From that night on, Hank's only ambition was to be an entertainer, so he began to play the honky tonks and night clubs, often having a rough time of it with drunks.

By the time he was 13, Hank had his own band, "The Drifting Cowboys", and was playing on the local radio station. At that time he was receiving over 3,000 fan letters a day. Thanks to his enthusiasm for singing, Hank's schooling suffered, he found himself falling asleep during classes.

One day, while playing at a concert, he met Audrey Shepard. It was love at first sight, and on December 14th, 1944, they were married. During his marriage to Audrey, Hank produced such songs as "They'll Never Take Her Love From Me" and "Cold, Cold Heart".

RELIGION

Hank Williams did not appear to be particularly religious, but he composed many hymns and sacred songs. "I Saw The Light", "A House of Gold" and "When God Comes To Gather His Jewels" were among the more notable. He was able to reduce an audience to tears with a sad song or laughter with one of his funnier compositions. This is evidence of a truly great performer.

At the age of 19 Hank gave up all hope of ever becoming a successful singer, in fact he quit and

worked in a shipyard for a while. It wasn't long, however, before he was back. His mother in the meantime had booked him solid for six months, which greatly encouraged him.

In 1946, he cut several records for the Stirling label. After that came his first big break, he wrote "Move It On Over", and Fred Rose, of Acuff and Rose, became very interested. Rose sent for Hank and asked for proof that the song was his own composition. Hank promptly sat down and turned out "Mansion On The Hill" on the spot. Rose was convinced. In 1947 Hank joined the M.G.M. record label where he turned out hit after hit. Songs like "Settin' The Woods On Fire", "Jambalay", "I Can't Help It" and "Take These Chains From My Heart" became evergreens.

SOLO

On the 21st May, 1949, Hank broke up his band and worked solo on the Louisiana Hayride over radio station KWKH. That same year, a son was born to Hank and Audrey, Randall Hank. Shortly afterwards, Hank left the Hayride and joined the Grand Ole Opry, where he became a fabulous success, and people turned out to see him from all over the United States.

Apart from his success as a performer, he was in constant demand as a song writer. Webb Pierce reached the top with a Williams' composition, "Backstreet Affair".

Although he was enjoying his success, it was slowly killing him. He was tired and worn out, and his marriage to Audrey failed. A back injury received from a bronco fall hastened the end. He was in agony constantly, but he still entertained.

Later on Hank left the Opry and returned to the Louisiana Hayride. He said that his health had improved slightly. On the 19th of October, 1952, Hank married again, to Billie Jones, but this was to be a tragically short affair, for on January 1st, 1953, Hank Williams died en route to a show in Ohio. Somewhere along the way he fell asleep in the back of the car, and at seven o'clock that morning he was pronounced dead.

FOREVER

Hank Williams became the third member of the Country Music Hall of Fame, together with Jimmie Rodgers and Fred Rose, their names remembered forever.

While Hank was under contract to M.G.M., he turned out over 60 single records, plus many LP's and EP's that were issued later. Some of these discs are comparative rarities today, especially "The First Fall Of Snow", as it was withdrawn shortly after issue due to a fault.

Hank recorded a few titles under Luke the Drifter, one of these, an E.P., is still available on M.G.M. EP 551.

Since his death a fantastic number of artists have recorded his songs, among them are Don Helms, Jack Scott, George Jones, Delbert

FIRST OF A NEW SERIES PUTS THE SPOTLIGHT ON SONGWRITERS

Here's Part One Of A 2-Part Feature On The Famous

Goffin-King Combo

THIS is a tribute to the greatest of all modern songwriters: GERRY GOFFIN, who was once a chemist, and his wife CAROLE KING, who might have become an actress, as her playwright mother wanted her to be. They, together with a few other select teams, rank with the Gershwins and Porters of yesteryear. Fewer of their songs will last as long but that is because of vastly changed conditions and styles, certainly not lack of quality. Of the many composers of teen-slanted material none have made more impact than these two ex-chemistry students who found the magic formula for turning song manuscripts into gold discs.

The celebrated Goffin-King two-some met at Queen's College, New York and started writing together (one of Gerry's first lyrics was titled "Carole"), little knowing the fame and fortune ahead. Carole, a 21-year-old blue-eyed blonde, first displayed her musical talents at the age of four when in her Brooklyn home she began singing and taking piano lessons from her mother, later showing more interest in writing music than playing it. "Today I can write music faster than I can read it!" says Carole. Then at 14 she formed a high school vocal quartet called the Co-sines and wrote material for them. Till Gerry came on the scene, Carole had been, in her own words, "just a musician who wrote bad lyrics"—he proved to be the perfect partner for her, both in songwriting and marriage.

MUSIC CO.

After they were married and Gerry was working as a chemist the pair were signed up by top New York publishers, managers and record producers Al Nevins and Don Kirschner, who put their christian names together to form Aldon Music. This firm, only one part of the giant Nevins-Kirschner organisation, became one of the most profitable music publishing concerns in the States (employing 30 or so of America's top writers) and in April this year was affiliated to Columbia Pictures—Screen Gems Music, with Don Kirschner as overall head. A contract with Aldon was the start of the brilliant Goffin-King success story—as songwriters, arrangers, record producers, talent spotters and, Carole, as a singer . . .

SHIRELLES

The team's first major seller was as recent as the end of 1960 and in the three years since, their success has been unparalleled. That first hit, the Shirelles' haunting "Will You Love Me Tomorrow?" is their most successful and probably their best composition—at least 15 versions of it are now available here, an unusually large number for a teen song.

Let's look more closely at what goes into a Goffin-King song. The main trademark is quality plus strong commercial appeal. Technical characteristics include dual-track recording (a technique used on many Aldon discs); a slow intro, verse; splitting the third line of a verse into two rhyming lines (such as "just tell her that you love her, make sure you're thinking of her"); rhyming the third lines with each other (as in "It Might As Well Rain Until September") or the second lines (as in "I Want To Stay Here"),

Barker, Johnny Cash, Warner Mack, Frank Ifield, Ray Charles, Patsy Cline, Damita Jo, Johnny Tillotson, Tony Bennett, Jo Stafford, Frankie Laine, Floyd Cramer, Bob Jones, "Cowboy" Howard Vokes, Kitty Wells, Jimmy Dean and a host of others. As a matter of interest, "Your Cheatin' Heart" has been recorded no less than 73 times, and "Cold Cold Heart" 54 times. Other titles such as "I'm So Lonesome I Could Cry", "Kawliga", "You Win Again", "Hey Good Lookin'" have all been recorded by various artists time out of number.

As one song says, 'Hank Williams isn't dead', he lives forever in the hearts of country music fans the world over, as do his wonderful songs. He is truly 'The Immortal Hank Williams'.

Brian A. Chalker.

And so highly rated are Goffin-King tunes that when the recorder of the American original is not a particularly big seller in Britain, there are often not one but two cover versions, as with "Up On The Roof", "When My Little Girl Is Smiling", "Go Away Little Girl" and "I Want To Stay Here".

ARRANGERS & PRODUCERS

Their basic demonstration arrangements of their songs are usually so good that they are used for the final commercial recording . . . Carole has conducted on records by Tony Orlando (where she evolved a catchy girl chorus plus strings sound), Little Eva and others . . . As an A & R man Gerry has produced several hits for Nevins-Kirschner, including Eva's express million seller "The Loco-Motion" (originally written for Dee Dee Sharp), which sparked off yet another variation on the twist and led to an American disc called "Little Eva" by the Loco-Motions on the Gone label!

TALENT

It was Gerry and Carole who transformed their baby sitter Eva Boyd into Little Eva, a top ten star on both sides of the Atlantic, and discovered three girls called The Cookies who followed in the tradition of the Shirelles and the Crystals with their recording of "Chains", a song which is fast becoming a pop-R & B standard. The group also backed Eddy Gormé on "Blame It On The Bossa Nova" (written by another Aldon husband and wife duo, Barry Mann and Cynthia Weil) and Mel Tormé on "Comin' Home Baby", as well as backing their friend Little Eva.

SINGING

"Her Royal Majesty" Carole King, besides cutting nearly all the demo discs of the songs she and her husband write, found chart fame as a singer in September last year with the suitably titled "It Might As Well Rain Until September" backed with "Nobody's Perfect," recorded on Dimension, the Nevins-Kirschner label. Then there arose the strange case of a big hit without a follow-up. Two more Carole King records were released in America, "School Bells Are Ringing" and "He's A Bad Boy/We Grew Up Together", but over here—nothing. Decca, who no longer issue Dimension tracks (in future Pye will distribute this label on Colpix, as well as Scepter and Wand on Pye International), say this was because "they were very sub-standard and were by no means worthy follow-ups". Perhaps Carole's performance was at fault—a Goffin-King number could hardly be "sub-standard" . . .

PROLIFIC

Carole is also featured with labelmates Little Eva and the Cookies on a recent American LP "Dimension Dolls Vol. 1" (Pye, please note). Plans for her to visit England last autumn failed to materialize.

The thing that always amazes me about Goffin and King is that they are two of the most prolific writers in the business and yet they consistently maintain their tremendously high standard. But of course there is an incentive—just think of the royalties from these songs, including four U.S. No. 1s. And if anyone isn't convinced that Mr. and Mrs. Goffin are today's best songwriters, next week I'll tell you why!

BIG BLUES TOUR

WITH R & B getting a deep hold in this country, many of the former fans of this type of music seem to be switching to the form of music which started it all. Blues. As tastes in the field grow wider, it's only natural that fans of Bo Diddley, Chuck Berry and Jimmy Reed will start listening to music by people like Muddy Waters, Memphis Slim, etc.

And it's the growing number of the "pure" blues fans that have prompted the National Jazz Federation to put on an "American Negro Blues Festival" for just two performances this month. The place is Fairfield Hall, Croydon, and the date is Friday, 18th October.

It all started when Giorgio Gomulski of the NJF realised the potential of such a tour. Because of his experience dealing with the Marquee and the Craw-Daddy R.B. clubs he knew that such a tour would go down well. So negotiations were entered into, and it was decided that the Blues package visiting the continent would also pop into Britain for two appearances.

Here's the list of the artists who you will be able to see.

BIG JOE WILLIAMS, 59-year-old guitarist and singer who made his own nine string guitar to stop people fooling around with it. Nobody knows how he tunes it—some have seen razor blades under the strings to heighten the vibrato, and bits of cork to raise the strings. Joe's work is more country blues than anything and his unpolished inimitable style will make many British fans sit up and listen.

MEMPHIS SLIM has been called "the greatest living blues singer and pianist". From top jazzmen downwards, Memphis is held in awe by all musicians. His powerhouse performances are severely distinctive, and it was from his early years with the legendary Big Bill Broonzy that he got his name (real name Peter Chatman).

WILLIE DIXON is more of a good-humoured blues singer than a down-to-earth hardship singer. He was born in the South, but moved to Chicago later yet he never forgot some of the things he experienced in his early days.

MUDDY WATERS is perhaps the best-known of the artists. He's not so commercial as Diddley or Jimmy Reed, but his discs have sold exceptionally well here—in fact "Muddy Waters Twist" E.P. has just been issued. Muddy performs nightly in Chicago, and a large area of it is his territory where no other blues singer would dare venture—mainly

because they wouldn't stand a chance against the competition. He used to play in the legendary "Smitty's Corner" but now moves from club to club.

OTIS SPANN, SONNY BOY WILLIAMSON, MATT "GUITAR" MURPHY, BILL STEPNEY and VICTORIA SPIVEY are the others who will be in this package designed especially for the blues fan.

One thing is sure enough. If you like blues, or R & B, don't miss this package because it's unlikely you'll be able to see these artists again for a long, long time . . . N.J.

JUST



I'M WITH YOU The Big Three

DECCA F 11752

OLD DECEIVER

TIME

Glyn Johns

DECCA F 11753



THE DECCA RECORD CO.

AFTER 8 YEARS, BEAT MUSIC IS NO LONGER CONSIDERED REBELLIOUS says NORMAN JOPLING

ROCK 'N' RESPECTABILITY

SOMETHING very strange has happened to beat music. Something that has taken no less than eight years, and has only just happened.

Rock 'n' Roll has achieved respectability.

What does it all mean?

It means that only now are people beginning to realise that the big beat is here to stay. It won't die out like so many hoped—in fact it grows all the time. The diehards of 1957 now look upon Elvis, Cliff, etc., in the same light as they looked upon Frankie Laine and Johnnie Ray some six years back.

And they are not being hypocritical — they do genuinely LIKE the big beat. But it's taken them a heck of a long time to! The record reviewers, the critics, and even students don't care about liking R & R.

I looked at some old dusty back editions of "The Record Mirror", many years before it was the "New Record Mirror". Here are some interesting quotes.

"Who won't be glad to see the Rock 'n' Roll craze come to an end? Most of the music publishers in Denmark Street for sure!" That's from February 16, 1957. There are other quotes from well-known music publishers in the feature but I won't print them. They might cause too many red faces . . .

"Jazz Yields in Favour of R & R" screamed a headline a month later. "But it's only temporary!" What a laugh, knowing how many London clubs are using bands which would have been called out and, out rock

then, and calling them "R & B bands", just to please any purists.

'ROCK DEAD'

"Rock could well be dead by the end of the year" said Sam Kruger in the same issue. He now runs Ember records on a decidedly R & R kick . . . some six years later.

It's the same old story throughout the year. And remember, all that was a good two years after such discs as "Rock Around The Clock", and "Bo Diddley" were first issued.

Nowadays everything is different. Or at least seems to be. The young set who wouldn't touch anything associated with the charts rush out to buy the latest Chuck Berry or

Bo Diddley release, and even go to the lengths of having them especially imported. Six years ago the same set would have been doing the same thing with Modern Jazz. In six years time, who knows . . .

It's the 'smart' thing to buy R & B—yet five years ago when it was Rock, it was all taboo, even dirty. There are genuine fans of course and many others are converted. But a great many just move with the times.

INSULTING?

"Great" say all the reviewers of Bo Diddley. The odds are that if Bo had toured in 1955 when his "Bo Diddley" was issued they would have run out of insulting adjectives.

Record reviewers are the same. I looked at the record reviews six years back and every disc with a beat gets a bad review. Frankie Laine, Doris Day etc. automatically got a Top Twenty Tip, much the same as Cliff etc. do today. But today it's the feeble discs without much beat that get bad reviews . . .

Mums and Dads like the Beatles, Elvis films, Cliff Richard, and of course Tommy Steele. Tommy, together with Lonnie Donegan to a certain extent is a case of his own, as he has switched audiences—or rather audiences have switched. The teens aren't very interested—but the Mums and Dads are.

The same applies to such names as Chubby Checker etc. and others who have lost favour with the teen set and found it with the adults—always a long way behind teen tastes. For the fact is that 1957 teen tastes have finally caught up with adults—at least adults who go for pop music.



ELVIS in a scene from "JAILHOUSE ROCK" when he was still giving out with the big beat music. Will he record really beatty stuff again? Certainly there would be a huge demand if he did.

There's no rebellion left in rock. Even the Liverpool scene was instantly accepted by everyone, and names like Little Richard are referred to with an air of nostalgia by critics who formerly hated everything about him.

More groups are recording, and there's a boom for everyone. There's every type of music on the market to suit everyone. Rock 'n' Roll has achieved respectability, at no price except eight years, and maybe a changed name.

But a rose by any other name . . .

TEMP. 7 OWN SHOW

A NEW venture for the Temperance Seven: from mid-November they will present their own show for a tour of the Moss Empires circuit. Guest artists have not yet been fixed.

Meanwhile, the Temps are appearing for a week in variety at the Sunderland Empire from October 21. Rosemary Squires and Max Wall are also on the bill.

The good thing about the new set-up is that far more beat discs are being issued—and many more R & B discs especially—it's the supply and demand all over again. But this time there's no opposition. There's only one class of pop music now—and that's with a beat.

Chuck Berry is achieving success he never had years back—Buddy Holly makes the top ten with "Wishing"—but superior discs like "Listen To Me" and "Heartbeat" didn't make the 20 when he was alive.

Everyone — including adults — seems to want Elvis to record a really big beat number, and Bo Diddley finally clicks after a mere eight years on the scene . . .



By
Guy
Stevens



GREAT UNKNOWNNS

No. 15 MUDDY WATERS

MUDDY WATERS was born McKinley Morganfield, at Rolling Fork, Mississippi, on April 4th, 1915. He moved to Clarksdale at an early age, where he grew up working in the fields. When he was 22 years old, he started learning to play the guitar. It was about this time that he was recorded for the American Library of Congress by Alan Lomax, the two tracks being "I Be's Troubled" and "Country Blues." After working for a while with a travelling road show, earning a sporadic living, he decided to leave the South and make his living in the Industrial North. He moved to Chicago in 1943, and earned a day living for the next three years driving a truck for a Venetian blind manufacturer.

During this period he met and played with Big Bill Broonzy, gaining invaluable experience. In 1945 his uncle bought him an electric guitar, and in 1946 he recorded, first for Aristocrat, and then Columbia. The Columbia sides were never released, and he signed as an exclusive Aristocrat artist, which was later taken over by the newly formed Chess label. He was out with his truck when Aristocrat tried to reach him to record. A friend found out where he was making deliveries and drove around the streets until he intercepted Muddy's truck. He took the truck and delivered the venetian blinds while Muddy was racing back to the recording studio in his friend's car. For his first recordings he worked with an artist called Sunnyland Slim, who played piano, while Muddy sang and played guitar.

When Aristocrat was taken over by Chess, Muddy began to build his group, which from 1953 onwards consisted of Otis Spann, piano, Jimmy Rogers, second guitar, Little Walter Jacobs, harmonica, Freddy Bellow, drums, and Big Crawford, bass. Little Walter left him later to embark on a solo career, and he was replaced by Little Junior Wells, who was succeeded by Jimmy Cotton. Although his early Chess recordings were mainly slow poetic blues, from 1957 on Muddy began to feature a modern "down-home" sound, almost entirely electrified and with a pounding rhythm. Most of Muddy's early hits were shouting, colourful songs, such as "Hoochie Koochie Man".

For the past eight or nine years Muddy has been touring the Southern States of America with his

group, travelling in two or three cars with a station wagon to carry the instruments. In 1958 Muddy toured this country, shocking blues fans with the over-amplification of his instruments, and although the tour won him many new fans, it was not a success. For the many people in this country who, for some reason, felt that blues could not be played with electrification, it was a shattering blow. Since then, however, his influence on both folk and rhythm and blues over here and in the States has been widely felt.

Prolifically

Although he has recorded prolifically for Chess, very few of Muddy's records have been released in this country. This at last has been partially rectified by the release of an E.P. on Pye containing two of Muddy's most recent single releases in the States. The E.P., containing "Little Brown Bird", "You Shook Me", "Muddy Waters' Twist" and "You Need Love", features Muddy for the first time with the Earl Hooker Orchestra, and is a "must" for anyone who is interested in earthy, authentic rhythm and blues at its best.



GERRY GOFFIN and CAROLE KING are pictured with one of their "finds", LITTLE EVA.



The assembled "greats" of the Blues field soon to play before British audiences.

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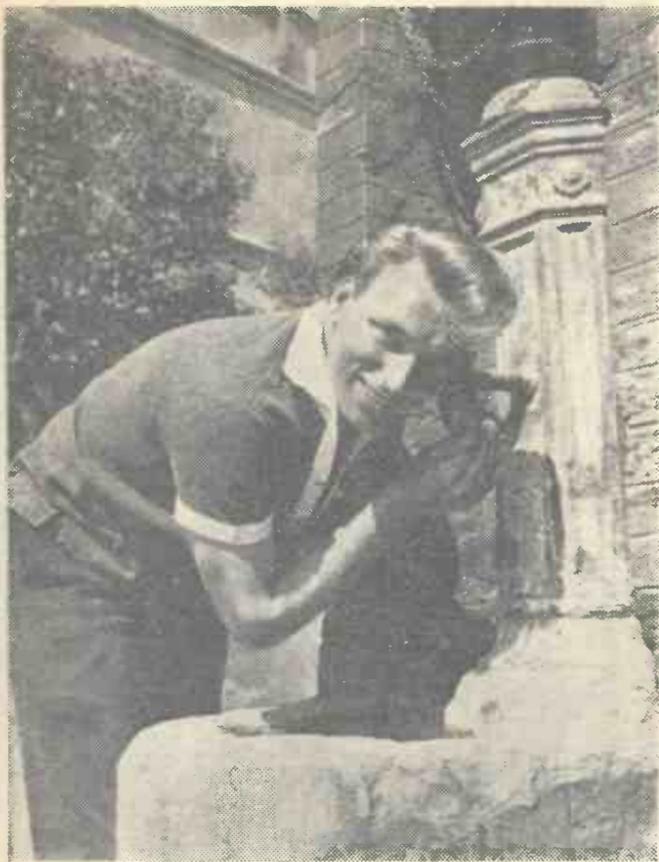
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HL 9796

LONDON

FRANK RECORDS OLD HIT

New Ifield "Mule Train" was once a big hit for Frankie Laine



FRANK IFIELD

Mule Train; One Man's Love (Columbia DB 7131).

THE old Frankie Laine big hit brought up to date. Fastish tempo, whip-lash bits, and a manly-voiced Frank fair bellowing through the first part. Certainly it's a different, rather busy, treatment and, of course, it'll be a thundering great hit. Little yips in the vocal line and falsetto bits. It has the requisite excitement, but the jury didn't dig this as much as Frank's earlier big ones. But that won't stop it getting right to the top. Nashville piano and strings for the flip and then Frank tackles a gentle ballad, with yodelly bits—and a bass voice answering. All very tasteful and straightforward, with a country overtone. This'll be well-played, too.

THREE 🍷🍷🍷



Hot from one of the "Z-Cars" team comes a topical song. MR. JOE BRADY (above) is the singer.

JOE BRADY

The Great Train Robbery; This Is Where We Say Goodbye (Pye 15569)

DESPITE the topical title we can't honestly imagine this song will do very well. It's a folksy sort of thing with Joe singing very much in the rut on the number which doesn't afford much scope for his talent. The topical appeal may sell a few, but there's not enough lasting entertainment value for most people.

Flip is a gentle country styled number with a soft sort of appeal, and as the top side, quite a bit of organ work.

THREE 🍷🍷🍷

THE MARAUDERS

Always On My Mind; Heart Full Of Tears (Decca F 11748)

THESE boys made a great disc with "That's What I Want". This one is again a chart-styled effort penned by the Carter-Lewis team, with loads of appeal and a good beat, and an out-of-the-rut sound for once thank goodness. We don't think it'll make the twenty, but you never know, do you?

Flip is a heavy beat ditty with loads of good vocal work from the boys, and there's almost a C & W flavour on this well-performed number. These boys could be big.

THREE 🍷🍷🍷

GLYN JONES

Old Deceiver Time; Dancing With You (Decca F 11753).

TONY MEEHAN produced this one for Glyn—which is a good seal of merit. Country-ish and pleasantly deep-voiced, Glyn does a good job on a rather haunting melody line. Tinkling piano and gentility of choral work behind him. It's the sort of song which grows stronger with each playing. Brass arrangement is excellent. Just a trifle of the Hoagy Carmichael phrasing in the voice. Flip is decidedly up-tempo with a roar-away opening. Again it's a good song, given full-value treatment. It may not make the charts but should do Glyn a lot of good.

THREE 🍷🍷🍷

BILLY BOYLE

Hootin' In The Kitchen; Lovers' Hill (Columbia DB 7127).

TRADITIONAL air adapted to the hootenanny bit. Billy leads a group of choristers through the song—and it's a disc which whips up a fair old storm in the folksey idiom. As one of the first from a British artist, it must stand a goodly chance of getting away. A good-humour disc, but slightly lacking in discipline. Everything depends, really, on whether the "hootenanny" craze becomes big here. Billy's a real Oirish boy, by the way. A Geoff Goddard number for the flip. Sung with a high-pitched voice and with simplicity and guitar backing. Not a bad performance.

FOUR 🍷🍷🍷🍷

HELEN SHAPIRO

Look Who It Is; Walking In My Dreams (Columbia DB 7130).

RIGHT back to the old John Schroeder-Mike Hawker writing team, Helen turns in a very good show here. It's a good tempo, lively ballad, with a lot of power—but short on punch compared with her earliest hits. Good backing by Johnny Keating. We'd like to see Helen push this sort of number into the charts—but we feel it'll be a Top Fifty bet rather than a Twenty Tip. She sings extra-well, though. Flip is by the same team. Guitar and drums herald the opening. Then Helen swings into things amiably and dynamically. Slightly more complex than the top side.

FOUR 🍷🍷🍷🍷

GRAHAM JAMES

You Could Have Fooled Me; Why Can't You See It My Way (Columbia DB 7128).

A BOB STIGWOOD production for the young actor-singer. Dual-tracking on a quietly efficient number and it swings along with a strong commercial appeal. Tune stands up well to the treatment and includes lyrics which have something worthwhile to say. It's definitely in the right idiom, features some strong instrumental work midway. One to watch. Flip is rather similar, with the dual-tracking sound—but with the words coming through neatly and clearly. Graham wrote this for himself. Interestingly arranged with good sound balance.

THREE 🍷🍷🍷

MADLINE BELL

I Long For Your Love; Because You Didn't Care (HMV Pop 1215).

RATHER exotic opening for the new gal. A Geoff Love backing brings out the best of her deep-toned offering. She knows how to sell a number all right—big, rich voice fair belting out the lyrics. Rather slower than the current trends demand, but the sort of voice which can send a tingle down susceptible spinal columns. Flip shows off her remarkable range, with some high soprano bits here and there. She sings out, out, out. Miss Bell may be worth very close attention in the near future. This disc should prove just a taster.

THREE 🍷🍷🍷

BETTY HARRIS

Cry To Me; I'll Be A Liar (London HL 9796).

REAL bluesy gear from Betty on this sizeable U.S. hit. Good piano behind her as she takes the opening so slowly. The vocal build-up goes on and on. Betty reaches great emotional outcries towards the end. Rather disjointed in a sense and therefore may not register here too well. But for the blues fans, it's an oasis in a pretty bare desert. Song was once a biggie for Solomon Burke. Flip is slightly faster but similar material, with lots of shouting and wailing. Well arranged in a simple sort of way. Timi Yuro is about the nearest "name" comparison.

FOUR 🍷🍷🍷🍷

JOHNNY THUNDER

Hey, Child; Everybody Likes To Dance With Johnny (Stateside SS 229).

SLOW and soulful Johnny here. His recent ballroom tour will boost sales of this one, but we're undecided which side will be most important. Top side is slow, ponderous, thundering at times in impact—but it doesn't show off too strongly Johnny's own voice. Lots

JOHNNY MATHIS

Your Teenage Dreams; Come Back (HMV Pop 1217).

SO delicate piano bit on intro for Johnny's first for EMI. Sung with clarity and distinction, this slowish ballad has a lot of inbuilt charm and sincerity. The voice is, of course, utterly easy to recognize. But Johnny's had it thin, chart-wise, for a while and this is unlikely to slam him back. His fans will love every note and syllable of it all. Flip has him fair shouting out the opening lines with a brilliantly conceived orchestral backing. This one really rides along well and is as good as anything he's done recently. It's like he's had a dose of vitamin pills.

FOUR 🍷🍷🍷🍷

DODIE STEVENS

I Wore Out Our Record; You Don't Have To Prove A Thing To Me (Liberty LIB 83).

DUAL-TRACKING performance for the young U.S. star. Song is not particularly strong and seems to lose contact with itself mid-way through, but there's a compensating zest about the performance vocally and instrumentally. A big-band backing operates. But it's very much like a hundred other girlie discs. Flip is a slowie, again multi-tracked. Slow piano pounds away. But again it's not really different enough to stand out in the crowd. Dodie can, and has done a lot better.

THREE 🍷🍷🍷

GUITAR RED

Just You And I; Old Fashioned Love (Pye Int. 25219)

FROM the new R & B series this fast moving number with loads of beat and loads of everything thrown in including some good vocal work and an insistent beat. Doesn't sound too much like R & B, but then that fact may make it be a hit. Could well sell well with the plugs. Good bluesy guitar solo.

More blues flavour on the flip, a number with a slow intro and Red singing pretty well on the number which has a good backing once again. There's a chorus backing him up on this side.

THREE 🍷🍷🍷

TERESA BREWER

He Understands Me; Just Before We Say Goodbye (Philips BF 1278).

CLIPPED string sounds as the opener for Teresa, one of the biggest personalities in the business. She sings every word as if she means it—but, alas, that doesn't really guarantee chart success. Touches of dual-tracking later on as the song builds to a dum-de-dadum finale. It's excellently performed and produced, but we have to be guarded about its chances, sales-wise. Those distinctive tones show through well on the flip, too. Faster tempo, chorally aided, but not really as strong a proposition as the rightly-rated "A" side. Yodelling included. Again, excellent.

FOUR 🍷🍷🍷🍷

of piano going on in the background. If this side is concentrated on, it'll take longer to register. Flip is one of his typical party-stormers, with back-chat and determined song-selling. Recalls something of his "Loop-de-Loop" triumph days. A solidly-sung, determinedly-dynamic bit of vocal gymnastics, with all that high-powered hollering.

THREE 🍷🍷🍷

FRANK IFIELD turns up with another winner for his latest single. Again it's a revival, this time the old FRANKIE LAINE hit "Mule Train". The song is given Frank's distinctive touch and is readily tipped for the top by the NRM Jury. (NRM Picture by DEZO HOFFMANN.)

RUPERT DAVIES

October Dreams; Smoking My Pipe (La Pipa) (Parlophone R 5067).

"MAIGRET" hits the disc scene. Obviously, it was only a matter of time. Rupert Davies is a useful drummer, in fact, but here he talks the lyrics of a "September Song" kind of number to a rich Johnnie Spence backing. Not a fast-seller, for sure, but the sort of disc which could hang around for a long, long time. An actor's performance, this. Flip refers to "Maigret," of course. Pipe-mad, he is. A perky little tune, delicately arranged. Rupert sings out rather more on this side.

THREE 🍷🍷🍷

LENA MARTELL

I Wish You Well; Arrivederci Not Addio (HMV Pop 1214).

KEN THORNE orchestra, Mike Sammes Singers and the biggish voice of Scots lass Lena. She sings regretfully of the things a bride has on her wedding day. It's a sing-along sort of formula and rather catchy after the first play or so. Could prove another "White Wedding" sort of sleeper, Lena's voice sounds more distinctive than of recent. Flip is a useful ballad, sung with commendable warmth. Its sincerity and style suggests the Vera Lynn efforts, but Lena phrases modernistically in the ballad idiom.

THREE 🍷🍷🍷

GEORGE MAHARIS

That's How It Goes; It Isn't There (Columbia DB 7137)

DOING quite well in the States is this folksy little number from the star of "Route 66". It's a guitar backed number with a pleasing flavour and some good vocal work from the balladeer, and some gentle femme chorus work behind the main thing. We don't think it'll make the charts, but the sales should be pretty good owing to George's popularity.

Many more strings on the flip, a slightly faster number with some good singing work from George, which is rather like many others on this side.

THREE 🍷🍷🍷

TONY RIVERS

Shake, Shake, Shake; Row, Row, Row (Columbia DB 7135)

TWO strangely similar titles on this from Tony and his group the Castaways. They take the recent Jackie Wilson number and give it a bit of the old "Twist And

Shout" flavour. There's loads of fast, frantic beat work, and organ dominated backing. Powerful and commercial, it could easily be a hit with enough plugs.

Good guitar work on the flip, another powerful well-performed number that the boys make a good job of. It's a frantic sort of atmospheric thing with an unusual lyric that the boys use well.

FOUR 🍷🍷🍷🍷

JEANNIE AND THE BIG GUYS

Don't Lie To Me; Boys (Pye Piccadilly 35147).

CRACK of drums, mid-tempo guitar-twang. Then new gal Jeannie steps up with her all-male backing. Rather a catchy performance, with a lot of vocal-choral work going on in the rear. Jeannie has just a taste of the early Shapiro about her work. But there's no copying going on and it's the sort of disc which could register strongly given sufficient plays. A beaty all-rounder. Flip is much livelier with a chant-along backing pushing Jeannie through a fascinatingly beat-laden performance. Good gear, this.

THREE 🍷🍷🍷

LIL AND RENE

Tennessee Waltz; Keep A Lite (Reprise R 20206)

THE oldie is given a very distinctive flavour by the pair on this shrieking version of the oldie which is given a bluesy hoarse vocal treatment. It's loud and frantic, but we're afraid the bit where he says "Beautiful Tennessee Waltz" makes us laugh. There's nothing beautiful about this loud noise.

Same sort of thing on the flip, another semi-gospelly thing without much inhibition about it. Pounding sort of thing with huge band backing. Our complaint on this side is that in England we don't spell "light" like that. And we, after all, invented the language!

TWO 🍷🍷

FRANKIE VAUGHAN

You're The One For Me; I Told You So (Philips PB 1280)

WITH some pretty good backing work, both vocally and instrumentally, Frankie gets his teeth into a big-voiced number that's typically Vaughan stuff. It's not as

TOP 20 TIP

GEOFF GODDARD

Sky Men; Walk With Me My Angel (HMV Pop 1213)

GEOFF GODDARD sings Geoff Goddard on a Joe Meek recording session. Organ and sundry other gimmicks as Geoff sings in a weirdly high-pitched voice, double-tracked. All very space age and everything. It does swing, though, despite the talkie bit in the middle. Has considerable novelty value but doesn't seem to suit current chart trends. Flip was recorded by Don Charles and is a good ballad. But again Geoff sounds somehow electronically high-pitched. Rather a curious sort of disc, taken all round.

THREE 🍷🍷🍷

THE CHIFFONS

A Love So Fine; Only My Friend (Stateside SS 230)

FROM that "Fine" team comes their latest which is something of a let down after their last two great discs. It's a medium paced vocal group effort that veers away from the bluesy quality of their first discs. Not particularly distinctive, but the best bit of the disc is the sax solo half-way. It's a fair song and well-performed but lacks the certain something of their first two discs. Maybe a minor hit.

Big drum dominates the flip, a slow torturous number with some good lead singing and vocal backing work. There's a good lyric on the number, and it makes a pleasant flip.

THREE 🍷🍷🍷

JAN AND DEAN

Honolulu Lulu; Someday You'll Be Walking By (Liberty LIB 55613)

THIS one should have been called "Surf City" part 2. It's almost the same tune as their number one U.S. hit, and there's the smooth surfing type vocal with the guys singing about the greatest surfer lady there is. Queen of the surfer girls. Apart from the seeming lack of originality it's well performed but we wish they'd make another "Jennie Lee"

Like their hit "Linda" the flip is very 4 Seasons influenced, and it reminds us of "Big Girls Don't Cry". There's some good gimmicky vocal work by the talented pair on the number.

THREE 🍷🍷🍷

commercial as most of his, being a bit disjointed, but the performance is good. Watch for a minor hit here.

Flip is another beaty type of ballad with some good smooth performances all round. Not too much in the way of commercial appeal put into the song but it comes off.

THREE 🍷🍷🍷

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



Currently riding very high with husband STEVE LAWRENCE is EYDIE GORME. Now she is tipped to repeat this success with a solo effort.

EYDIE WILL MAKE IT SOLO BIGGEST YET FROM BIG 3?

U.S. Hit "Bust Out" may be a big one

FRANCIS BAY

Christopher Columbus; Jersey Bounce (Philips BF 1276)

QUITE a tuneful little instrumental here, with some noisy yet entertaining work from Francis and his band. There's some good sounds from all concerned. We liked it, and although it's more adult-inclined than for the teens it should get a lot of plays.

Much more gentle flip, with quite a swinging approach, and some fair old work from soloists on this side. Pleasant.

THREE 🍷🍷🍷

THE BIG THREE

I'm With You; Peanut Butter (Decca F 11752)

SLOW intro for the successful team's latest. It's a catchy number very much in the current Liverpool vein. We imagine it'll be their biggest to date. It's a good number and the boys make a good job of it, vocally and instrumentally. We liked it a lot.

Flip was once a biggie in the States for the Marathons. It's the "Hully Gully"/"Everybody Monkey" tune. Good set of lyrics on the R & B style number which the team handle pretty well.

FOUR 🍷🍷🍷🍷

EYDIE GORME

Everybody Go Home; The Message (CBS AAG 170)

COMING up in the U.S. charts is this Goffin-King penned number with some reasonable if simple backing work, and of course with Eydie singing very well indeed. There's lots of catchy stuff on this good song, and naturally Eydie sings perfectly, although the multi-tracking could have been done a little more sympathetically. A hit here we think.

Flip comes from the L.P. "Blame It On The Bossa Nova". It's a fair old thing with much more adult appeal than the top side, but it lacks most of the commercial, and entertainment qualities.

FOUR 🍷🍷🍷🍷

THE BUSTERS

Bust Out; Astronauts (Stateside SS 231)

IF anybody likes rock, this is the disc for them. It's a furious paced beat instrumental with loads of guitar, sax and drum work thrown in everywhere. Solid and relentless with a very fast beat and loud with it. It's coming up like wildfire in the States and we've an idea it may click over here too. Great rock stuff and deserving of a place.

Sax-lead flip, a slower sort of solid beat thing, with loads of beat sounds, and a good tune with bits of yelling. Not as commercial as side one but as good.

FOUR 🍷🍷🍷🍷

MR. ACKER BILK

The Harem; Train Song (Columbia DB 7129)

ACKER'S with his Paramount Jazz Band on this tuneful release which was spotlighted on "Ready-Steady-Go" some time ago. It's an Eastern flavoured trad number which moves along at a fast pace with loads of good solo's from all concerned. Very catchy with a chorus helping things along — it could see Acker back into the lists. Flip is another colourful trad effort that has a good beat, and some excellent work from all concerned. Lively and entertaining.

FOUR 🍷🍷🍷🍷

MIKE PRESTON

Cry Baby; Write To Me (Decca F 11754)

BIG hit in the States for Garnett Mimms and the Enchanters. Slight bluesy feeling about it all, with a live-wire backing for Mike. As ever, he sings with clarity and depth of interpretation. But though it's well-presented and exciting, it's unlikely to make a biggie here. Some intriguing guitar sounds help it through greatly. A near-hit, we feel. Flip is an amiably-paced ballad but it sounds very much like a whole lot of other amiably-paced ballads. Mike sings well, however.

THREE 🍷🍷🍷



Also highly commended are the BIG THREE. With past discs this team has sold well but missed the Top Ten. Now it looks like their big chance is here. (NRM Picture by DEZO HOFFMANN.)

THE BROOK BROTHERS

Whistle To The Wind; Crosswords (Pye 15570)

THESE boys have been absent from the charts for a long, long time. This one could notch up just enough sales to put them back. It's a catchy number with a good set of lyrics and some fair old vocalising from the duo. Good guitar backing on the number which could put them where they were two years ago.

Nothing to do with the daily paper attractions. The boys are angry at their girl who isn't too kind to them, verbally at least. Quite a beat, with a good bluesy backing sound.

THREE 🍷🍷🍷

THE GANGBUSTERS

The Memory Of Your Face; When We Met (Fontana TF 419)

GUITAR work and hand-clapping opens this folksy-styled number from the group, who are new to us. And they DO sound rather like the late-lamented Springfields. It's a fast-moving polished sort of affair, that sounds different—mainly because it doesn't sport the Liverpool sound. Solid stuff.

Not such a commercial, or entertaining flip, but nevertheless it's an enjoyable little beat ballad with a tinge of folk.

THREE 🍷🍷🍷

WAYNE FONTANA

For You, For You; Love Potion No. 9 (Fontana TF418)

TOGETHER with the Mind-benders, Wayne gets his tonsils around a typical Liverpool-styled number with just about everything

thrown in for good measure. There's loads of appeal, and a good tune and delivery. Maybe a little too much in the rut to click but it should notch up considerable sales.

Flip is the old Clovers number that's been done by quite a lot of these Northern groups. The boys give the song a sympathetic treatment that R & B fans can't grouse much at. We think it's better than side one.

THREE 🍷🍷🍷

DELROY WILSON

Lion Of Judah; Joe Liges (R&B 108)

TRUMPET and that familiar beat on another of the popular Jamaican R & B releases. It's a tuneful hymnal-type number with vocalist Delroy singing well. Quite insistent and although it's a little different from the others of this type, it may not be a bad thing. We enjoyed it, and it's great for dancing.

Flip is another from the same mould. An interesting disc to say the least. It's well-performed and we imagine it should please the customers as much as side one.

THREE 🍷🍷🍷

JOE PERKINS

Little Eefin Annie; Uncle Eef (London Monument HLU 9794)

FROM somewhere in the U.S. charts comes this most peculiar disc. It's a gimmicky number about the bloke whose girl (Annie) sounds like she's having a dozen fits every time she tries to talk. It's unbelievably gimmicky and rather funny all the way through. That is if you like that kind of humour. We do...

Flip is even funnier. It's about a

man about to die. "Eef loves beef", says Joe, while there's sounds of Eefin in the background (that's the noise Annie makes). Quaint, and all the rage in the States.

FOUR 🍷🍷🍷🍷

STEVE LAWRENCE

Walking Proud; House Without Windows (CBS AAG 166)

LIKE his wife, Steve comes out this week with a new Goffin-King release. It's a pretty multi-tracked song with a happy flavour, but it may be because of this, that this disc won't achieve the success of his wife's — here at least. For in the States both are rising fast.

Flip is a slower number without the commercial appeal, or the multi-tracking. It's a sad little number with some good vocalising and backing work.

FOUR 🍷🍷🍷🍷

PAT HARRIS

Hippy Hippy Shake; You Gotta See Your Mama Ev'ry Night (Pye 15567)

PAT is ably supported by her group, the Blackjacks, on this old Chan Romero rock number. It's a driving old-style beat number with a frantic beat and lots of appeal. There's a good sound to the disc, and the group perform well. It's a good disc for dancing and there's loads of appeal. Could do well.

Flip is another old number with quite a good appeal, and an interesting beat. There's a good beat once more, but probably not the present-day appeal of side one.

THREE 🍷🍷🍷

TOP 20 TIP

MARTHA AND THE VANDELLAS

Heat Wave; A Love Like Yours (Stateside SS 228)

FROM high in the U.S. charts comes this superb bluesy beat number from the group. There's a long, long instrumental intro and then Martha joins in on the frantic bluesy number with an insistent backing and some great singing from all concerned. Not the sort of thing for the British but all we hope is that these kind of discs just keep coming.

Flip comes from her L.P. "Come And Get These Memories". It's a Mary Wells type number with a typical slow bluesy beat, and some good lyrics. We liked it.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

FRANK SINATRA

(You Brought) A New Kind Of Love (To Me); Love Isn't Just For The Young (Reprise R 20209)

THE familiar song is given a typical Sinatra treatment on this new Reprise release which is very entertaining despite all the brackets. Nothing particularly distinctive about it, but there's absolutely nothing wrong with the medium paced big sounding thing, with Frank singing very well indeed. Likeable but not terribly commercial.

The big band keeps off the flip, and there's loads of lush strings to help things along, on the smooth gentle number. It's a fair old song and with Frank vocalising so well on the song it's unbelievable.

FOUR 🍷🍷🍷🍷

NRM POP DISC JURY

GARNETT MIMMS AND THE ENCHANTERS

Cry Baby; Don't Change Your Heart (United Artists UP 1033)

HUGE in the States is this great shrieking slowie in the blues manner that reminds us a bit of "If You Need Me". Garnett sings well to the girlic chorus who shriek away well on the number which definitely has a grow-on-you quality. It won't be a hit over here, but it's a decent disc all the same.

Flip is a typical slow blues thing, with loads of good backing work, and some efficient stuff from the rest of the team.

THREE 🍷🍷🍷

AMOS MILBURN Jnr.

Gloria; Look At A Fool (London HLU 9795)

FAST bluesy organ on this number which has hand-clapping, and is similar to a big U.S. hit called "Turn On Your Love Light". Dead fast and with loads of appeal, and a lot of chorus work from the gurlies in the background. Very repetitive and very fast. It should succeed here we think, as this stuff is currently doing well.

Flip is a lot slower with some great backing work from an unnamed pianist who certainly knows what he's doing. There's some good patches on this disc.

THREE 🍷🍷🍷

SUGAR SHACK
Jimmy Gilmer & The Fireballs
HLK 9789 45 rpm

BE MY BABY
The Ronettes
HLU 9793 45 rpm

THE DRIFTERS
I'll take you home
HLK 9785 45 rpm

MARTIAN HOP
The Ran-Dells
HLU 9760 45 rpm



BIG-NAME LP's

BRENDA LEE

LET ME SING: Night And Day; End Of The World; Our Day Will Come; You're The Reason I'm Living; Break It To Me Gently; Where Are You; When Your Lover Has Gone; Losing You; I Wanna Be Around; Out In The Cold Again; At Last; There Goes My Heart. (BRUNSWICK LAT 8548.)

A BRILLIANT songstress such as Brenda Lee is always more than welcome on my turntable. Therefore she needn't really make the plea "Let Me Sing" as she does on this latest LP.

Brenda is probably the most popular young lady of the disc world today and there are twelve good reasons why to be heard here. A superb album by a top class performer. You'll enjoy every song you hear and end up asking for more.

FIVE 🍌🍌🍌🍌🍌

DEL SHANNON

LITTLE TOWN FLIRT: Two Kinds Of Teardrops; Dream Baby; Happiness; Two Silhouettes; She Thinks I Still Care; My Wild One; Runaround Sue; From Me To You; Kelly; Hey Baby; Go Away Little Girl; Little Town Flirt. (LONDON HA-X 8091.)

DEL is back with us again in person for another tour. And here is another of his excellent albums to help satisfy the appetites of his eager fans.

Included in the set is the British song Del raved about to me during his last visit... "From Me To You" the great Beatles hit. A few other hits will be noticed if you scan the title list. Undoubtedly another winner as Del is in top form.

FOUR 🍌🍌🍌🍌

THE SURFARIS

WIPEOUT: Wipe Out; Wiggle Wobble; Torquay; You Can't Sit Down; Green Onions; Tequila; Wild Weekend; Teen Beat; Yip; Memphis Tennessee; Surfer Joe; Walk, Don't Run. (LONDON HA-D 8110.)

A HUGE hit with "Wipe Out" brought the Surfaris to the notice of the world at large. Prior to this success they had been playing in and around their native California learning the business of entertaining.

Now they demonstrate their all round capabilities with a follow-up album. There's a good selection of beat themes on hand and I feel sure that today's record fan will enjoy the collection. Could be a big seller.

FOUR 🍌🍌🍌🍌

DUANE EDDY

TWANGIN' UP A STORM: Guitar Child; All You Gave To Me; Giddy Goose; Walk Right In; He's So Fine; Beach Bound; Mr. Guitar Man; Blowin' Up A Storm; My Baby Plays The Same Old Song On His Guitar All Night Long; Guitar'd And Feathered; Soldier Boy; Soul Twist. (RCA-VICTOR RD-7568.)

DUANE EDDY with one of his best albums to date is set to consolidate his already powerful position as a top record seller. The LP is packed with interest from start to finish with plenty of that big twangy sound so familiar to the fans.

It's Duane, all the way and a winner.

FOUR 🍌🍌🍌🍌

FLOYD CRAMER

COMIN' ON: All Keyed Up; Satan's Doll; Mood Mist; Green Door; Ol' Man River; What'd I Say; The Chase; The Huckle Buck; The Young Years; Steel Guitar Rag; Drown In My Own Tears; Back In The Saddle Again. (RCA-VICTOR RD-7575.)

NASHVILLE'S ace keyboard star is in bright and breezy swinging

style on this one. It's the typical lively material which took him into the charts several times.

But this will catch on with the fans too. Anyway I strongly recommend a listen at the first opportunity.

THREE 🍌🍌🍌

TRINI LOPEZ

TRINI LOPEZ AT PJ'S: A-me-pl-ca; If I Had A Hammer; Bye Bye Blackbird; Clelito Lindo; This Land Is Your Land; What'd I Say; La Bamba; Granada; Gotta Travel On; Down By The Riverside; Marianne; When The Saints Go Marching In; Volare; Unchain My Heart. (REPRISE R. 6093.)

If you enjoyed Trini's swift-rising hit "If I Had A Hammer" then you'll be thrilled about this album.

It's a 'live' recording with the emphasis on live. Things are swinging from start to finish and the atmosphere is electric. Practically every track is as good as "Hammer", which is also included in the performance, incidentally.

As I said, you'll love it.

FIVE 🍌🍌🍌🍌🍌



The SURFARIS follow up their big hit "Wipeout" with an album of the same name.

THE FURY SHOW

WHEN Larry Parnes puts out a touring show, he puts out a big 'un. He slams in plenty of acts, plenty of variety, plenty of scream-garnering gimmicks. And he certainly hasn't fallen short of his standards with the latest package topped by Billy Fury

I saw it at the ABC, Croydon. Second house. Eaf-drums still bemused by audience reaction, I was told first house had been even more rapturously received, even more ecstatically yelled at.

Bill Fury is undisputed top. A highly-polished act, much more economical in movement but tellingly effective down to the minutest gesture, cunningly conceived in terms of light and shade. He sings better each time I hear him. And the Tornados, despite personnel changes, work so efficiently with him—somehow they've found a deeper, earthier sound.

VARIED

Bill operated on varied offerings such as "From The Bottom Of My Heart", "I'll Show You", through to the latest single "Somebody Else's Girl". Dynamic, dramatic—that's the Fury of today.

Now let's whip through as per running order, so you'll know what to expect when this monster tour hits your part of the country. The Ramblers lead off—and they're a powerhouse outfit, spark-plugged by tenor sax. Driving non-stop in their own act, they did first-rate work as a backing outfit.

For Dickie Pride. The "Sheik of Shake", touches of humour all the way, walloped "What'd I Say", but switched successfully to a soulful "Unchained Melody".

For Daryl Quist. It may take time, but this young Canadian, received with a barrage of screams, will be big ere long. "Da Doo Ron Ron", "Goodbye To Love", broken by excellent stage movements—he suffered only by over-heavy backing sounds. That'll be put right...

by
PETER JONES

Then Joe Brown and the Bruvvers. A predictable act, stacked with personality. An acoustic guitar session listened to with commanding silence. Ukelele bit on a George Formby "standard". And of course "Hava Nagila".

The Wildcats kick off the second half. A Grieg piano concerto tastefully rocked up. Then Marty Wilde. "Jezebel", "Will You Love Me Tomorrow", "Sea Of Love" included—and a rave fave "Twist and Shout". This guy's still one of the greatest.

Karl Denver and the Trio. Beautifully timed comedy on "Green Grass", then "Still", "Wimoweh". To the like-it-or-lump-it voice has been added first-rate presentation.

Then the Tornados. As I've said, a rounder, fuller sound. And a lot packed into a shortish act. Medley of earlier hits, a "Theme From A Summer Place", "Dragonfly". And the scene was set for the as-described Billy Fury...

A first-rate, talent-packed package. With breezy introductions from Larry Burns, though some of his gags had a bewildered look about them.

Do get to see this show...

A Review of the
New Larry Parnes
Tour, headlined
by **BILLY FURY**



Three of the stars of the latest LARRY PARNES package... KARL DENVER, BILLY FURY and DICKIE PRIDE. (NRM Picture.)

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- OTIS SPANN ● BIG JOE WILLIAMS
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- SONNY BOY WILLIAMSON
- WILLIE DIXON ● BILL STEPNEY
- MATT 'GUITAR' MURPHY

Compere: Chris Barber

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IN COLOUR**

PART ONE on Tuesday, Oct. 15	BACKING The Beatles	PART THREE on Tuesday, Oct. 29	
PART TWO on Tuesday, Oct. 22	BACKING The Shadows	BACKING Gerry and the Pacemakers	

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CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|---|---|
| 1 BE MY BABY*
2 (6) Ronettes | 26 IF I HAD A HAMMER*
14 (10) Trini Lopez |
| 2 SUGAR SHACK*
10 (3) Jimmy Gilmer &
The Fireballs | 27 THE GRASS IS GREENER
45 (2) Brenda Lee |
| 3 BLUE VELVET*
1 (8) Bobby Vinton | 28 ONLY IN AMERICA
32 (6) Jay &
The Americans |
| 4 SALLY GO 'ROUND THE
ROSES*
3 (6) Jaynettes | 29 BUST OUT
30 (3) Busters |
| 5 CRY BABY*
8 (6) Garnet Mimms &
The Enchanters | 30 I'LL TAKE YOU HOME*
34 (3) Drifters |
| 6 BUSTED
9 (4) Ray Charles | 31 TWO TICKETS TO
PARADISE*
35 (3) Brook Benton |
| 7 MY BOYFRIEND'S BACK
4 (10) Angels | 32 CROSSFIRE!
48 (2) Orlons |
| 8 DONNA THE PRIMA
DONNA*
17 (4) Dion DiMucci | 33 SHE'S A FOOL
47 (2) Lesley Gore |
| 9 SURFER GIRL
5 (10) Beach Boys | 34 MARTIAN HOP*
16 (8) Ran-Dells |
| 10 A WALKIN' MIRACLE*
11 (6) Essex | 35 HELLO HEARTACHE,
GOODBYE LOVE*
33 (5) Little Peggy March |
| 11 MEAN WOMAN BLUES*
20 (4) Roy Orbison | 36 IT'S ALL RIGHT
— (1) Impressions |
| 12 HONOLULU LULU
15 (4) Jan & Dean | 37 LITTLE DEUCE COUPE
19 (7) Beach Boys |
| 13 TALK TO ME*
18 (4) Sunny &
The Sunglows | 38 A LOVE SO FINE
44 (2) Chiffons |
| 14 HEAT WAVE*
7 (9) Martha &
The Vandellas | 39 THE KIND OF BOY YOU
CAN'T FORGET*
22 (10) Raindrops |
| 15 WASHINGTON SQUARE*
27 (2) Village Stompers | 40 PAINTED TAINTED ROSE*
29 (11) Al Martino |
| 16 I CAN'T STAY MAD AT
YOU*
21 (4) Skeeter Davis | 41 THE MONKEY TIME*
33 (11) Major Lance |
| 17 THEN HE KISSED ME*
6 (8) Crystals | 42 MORE*
31 (12) Vic Dana |
| 18 FOOLS RUSH IN*
26 (4) Rick Nelson | 43 YOU LOST THE SWEETEST
BOY
— (1) Mary Wells |
| 19 DON'T THINK TWICE, IT'S
ALL RIGHT*
25 (3) Peter, Paul & Mary | 44 MARIE ELENA
— (1) Los Indios Tabajaros |
| 20 PART TIME LOVE
23 (6) Johnny Taylor | 45 WORKOUT STEVIE
WORKOUT
— (1) Little Stevie Wonder |
| 21 THAT SUNDAY, THAT
SUMMER*
24 (4) Nat Cole | 46 WHAM*
36 (5) Lonnie Mack |
| 22 DEEP PURPLE*
39 (2) Stevens & Tempo | 47 MOCKINGBIRD
40 (13) Inez Foxx |
| 23 WONDERFUL!
WONDERFUL!*
13 (7) Tymes | 48 BIRTHDAY PARTY
49 (2) Pixies Three |
| 24 BLUE BAYOU*
28 (4) Roy Orbison | 49 NEW MEXICAN ROSE
— (1) Four Seasons |
| 25 MICKEY'S MONKEY*
12 (7) Miracles | 50 SEPTEMBER SONG
— (1) Jimmy Durante |
- (First figure denotes position last week; figure in parentheses denotes weeks in chart)
Asterisk denotes a record issued in Britain*

NRM Chart Survey

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits: "I'm Leaving It Up To You"—Dale and Grace; "Blue Guitar"—Richard Chamberlain; "Walkin' The Dog"—Rufus Thomas; "Wild"—Dee Dee Sharp; "Bossa Nova Baby"—Elvis Presley; "First Day Back At School"—Paul and Paula; "Your Teenage Dreams"—Johnny Mathis; "That's The Way It Goes"—Four Seasons; "Walkin' Proud"—Steve Lawrence; "A Story Untold"—Emotions.

Recent U.S. releases include: "Your Other Love"—Connie Francis; "Don't Wait Too Long"—Tony Bennett; "Funny How Time Slips Away"/"A Very Good Year For Girls"—Johnny Tillotson; "31 Flavours"—The Shirelles; "Young Wings Can Fly"—Ruby and the Romantics; "The Shelter Of Your Arms"—Sammy Davis; "Gotta Travel On"—Tina Turner; "Can I Get A Witness"—Marvin Gaye; "From Day To Day"—Gene Chandler; "Let Us Make Our Own Mistakes"—Brian Hyland; "A Fine Fine Boy"—Darlene Love; and "Don't Worry About Bobby"—The Dimensions.

New label in States—"OLDIES 45's". Vee Jay say they have cornered the market on oldie singles and announced that many old hits are now available on that one label. Titles so far include "Funny", "All In My Mind"—Maxine Brown; "High Blood Pressure"—Huey "Piano" Smith; "Angel Baby"—Rosie; "Rockin' Robin"—Bobby Day, and many many others.

"Live" albums in top 150 charts include L.P.'s by Trini Lopez; James Brown, Joan Baez, Stevie Wonder, Chuck Berry, The Smothers Brothers, Peter Nero, and the Miracles.

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
(4) Frank Ifield (Columbia)
- 5 CLIFF'S HIT ALBUM
(8) Cliff Richard (Columbia)
- 6 STEPTOE & SON
(7) Harry H. Corbett & Wilfrid Brambell (Pye)
- 7 KENNY BALL'S GOLDEN HITS
(5) Kenny Ball (Pye)
- 8 WEST SIDE STORY
(6) Sound Track (CBS)
- 9 WHEN IN SPAIN
(10) Cliff Richard & The Shadows (Columbia)
- 10 FOOL BRITANNIA
(12) Original Cast (Ember)
- 11 CONCERT SINATRA
(9) Frank Sinatra (Reprise)
- 12 I'LL REMEMBER YOU
(11) Frank Ifield (Columbia)
- 13 CHUCK BERRY ON STAGE
(13) Chuck Berry (Pye)
- 14 PICKWICK
(19) The Original Cast (Philips)
- 15 THE NIGHT HAS A THOUSAND EYES
(20) Bobby Vee (Liberty)
- 16 BO DIDDLEY
(17) Bo Diddley (Pye)
- 17 IT HAPPENED AT WORLD'S FAIR
(—) Elvis Presley (RCA-Victor)
- 18 SOUTH PACIFIC
(—) Sound Track (RCA-Victor)
- 19 REMINISCING
(18) Buddy Holly (Coral)
- 20 ON STAGE WITH THE GEORGE MITCHELL MINSTRELS
(—) The George Mitchell Minstrels (HMV)

BRITAIN'S TOP EP's

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

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

EVERYTHING HAPPENING

WOW, it's certainly a fast-moving week! At the top end, Brian Poole moves to the top, while the Crystals stay on his tail. The Beatles look like falling fast but we hear there's a newie on the way.

Shirley Bassey, Billy Fury and Tommy Roe crash into the top 20 while the new Gerry nearly makes it on the 1st week out. Chuck Berry scores an enormous hit with his "Let It Rock"/"Memphis" coupling which overtakes the Dave Berry version, also rising.

An unexpected newie in the form of the Drifters "I'll Take You Home"—rather reminiscent of "Save The Last Dance For Me". Bo Diddle scores his first single hit in England with "Pretty Thing", while the last but one disc by Peter, Paul and Mary "Blowing In The Wind" makes it. Funny thing is that Decca are busily plugging "If I Had A Hammer" and "Don't Think Twice", by the team.

Jimmy Young makes it after several years absence with "Miss You", while two likely entries, the Tornados and the Searchers just move in.

- | | |
|---|--|
| 1 DO YOU LOVE ME?
2 (5) Brian Poole &
The Tremeloes (Decca) | 27 WIPE OUT
22 (12) The Surfaris
(London) |
| 2 THEN HE KISSED ME
3 (4) The Crystals (London) | 28 MEMPHIS TENNESSEE
29 (4) Dave Berry &
The Cruisers (Decca) |
| 3 SHE LOVES YOU
1 (7) The Beatles
(Parlophone) | 29 YOU DON'T HAVE TO BE
A BABY TO CRY
16 (10) The Caravelles
(Decca) |
| 4 IF I HAD A HAMMER
5 (6) Trini Lopez (Reprise) | 30 COME ON
26 (12) The Rolling Stones
(Decca) |
| 5 BLUE BAYOU/MEAN
WOMAN BLUES
9 (4) Roy Orbison (London) | 31 I'M TELLING YOU NOW
19 (9) Freddie &
The Dreamers (Columbia) |
| 6 SHINDIG
8 (4) The Shadows
(Columbia) | 32 HELLO HEARTACHE,
GOODBYE LOVE
30 (5) Little Peggy March
(RCA-Victor) |
| 7 THE FIRST TIME
13 (4) Adam Faith
(Parlophone) | 33 SALLY ANN
34 (3) Joe Brown
(Piccadilly) |
| 8 IT'S ALL IN THE GAME
4 (8) Cliff Richard
(Columbia) | 34 THEME FROM THE
LEGION'S LAST PATROL
24 (13) Ken Thorne &
His Orch. (HMV) |
| 9 APPLEJACK
11 (6) Jet Harris &
Tony Meehan (Decca) | 35 STILL
43 (7) Ken Dodd
(Columbia) |
| 10 WISHING
12 (6) Buddy Holly (Coral) | 36 NO ONE
35 (5) Ray Charles (HMV) |
| 11 I WANT TO STAY HERE
6 (8) Steve Lawrence &
Eddie Gorme (CBS) | 37 FRANKIE AND JOHNNY
39 (6) Sam Cooke
(RCA-Victor) |
| 12 SEARCHIN'
17 (7) The Hollies
(Parlophone) | 38 CONFESSIN'
32 (16) Frank Ifield
(Columbia) |
| 13 I WHO HAVE NOTHING
27 (3) Shirley Bassey
(Columbia) | 39 TWO SILHOUETTES
41 (8) Del Shannon
(London) |
| 14 HELLO LITTLE GIRL
18 (5) The Fourmost
(Parlophone) | 40 THE GOOD LIFE
42 (13) Tony Bennett (CBS) |
| 15 JUST LIKE EDDIE
7 (10) Heinz (Decca) | 41 I'LL TAKE YOU HOME
— (1) The Drifters
(London) |
| 16 EVERYBODY
25 (3) Tommy Roe (HMV) | 42 PRETTY THING
— (1) Bo Diddley (Pye) |
| 17 HELLO MUDDAH! HELLO
FADDUH!
20 (4) Alan Sherman
(Warner Bros.) | 43 BLOWING IN THE WIND
— (1) Peter, Paul & Mary
(Warner Bros.) |
| 18 SOMEBODY ELSE'S GIRL
28 (2) Billy Fury (Decca) | 44 IF I RULED THE WORLD
49 (2) Harry Secombe
(Philips) |
| 19 STILL
14 (8) Karl Denver (Decca) | 45 MISS YOU
— (1) Jimmy Young
(Columbia) |
| 20 I'LL NEVER GET OVER YOU
10 (12) Johnny Kidd &
The Pirates (HMV) | 46 SURF CITY
38 (9) Jan & Dean (Liberty) |
| 21 BAD TO ME
15 (11) Billy J. Kramer &
The Dakotas (Parlophone) | 47 SWEETS FOR MY SWEET
33 (16) The Searchers (Pye) |
| 22 YOU'LL NEVER WALK
ALONE
— (1) Gerry &
The Pacemakers (Columbia) | 48 DRAGONFLY
— (1) The Tornados
(Decca) |
| 23 DANCE ON
21 (9) Kathy Kirby (Decca) | 49 SWEET NOTHIN'S
— (1) The Searchers
(Philips) |
| 24 WHISPERING
23 (7) The Bachelors
(Decca) | 50 DO YOU LOVE ME
45 (2) The Dave Clark Five
(Columbia) |
| 25 LET IT ROCK/MEMPHIS
TENNESSEE
— (1) Chuck Berry (Pye) | |
| 26 IT'S LOVE THAT REALLY
COUNTS
31 (5) The Merseybeats
(Fontana) | |
- (First figure denotes position last week; figure in parentheses denotes weeks in chart)*

BRITAIN'S TOP TWENTY FIVE YEARS AGO...

- 1 (1) STUPID CUPID/CAROLINA MOON, Connie Francis
- 2 (3) VOLARE, Dean Martin
- 3 (2) WHEN, Kalin Twins
- 4 (4) BIRD DOG, Everly Bros.
- 5 (6) MAD PASSIONATE LOVE, Bernard Bresslaw
- 6 (7) POOR LITTLE FOOL, Ricky Nelson
- 7 (—) KING CREOLE, Elvis Presley
- 8 (5) RETURN TO ME, Dean Martin
- 9 (12) BORN TOO LATE, Poni-tails
- 10 (19) MOVE IT, Cliff Richard
- 11 (8) SPLISH SPLASH/HELLO MY DARLINGS, Charlie Drake
- 12 (9) ENDLESS SLEEP, Marty Wilde
- 13 (10) FEVER, Peggy Lee
- 14 (18) GIRL OF MY DREAMS, Tony Brent
- 15 (—) A CERTAIN SMILE, Johnny Mathis
- 16 (14) IF DREAMS CAME TRUE, Pat Boone
- 17 (16) VOLARE, Domenico Modugno
- 18 (11) ALL I HAVE TO DO IS DREAM/CLAUDETTE, Everly Bros.
- 19 (15) PATRICIA, Perez Prado
- 20 (—) LITTLE STAR, Elegants

A STACK OF HITS

<p>No. 7 in the U.S.A.</p> <h3>SALLY GO ROUND THE ROSES</h3> <p>Lyn Cornell The Jaynettes</p> <p>Decca F 11750 Stateside SS 227</p>	<p>No. 15 in the U.S.A.</p> <h3>MY BOYFRIEND'S BACK</h3> <p>by THE ANGELS</p> <p>Mercury AMT 1211</p>	<h3>WASHINGTON SQUARE</h3> <p>Kenny Ball</p> <p>Pye 7 NJ 2068</p>	<h3>He Understands Me</h3> <p>by TERESA BREWER</p> <p>Philips BF 1278</p>	<h3>Gonna Make Him Mine</h3> <p>by THE ORCHIDS</p> <p>Decca 11743</p>
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THE NEW TORNADOS

THEY had, in "Telstar", the biggest-selling British instrumental ever—a simple, organ-dominated theme which hit the top all over the world. And the five Tornados were sitting on top of the world. . . .

Then one left. And another. And Another. Just Clem Cattini, group spokesman and drummer, and lead guitarist Alan "Tea" Caddy remained.

Rumour-mongers had a field day. "Bill Fury's looking for a new group", they said. "The Tornados have had it", they averred. "They were just one-day wonders", they stressed.

Now the Tornados, five-strong and more enthusiastic than they've ever been, are out on tour. With Bill Fury. And going like a bomb, night after night. The new single, "Dragon Fly", too, is shifting itself . . . but fast!

Clem Cattini's voice came over loud and clear from Plymouth, one stop on a hectic tour.

"I think you can safely say that's the end of the changes", he said: "We're all dead happy with each other—and the three new blokes are really keen on the group."

ORGANIST

"Take the new organist, Jimmy O'Brien. He got up at the crack of dawn this morning to catch a train to Exeter. Just to spend all day working and rehearsing on the organ at the theatre where we're playing tonight. He eats, breathes, sleeps, smokes and drinks the music business.

"The Tornados built a big name. Now we're all out to live up to that name.

"Changes CAN upset a group. But when we knew two more members were leaving, Joe Meek started the auditions. Then the two replacements came down to Great Yarmouth and started in on rehearsals. That meant getting up before breakfast because the theatre was used for cartoon shows from 11 o'clock onwards. We rehearsed for three weeks before the current tour. And we still work over things backstage in the dressing room.

"Any changes in sound? Not that I can put my finger on. But Jimmy uses echo—reverberation

really—on organ and this takes away something of the usual 'dry' sound of the instrument."

Line-up of the Tornados now has Clem, drums; Jimmy, organ; Alan, lead guitar; Ray Randell, bass; Bryan Irwin, rhythm.

Any truth in the "Tornados parting with Bill Fury" rumours?

Doesn't look like it.

Certainly Billy and Larry Parnes, at one stage, seemed to be looking for a replacement group. Fair enough. The Tornados were losing founder members and there was no guarantee that Billy would be satisfied with the replacements. He had to cover himself—or be left high and dry.

But fact is that the Tornados tour with Billy right through until December 19. Then, week of December 23, they're with him for a special Christmas week in Stockton.

Then they go on for television and radio shows in Scandinavia and France . . . again, with Bill.

And Billy is fulsome in his praise of the group.

So it is sure that the Tornados are going on as before—determined to get the name right up at the top of the charts. It's certainly a matter of credit to the "new boys" that they're taken so well to the original ideas that lay in the original Tornados.



The new TORNADOS line-up is 'captured' by our cameraman. (NRM Picture.)

They pioneered, as a group, something new sounding on the pop instrumental scene. Their current success should have those rumour-mongers feeling pretty sick. PETER JONES

Don't Sing! Don't Talk! For At Least A Week! A Throat Specialist Orders Hit-Maker

BRIAN POOLE!

THE idea of the chat was to convey congratulations to popular Brian Poole and the Tremeloes on reaching Number One in the NRM charts. Simple enough? It turned out to be a most complicated performance. . . .

For Brian, mainspring of the disc success with "Do You Love Me", had lost his voice. He'd been laid low with throat trouble at the weekend and had just been to see a Harley Street specialist who'd warned him:

"Don't try to sing. Don't even try to speak for at least a week. Otherwise you could do yourself serious injury."

Brian complied. And wrote his answers on a note-pad. But it didn't stop him beaming a huge smile of joy at hitting the top spot.

Cause of the throat trouble has clearly been the enormous strain of singing out-and-outers like "Twist and Shout" and "Do You Love Me" to demanding audiences

over the past months. Brian really gets to grips with the lyrics and invests them with way-out guttural growlings.

It's a fact, of course, that the Beatles were not anxious to do "Twist and Shout" as a single because of the strain on the Lennon larynx.

Brian indicated that he was pleased that "Do You Love Me" had done more, chart-wise, than "Twist and Shout". He feels it was more original, for a start, and he

admits to there being a certain amount of criticism over "Twist" because of the Beatles' version. "Do You Love Me", he reckons, has really established the Tremeloes' sound.

It's been a longish battle for recognition. Brian and the boys have long earned praise for their stage performances round the dance-halls and clubs, but disc approval seemed an eternity arriving.

Of course, "Do You Love Me"—a vital release following on the "Twist and Shout" hit—nearly ran into a load of problems. It was an old Contours' hit in the States, though it meant little when it was first released here.

Dave Clark and the Five also provided lively, though different tempoed, opposition in Britain. And

it looked pretty sure that Peter Jay and the Jaywalkers would come out with the same number . . . until it was realised there'd be a Decca clash between the Jaywalkers and the Tremeloes.

Wrote Brian Poole: "Please thank all the fans for their support. We're absolutely knocked out at getting to that top spot—though I don't think we've really got over the shock yet."

Brian also pays big tribute to the boys in the group. The Tremeloes line up as Ricky West (lead guitarist), Alan Blakeley, rhythm, Alan Howard (bass) and drummer Dave Munden.

The 22-year-old—his birthday is November 2—from Barking, in Essex, admits to being an out-and-out fan of rock 'n' roll. His own taste in singers runs to Ben E. King and Bobby Darin—and Goffin and King are tops in the composing field with him.

"It's been a thrilling year," he said.

And it may yet see him achieve his outstanding ambition. To appear at the London Palladium.

PETER JONES



JIM REEVES

Guilty

RCA 1364 45 rpm

SKEETER DAVIS

I can't stay mad at you

RCA 1363 45 rpm



SAM COOKE

Frankie and Johnnie

RCA 1361 45 rpm



THE NURSERY-RHYME MAN

THE scene: An American recording studio. Up-and-comer Johnny Thunder had put the "A" side, "Don't Be Ashamed," in the bag . . . but hadn't the foggiest idea what to do for the flip title. Then somebody started fooling around, vocally, with some old nursery rhymes.

Minutes, later, everybody was joining in on "Loop de Loop," with Johnny taking the lead. A real wildie—with a heap of party atmosphere. And a single "take" was enough to convince everyone that here was the top side.

That started it all for Johnny Thunder. It sold a million, sparked off a craze where the kids were all wearing "Loop de Loop" dresses, shoes and bracelets.

In Britain, of course, Frankie Vaughan and the Chucks had the hit versions. But Johnny's "original" did nicely, all the same.

And in recent weeks Johnny has been making his British debut, round the dance halls and clubs. He called in to report how it had gone . . .

GREAT

"The audiences were great," he said. "They seemed to know my records—and that was real gratifying. I guess I played to 25,000 customers in a couple of weeks. Now I've been asked back again in January."

Johnny, a well-built 22, comes from Florida. First off, he sang under his real name Gil Hamilton. He says: "Our family were Baptists. I guess that accounts for the Gospel trend I seem to get on disc."

"As Gil Hamilton, I recorded 'Tell Her', for Capitol. It was later changed to 'Tell Him' and was a big hit for the Exciters. Made me just a little bit sore. But the same thing happened over 'Twist and Shout'. I was given it first but thought it was too wild. Then the Isley Brothers walked into the same

office. They weren't too keen on it, but recorded it just the same.

"So that added up to two big hits that I missed out on. Still, 'Loop de Loop' made up for it all. I'll be getting the Gold Disc presentation pretty soon . . . maybe on the Dick Clark television show."

Johnny followed the big hit up with "The Rosy Dance", then moved on to "Jailer Bring Me Water"—and now his latest. Top side here is the soulful "Hey Child", completely different from his earlier ones. Flip is "Everybody Likes To Dance With Johnny".

I've an idea that Johnny prefers the 'B' side and hopes the fans get a chance to hear it.

What most folk don't know about this alert, bright-eyed young singer is that he did a three-year stint as one of the Ink Spots. Of course, the group has changed personnel many times in the past years—in fact, there are several under the same name all going round claiming "we are the ORIGINAL Ink Spots".

Said Johnny: "It was good experience for me. There was pretty good financial security, too. But I just felt I had to have a try for solo success".

CLUBS

In the States, he does a lot of club work, putting in some of the older numbers to suit older audiences. But he also gets on the big-



The U.S. star who took "Loop de Loop" high in his home charts is currently touring Britain. He is JOHNNY THUNDER who, of course, lost out to FRANKIE VAUGHAN and the CHUCKS here.

beat packages, often touring with his best friend, Sam Cooke.

And when they tour, they really tour. A sample package recently was Sam, Jerry Butler, Dee Clark, the Drifters, the Crystals, Solomon Burke, Dionne Warwick, Little Esther Phillips, Little Richard's backing group "The Upsetters", Johnny Thunder—and an M.C. known as "Georgous George".

Said Johnny: "Things are going great just now. But I'd like to give myself just another seven years on

the performing side. Then I'll try producing or something like that. A lot less glamour, but a lot more solidity".

Johnny, a non-smoker, non-drinker, had to leave for breakfast. It was around two-o'clock in the afternoon.

And his parting shot was: "I'll be back real soon. And please tell everyone what a wonderful job of backing was done for me by the Rikki Allen Trio. They'll be big stars before long . . ."

PETER JONES



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